RADIO SCREEN STAGE

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RADIO'S ELECTION EDGE

China Has Its Election Also, Later In Nov., with Nite Life Variations

By CORNELIUS VANDERBILT, Jr.

Nov. 3 is over and the best man has won.

Twelve thousand miles away on the other side of the globe, China is electing President this month also. Since Sun Yat Sen's death she has been running along pretty satisfactorily under Chang Kai-Shek's able dictatorship. But even Chang prefers the Presidency to simply a nom-de-guerre. For months an intensive political campaign has been under way. Part of it has been carried out uniquely through China's elaborate system of sing-song and dancing girls.

Shanghai, admittedly the Paris of the Orient, is the seat of more than 100 dance halls, cabarets, Peiping, ancient capital city of Chi , has a quarter that number. Nanking, the new capital; Hankow, the Chicago of the republic; Hangchow, Hongkong, Hangkew, Tientsi , Canton and other cities of more than a million inhabitants have their share of night life.

Chinese political warlords have established a branch political section

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Mackie McLean World's Champion Eating Actor; And He Prefers Ham

St. John, N. B.,

Mackie McLean, local bowling alley pi focuser, who has recently broadened his activities to include comedy purveying as a member of a vaude team, also in a revue, is claimant of the eating title among actors.

Without a it of training, having been eating fairly regularly, McLean consumed at single sitting one and a half loaves of bread, each loaf weighing 24 ounces; of devi led ham, one large tin of beans, six cups of coffee, one pound of butter, one pound of sugar. He spread the

(Continued on page

6th Child or Better Gets A Nazi Radio Serenade

rlin, Oct. 26.

-owned German broadcasting company will reserve in future between five and 10 minutes of its daily program to congratulate nd serenade the prolific parents of newborn babes.

From Nov. 1 a list of new baby boys and girls who are at least the sixth child of their parents will be broadcast by members of the Hitler Youth, who will then conclude the ith a musical performance.

Parents who wish to be publicly honored in this way are asked to fill out a questionnaire giving the number of their children, the birthdate and name of the newly-born, also stating which members of the family belong to the Nazi party or its organizations.

Fan Mail for Landon

Republican enthusiast in an advertising agency caused plenty of headaches during Alfred M. Landon's parade down Lexington avenue, N. Y.

Snatched up waste basket full of what he thought was trash and let it go out the window. It was fan mail of one of agency's programs.

$11 TOP FOR NOEL COWARD

Highest first-night tickets yet this season, $11 each, will apply to Noel Coward's 'Tonight at 8:30,' dated for Broadway premiere on Nov. 24 at the National. First top mentioned for the debut was $8.80. There will actually be three first-nights for 'Tonight,' but the other two t ple playlet Lills will premiere at $5.50. Management has not yet made up its mind whether the regular evenin scale shall be $3.85 or $4.40 top.

Idea of a $7.50 ightly or 'Red, Hot and Blue,' Alvin (first night was $8.80), was discarded by Vinton Frec ley and $4.40 is the box-office rate. At that scale 'Red' can gross $32,500 and. understood i can break even at around 60% of that figure.

DOES 50 FOOT DIVES THOUGH SHE CAN'T SEE

Charlotte, N. C., Nov. 3.

Sonor Carver, the girl who makes her living diving 50 feet into a tank of water on a horse, twice daily, at fairs and amusement parks, can't see. The fact came out when she made arrangements for an operation in Charlotte, the Caroli Agricultural fair ended, to have two cataracts removed.

It happened west five years ago when her horse stumbled and she and the imal went into the tank in a heap. After that her sight began to dim. The initial trouble, the doctors told her, led to a double cataract which pletely blinded her.

She hasn't tried to capitalize on her affliction, she explains, be-

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1st Coronation Deal, Richman at $5,000

London, Nov. 3.

irst big booking in competition for Coronation attractions is Harry Richman, signed by Martinus Poulsen for the Cafe de Paris duri the month of May.

Deal calls for $5,000 weekly.

PARTISAN PRESS BREAK FOR AIR

Newspapers Led With Chins —Public Reacts Adversely to Twisting of Facts by Both Sides—Radio's Prestige Improved

TRADE VIEW

icago, Nov.

itterly partisan attitude of newspapers contrasted with the scrupulous neutrality of radio broadcasting of the presidential campaign has, in the opinion of many observers, pushed up the prestige of radio while subtracting from the stature of the press.

Distortion, coloring text and headlines, the general practice of the dailies of leading with their collective chins inevitably makes many of them seem ridiculous in the light of the way the public voted. Recent booing of the press in Chicago during a political rally is seen by many as

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Stage Bout by Boys Aged 9 Ruled Not 'Employment'

Detroit, Nov.

Jacob Schreiber, owner of the Colonial theatre, was cleared last week of charges of violating State labor laws by allowing minor ildren to appear in his house.

Recorder's Judge John P. Scallen ruled that use of two nine-year-old boys in a boxing bout, for which boys got $2 each, did not constitute employment.

Philly Union Drafts Stokowski for WB Picket Line—Says He'll March

Philadelphia, Nov. 3.

Entire membership of Local 77, American Federation of Musicians, will be drafted to picket Warner theatres here this week, according to latest battle plans of union. Even Leopold Stokowski, Philadelphia Orchestra conductor and imself now a screen actor, will be called on to join picket line. Understood Stoki has agreed to march. Meanwhile, union has ruled all employed musicians must contribute 2% of salaries to pay for war costs.

On another front union has legal troubles. In its skirmish with Doc Levy of WCAU, union sought to tie up station until it surrendered to its demand for house band. When station refused, union tried to pull out studio organist, Doris Havens. Last week, with one of town's most notable law firms under her wing, Miss Havens traipsed into court to seek injuncti to prevent 77 from interferi

Common Pleas Thomas D. Finletter advisement.

Operatic Standoff

Mary Lewis, the opera singer, currently playing her first nite club engagement at the Versailles, New York, at $2,500 a week for two weeks.

Opening night (29) Miss Lewis' husband, Bob Hague, oil tycoon, invited a party of 50, and picked up a check that nearly equalled the missus' first week's salary.

PAR WANTS 13 G-S OPERETTAS

Hollywood, Nov. 3.

Paramount is negotiating for the 13 ilbert and Sullivan operettas, following Metro's going cold on the deal due to the fact that it wanted perpetuity rights, while the Gilbert and Sullivan estate England insisted upon a fixed number of years for the film rights.

G. & S. operettas are in the public domain in the U. S., but not in Continental Europe and other foreign countries, where most of the gross would probably come from.

Negotiations on the deal were conducted here by William Morris, Jr., and Harry Foster, of London, both of whom recently came from London to handle the deal. It will take several months to consummate it, which gives the icture company seven to 20-year motion picture rights on the operettas. Picture ver-

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Edward Stotesbury, 87, Wants to Beat Drum on Major Bowes Program

Philadelphia, 3.

Story going around town has Edward T. Stotesbury, 87-year-ol Morgan partner and former Civil War veteran, slated for early Major Bowes sti

Financier loves to grab opportunity to demonstrate his stuff drum. When Governor Landon was in town last week, Col. Theodore Roosevelt, Jr., was present at meeting when Stotesbury gave assembled G.O.P. bigwigs drum serenade. Colonel reported to have made facetious suggestions of putting banker Bowes hour.

Stotesbury said to have hopped on it, and now Col. Roosevelt mored ing at proper set date.

Ballet Male Strip Tease Packs Met; 'Faun' Still Hot After 20 Yrs. on Ice

DeBasil Ballet Russe garnered approximately $8,500 at the Metropolitan Opera, N. Y., on Sunday night (1). House scaled to $3.30 seats 3,500 and was solid, with standees. Production of 'L'Apres Midi D'Un Faune,' after a 20-year lapse, drew them It male-stri tease done i six minutes.

When U. S. first saw ago, the police pulled it. Sunday night's audience anticipated plenty and was not disappointed. Number still stands as a classic in candor. David Lichine essayed the pagan role which Nijinsky created. Some painted spots and a bunch of rapes are his sole adornments.

Everythi is done in plastic-relief a la sideways. Nymphs amble around the faun while he never touches the favorite girl he makes clear what is on his mind, in the interpretive terping of what a faun thinks about of an afternoon.

MRS. THOMAS WHIFFEN CRITICALLY ILL AT 91

Lynchburg, Nov. 3.

At of 91, Mrs. Thomas Whi 'grand old lady of the stage,' is critically ill in her country home near Montvale, Va., where she has lived ith her son and daughter, Peggy and Thomas Whiffen, since her retirement from legit in 1928.

Mrs. Whiffen quit the boards a part 'Just Fancy,' in Chicago. Attack of pneumonia led her to give up work. Her last engagement of any sort was a broadcast from WDBJ at Roanoke in 1932. She was with John Drew's company when he died in 1926.

According to reports her there

(Continued on page 61)

U.S.C.'s Build-Up Sans S.A.

Hollywood, Nov.

University of Southern California, with football players kept in Friday nights, has staff psychologist selecting films to be shown to gridmen night before games. cti stuff, he-man films, usually get pi ith some musicals thrown in.

Sex pictures definitely out—with special taboo on Jean Harlo , Alice Faye and Mae West.

Anyway, It's Good for

Greenville, S.

Old problem of whether iame. twi are two or one person porarily settled locally Lashley.

Codoino Siamese Twi , appearing here with Rubin & Cherry carny, admitted to Lashley's Carolina theatre on one ducat.

HOLLYWOOD PLAYWRIGHTS HOPE FOR NEW PRODUCER-WRITER CODE

After Five Months' Parleying, Writers and Producers Appoint Committees to Fashion a Suitable Working Understanding

Hollywood, Nov. 3.

After five months of parleying over itable working code for writers, committee appointed by the newly-organized Screen Playwrights met for the first time with the producers to discuss what they believed to be an equitable agreement between producers and writers.

Practically of the top studio executives attended the parley, at the invitation of the writers. These included Darryl Zanuck, chairman of the producers steering committee; Louis B. Mayer, Joseph M. Schenck, Adolph Zukor, Eddie Mannix, Ben B. Kahane, Henry Herzbrun, William Koenig and William Goetz. Screen Playwrights were represented by Grover Jones, prexy; Bess Meredyth, Paul Schoefield, Waldemar Young, William B. McNutt and James K. McGuinness.

Producers told the writer group that they had a contract for writers in effect until Oct. 15, 1937, with the Writers branch of the Academy of Motion Picture Arts and Sciences, which they were not inclined to break. But they would break a precedent and accept the organization's invitation to meet with them and listen to what the screenwrights had in mind.

Recognition Demanded

Writers pointed out that they wanted recognition of their body and working plan but would not in any way want themselves tied in with the Academy. No attempt, however, was made by the writers to lay before the producers the outline of their code, which the committee had spent months in compiling, and the meeting was adjourned with the appointment of committees from the producers and writers to get together later on a code that would be equitable to both parties.

On these committees McNutt, Young and Schoefield were appointed to represent the Screen Playwrights, Mannix, Briskin and B. Kahane were appointed by Zanuck to represent the producers.

These committees met later in the week, for a two-hour session, during which time the discussion centered on what would be the proper procedure to take for an amicable agreement between the two bodies. These committees are scheduled to meet again early this week.

Outlook is Uncertain

While the writers have gotten together with the producers for the first time since the old Screen Writers' Guild folded, there was much speculation among the writers in the various studios as to the outcome of the parleys. An important writer, who is sai to be in the know, declared that there would be little difficulty in coming an agreement which would bring recogition of the SP by the bosses. Scrib asserted that most of the members of the Academy Writers Board are members of SP or are partial to its purposes, and that they would not stand in the way of the producers abrogating the contract made between themselves and the Academy. feels the two committees will look with favor on a plan to turn over the handling of the Academy agreement to the Screen Playwrights with the sanction of the Board of Directors of the Academy and to be revised to the satisfaction of all writers concerned.

Meeting scheduled between the Producers Ass'n and Screen Playwrights committees for yesterday (Monday) was postponed until latter part of this week. Progress thus far made between the Producers' committee and Screen Playwrights was recorded at a meeting yesterday (Monday) of the Producers Association. Accord of both parties to the new agreement will necessitate the scrapping of the present Academy pact, which runs October, 1937.

The few details still to be ironed out will come before the next Producers' meeting later in the week.

Hochreich Had Some Ambitious Ideas, Sam Tauber's Suit Shows

Breach of contract suit for $100,000 was filed in N. Y. supreme court Monday (2) by Samuel Tauber, business agent, against Vocafilm Corp. of America and its president, David R. Hochreich. Tauber today (Wed.) will ask the court for an order to examine Hochreich before trial of the action.

In his complaint, Tauber claims the defendant induced him to sign a contract for three years to work as personal representative of Vocafilm at a salary of $500 a week. He entered the agreement, he avers, only after the defendant had told him of a plan to organize a gigantic outfit to be known as the Exhibitors' Franchise Corp. which intended to consolidate several of the large film companies into one and to eliminate many of the present executives and assistant producers.

Hochreich, the plaintiff also claims, told him he expected a settlement for $5,250,000 of a suit which Vocafilm had instituted against A. T. & T., Erpi and Western Electric. Tauber said he worked for Hochreich under the agreement until June 16 without receiving any pay.

SEA PIX NOT AFFECTED BY SHIPPING STRIKE

Hollywood, Nov.

Coast shipping strike will not interfere with filming of two major studio productions, presently in work, Metro's 'Captains Courageous,' working off Catalina Island, is using two vessels that are not engaged commercially, therefore exempt from the tieup. Film is just finishing.

Similarly, two ships being used by Paramount for 'Souls at Sea' will not be interfered with. This pic has just started.

Trem Carr has purchased the 150-foot two-masted schooner, 'Maid of Orleans,' last the old whaling ships on the Coast. Producer, who acquired the boat in Vancouver, will have it sailed south for use in his next John Wayne feature, 'Adventure's End.'

There's no possibility of any studio strike or their being affected. An agreement made between the longshoremen, seamen and ship carpenters prior to the strike provided they would not interfere with picture companies working in the harbor.

Krasna's Par to M-G Shift

Hollywood, Nov. 3.

Norman Krasna's was passed by Paramount.

He goes to Metro on a director-writer contract to make three tures a year.

Gun Play at Metro

Hollywood, Nov. 3.

Top femme spot in 'They Gave Him a Gun,' at Metro, goes to Gladys George.

Spencer Tracy and Franchot Tone have male leads.

NED DOBSON SCOUTING

Chicago, Nov.

Ned Dobson, casting director, and talent scout for Republic films, in town for a week.

Trying to hunt up some talent for pictures.

Le Roy's 'Crooner'

Hollywood, Nov. 3.

Mervyn Le Roy has engaged Michael Uris for his writing staff.

First assignment will be screen play of 'The Great Crooner,' scheduled to follow Le Roy's 'The King and the Chorus Girl' at Warners.



KEN MURRAY and OSWALD

Just released Victor Record No. 25418, 'Mama That Man's Here Again—Oh, Yeah.'

Starting fourth of a series of Warner Bros. Vitaphone Shorts, Dec. 9.

Broadcasting 'Laugh With Ken Murray' for Rinso — Lifebuoy — coast-to-coast, Tuesdays, 8:30 P.M., EST. CBS—34th week.

RUNYON-CAESAR PLAY, CANTOR'S 1ST AT 20TH

Hollywood, Nov. 3.

First picture for Eddie Cantor under his 20th-Fox contract will be 'Saratoga Chips.' In acquiring the race yarn by Damon Runyon and Irving Caesar, it was announced by Zanuck that the studio had paid the highest price ever doled out for an unproduced play, although not revealing the figure.

Lawrence Schwab goes on the picture as associate producer when it hits the cameras in January. Leonard Praski doing the adaptation.

L. A. to N. Y.

Sidney M. Bidell.
A. M. Botsford.
Joseph I. Breen.
Harry Joe Brown.
June Clayworth.
Richard Crooks.
Harry Grey.
Olivia de Havilland.
Dinty Doyle.
C. M. Fliashnick.
Harrison Foreman.
Clark Gable.
Martin Jones.
Arthur Landau.
Jeff Lazarus.
Arthur Lee.
Marie Levenhagan.
Albert Lewin.
W. P. Lipseomb.
John Maschio.
Mrs. Lewis Milestone.
William Morris, Jr.
Phil Regan.
Spyros Skouras.
Howard Strickling.
Frank S. Tait.
Kenneth Thomson.
Don Thornburgh.
Jim Tully.
Ruth Waterbury.

POLA NEGRI RETIRING

In Three Years, She Says—But First Two Plays

Berlin, Oct. 26.

Pola Negri, whose new film 'Moscow-Shanghai' (Terra) is in its third week at the Capitol, plans to retire in less than three years.

However, before the world can get over this piece of sad news, Pola is determined to do at least two more pictures. Ibsen's 'Nora' is tempting her to again show off her dramatic ability, and Reymont's 'Bauern' ('Peasants'), drama that got the Nobel Prize in 1924 and is spotted in her native country, Poland, would also be specially suited to her, she thinks.

Rene Clair Does an Alphonse & Gaston; Defers to Chaplin

Frohlich & Schwartz, counsel for Charlie Chaplin, are making inquiry into a claim advanced by Tobis that Chaplin's 'Modern Times' is in some measure an infringement on 'A Nous La Liberte' which Rene Clair directed in Paris for that company. No suit has been filed in connection with the claim.

ituation was brought to Frohlich & Schwartz's attention by Milton Diamond, American counsel for Tobis. Former firm has arranged for a personal showing of the French film, before making any reply to Diamond.

It is understood that Clair asked that his name be left out of any litigation, should it be started, because if Chaplin had taken any gags he was very much complimented. Clair is also said to have declared that he had probably used a situation at one time or another which came from someone's else picture.

LAIRD DOYLE KILLED IN TRAINING PLANE

Hollywood, Nov. 3.

Lair Doyle, 30, Warner Bros. scenarist, was killed Monday (2) near Glendale airport when a training plane he took up for solo flight cracked up when he banked too sharply. He died within an hour on the operating table from internal injuries.

Doyle was a newspaperman in Frisco before going to KNX as a writer-producer. He joined the Warners' writing staff three years ago, after one picture at Metro. Recently completed screen play of 'Three Men On a Horse' and was working on 'Call It a Day.'

Widow and infant daughter survive.

N. Y. to L. A.

Stanley Adams.
Barney Balaban.
Mary Carlisle.
Hoagy Carmichael.
Bobby Crawford.
Julius Epstein.
Philip Epstei
Leo Fischer.
Stanton L. Gri
Mose Gumble.
William K. Howard.
Elizabeth Jenns.
Carl Laemmle, Jr.
Frederick Lonsdale.
Herbert Marshall.
Kenyon Nicholson.
Charles Robinson.
Lester Santly.
P. G. Wodehouse.

Movietone Supply of 'Reels to BBC Riles Brit. Exhibs

London, Oct. 25.

Concerns operating news theatres here are angry at British Movietone because that company is supplying newsreels to the British Broadcasting Corp. for television transmissions. Exhibs have protested by letter, complaining it does not give them a square deal when the public can see at home on its television receivers the same topical programs as are showing in new theatres.

Attempt is also being made without likelihood of success to get action through the Cinematograph Exhibitors Assn., on the strength of discussions held some time ago between officials and newsreel heads, when a loose understanding was reached that . B. C. would not be supplied with news item until three months after the last date of their showing in cinemas. No final agreement was reached on that scheme, though it would have been enforced under the proposed form of standard renting contract drawn up by a parcel of istribs and exhibs and rejected by the general body of C.E.A. members.

B.B.C. is currently radiating only experimental transmissions to a limited number of televisor owners, and has been using film and newsreel since the annual Radio Exhibition in August, when the first public demonstrations were given.

$25,000 Voids Robert Montgomery's Agent Contract with Small

Hollywood, Nov. .

Small-Landau agency collected better than $25,000 from Robert Montgomery for waiving its managerial contract, which has almost three years to go. At the same time, Montgomery withdraws his action in Superior Court asking for declaratory relief to void the contract.

Montgomery, under his Metro deal made by the Small-Landau office, which brought him to the Coast, is getting $160,000 a year for the length of the deal, playing 39 weeks annually.

ARRIVALS

William K. Howard, Margie King, Sally Eilers, Dolly Haas, Tamara Desni, Jack Oakie, Elizabeth Jenns, Roman Starzynski, Max Ree, Zygmunt Karaffa-Treutercraft, Marion Davies, William R. Hearst, Hugh Walpole, Daniele Delbruyere, Herbert Wilcox, Sergi Rachmaninoff, Jose Iturbi, Tullio Carminati, Sydney Kent, Philip Astley, Budapest String Quartette, Mr. and Mrs. Ricardo Cortez, Dudley Nichols, Webster Aitken, Mr. and Mrs. Gene Tunney, Sylvia Thompson, G. I. Woodham-Smith, Anna Neagle, Nigel Bruce, Mary Carlisle, Marjorie Lawrence, Maurice Rambert, Chamberlain C. Lerche, Kay Christiansen, Balthasar Vanderpol, Raymond Braillard, Baron Valentin Mandelstamm, Emile Baume, Leopold Sachse, Alfred Letourneur, Franco Georgetti, M. Ignat, Marcel Diot, Claudi Lombard, Dr. Kurt von Boeckmann, Dr. Ladislav Sourek, Erich von Kunsti, Ernst Knoch, John W. Hicks, Kurt Robitschek, B. G. de Sylva, Robert Graham, Percy Philipson, Sydney Moseley, Eric Portman, ierre Sandrini, Jacque Charles.

SAILINGS

Nov. 25 (New York to Paris), Albert Lewin (Normandie).

Nov. 11 (New York to London Louis Dreyfus, Harry Foster, Lo Wolfson, Val Parnell (Normandie).

Nov. (New York to London Merle Oberon, Mr. and Mrs. Douglas Fairbanks, Sr. William Wyle Ethel Shutta, Mme. Y. Kiviet (Queen Mary).

Nov. 8 (Havana to Vera Cruz Ballet Espagnol, Juan Martinez, Carlos Montoya, Juanito, Enrique Vi caino, Anna Maria, Antonita, Isabella, Rosarita, Castellana, Soledad Carmelita, Sarasina, Amaya, Maquita, Bobadilla, Zanouba (Yucatan

Oct. 29 (New York to Paris), Anes de Mille, Dorothy Mackaill (de France).

Eastern Film Tests OK Argue Pix Execs in N. Y.; Disgruntled Agents

the isgruntled minority among the eastern casting agencies who are finding petty and imaginary flaws with the present picture company system of selecting talent in the east, in the opinion of film corporation talent executives. They attribute this discontent among a few agents to fact that their style has been cramped by the up-and-up methods employed by eastern talent departments in their dealings with reputable agents. It is these few, who seek in some instances to build up a feeling of exalted importance with a potential artist before he or she even has passed a successful test, who cause any ill-feeli , say the film compa icials.

Talent divisions in the east defend the high-calibre of their work by pointing to specific instances where casting agents, authors, producers and vets of the stage have praised the scren tests turned out in N.Y.

One executive in N. Y. even goes to the trouble of obtaining especially prepared scripts to bring out the best in the people being tested.

While it is true some years ago certai companies did not maintain the most perfect liaison between the eastern talent department and the Coast studios, that situation had been remedied. The large number of new faces recently sent to the Coast by Universal and 20th-Fox specifically refutes thi

STUDIOS' RADIO 'CONTROL'

Gilman (NBC), Thornburgh (CBS) East for Hays' Radio-Pix Parleys

While the Ford bid for Metro talent personnel to be used on radio programs marks time, both National Broadcasting Co. and Columbia Broadcasting System are set to go into a huddle with Will Hays over the radio-pictures situation this week. Don Gilman and Don Thornburgh are en route to N. Y. for the forthcoming parley from the Coast to confer with the head of the Motion Pictures Producers and Distributors Association later this week. Gilman represents NBC and Thornburgh CBS on the Coast, and they are expected to give their views on the use of picture artists on broadcasts.

There appears to be little doubt but that the Ford move to tie up all contract players on one major producing company's lot has resulted in reverberations all along the line with radio-minded advertisers. While radio network executives have always maintained an attitude of strict cordiality with the film business, over the picture player broadcast squawks, this latest development has speeded the long-expected conferences between radio and pictures, the former represented by the networks and the latter by Nicholas Schenck, Harry M. Warner and M. H. Aylesworth.

With other large industrial firms like Ford either already in the mar-

(Continued on page 31)

LOOKS LIKE DURANTE IS DUE BACK IN PIX

Buddy DeSylva irting with Jiminy Durante for a picture comeback under the Universal banner. DeSylva, recently severed from 20th Century-Fox, signed with Charles R. Rogers on an associate producership on the U lot.

Durante's comedy click in the Vi ton Freedley musical, 'Red, Hot and Blue,' has renewed general interest in that funster. Dave Loew still has a bid pending for Durante, and Paramount's bankrolling of the Freedley musical ives that studio a further in on the Schnozz's Hollywood services.

On Lou Clayton's managerial advice, Durante has nixed a $3,500 bid from the Club Versailles, N. Y., because of the difficulty of doubling from a legit show into a late nite spot, plus the fact that Durante—as in the stage musical—wants to get away from the familiar stuff and work up a new routine.

Versailles is after Maurice Chevalier to return to America, through the William Morris office, but it depends largely on a coincidental film deal for the French comedian, who, if the latter isn't set, won't accept.

N. Y. Fans Scare Jean Off

Fear that she would be besieged by autograph hounds who are reportedly making things unbearable for film celebs, Jean Harlow has called her proposed New York visit and will vacation on the Coast stead.

A personal appearance at the Capitol theatre, N. ., and a radio broadcast have been cancelled.

Sessue's Successor

San Francisco, Nov.

Denmei Suzuki, Japanese film actor, arrived here last week. Suzuki plans to go to Hollywood to study the techni of pix production there.

He hopes to become the 'talking' successor to Sessue Hayakawa.

SCHOEDSACK'S 'HEROES'

Hollywood, Nov.

rnest B. Schoedsack will direct 'No More Heroes,' next Jack Holt picture that Larry Darmour will make for Columbia release.

tory is based on published novel . D. Newsome.

Add: Barrymore

WMCA, New York, which couple of weeks ago signed up Elaine Barrie, John Barrymore's protege, to read poetry organ accompaniment, has now signed Michael Strange, Barrymore's ex-wife.

Her first stint was read the Declaration Independence, also to organ accompaniment, last night (Tuesday) during the election returns.

$1,400,000 FERBER PIC COST SET BY GOLDWIN

Hollywood, Nov. .

'Come and Get It' cost Samuel Goldwyn $1,400,000. When Goldwyn returned from Europe and the east, he stopped production of the picture, paying off Howard Hawks, the director, with the cost at that time $900,000.

He ordered the story revamped, insisting that the characterization outlined in the Edna Ferber narrative be adhered to, and ordered the story for the screen should follow that of the book, and not be one which had been rewritten.

When Goldwyn put William Wyler in to replace Hawks as director, Wyler and Merritt Hulburd, associate producer, were afraid of it and insisted their names be kept off the screen. However, when the picture was completed at an additional cost of $500,000, with about 80% remakes, the duo were glad to get the credit, acknowledging that Goldwyn had the right idea after all.

Goldwyn figures that the picture will gross around $2,000,000 throughout the world.

NEW GOLDWYN PACT, PAY HIKE FOR OBERON

Merle Oberon has been signatured by Samuel Goldwyn to a new term pact, with substantial salary increase. Actress' old contract, which still has two and a half years to go, was torn up by producer, and new deal substituted with consent of Alexander Korda, who shares rights with Goldwyn Miss Oberon's services.

Miss Oberon, currently in New York, sails for England (4) to do some British film work. Her new Goldwyn pact will not start for at least six months.

FORD-METRO TALK POINTS THE WAY

$30,000 Weekly Deal Via the Wm. Morris Agency Temporarily Halted by Election Fever — Augurs Every Other Studio Making Similar Radio Commercial Deals — Insures Proper Presentations, Control of Talent, Value of Pix Plugs for Releasing Titles, Etc.

EXHIBS STILL NO LIKE

Sanction of picture players' radio appearances only when and where supervised directly by their film employers, is expected to be recommended in the report resulting from the current investigation of the film-radio question by an industry committee of three. This report, which will largely influence the picture business in future procedure on the radio problem, is due to be returned within the next couple of weeks. The committee comprises Nicholas M. Schenck of Loew-Metro, Harry M. Warner of Warner Bros. and M. H. Aylesworth of RKO.

Despite exhibitor agitation for complete outlawing of film players' ether sidework, on the grounds that in permitting such engagements the picture business is creating its own competition for itself, a more general opinion within the trade is that total elimination isn't possible. The majority sentiment, it now appears, is that the best picture biz can hope for is control of its players' radio work.

This 'control' theory, from accounts, is the basis of the deal which Metro-Goldwyn-Mayer is currently discussing with the Ford Motor Co. It involves the highest priced program ever attempted on the air, and also the first direct tie-up between a major picture producer and a network commercial sponsor. If set, it starts on or about Jan. 1, 1937, with Ford presenting and Metro supplying and producing the show, with broadcasts direct from the M-G-M studio in Culver City, Cal. Budget

(Conti

Robeson to Aussie?

Melbourne, Oct. .

Reported that Paul Robeson will tour here next year for Williamson-Tait, doing both concert and stage shows.

If Robeson does come he will be the highest pai imported artist ever to visit Australia.

Also some talk that Robeson may do one pic during his stay here.

10,000 Paid $1 a Head for Mrs. Irv Berlin's F.D.R. Rally, but Pix Stars Were Real Draw; H'wood Very Q.T.

By FRANK SCULLY

Hollywood, Nov. 3.

For the first time conscious of its power politicall Hollywood was so busy making pi tures it hadn't time to direct the destiny of the nation. It turned out for only one. Roosevelt rally last Thursday at which 10,000 paid $1 a head, then the film colony deci to go back to its grind in the studios.

Rally, which was sponsored by Mrs. Irving Berli , who brought a party of 50 stars in tux for the peasants to look at for their dollar, didn't get a line in the Hearst rags, which usually go gaga over every pictur turnout, but it was the smash preview of the year to those who attended.

Stars were herded along one si the immense ballroom of the Shriners auditorium. Programs had Al Lyons' Cocoanut Grove orchestra playing dance numbers between routine rabble rousers, but as soon as the stars piled in peasants turned as one man away from speaker on the platform and gazed at their faves. Eyes never got back to platform.

Even George Jessel, m. ing, couldn't get them to face the speakers' roster after that. Jessel slipped out of that affront to his s. a. and showmanship by dragging the stars to the mike. Most of them preferred to take a bow from their seats, but he finally got Joan Crawford up and mob turned their faces from the Berlin party to the platform as if they were the hands of a clock.

He managed to get Grace Moore, Joan Bennett, Sylvia Sidney, Paul Muni and a couple of song-pluggers up, too, but the others thought a bow from their seats was the best they could do without a script-writer on the set. George Gershwin played George Gershwin. Irving Berli checked that by singing Irving Ber-

(Continued on page 31)

The Blow-Off

Hollywood, Nov. .

Spiritualism nd kindred rackets will be exposed Metro in series of shorts belled 'What Do You Thi Carey Wilson will poun scripts and narrate

EQUITY CITES WALLY BEERY ON S.A.G.

Wallace Beery is the latest name to be notified by Equity that there are charges against him for failure to join the Screen Actors' Guild, as required of Equityites under a working agreement between the two associations. He will be required to appear or answer the complaint within four weeks, after which time he is liable to suspension.

Beery, like some others neglected joining the Guild because counting on remaining in pictures indefi itely, with small chance of appearing on the legit stage. He was unknown on Broadway, playing bits with his brother Noah in the late Thomas W. Ryley musical shows, more than 15 years ago. They joined Equity in 1921.

Among others Lionel Barrymore and Alice Brady have not yet joined the Guild as ordered, so far as is known by Equity. John Barrymore was also a holdout but his name did not appear on the complaint list, his attorney advising Equity that the matter would be attended to.

COE'S 'NANCY STEELE' FOR M'LAGLEN, LANG

Hollywood, Nov.

ictor McLaglen and June Lang will be co-starred by 20th-Fox in 'The Lost Nancy Steele,' original by Charles Francis Coe, scripted by Hal Lang and Gene Fowler.

Nunnally Johnson will produce and Otto Preminger direct.

Metro Pacts Muir

Hollywood, Nov. 3.

Esther Muir, playing i 'A Day at the Races,' been given a term contract by with yearly options for five

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CBS' Broadcasting Out of H'wood Waves the Red Flag Anew at Exhibs

Move by a second broadcasting company, CBS, a major studio building improvement program in Hollywood is regarded in the film industry as just another thing that is bound to further rile exhibitors on the radio-picture situation. Theatre operators already have begun voicing their increased fears just as they did six months ago when extended activity of the networks in Hollywood was announced in advance.

Now these exhibitors are doubly peeved because they envision a further extension of radio appearances by air-minded picture players. There is no question but that there a powerful resentment with theatre operators generally over recent developments. But thus far they are quite at sea as to whom to carry their squawks. Complaints to networks, to the film producers to the stars themselves and even the sponsors thus far have resulted in a general passing of the buck, because of the divided authority and conflicting elements in the situation.

Proof that picture stars on the air is hurting the box-office appeal of stellar players was supplied by exhibs in recent weeks. These theatre managers point to the necessity of placing two or more satellites in a feature production at the present time in order to draw as they did in the past when one star was sufficient appeal. They claim that the inroads of radio appearnce of film players on broadcasts are responsible for such a situation.

Several exhibitors i the past week also took occasion to take apart the argument of radio spokesmen to the effect that broadcasts had improved theatre attendance. They contend that the general prosperity of the populace and better product are mainly responsible. They refute the contention of radio people by using their own argument to the effect that radio biz is on the upbeat and that their audience is larger than ever before. On this contention, the theatre manager figures that if more are listening to the radio, fewer are in film houses because they can't be both places at the same time.

RIVAL OPERATORS' FACTIONS CHOOSE TO SEE MUCH MYSTERY IN N.Y. BOMBINGS

Point to Allied-306 Presidents in Parleys with Brandt at Almost Exact Moment of the Blasts—LaGuardia Orders Arrests

Bombing of eight independent picture houses in the Greater New York has thrown operator union ranks into confusion in view of negotiations that were proceeding to a probable deal between Local 306 of the American Federation of Labor and the Allied Operators, not affiliated with the A. F. of L., for settlement of the involved booth situation. At the very time that the theatres in question were bombed Thursday night (29), high union executives were in conference discussing a peace parley.

George E. Browne, president of the International Alliance of Theatrical Stage Employees, who has long been quoted as deeply interested in ironing out the vexatious New York operator situation, was present at this conference, together with Joseph D. Basson, president of 306, Harry Brandt, head of the Independent Theatre Owners Assn. which has a 10-year deal with Allied ops, and others. News that stench and tear-gas bombs had exploded in eight houses, mostly those in the Brandt chain, broke for some unexplained reason coincidentally with this conference to end rivalry between 306 and Allied, wipe out cross-picketing and provide additional employment for ops.

Were Making Progress

Sources close to the situation believe that interests in opposition to any kind of a deal between 306 and Allied bombed the theatres in hopes of breaking up negotiations which, it understood, had reached the point where real progress was being made. Reports are that a proposal was being discussed to have all Allied-manned houses take on an extra man from Local 306 who would function largely as a swing man.

A raid staged on the N. Y. head offices of Local 306 Friday night (30) by police following demand for action by Mayor F. H. LaGuardia, came as a distinct surprise, 306 sources pointing out that it would seem entirely incompatible with circumstances for 306 to have any hand in bombing at time when the union was about to get conces-

(Continued on page 29)

MAE WEST CANCELS CHI PERSONAL; N.Y. DATE OK

Paramount office in New York was advised yesterday (Tuesday) that Mae West will be unable to fulfill her scheduled personal appearance at the Chicago, Chicago, week beginning Friday (6) in conjunction with her 'Go West, Young Man' (Par) starrer. Dispatch from the Coast stated that Miss West is ill, but will be able to play the Broadway Par beginning Nov. 18, day-and-date with the same pic.

It appeared last week that the personals would be off altogether, Miss West being dissatisfied with the special stage material written by Harry W. Conn. Material, however, was rewritten and the p.a.'s were on again. Jack LaRue and Lyle Talbot may appear with her in the act.

For the New York appearance Miss Week is guaranteed $10,000 a week plus a percentage of the gross over a certain figure. It is understood she will pay the salaries of Talbot and LaRue. William Morris office engineered her p.a.

Al Donohue's band, currently in Detroit, has been booked by Paramount to furnish the music for the Mae West showi in N. Y.

Hollywood, Nov.

The great Mae West bachelor derby came a cropper. Figured as a first-class publicity plug for her new picture, 'Go West, Young Man,' it dwindled down to the inside pages and none too much at that.

Major Pictures had tied up with a number of newspapers to conduct essay contests the merits of bachelordom, the winners to be taken to Hollywood as Miss West's guests. Only two showed up. They were Guy Baker, the Cleveland cut-up, and Leroy Kling, the Cedar Rapids, Ia., heartbreaker. Enterprising publicisteers rushed out and dug up Jack Bissilli, variously described as a Cairo sheik, an Egyptian picture director and what not. At any rate he qualified as a bachelor and wore a fez.

Victor M. Shapiro will press agent her personal appearance Nov. 18 in New York. Date will be in conjunction with her film, 'Go West Young Man.'

Carroll's $100,000 Suit Vs. WB Based On Theory of Theft

Claiming that Warner Bros. ictures, Inc., is planning to produce a picture based around the construction of the Panama Canal and taken from a scenario he had submitted to them several months ago, ichard Carroll, former newspaperman, filed an action against the producers in N. Y. supreme court Thursday (29). He seeks an injunction and $100,000 damages.

Carroll avers that a year ago he, with William A. Drake, another writer, wrote a scenario which he titled 'Panama and Conquest.' He submitted it to WB but it was rejected. Later he learned that the defendant had registered with the Producers' Ass'n its intention of making a film concerning the construction of the Canal. He believes the picture the defendant has in mind is taken from his original script.

LA RUE DRAWS LEAD IN BENITO'S 'COLUMBO'

Hollywood, Nov. 3.

Confirmation of his selection for the title role in 'The Life of Christopher Columbus,' to made in Italy, has been received by Jack LaRue from Carlo Roncoroni, ief of film production for Premier Mussolini.

LaRue was advised that filming would start within six months, with actor figuring to leave here in about two months to prepare for the assignment.

Sherman in N. Y. to Fight Indictment Over 306

Harry Sherman is in New York preparing to fight indictment against him last spring which is expected to come up some time in November. Charges are that Sherman, former president of Local 306, N. Y. Moving Picture Machine Operators, misappropriated $150,000 in funds of the union.

Hyman Bushel will represent the former 306 official.

In On the Payoff

Hollywood, Nov.

Group of film names participated in first disbursement of $400,000 in dividends paid to preferred stockholders of the Guaranty Liquidating Corp.

Among those who drew checks were Wallace Beery, William Koenig, Eddie Buzzell, Lola Lane, Norman McLeod and Rod LaRoque.

THE NEXT STEP

Second short subject dealing with the advancement of a film player to stardom will be made by Metro under title of 'Hollywood Second Step.' Felix Feist will direct from script by Mauri Grashin. Carey Wilson will be commentator.

First short of the series was 'Hollywood Extra.'

Pete Smith will reveal Hollywood makeup methods in his forthcoming short, 'Make-Up Magic,' for Metro.

David Miller will direct from script by Robert Lees and Fred Rinaldo.

MOSLEY TO U. S. A.

Radio and Film Angles Draw Wisecrack Only

London, Oct. 25.

'Why, I am going to Los Angeles for my health, and, of course, to buy some collar buttons.'

That is all Sydney A. Moseley, late vice-president of Baird Television Company, irector of British Acoustic Films, man who sold control of British Television to Ostrers and Gaumont-British, etc., will say of a sudden decision 'to go abroad' after conferences with film and radio interests here.

Moseley is en route to New York and Hollywood on a mission which those in the know here describe as mysterious.

HURLEY UPPED, BOTSFORD IN SPRAGUE JOB

Hollywood, Nov. 3.

Harold Hurley has been made assistant managing director of production at Paramount, putting him second in command to William LeBaron. Under present production schedule studio has five features to be produced by Hurley, but in his new spot he will have a hand in all studio production activities.

Chandler Sprague, for past two years executive assistant to Ernst Lubitsch and LeBaron, respectively, has resigned, following difference of opinion on studio policy and operation.

Just before he sailed for New York via the Canal for five weeks' vacation, A. M. Botsford had his option as associate producer taken up by Paramount. Botsford returns here Dec. 7, to take over post as production assistant to LeBaron, filling vacancy caused by resignation of Sprague. Bogart Rogers is temporarily filling spot.

Metro-Eddy's New Deal

Hollywood, Nov.

Metro is negotiating new tract with Nelson Eddy.

Studio wants a three-year straight deal.

Raft's Bust

Hollywood, Nov. 3.

George Raft is being sculpted by Anton Pedunte, French sculptor visiting here. Raft poses two hours daily, being assured that bust, when finished, will find a spot in the Tuilleries in Paris.

If it isn't a bust.

Sorel Sails Dec. 17 For H'wood and Title Role in WB 'Bernhardt'

Paris, Nov.

Sorel, last person France expected to go to Hollywood to make pictures, is going to do just that very on Dec. 17. The agreement is all fixed with Warner Bros. for her to play 'Sarah Bernhardt.' Max Reinhardt, was the first to put the Hollywood bug in her ear when he was here earlier in the year, and when Jack Warner came along last month he clinched the deal.

One rance's most noted actresses, she appeared for 30 years on the Comedie-Francaise stage, leaving three years ago to make her first music hall appearance.

She is presently preparing to tour France in a revue, 'Vive la Femme,' which had its first run here at the Alcazar. In private life she the Comtesse de Segur.

RAYMOND'S WB SINGLE, MARY MAGUIRE'S DEBUT

Hollywood, Nov. 3.

Gene Raymond goes into Warners 'Life Begins' on his one-picture deal with that company. He plays lead opposite Mary Maguire, Australian screen player, who will make her American debut in the opus.

Hugh Herbert gets top comedy spot. Filming will start within a week.

Eilers - Dunn U Reunion

Hollywood, Nov. 3.

Upon her return from London, Sally Eilers reports to Universal to play the femme lead in a picture opposite James Dunn.

Harry Joe Brown, actress' husband, planed to New York to meet Miss Eilers when she arrived.

Pat Ellis' Home Town

Patrici Ellis, Warner Bros. contract player, makes a p.a. at the Michigan, Detroit, week of Friday (6).

Detroit is her home town.

MG LOSES COURT ACTION ON 'MARIE'

Melbourne, Oct. 14.

Chief Justice Sir Frederick Mann decided in favor of Williamson-Tait regarding latter's contention that they controlled exclusive production rights in Australia and New Zealand of 'Rose-Marie,' except as a silent picture.

Chief Justice pointed out that there were no talkers when W-T obtained its rights in 1924, and an audible production of the play was different and not included in the rights reserved from W-T. Besides Australia and New Zealand, W-T also owns the rights in South Africa.

W-T is seeking to restrain Metro from producing and distributing the talker version of 'Rose-Marie,' and also claims damages.

Decision of the Chief Justice means that the action brought by W-T will now go to trial in this city at a later date. Pic has been in Australia for some time, but release has been withheld until the case is finally settled.

So Many Legits in H'wood, Coast Gets Golf Nod Over Fla.

Hollywood, Nov. 3.

Lambs and Players will not head for Florida next year for their annual winter golf tournament in February. With so many Lambs and Players on the Coast, one of the airliners sold the N. Y. contingent the idea that it was just as cheap to travel to California as Florida, and also that it took no more time. So the decision is for a Coast tournament between the two organizations.

It is also felt that with more than 125 members of the Players here and around 100 Lambs, tournament would be much bigger here than i Florida.

METRO WANTS $50,000 BACK FROM LONSDALE

Hollywood, Nov. 3.

it to recover $50,000 from Frederic Lonsdale has been filed in superior court by Metro.

Studio alleges it paid the English writer $75,000 to write two originals and a sequel to 'Last of Mrs. Cheney,' but the writer failed to deliver two stories to the satisfaction of the studio.

Spangles for MG 'Dress'

Hollywood, Nov. 3.

Originally intended as a starrer for Robert Montgomery, with one of its lesser players for the femme lead, Metro is splurging on supporting names for the cast of 'Wedding Dress,' which Harry Rapf will produce.

Plan now is to have Myrna Loy, Rosali Russell and Charles Ruggles in cast with Montgomery.

Maestro's Screen Test

ittsburgh, Nov. 3.

Paul Pendarvis, maestro at William Penn hotel, playing at the Variety Club banquet last week while Harry M. Warner was at the speakers' table, attracted the prexy of Warner ros. The band leader's personality got him an invite to New York immediately for a screen test.

Pendarvis pulled out same night, spent three days at Vitaphone studi going through series of exhaustive tests and is now back on the job here awaiting the good or bad news.

Jory Coming Home

Sydney, Oct. 6.

Victor Jory leaves here Oct. 7 for America via the Far East. Jory has completed his pic contract here for Col-National on 'Rangle River' and is taking the trip as a vacation.

Before leaving Jory mentioned he might stop over in England and make one pic before taking up work again for Columbia in January.

Was given a cocktail party here prior to his departure.

William Fox's Bookkeeper Another Cited for Contempt of Court in A. C.

Atlantic City, Nov.

Hearings in the William Fox bankruptcy action will be resumed Nov. 10, when members of the Fox family and All-Continent Corp. are expected to reply to the trustee's charge of fraud.

During the past week Federal Referee Robert E. Steedle has certified Herbert Leitsteen, for 27 years bookkeeper for the former film magnate, in contempt of court for refusing to turn over seven pages from the All-Continent books. The corporation, created from $7,000,000 of Fox's assets late in 1930, belongs to Mrs. Eva Fox, wife of the latter, Leitsteen contended, therefore was of no interest to creditors with $9,525,000 of claims against Fox who seeks voluntary bankruptcy.

The bookkeeper was the second person to be certified for contempt in the case. Mrs. Fox, who received $50,000 in salaries last year as president of the All-Continent and its subsidiaries, was certified two months ago, and Federal Judge John Boyd Avis has since been considering what action, if any, should be taken against her for her failure to appear.

Leitsteen last week came to the witness stand armed with a four-page statement and backed by Fox's lawyer, Murry C. Becker, of New York. Under one arm was the cash book of the All-Continent Corp. The bookkeeper read the statement which he said was 'prepared by my counsel' and which asserted, in effect, that creditors had succeeded in putting the corporation's books in the court records, page by page, in spite of the company's protests.

The corporation had already appealed to Judge Avis against inclusion of its records in Fox's bankruptcy case, and Leitsteen's statement said the referee's action in admitting the records piecemeal fashion would 'render the appeal a mere nullity.'

Walter Hanstein, of this city, counsel for creditors, then demanded that Leitsteen 'produce page 24 of exhibit P-31.' Leitsteen declined.

After repeated requests, all of which brought refusals from Leitsteen, Hanstein asked that the referee order the bookkeeper to submit.

'I will so direct,' said Referee Steedle, whereupon Hanstein reached for the cash book, but Leitsteen grabbed it up in his arms, held it in a bunny-hug, and remained firm in opposition.

'There is nothing for me to do,' remarked the referee, 'but to certify Mr. Leitsteen in contempt of court.'

Counsel for creditors have questioned witnesses three months in an attempt to show the $7,000,000 All-Continent is really owned by Fox.

PIX BIZ HOLDING ITS OWN

GB Sales Org. in U. S. to Handle All Major English Pix, Says Maxwell

London, Oct 25.

The Gaumont- ritish sales organization in the United States as an outlet for all major British productions, irrespective of origin, is foreshadowed by John Maxwell, in discussing his ideas on G-B policy in the future.

Maxwell indicates no intention of closing down the organization and paid tribute to the foresight of Mark Ostrer in founding it. He regarded it as 'essential in securing effective distribution for British pictures in America, development of which is vital to the future of Bri production.'

He declared he had given instructions to British International agent in New York to turn over to the G-B unit all B. I. P. pictures, with a view to the best being selected for distribution. In addition, Walter Mycroft, production chief at Elstree, has instructions to frame a percentage of the B. I. P. program for the American market.

Maxwell stated he considered imported pictures would always be best handled by a specially formed organization, instead of by an existing distributor, as the major companies, with their own programs of around 50 films, could not give specialized attention to the imported product.

In face of that fact, there was no alternative.

Says Maxwell on G-B

London, Oct. 25.

John Maxwell, anxious to be dissociated from the decision of the board of Gaumont-British to pass their ordinary ividend, after regularly paying 7%, made a statement disclaiming responsibility for it. Decision, he points out, was made before he became a member of the board and relates to a financial period that ended six months ago, April 31.

Maxwell also declared no change in policy was intended, particularly as Associated British is not yet in control of G-B.

Gaumont-British also issued a statement declaring no change had taken place in the voting position, with control remaining as before.

WILCOX-ROGERS IN U'S N. Y. HUDDLE ON PROD.

One of the outstanding developments expected from the present confabs between Herbert Wilcox, executive producer of General Film Distributors, Ltd., and Universal officials in N. Y. is a deal whereby Anna Neagle and Tullio Carminati will be spotted in at least one feature picture each for U at Hollywood. Both film stars, who are under contract to General Film, arrived Monday (2) from London with Wilcox. Also accompanying Wilcox was G. I. Woodham-Smith, counsel for General.

Conferences between Wilcox and Charles R. Rogers, production chief for Universal, who came east about two weeks ago for these meetings, probably will last more than two weeks. In addition to some agreement which will place Miss Neagle and Carminati in two ifferent productions on the Coast under Rogers' supervision, the object of these N. Y. parleys will be to work out more definite and comprehensive program for the interchange of stars, technical experts, writers and others now attached to Universal and to General Film. It is expected to bring a closer production tie-up between the two companies.

General Film Distributors handles U's product released in Great Britain while British-made films distributed by Universal this country come from General.

Wilcox, who also director of Universal, in addition to his executive spot with General Film, does not plan to go to the Coast this visit.

Thus far in arranging for Anna Neagle and Carminati to appear in Hollywood-made Universal productions, the femme star has been inclined to oppose appearing in a picture produced in the U. S. How- , because of contractual agreements which General Film holds, she's changed tack.

Lazarus Goes Shopping

Hollywood, Nov. 3.

Jeff Lazarus is pulling out for New York today (Tues.) to look over Broadway shows and confer with author representatives relative to material for 1937-38 product.

Paramount story head will be east several weeks.

HUBBARD BALKS AT METRO'S B'S

Hollywood, Nov. 3.

Unable to get together with Metro execs in negotiations for a renewal of his contract, Lucien Hubbard is understood ready to call it quits and to go elsewhere after a long period on the Culver City lot.

Hubbard understood to be unwilling to continue on a B picture status calling for anywhere near the number of films he has been turning out for past couple of years. His talking point for new pact has been for fewer and higher budgeted pi , with salary said to be a secondary consideration.

IA GAVE $10,000, ODLUM $8,000 TO DEM. PARTY

Washington, Nov. 3.

Won to the New Deal cause by the NRA, which adopted union scales as standard for motion picture machine operators, I.A.T.S.E. last week showed tangible evidence of appreciation for President Roosevelt's policies. Alliance was disclosed as contributor of $10,000 to Democratic National Committee campaign fund. This was one of the largest single gifts by any labor organization to the New Deal war chest.

Latest list of donations shows Floyd Odlum, head of Atlas Corp., and individual who stage-managed management change in Paramount, as contributor of $8,000.

ELECTION, GRID GAMES DENT 10%

Political Bally the Air Was Handicap But, Nationally, Film Operators Express Themselves Well Satisfied

FOOTBALL, RACING

While the terrific public interest in this year's political campaigns transcends that of any other presidential election and support of other box office oppositional factors has increased in recent years, especially football on weekends, theatre operators express themselves as satisfied with the manner in which films have been holding their own.

Picture houses went through the hottest summer in history, yet scored amazing results over prior recent years, and early this fall have managed to maintain a very sound position in spite of the electioneering, the pull of radio, the heavy attendance at football games, play hoss races have received where operating, and other opposition.

What is most important to theatre men is that while unquestionably various factors have reduced top chances the past two months, the country's theatres as a whole are exceeding last September and October on business. The feeling is that, although many persons have been drawn to radio to listen to campaign speeches in all sizes of towns, blanket results at the ticket windows have not shown as much of a drop as anticipated. Early fears were that the damage would be much greater from this year's outside influences.

An estimate of just how much campaigning, football, racing etc., has been holding down business is difficult to indicate, but best information, gauged by what normal expectations might have been, is that these various non-film forces have not kept business down as much as 10%.

Same Story if Pic Is a Hit

The drop from what might have been grossed but for election and other b.o. enemies varies according to situations, but where the pictures have been strong there has been no apparent suffering. In instances where a solid b.o. hit is current with weaker pictures against it, the former has received what would seem to be the bulk of the play, the others suffering more than expected. This is true of New York the week before election, in opinion of the managers.

The centers that are drawn upon by football games suffer Saturday afternoons, but at ight these same

(Continued on page 10)

G-B's Staff Cuts, Balcon Also May Leave; Only 10-12 Pix; Lee Avers 24 in U. S. Per Sked; Meet Adjourned

Election Blues

Business took quite a trimming all over for several days preceding yesterday (Tuesday). It was a case of pre-election blues, lately of a deeper hue than in the past, iefly due to radio.

Box office reports from most spots indicate the political chatter on the kept them at home.

GB Profits Off Due to Higher Costs of Prods.

London, Oct. 25.

A substantial drop in the profits of Gaumont- ritish distribution was shown in the annual report of Gaumont- ritish Picture Corp. This was stated to be due to the higher cost of films produced. The full cost of all such films completed and delivered by the corporation is borne by this subsidiary company.

At the same time the report shows that only six pictures were completed during the financial year—'Rhodes of Africa,' 'Secret Agent,' 'It's Love Again,' 'Seven Sinners,

(Continued on page 29)

1st Settling Rockefeller Claim, Then RKO Reorg

Those who are charged with responsibility of writing RKO's plan of reorganization are working hard to achieve a reasonable settlement of the Rockefellers' $9,100,000 claim against the company, in order to hasten RKO's reorganization. The problem seems to be one not only involving the probable nature of the new securities of the new company to be granted the Rockefellers, but also the amount of new securities which is to be paid in settlement of the claim.

Trade conceptions of the situation would seem to indicate that the Rockefellers might settle for new common shares of the reorganized company.

London, Nov. 3.

Sweeping staff cuts are to take place at Gaumont-British's Shepherd's Bush studios immediately. least 40 people are involved, including 10 cameramen and six writers. Among those are Angus McPhail and Ivor Montague of the writing staff

Also reported that Michael Balcon, head of G-B production, may terminate his contract before the end of the year.

In a statement, Mark Ostrer, prez, said that the cuts were necessary owing to the new policy being put into force. In the future, he said, the studios will produce 10 to 12 pictures annually, instead of 16 as before, and not more than two units will be working on the floor at the same time.

He emphasized that the quality of the company's films would not be affected and stated that Gaumont had already taken $5,000,000 from the American market with its pictures.

Company has just finished five pictures here.

Gaumont-British will not curtail its program for this season (1936-37) as reported, according to Arthur Lee. Company is going ahead with plans to deliver 24 features, as announced and sold.

London, Nov. 3.

Gaumont- ritish stockholders' meeting was held yesterday (2) with the Ostrers in control of 3,200,000 votes against 50,000 in various publi hands. Looked like trouble for a minute but a motion to adjourn the meeting in order that the auditors have time to complete and present a consolidated balance-sheet was passed by a large majority over the heads and wishes of the Ostrers.

Mark Ostrer, in the chair, proposed to vote the Ostrer-controlled votes, but members present produced articles of the association which read that any question of adjournment shall be by show of hands and not votes, and that every member present shall have one vote only. On this basis adjournment vote got a large majority.

JR. LAEMMLE TO COAST FOR U.A. DEAL CLINCH

Carl Laemmle, Jr., leaves for the Coast today (Wednesday) after several weeks in New York. Over a month ago he returned from a European trip, and whereas Laemmle, pere, had gone on to their Beverly Hills home. Junior stayed on seeing shows and talent.

Laemmle, Jr., is virtually set on a United Artists unit production deal with Doc Giannini. Details will be consummated on the Coast. He has a number of stories set for his indie production venture.

Thomson East to Attend AFL Conv.

Hollywood, Nov. 3.

Kenneth Thomson, executive secretary of the Screen Actors' Guild, and one of vice presidents of California State Federation of Labor, leaves for New York tomorrow.

Will then go on to Tampa, Flori , to attend annual A.F.L. convention, beginning Nov. 16.

Thomson is said by labor observers to hold key, through power and prestige of his Guild, to eventual formation of a Motion Picture Federation, which would group in one council all craft unions

Lewin 'tween Studios

Hollywood,

Albert Lewin, who resigned as an associate producer at Metro last week, is en route to New York and Europe for a three months' rest. He sails Nov. 25.

Upon returning here Lewin joi the Paramount production staff.

Kent Back, 20th-Maxwell-Ostrer Situation In Gaumont-Brit. As Is

BALABAN-GRIFFIS ON PAR STUDIO O. O.

Barney Balaban and Stanton Griffis, who is chairman of Paramount's executive committee, the Coast for a couple of weeks.

is will meet in Chicago today (Wed.), having left New York last Fri

is will be Balaban's first trip to the Coast since taking the helm of Par July last.

Spyros Skouras to N. Y.

Hollywood,

Spyros Skouras planed east day (1) after a tour of the west as far as Seattle, all by plane.

Sidney Kent, president of 20th Century-Fox, has returned from abroad. The Maxwell-20th Century deal is cold, but any talk about a trade war between the British and American interests is minimized.

It is to be expected that 20th Century-Fox shall take every possible legal step to conserve its valuable interest in GB. Such steps imply nothing more.

Trade experts feel that John Maxwell sees 20th Century-Fox a most important American ally and whose friendship he intends to retain for his companies and the British trade generally.

Trade also sees a fri ritish force for the American companies in John Maxwell.

Maxwell is understood to have offered 20th Century-Fox $8,000,000 for its holdings in G-B.

Exactly why Maxwell should have

(Continued on page 27)

A. J. BALABAN BACK TO EUROPE WITH FAMILY

icago, Nov.

A. Balaban has decided to take himself and family back to Europe where expects to spend the greater part of the next four years. However, he has acquired an interest with his brothers, Harry and Elmer, in a new theatre to be erected on the near northside shortly. He is taking 25% interest in this new property.

Balaban had been considering other exhibition proposals but has decided to content himself with an interest in this property with his brothers and to spend most of his time in Europe with a couple of visits a year back to the States to maintain contacts and to see his relatives.

Goldstone in Theatre Building Deal with F-WC; Denver Invasion

Los Angeles, Nov.

New theatre construction, up to $1,000,000, will be financed by Phil Goldstone for Fox-West Coast, if nd when additional houses to take care of demands are needed. Film producer has an agreement with the Skouras Bros. whereby he gets first call on any new theatre construction in the Los Angeles area over a period of years.

Deal was virtually set for Goldstone to construct a de luxe operation for the circuit in the Wilshire district here, but this has been temporarily sidetracked by the Skouras, who feel demand is not pe for additional seats in that area.

Skouras Bros., with 20th-Fox as partners, have deal on to acquire the Harry Huffman circuit of six de luxers in Denver, marking their first invasion of the Colorado capital city proper. Negotiations were iscussed by Spyros and Charles P. Skouras and Rick Ricketson, their Rocky Mountain area operator, with Hoffman. Acquisition of houses is said to have been okayed by Spyros Skouras, so far as the Skouras interests are concerned. Houses that would figure in the deal include the Paramount, Aladdin, Denver and Tabor, downtown, and couple of nabes.

Invasion of Denver would give Skouras Bros. representation in all large cities of the Intermountain area, they recently having acquired the Orpheum and Studio, Salt Lake City, from Fanchon & Marco.

Spyros Skouras wound up a tour of inspection of Coast houses here over the weekend and headed back east. Meetings were held in all division spots with district managers and bookers.

Keaton Blames Norma Talmadge, His In-Law, For Marital Woes

Norma Talmadge Jessel was blamed by Buster Keaton for all his marital woes which cost him his first wife, Natalie Talmadge Keaton, in an affidavit he filed in N. Y. supreme court last week in answer to Natalie's suit for $4,500 back alimony. Keaton also pleads he is broke and asks the court to rescind a judgment order which has tied up his salary with Educational Pictures for which he is doing shorts. The matter comes up for argument Nov. 12.

After citing that he turned cash and property amounting to over $500,000 up to 1933 when Natalie Keaton divorced him on the Coast, comedian also mentions the fact that among other losing ventures, he sank $30,000 in the Hotel Roosevelt, Hollywood to prove that he is practically a pauper. In this same venture, he says, others who lost heavily included Louis B. Mayer, the late Irving Thalberg, Joseph M. Schenck and Irving Berlin. The dead-pan comedian moans that without his present salary he cannot pay his hotel bills or his carfare back to the Coast.

Buster says that Natalie's sister, Norma, has always disliked him and continually brought trouble between him and his wife. The present action, he believes, is her idea of trying to make the public think that he is a scoundrel and does not love his two boys, who he says, he has amply provided for in trust funds.

Laurel Twice Sued

Los Angeles, Nov. 3.

Second suit for separate maintenance against Stan Laurel (and Hardy) was filed Saturday (31) by Mrs. Mae Laurel, who charged she 'entered a contract of common law marriage with him in New York in 1919.' She asks $1,000 a month. Laurel recently was sued by his wife.

Mrs. Mae Laurel said they worked in vaudeville together as Stan and May . She recently appeared in a WPA play here.

Ford Calls for Jeeves

Hollywood, Nov. 3.

Directorial assignment on second Arthur Treacher feature, 'Step Lively, Jeeves,' at 20th-Fox, goes to Eugene Ford.

John Stone will produce.

DOUBLE DUTY

Toby Wing Signs For P. A. Tour With Pic After Making It

Hollywood, Nov.

Toby Wing been signatured by Melody Pictures for top spo opposite Pinky Tomlin in its first feature production, 'Love and Kisses.'

Actress is also optioned for three additional pictures and will do six weeks of personals with Tomlin in connection with first runs of the initial film.

CUMMINGS KICKS OVER 20-FOX DIRECTOR PACT

Hollywood, Nov. 3.

Irving Cummings abruptly terminated directorial berth at 20th-Fox when he asked for and was given a release of his contract that still had five months to go a straight two-year deal.

Controversies that have arisen duri past couple of months between director and studio top execs over handling of assignments prompted Cummings' decision to withdraw from the lot.

See GTE's Net for Year In Excess of $1,000,000

Coincident with the declaration of an initial dividend of $1.10, General Theatres Equipment last week announced estimated net profit of $837,950 for the nine months ending Sept. 30. Company also reveals estimated net profit for the third quarter ending Sept. 30 of $255,768.

The $1.10 divvy the capital stock, of which there are more than 435,000 shares currently outstanding, is payable Dec. 10 to stockholders on record Dec. 1. The company announced that stockholders who fail to exchange their securities on or before Dec. 1 for stock under the reorganization plan will not be eligible to receive this first payment.

Present indications are that General Theatres net profit for the year will be more than twice the amount necessary to pay the first dividend or in excess of $1,000,000.

Marlene's Tonsils

London, Nov. 3.

Marlene Dietrich, starring with Robert Donat in 'Kni Without Armor,' holding the picture due to illness.

Sudden attack of tonsilitis knocked her out.

Pug's Progress

Hollywood, Nov. 3.

Maxie Rosenbloom will lay dual roles i 'Trial Horse,' now in production at Warners.

Pugilist will portray both a prize fighter as well as dramatic part, under Wi iam Clemens' irectio .

Hugh Buckler, Son, Drown When Car Skids Into Lake

Hollywood, Nov. 3.

Hugh Buckler, 64, and his son, John Buckler, 30, both stage and screen actors, were drowned when their automobile skidded off the road into Malibu Lake Saturday (31). They were en route to the Buckler home at Malibu Lake to spend the Hallowe'en weekend. The son was driving and it is believed the car left the narrow road during a heavy downpour.

Young Buckley was born in Capetown, South Africa. His father was identified with English theatricals as actor and manager of stock companies. After John came to Hollywood and established himself in films, his father followed and only recently had important roles in 'Lost Horizon' at Columbia, 'The Jungle Princess' at Paramount and 'The Last of the Mohicans.'

The younger Buckler had appeared on the New York stage in 'Barretts of Wimpole Street,' 'Mourning Becomes Electra,' 'Journey's End' and 'The Green Hat.' In Hollywood he played in 'David Copperfield,' 'That's Gratitude' and 'The Unguarded Hour.' For the past several months he has been working in 'Tarzan Escapes' at Metro.

John was engaged to be married to Ulla Kazanova, actress. The father was married to Violet Paget, an actress with whom he had toured.

Maynard's Menag Ordered From L.A. Winter Quarters

Los Angeles, Nov. 3.

Ken Maynard's application for permission to maintain winter quarters for his wild animal circus near Van Nuys was denied by L. A. City Council. Application was referred back to planning commission which had recommended its approval.

Understood that recommendation will be rewritten to eliminate possibility of Maynard's holding performances at proposed quarters. This has been main cause of residents' protests.

Greta Nissen's Op

London, Nov. 3.

Greta Nissen is in a hospital here. Underwent a sudden appendictomy last week.

More Film Stock Dealings

Con Film and GN Sold by Insiders—Moves in Loew's, 20th

Washington, Nov.

substantial amounts of Consolidated ilm Industries and Grand National Films siders during early September came to light today with publication of semi-monthly report by Securities & Exchange Commission. Other dealings in various films stocks were revealed at same time.

Disposal of 4,700 shares of Consolidated common and purchase of 1,400 shares of Consolidated preferred by James E. MacPherson of New York were the leading isclosures. Commish statement showed he iped out his common holdings i six transactions over nine-day period and picked up the preferred tickets over a longer period during September.

Gradual liqui Con common by MacPherson was shown in the report. Belated filings disclosed the Consolidated director dumped 1,600 shares in November, 500 in December and 2,300 in February. Altogether, MacPherson peddled 6,500 common ducats in 10 months.

More dumping of Grand National paper by Edward L. Alperson of New York was revealed. For third successive time, SEC showed the G.N. selling substantial amounts is holdings. In six batches over a 26-day spread during September, he sloughed off 4,000 shares of G.N. common, reducing his investment to 22,546 shares. Biggest block 1,500 peddled Sept. 25.

Simultaneous sales and purchases of Loew's common by J. Robert Rubin, were revealed by SEC. Making a gain of 290 shares, Rubin bought 7,890 tickets and sold 7,800 the same day and then later icked up another 200. His holdi the end of the month were 3,090 common and 350 preferred, latter owned by a holding company.

Several overdue statements revealed activity by officers and irectors of 20th Century-Fox. Chase National Bank was revealed as selling 5,946 shares of common during August, cutting holdings to 381,431. William C. Michel reported purchase of 88 shares of common during September and 176 shares of preferred. Chase announced expiration of 7,381 common warrants in March and sale of 11,892 preferred shares in August, cutting latter interest to 76,862. A. R. Jenkins, wife of Felix A. Jenkins, reported purchase of 20 preferred tickets in September.

Inside Stuff—Pictures

Another accounting of the net profits earned by the Metro film, 'Letty Lynton,' to decide the award due authors Edward Sheldon and Margaret Ayer Barnes for alleged plagiarism of their story, 'Dishonored Lady,' will be submitted to plaintiffs' attorneys, O'Brien, riscoll & Raftery, by attorneys for defendants, Loews, Inc., and MGM.

Figures submitted last week listed the net take at $280,000. issatisfied with first accounting, plaintiffs' attorneys demanded that their accountants also examine the books. In answer Loew accountants will resubmit a more amplified and detailed report. First was a skeleton, say defendants.

A hearing has been set for Nov. 5 at which time it is understood still further objections will be offered against the already established sum by the plaintiffs. Edward Clark, representing authors, will probably demand further investigation by impartial accountants to determine film's income to plaintiff's satisfaction.

Preferred stock and debentures of Paramount Pictures, Inc., which voting trustees of reorganized Missouri Theatre Bldg. Corp. received in settlement of claim against Paramount-Publix Corp. for back rent, may not be used to retire Missouri Theatre (St. Louis) bonds under plan proposed by voting trustees, Judge Charles B. Faris has ruled. Voting trustees had offered to exchange one share of stock and one debenture for each $300, par value, of income mortgage bonds which holders of theatre's original bonds received in reorganization.

Judge Davis upheld contention of Boatmen's National Bank, trustee under $2,000,000 income mortgage bond issue, that Paramount stock and debentures represented part of assets mortgaged under old bond issue and should be turned over to bank as trustee for holders of new bonds. The Paramount preferred stock given i settlement of rent claim has a par value of $110,000 and debentures, also, have a par value of $110,000.

Repercussion of a fund of several grand which several actors in Hollywood sent to striking lettuce pickers in Salinas, Calif., has come to troupers in form of a threat from a Hearst high exec that another gesture like that and no name of such a donor will ever appear in a Hearst paper again, not even in a paid ad. Exec was at pains to say the order hadn't come from Lord of San Simeon himself but was just as effective as if it had.

Actors have tried to laugh the threat off by citing upping effect on grosses Hearst's blacklisting had on Mae West's last picture and are figuring some way to answer it.

Practice of a Coast major studio in tacking fixed studio overhead charges against the product of a producer who works on a salary, plus a cut of the profits, is leading to a showdown. Director has put up the cry that this practice cuts into his own profits. On his current picture he figures the fixed overhead charges have upped total cost not less than $200,000, which means it must gross that much more before he gets his cut. Producer is particularly irked over fact that several other producers are making pictures for the same release, but by making them on outside lots, do not have the fixed overhead charges attached.

General Talking Pictures Corp. last week obtained a stay of the permanent injunction granted Western Electric, Erpi and A. T. & T. restraining General from infringing on their patents. Pending appeal, Federal Judge Byers allowed General 20 days in which to file a bond of $10,000 to insure the cost of action.

Canvass of independent theatre exhibs in small towns adjacent to Los Angeles, conducted by Hubert Voight and Dick Pritchard of Universal, revealed that display space in the L. A. dailies carries more weight with their patrons than does space in the local publications. As a result Universal is sewing up series of co-operative page ads for the L. A. sheets to plug Universal personalities and pictures for benefit of the out-of-town showmen.

Despite fact that Emily Lane, under contract to Universal, was engaged for her warbling, some one at studio blundered, and during filming of a picture gal was instructed to make appropriate but silent lip movements while a $3.50 per day extra gal supplied the off-scene song. Later, it was recalled that Miss Lane was principal warbler with the Eddy Duchi ork and had otherwise demonstrated her singing possibilities.

Major distributing organizations in the Los Angeles exchange area are reporting revenues ranging from 10% to 30% for first two months of the new season, in excess of similar period a year ago. Virtually all of the major companies have delivered one or more features on the new season's schedule, with returns in most instances considerably in excess of early releases in 1935.

That very creditable showing being made by Keith-Albee-Orpheum in earnings for the past 52 weeks dates from the time that Herbert Bayard Swope as chairman of that RKO subsidiary undertook to harmonize that situation. KAO made payment on preferred arrears for the first time i years under Swope's supervision.

March of Time's latest release waited until the wee small hours this (Wednesday) morning before being actually completed. Reason was that one subject in the 'Time' issue was on the 'U. S. Presidency' and the final release version had to await definite results from Tuesday's polling. First known time that 'M. of T.' waited for a last-minute flash.

Departure early this week from San Pedro harbor (Calif.) of the Pacific fleet for a month of maneuvers in Northern California waters, has exhibs in Long Beach, San Pedro and other California Coast towns worried over prospect of heavy patronage dropoff. Fleet personnel numbers around 35,000, majority of whom exhibs regard as potential patrons.

Benefits totalling $57,644.52 have been paid to members of the Warner Bros. Studio club during past 30 months. Sick benefits to amount of $32,944.52 were paid out. Birth benefits reached $8,600, while 175 members received marriage benefits totaling $8,750. Death benefits paid out amounted to $7,350.

Now i its seventh mont in the lue Mouse theatre, Portland, Columbia's 'Mr. Deeds Goes to Town' continues to smash all previou records for length of run in the Pacific Northwest. House, 850-seater, has already played to almost the entire 300,000 population of Portland.

Universal's publicity staff is going strong on snaring tourists on the to capture that home town plant. Those entering the lot via sightseeing busses are invited to lunch and taken through the studio. Photos of enraptured ones will be sent back to various home town papers.

Associates at Paramount studio, though politically on opposite sides of the fence, Cecil B. DeMille and Frank Lloyd were co-hosts at an election party staged at the DeMille home on the Coast. DeMille was a Republican elector and Lloyd a member of the Roosevelt western committee.

One of biggest sets ever erected at Universal is for the Moonbeam Room sequence in studio's 'Top of the Town,' currently in production. Setti , one of several elaborate ones, occupies 450,000 square feet of space. Entire floor is covered with silver leaf.

There is a battle royal on at one of the major studios between top execs and associate producers to grab picture credits. More specific designation of screen credits is expected to nullify the strained feeling.

CONCILIATION LOOKS IN

B.&K.'s Possession of State-Lake Shifts Entire Loop Show Set-up

Chicago, Nov. 3.

Following six months of negotiations Balaban & Katz has obtained complete possession tate-Lake building and theatre. This acquisition is slated to mean the complete revision and shake-up of the loop's theatre and management set-up. It will lead, according to present schedule, the elimination of Jones, Linick & Schaefer from the State-Lake, the shifting of the Roosevelt policy to State-Lake by B. & K. and the removal of the Roosevelt from the loop theatrical picture, and changes in operation for perhaps the McVickers and Oriental.

B. & K. closed final details on the State-Lake building on Thursday (29) and took possession of the building proper as of Nov. 1. And from that date, Jones, inick & Schaefer, present operators of the State-Lake theatre, have six months' notice to vacate, which means that on May 1, 1937, J. L. & will be out of the State-Lake theatre and the loop vaudfilm situation.

Vaudfilm Out

Plans for the theatre by B. & K. is the elimination of its present vaudfilm policy and the substitution of a first-run, extended run straight picture policy as now used by the B. & K. Roosevelt. B. & K. has wanted to get out of the Roosevelt for many years, due to the big rental overhead of the spot, which is figured at approximately $5,000 a week. B. & K.'s rental agent in the present situation, Ben Lindheimer, is now negotiating with several companies for the sale of the property with the condition that it be converted into a commercial spot.

B. & K. is moving its general offices into the State-Lake building, from its present quarters in that Loop-End and Chicago theatre buildings. Taking three floors in the State-Lake building and ill have them air-cooled and air-conditioned. B. & K. most likely also will move its private screening room into the State-Lake building.

B. & K. laid out a reported $850,000 for the possession of the State-Lake building and theatre. The circuit, however, does not get the land property itself, which belongs to Marshall Field estate.

Johnny Jones' Deal

Though it has nothing to do with the State-Lake deal in any way, the case of the shuttered McVickers is important because of its influence on the loop situation. B. & K. is readying to take over the property at the next meeting of the School Board should the board accept the second B. & K. bid. Original bid of $48,000 annual rental was nixed by it.

Should B. & K. get the theatre, it will be turned to Johnny Jones, of J. L. & S., individual, Jones to get a management fee plus a 50-50 split on the profits. B. & K. will take care of the losses. Also in the wind is the possible switch of the Oriental to Jones on a setup similar to the proposed McVickers plan.

Dave Loew Ups Staff

Hollywood, Nov. 3.

Additions to production staff of David L. Loew at Pathe studios has Sandy Roth in as assistant director to Harry Beaumont.

Harry Harris has been engaged as second assistant and aide to Al Raboch, production manager on the Joe E. Brown picture, 'When's Your Birthday?' starting Nov. 9. George Robinson gets the camera ignment.

John Decasse Schulze will function as art director.

'LOVE' LEADS SET

Hollywood, Nov. 3.

Tyrone Power, Jr., and Loretta Young will play lead parts in 'Love Is News' at 20th-Fox.

Tay Garnett will direct from an ori inal screen play by William R. Lipman and Frederick Stephani.

SCHOOLING SCRIBS

Loyola on Coast Will Groom Writers for Films

Hollywood, Nov.

Loyola University, Catholic institution at Playa del Rey, near here, is making plans to install a course in motion picture scribbling and construction during its second semester this season. Already half a dozen youths have been icked as logical candidates for the course, which will be made an adjunct college's regular dramatic traini

Idea is to effect a tie-in with a major studio, with Metro likely getting first call because of its proximity to the school. Plan is to draft couple of experienced writers from the studio staff to sit in structors.

Phil Selznick Back Into Indie Western Prod.

Cleveland, Nov. 3.

il Selznick, uncle of Dave and Myron Selznick of Hollywood, has formed a film production company of his own with idea of starting off with series of westerns made in California.

Clevelander has option on all novels by Charles Alden Seltzer, another localite, whose western novels rank next to Zane Gray's as best-sellers. Tentative filming schedule includes such books as 'Way of Buffalo,' 'Gentleman from Virginia,' 'Mesa,' 'Channing Comes Through,' 'Clear the Trail,' 'Son of Arizona.'

Promoter of Phil Selznick Pictures Co. says he has raised local backing and will rent space in one of Hollywood's indie studios. He was connected with old Selznick Pictures for 11 years in selling end, but has confined himself to nitery biz recently. Optioned author is father of Louis Seltzer, head of Scripps-Howard sheets in Ohio, who is a friend of Selznick's.

'Broadcast's' Big Biz at N.Y. Par Ousts Vallee

Grossing $56,900 on the first week, a new high for the Paramount, N. Y. since inception of its present pit show policy last Christmas, 'Big Broadcast of 1937,' with Clyde Lucas Orchestra in the trench, being held four weeks.

As result, 'Wedding Present' (Par), which was scheduled for the week of Nov. 11, with the Rudy Vallee orchestra in the pit, has been removed from the booking schedule and now probably will be offered to other houses. Deal with Vallee is mutually off unless Vallee wants to come in after 'Go West, Young Man' (Par), scheduled for Nov. 18. Vallee was to come in for one week at $9,500, supplying whole pit show.

MG's Dutch Import

Hollywood, Nov. 3.

Louis Vorell, Dutch stage actor, has been tied to a Metro contract by the studio's rep in London.

Vorell is due here this month, with his first assignment not set.

METRO'S FRISCO SQUARER

San Francisco, Nov.

To appease civic fathers who have been peeved at Metro over the earthquake scenes in 'San Francisco,' W. S. Van Dyke used plenty of pan shots of the city's pride and joy, the bay bridge, in 'After the Thi Man,' part of which was filmed here.

DIFFERENT FROM ARBITRATION IDEA

Industry Expects This Phase to be a 'Must' in Self-Regulation—In Operation in All Key Centres

WB, GN, REP., ETC.

A system of concili , as outlined in the MPTOA 10-point plan of industry reform, has been tabbed a 'must' by the industry leaders. They consider this portion of the Motion Picture Theatre Owners of America platform something that is vital to the entire business because of the manner in which it is expected to curb litigation and cut down the consequent heavy expense to the distributors and exhibitors.

While the conciliation line-up has no right to make a final, binding decision, it has worked out so effectively in labor matters the last few years that its success in the film business seems assured. It differs fundamentally from arbitration in that it attempts to obtain a voluntary agreement between two parties with no attempt to force a final ruling. With arbitration, a written agreement is prepared in advance on the exact matter to be settled with both parties agreeing in advance to abide by it. And a definite award is rendered.

With the conciliation alignment, a conciliator investigates, holds a hearing, explains the various elements figuring in the dispute and then attempts to obtain a voluntary agreement between the two parties. Failing in this ,the board may carry through by suggesting arbitration.

Still Can Sue, If Necessary

Workability of this type of settlement can be understood when it is realized that both arbitration and final recourse to civil action in the courts still is available should conciliation fail. The scope of conciliation boards is considerably larger than the arbitration method employed by old film boards of trade in that they will strive to settle almost everything. The range of subjects that can be handled is diversified, including zoning and clearance, over-buying and non-theatrical competition, not touched under the old set-up.

Following executive approval by major picture companies, which is expected before the first of the year, the conciliation plan then must be set up in principal exchange key spots. Distribution companies the exchange city will have representatives on the board while exhi itors locally will have equal representation. Active cooperation of local exhibitors is essential to the success of the project. It is likely that where they won't cooperate, conciliation will be dropped for that territory.

With the industry now possessing no instrumentality with which to handle grievances with exhibitors and distributors, this new machinery is regarded as the logical answer. Industry leaders feel that it will work in nine cases out of 10 and that it will prevent the spectacle of competitors standing up and attempting to slug each other into submission as well as prolonged and costly actions involving both exhib and distributor.

Should Fall In Line

Warner Bros., classed as a recalcitrant by the Motion Picture Theatre Owners of America, together with Republic, rand National and producer-distributors of lesser importance, will be forced to li up behind those majors which make concessions under the MPTOA 10-point program, in the opinion of exhibitor leaders. For this reason, the MPTOA isn't worrying over the refusal of Warners to listen to proposals for trade practice reforms nor it it pressing lesser distributors for action.

Both Republic and Grand National, not members of the Hays' organization have been invited to consider concessions under the 10-point pro-

(Continued on page 25)

Probe Into Fox Theatre Bldg., Detroit, Alleges Many Kick-Backs

Detroit, Nov.

Intervention by minority holders in the pending reorganization plan for the Fox Theatre building was ordered Saturday (31) by the public trust commish, following a deep probe into the original financing of the property in 1927 by the Halsey Stuart & Co., of N. Y.

Besides charging that actual cost of the theatre, exclusive of 'carrying charges,' was less than the original $6,400,000 bond issue, Commissioners I. A. Capizzi and Oscar A. Kaufman's heari also revealed that William Fox, who was behind the Colwood Corp., nominal mortgagor under the bond issue, set up a 'kick-back' system whereby he got several thousand dollars from various parties concerned in constructing the building. These kick-backs were made, it was testified, to A. C. Blumenthal, described as Fox's front man, who came to Detroit to handle prelim arrangements for building.

Testimony also averred that Blumenthal got $52,000 of the $100,000 commission paid Homer, Warren & Co., agents in purchase of site, s well as $18,000 kick-back from fees paid C. Howard Crane, architect of building. Dixon Kennedy, of the Crane staff, was queried if Fox got a split from contractor.

'I don't know,' smiled Kennedy, but the contractor was a brother-in-law of Fox.'

Commissioner Capizzi, who engaged in several acrimonious debates with Elroy O. Jones, attorney for the receivers, Union Guardian Trust Co., declared that the N. Y. bondholder committee seeking reorganization is not licensed by the commission; that some of its members were connected with the original financing; that, although pamphlets and prospectuses issued to the public prior to building represented this issue would be 61% of the estimated cost of $10,000,000, exclusive of carrying charges, the actual cost was less than the bond issue; that cost of the project was appraised by interested parties; and that the Halsey Stuart Co., underwriters of the bond issue, are now in control of the issue.

Other testimony at the hearing revealed that of the $6,400,000 received by Halsey Stuart & Co. from sale of bonds, more than $1,000,000 was spent in 'carrying charges.' Of this amount, it was testified, $669,000 was deducted to pay interest charges to bondholders, 'paying bondholders with their own money.'

The reorganization plan, due up in Federal Court here this week, provides for leasing the building to National Theatres, which 'would guarantee a major supply of film product,' according to Attorney Jones. Also prcvided are the exchange of each $1,000 bond for 10 shares of preferred stock and 10 shares of common stock.

Jones declared that work of the N. Y. bondholders' committee, which represents 77% of the bondholders, enabled the theatre to keep open and that their plan of reorganization is fair. Capizzi, however, serted that the N. Y. committee was organized by Halsey Stuart & Co., which picked attorneys to represent the committee and also recommended that same counsel be engaged to represent trustee.

Capizzi ordered Michigan bondholders to inform Federal Court of commish hearing and take whatever legal steps necessary to protect interest of all bondholders. Harris W. Weinner, attorney for a bondholders' protective committee, said he would oppose the reorganization plan.

Marshall Goldberg's Pop Cashes In on Jr.'s Reels

ittsburgh, Nov. 3.

Goldberg, father of Marshall Goldberg, sensational 18-year-old University of Pittsburgh halfback, is a prominent exhibitor in Elkins, W. Va. Two years ago, young Goldberg was practically matriculated at Notre Dame, but decided at last minute to make it Pitt.

Last week, when the gridder ran wild against Notre Dame, Goldberg, pere, collected every newsreel shot of the game he could get, made one reel of them, put it on for a week at his Elkins house and played to capacity biz.

Anti-Nazi Raps Vs. Smith Shorts, 20th's 'Alcazar'

Proposed production of film, iege of the Alcazar,' by Darryl Zanuck for 20th Century-Fox, will be protested by labor organizations and self-appointed champions of the Spanish Republic. Grounds of the protest are that film will necessarily favor the Fascist revolutionaries since it is to be supervised by H. R. Knickerbocker, Hearst syndicate writer on foreign affairs.

Majority are left wing and church outfits, but they are now endeavoring to interest the American Federation of Labor and kindred organizations in the protest.

Those that have already issued complaint to the studios are American Friends of the Spanish Democracy, American League Against War and Fascism, North American Committee to Aid Spanish Democracy, Friends of the Spanish Republic, New Film Alliance, League of American Writers, Spanish Anti-Fascist Committee, League for Industrial Democracy, the Church League and the Federated Churches of Christ. Latter organization is reputedly represented by 10,000,000 people.

Attempts are also being made to

(Continued page 25)

FOSTER GIVEN PIC TO DIRECT AT 20TH-FOX

Hollywood, Nov.

First directorial job for Norman Foster, after many years as a screen writer and player, will be on 'Death in Paradise Canyon,' a Sol Wurtzel production for 20th-Fox.

Foster, with Saul Elkins, is now working on the 'Paradise' script, which is from an original by Philip Wyli

Castain Goes Goldwyn

Hollywood, Nov. 3.

Tom in, New York story editor for 20th Century-Fox, joins Sam Goldwyn in the same capacity next week.

U's Gymnastic Tyro

Bob Anderson, former wrestling and swimming champ at the University of Illinois, has been signatured by Universal's eastern talent division. Anderson has been posing for artists, photographers and sculptors in N. Y. He is a pianist, has done radio work and is a composer.

Because of his physique (he is more than 6 feet tall and weighs 180 pounds), U plans to use him in features requiring athletic feats. Not set thus far on initial pictures but will go to the Coast in the next 10 days.

20TH PACTS HUMBERSTONE

Hollywood, Nov. 3.

Humberstone has been given a new five-year directing contract at 20th-Fox.

He megged the last Chan' ictures.

BILL MORRIS RETURNS

Hollywood, Nov. 3.

William Morri , Jr., planed to New York yesterday (Monday).

Came for a week's look-see.

Rain and Election Bog Down L. A. Trade; 'Brute' Cuffs Way to $18,500; 'Dimples' No Cutie, 17G; 'Heart' Weak

Los Angeles, Nov.

Customary pre-election slump hit the town with a wallop over the weekend, with the takes generally off, although deluxers were banking on hefty trade election night. Early season rains also cut into trade on the current week, with only a couple of spots heading for profit.

Only bright spots are Pantages and RKO where 'Magnificent Brute' is piling up fair returns. Even the Chinese and Loew's State with the new Shirley Temple pic, 'Dimples,' hard hit by the dropoff.

Estimates for This Week

Carthay Circle (Fox) (1,518; 55-83-1.10-1.65)—'Romeo and Juliet' (MG) (5th week). Beginning to sag. Last week, disappointing $5,800. Leaving after next week.

Chinese (Grauman) (2,028; 30-40-55)—'Dimples' (20th) and 'Mr. Cinderella' (MG) dual. Temple's latest failing to arouse expected enthusiasm. An advertised preview of 'Garden of Allah' brought a sellout which helps boost the take to $6,500, pretty bad. Last week, 'Ladies in Love' (20th) and 'All-American Chump' (MG); take $10,100.

Downtown (WB) (1,800; 30-40-55-65)—'Follow Your Heart' (Rep) and 'Comes Carter' (FN) dual. Just didn't mean a thing as evidenced by meagre $4,300 on six days. Last week, 'Midsummer Night's Dream' (WB), first at pop prices, bettered expectations for satisfactory $7,500.

Four Star (Fox) (900; 30-40-55)—'Carrie' (Par) (3rd-final week). Breaking house record on initial week. Par opus holding fairly on final stanza; $3,000. Second week below estimate at $3,300, fair.

Hollywood (WB) (2,756; 30-40-55-65)—'Follow Your Heart' (Rep) and 'Carter' (FN) dual. Boulevard house will hit fair $5,300 on six days. Last week, 'Dream' (WB), first time in Hollywood, topped expectations with $5,600.

Orpheum (Bdwy.) (2,280; 25-30-35-40)—'President's Mystery' (Rep) and 'Longest Night' (MG), dual, and vaudeville. Despite heavy preponderence of Roosevelt supporters in L. A., John Public not much interested in his 'Mystery,' as shown by mild $5,500. Last week 'Isle of Fury' (WB) and 'Lady Be Careful' (Par), fair $7,400.

Pantages (Pan) (2,700; 30-40-55) 'Magnificent Brute' (U) and 'Without Orders' (RKO) dual. Full credit for draw goes to McLaglen; should hit around $9,000. Last week 'Don't Turn 'Em Loose' (RKO) and 'Girl on Front Page' (U) bleak $6,000, below anticipation.

Paramount (Partmar) (3,595; 30-40-55)—'Wedding Present' (Par) and 'Man Who Lived Twice' (Col) dual and stage show. Nothing on stage or screen to cause any undue interest so will have to be satisfied with $14,500. Last week, third and final of 'Big Broadcast' (Par) clicked for substantial $14,000.

RKO (2,950; 30-40-55)—'Magnificent Brute' (U) and 'Without Orders' (RKO) dual. Should have no trouble hitting $9,500, neat profit. Last week 'Don't Turn 'Em Loose' (RKO) and 'Girl on Front Page' (U) above expectations for profitable $8,000.

State (Loew-Fox) (2,024; 30-40-55)—'Dimples' (20th) and 'Mr. Cinderella' (MG) dual. A little disappointing at probable $10,500. Last week 'Ladies in Love' (20th) and 'All-American Chump' (MG) held firm as evidenced by very neat $15,400, plenty profitable.

United Artists (Fox-UA) (2,100; 30-40-55)—'Ladies in Love' (20th) and 'All-American Chump' (MG) dual. House is back in the doldrums, along with other local spots, and move-over of this dualer from State-Chinese for continued first run not so good at $4,000. Last week 'Libeled Lady' (MG) and 'Back to Nature' (20th) satisfactory $5,500.

'PIGSKIN' WITH A UNIT, $10,500, LYRIC, INDPLS.

Indianapolis, Nov. 3.

'Pigskin Parade' and the stage unit 'Glorified Follies of 1936' are putting the Lyric on top this week with a business that is considerably above par.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Dimples' (20th) (2d week). Shirley Temple is this spot's ace magnet and she's proving it with a sturdy $4,000. First week $7,500, swell.

Circle (Monarch) (2,800; 25-40)—'Word for Carrie' (Par) and 'Wives Never Know' (Par), dual. Former plugged far in advance with 24-sheets and big campaign, but results mild at $4,500. Last week 'Big Broadcast' (Par) (2d week), okay, $4,700.

Loew's (Loew's) (2,600; 25-40)—'Old Hutch' (MG) dualled with 'Craig's Wife's (MG). All right at $5,400. Last week holdover of 'Libeled Lady' (MG) was dandy at $7,000.

Lyric (Olson) (2,000; 25-30-40)—'Pigskin Parade' (20th) and stage show. Clicking for $10,500. Last week 'Here Comes Carter' (WB) and 'Shooting High' unit on stage, $9,400, okay.

'B'dcast' $20,500, 'Lady' at $22,500 Toppers in St. L.

St. Louis, Nov. 3.

'Libeled Lady' at Loew's and 'Big Broadcast' at Fox, i different sections of city, are battling for top honors b.o. currently. Loew's is only deluxer in town, aside from two combo theatres, going single. Downtown houses were helped day after opening by 'St. Louis Day,' biggest retail dept. store event of year that brought thousands to downtown sector.

Estimates for This Week

Ambassador (F&M) (3,018; 25-40-55)—'Woman Rebels' (RKO) and stage show. Winding up with $16,500, good. Last week 'Wedding Present' (Par) and Buddy Rogers, fine, $18,500.

Fox (F&M) (5,038; 25-35-55)—'Big Broadcast' (Par) and 'Without Orders' (RKO). Swell $20,500. Last week 'Pigskin Parade (20th) and 'Give My Life' (Par), $15,000, okay.

Loew's (Loew's) (3,162; 25-35-55)—'Libeled Lady' (MG). Sock $22,500. Last week 'Devil Is Sissy' (MG) and 'All American Chump' (MG), $13,000, trifle above average.

Missouri (F&M) (3,514; 25-35-55)—'Everything Thunder' (GB) and 'Big Game' (RKO). Not more than $9,800, fair. Last week '15 Maiden Lane' (20th) and 'Don't Turn 'em Loose' (RKO), $11,000, satisfactory.

Orpheum (F&M) (1,950; 25-35-55)—'Pigskin Parade' (20th) and 'Seven Sinners' (GB) (2d run). At $7,000, nice. Last week 'Dimples' (20th) and 'Star for a Night' (20th), $8,500, good.

Shubert (F&M) (1,725; 20-25)—'They Met in a Taxi' (Col) and 'Give Her a Ring' (Jud). Reopening after dark for several months, this one collecting not more than $3,500.

St. Louis (F&M) (4,000; 25-40)—'Anthony Adverse' (WB) (2d run) and stage show. Worst since reopening; $6,000. Last week 'Mummy's Boys' (RKO) and stage show, $8,300, above average.

Kenyon's 'Road Back'

Hollywood, Nov. 3.

Charles Kenyon is screenplaying 'The Road Back' at Universal. R. C. Sherriff adapted Erich Remarque's sequel to his 'All Quiet on the Western Front.'

Studio still seeking five unknowns to fill important juve spots.



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'MARY' 7G AS FLIVVER TOWN FLIVVERS

Detroit, Nov. 3.

Election, Hallowe'en and coupla big grid matches are smacking things currently despite flock of good product. Whole town is down considerably at the b. o.

United Detroit's big 'Appreciation Week' in its 15 houses appears illtimed, but no doubt is holding up grosses better than they would be minus the splurge. Rumblings of a price raise among town's nabes portends similar increase by first-run houses soon.

Leader this week again is a toss-up between the two vaudfilmers, Fox and Michigan.

Estimates for This Week

Adams (Balaban) (1,700; 25-40)—'Pepper' (20th) and 'Sea Spoilers' (U), dual. Under normal at $3,500. Last session fine $5,500 on 'End of Trail' (Col) and 'Star for Night' (20th).

Downtown (Indie) (2,500; 25-40)—'Devil on Horseback' (GN) and 'Missing Girls' (Chest), plus vaude. Getting by at $3,500 currently. Oke $4,000 last week on 'Follow Your Heart' (Rep) and 'Killer at Large' (Col), plus stage show.

Fox (Indie) (5,000; 30-40-65)—'Pigskin Parade' (20th) and 'Mardi Gras' unit. Oke at $20,000. Last stanza good $24,000 on 'Adventure in Manhattan' (Col), plus Ted Lewis.

Madison (United Detroit) (2,000; 30-40-65)—'Mary of Scotland' (RKO). Poor $7,000 in view of conditions. Fourth session of 'Swing Time' (RKO) grabbed fair $6,000 last week.

Michigan (United Detroit) (4,000; 30-40-65)—'Wedding Present' (Par) and Dave Appolon unit. Oke $18,000. Fair $16,000 last week on 'Walking on Air' (RKO) and stage show.

State (United Detroit) (3,000; 25-40)—'Mummy's Boy' (FN) and 'Down Stretch' (FN), dual. Oke at $4,500. Big $6,700 last session on 'Big Broadcast' (Par) (2d week) and 'Sworn Enemy' (MG).

United Artists (United Detroit) (2,000; 30-40-65)—'Libeled Lady' (MG). Good $15,000 and holds. Oke $9,000 last week on 'Word for Carrie' (Par).

'Ladies' With 'Shooting' Unit $19,500, Cleve.

Cleveland, Nov. 3.

Election competish and not so hot pix are ganging up on all houses. Town made film-minded by Ohio Motion Picture Council meeting here, but not enough to count. Week's leaders Palace with 'Ladies in Love' plus 'Shooting High' unit, followed by Hipp's 'Cain and Mabel.'

Estimates for This Week

Alhambra (Martin Printz) (1,200; 20-30)—'President's Mystery' (Rep). Okay at $2,600. Last week 'Everythi Thunder' (GB) and 'Girl on Front Page' (dual), satisfactory, $2,400.

Allen (RKO) (3,000; 25-40)—'Godfrey' (U) (2d run). Holding up well at $7,500. Last week 'Pepper' (RKO) in four days caught $3,000, fine, but 'Killer at Large' (Col) on previous four days id floppo $1,500.

Hipp (Warners) (3,700; 40)—'Cain and Mabel' (WB). Yanking in $18,000, Last week 'Godfrey' (U), swell, $21,500.

Palace (RKO) (3,200; 30-60)—'Ladies in Love' (20th) with 'Shooting High' unit. At $19,500 not bad. Last week 'Adventure in Manhattan' (Col) with 'Cuban Follies' unit, staggered at $17,500.

Penn Square (Shulman) (600; 35)—'Lorenzino de Medici' (Nuovo). First Italian product in town's only foreign house. Well sold for $1,600. Last week 'New Gulliver' (Amkino) on h. o. got $1,150.

State (Loew's) (3,450; 35-40-55)—'Word for Carrie' (Par). Mainly femme biz; $18,500, good enough for h. o. 'Devil Is Sissy' (MG) last week raked in smart $20,500.

Stillman (Loew's) (1,872; 25-35)—'Devil Is Sissy' (MG) (2d run). Bringing in $8,500, fine. Last week 'Libeled Lady' (MG) (2d week), good $10,500.

Repeats Lead in Montreal; 'Broadcast'-'Hour' $7,000

Montreal, Nov. 3.

Hallowe'en helped out grosses and a couple of repeats. His Majesty's and Capitol, give top placing to Loew's and Palace, with Princess running up. Nabes all over town are doing better than average and much better than this time last year.

Estimates for This Week

His Majesty (CT) (1,600; 50)—'East Meets West' (Brit) and 'Limelight' (Brit) (2d week). Grossing $4,500 after very good $6,500 last week.

Palace (CT) (2,700; 50)—'Ladies in Love' (20th) and '15 Maiden Lane' (20th). Getting $8,500, good. Last week repeat of 'Dodsworth' (UA) and 'Wives Never Know' (Par), good, $6,000.

Capitol (CT) (2,700; 50)—'Big Broadcast' (Par) and 'Final Hour' (Par) (2d week). Grossing $7,000 after excellent $10,000 first week.

Loew's (M.T.Co.) (3,200; 60)—'Bengal Tiger' (WB) and 'Hollywood Hotel' unit. Looks like $15,000. Last week 'Kelly Second' (MG) and Fats Waller band disappointed at $9,000.

Princess (CT) (2,300; 50)—'Word for Carrie' (Par) and 'Wedding Present' (Par). At $8,000, very good. Last week 'Mohicans' (UA) and 'Three Married Men' (WB), $7,000.

Cinema de Paris (France Film) (500; 50)—'Veille D'Armes.' Did well last week at $3,000 and returning $2,500 currently.

St. Denis (France Film) (2,300; 34)—'Le Grand Refrain' and 'Bach Millionaire.' Holding up to $5,000. Last week 'Anne Marie' and 'Jacques and Jacquotte,' $4,000.

'Dodsworth's $23,000 at U. A. Loop's Only Sparkler; Oriental with Marcus Show-'Careful' $21,000, 'Dream' 7G

Chicago, Nov.

Another session of generally flabby business in the Loop, with couple of bright spots. Night business on weekend received considerable impetus through the jams which flocked the town for the bi football games. This added to the take, but nothing spectacular.

Best this week is 'Dodsworth,' which finally wormed into the United Artists, pushing 'Libeled Lady' into the Garrick. Picture started with a rush Saturday (31) and looks ready for a run. 'Midsummer Night's Dream' is back at the Apollo, but this time on a grind, and not so terrif.

Among vaude spots the Oriental again is the winner with the Marcus unit.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-75)—'Midsummer Dream' (WB). Returns to Loop on pop run, but only fairish at $7,000. Last week 'Stage Struck' (WB), so-so, $7,300.

Chicago (B&K) (4,000; 35-55-75)—'Romance in Manhattan' (Col) and stage show. Sliding off to $26,000, carmine. Last week red ink also for 'Word for Carrie' (Par) at $25,400.

Garrick (B&K) (900; 35-45-65)—'Libeled Lady' (MG) (2d run). Still a b.o. winner at $9,000. Last week 'Ladies in Love' (20th) took okay $7,200 for second session in Loop.

Oriental (B&K) (3,200; 25-35-40)—'Lady Be Careful' (Par) and Marcus show. Upping again this week, and due to stage portion. Better than $21,000. Last week 'China Clipper' (WB), $17,000.

Palace (RKO) (2,500; 35-55-75)—'Don't Turn 'Em Loose' (RKO) and 'Folie Parisienne' unit. Second week for unit, but new picture helping repeat play. Around $23,000 currently, excellent. Last week with 'Big Game' (RKO), sock, $26,600.

Roosevelt (B&K) (1,500; 35-55-65)—'Cain and Mabel' (WB) (2d week). Falling off sharply on holdover stanza to meagre $9,000. Last week good enough at $14,900. 'Devil Is Sissy' (MG) next.

State-Lake (Jones) (2,700; 20-25-35-40)—'Satan Met Lady' (WB) and vaude. House has been doing great biz lately and continues at better than $15,000 currently. Last week 'Son Comes Home' (Par), also in high coin at $16,200.

United Artists (B&K) (1,700; 45-55-75)—'Dodsworth' (UA). Top money at $23,000 for initial session. Last week 'Libeled Lady' (MG) finished prancing three weeks to hotcha $12,100.

'DEEDS' REACHES 6 MOS. IN P'TL'ND; 'LADY' 12G

Portland, Ore., Nov.

'Libeled Lady' is the burg's ig splurge this week at Parker's Broadway.

'Mr. Deeds' is finishing off its first half year of grinding with a 26th week at the Blue Mouse.

Estimates for This Week

Broadway (Parker) (2,000; 30-40)—'Libeled Lady' (MG) and 'Black Cat' (FN). Great $12,000 and holding. Last week 'Old Hutch' (MG) and 'Captain Kid' (FN) (2d week) okay, $4,900. First good $7,200.

Mayfair (Parker-Evergreen) (1,400; 30-40)—'President's Mystery' (Rep) and 'Follow Your Heart' (Rep). Poor $5,000. Last week (admish 35-55) 'Midsummer Dream' (WB) got better than average results in this house with special school kid matinees, etc., but nothing terrific at $3,300.

Orpheum (Hamrick-Evergreen) (2,000; 30-40)—'Your Heart' (WB) and 'Wives Never Know' (Par) (2d week). Still getting good play at $4,000. First week put this house over for big $6,600.

Paramount (Evergreen) (3,000; 30-40)—'Big Broadcast' (Par) and 'Big Game' (RKO) (2d week). Good $5,000. Last week got a big play $7,800.

United Artists (Parker) (1,000; 30-40)—'Gay Desperado' (UA). Okay at $5,000. Last week 'Dodsworth' (UA) fell off to $4,000 on holdover.

Bruckner's Rush Job

Hollywood, Nov. 3.

Work is being rushed by Ferdinand Bruckner on an original screen story to be produced by B. P. Schulberg with Sylvia Sidney in top spot.

Bruckner hopes to finish yarn in time to be in New York for final rehearsals of his 'Napoleon the Third,' legit opening Nov. 29 at the Belasco there.

'Cain' $15,500, 'Pigskin' $14,000, 'Dream' 12G, 'East' $8,500—It's Philly, P. U.

Philadelphia, Nov. 3.

Current crop of pix doesn't hold out any high promise of box office activity, 'Cain and Mabel' at the Stanley looks the best. Fox isn't going to go very far with 'Pigskin Parade.' 'East Meets West' isn't getting the usual Arliss clientele at the Aldine and stays only a week.

Estimates for This Week

Aldine (1,300; 40-55-65)—'East Meets West' (G-B). Not getting the usual Arliss clientele and stays only a week; $8,500. Last week 'Gay Desperado' (UA) (2d week), only $6,500.

Arcadia (25-40-50)—'Devil Is Sissy' (MG) (2d run). Opened yesterday (Monday), changing house policy on openings. Last week 'General Died' (Par) (2d run), intended for three days but held for six, got nice $2,500.

Boyd (2,400; 40-55)—'Midsummer Dream' (WB). First grind showing and biz not so good. Will stay only a week on $12,000. Last week, 'Craig's Wife' (Col), just over $11,000, fair.

Earle (2,000; 25-40-55)—'Libeled Lady' (20th) (2d run). First time Earle is known to have played a second run. Hitting $12,000, fair; biz has been way off since vaude was dropped. Last week, 'Magnificent Brute' (U), $11,000, tepid.

Fox (3,000; 40-55-65)—'Pigskin Parade' (20th). Just fair at $14,000. Last week 'Libeled Lady' (MG) (3d week), skidded at very end of stay but satisfied with $14,500.

Karlton (1,000; 25-35-40)—'Man Who Lived Twice' (Col). First run and won't get over $2,500. Last week 'Ladies in Love' (20th) (2d run), $3,400.

Keith's (2,000; 30-40-50)—'Craig's Wife' (Col) (2d run). Weakish $5,200. Last week 'Dodsworth' (UA) (2d run), $3,600, best for house in some time.

Stanley (3,700; 40-55)—'Cain and Mabel' (WB). No more than $15,500 and no holdover. Last week 'Dimples' (20th), only $15,000 and no holdover. First time that's happened to a Temple pic here.

Stanton (1,700; 30-40-50)—'Accusing Finger' (Par). Average $6,500. Last week 'Murder with Pictures' (Par), $6,000, okay.

'Hussy' 19G, 'Zieggy' $13,500, 'Romeo' $19,000 Gives Metro West-End Edge; 'General' Big $20,000, 'Godfrey' 15G

London, Oct. 25.

Metro has monopolized the West End trade with three of its films showing and all three in the money. Remainder of the West Enders are below average for this time of the year.

Most unfortunate seem to be the Gaumont-British houses, Tivoli and New Gallery, which have not had a genuine success in months. London Pavilion, United Artists show window, is another that's had product trouble.

Estimates for This Week
(At $5 to the £)

Academy — 'Singende Jugend (Austrian). Opened to light business and doing very little in second stanza. Averaging around $2,000, pretty low, even for this small capacity house.

Carlton—'General Died' (Par). In the real dough, and looks set for a healthy run. Just under $20,000.

Curzon—'Savoy Hotel' (German) (4th week). Pretty fair. First fortnight's average around $4,000, and $3,500 now. 'Mayerling' (French) replacing.

Empire—'Gorgeous Hussy' (Metro) (2d week). First week's $34,000, warranted holdover. Dropping this week to $19,000, and closes. 'Devil Takes the Count' (Metro) known in America as 'Devil Is a Sissy,' replaces.

Hippodrome—'Great Ziegfeld' (Metro) (2d run). After six weeks at His Majesty's, where it averaged $13,500, picture was transferred to this theatre, and doing a hefty trade. Will have to vacate to make room for pantomime rehearsals, which start around Dec. 1.

His Majesty's—'Romeo and Juliet' (Metro). Opened to smash business, first week grossing $19,000, which tops 'Ziegfeld.' In for six weeks, having to vacate by Dec. 6 to make room for the new Berger show.

Leicester Sq.—'Godfrey' (U) (6th week). Has enjoyed a healthy run, with some of its early weeks averaging $22,000; still doing $15,000. 'Three Maxims' (Wilcox), replacing.

London Pavilion—'Last of Mohicans' (Reliance) (2d week). Opened nicely, with $16,000 first week. Second and final week, $10,000. 'Crime Over London' (Criterion), replaces.

Marble Arch Pavilion—'Fauntleroy' (UA) (2d run). Here after three weeks at London Pavilion; $5,000, which is about average. 'Show Boat' (U) follows, also on second run.

Plaza—'Dancing Pirate' (Radio). Will just last out one week. Fact that it is in Technicolor not amounting to much locally. Lucky to finish up with $12,000. 'Word for Carrie' (Par) follows.

Regal—'King Steps Out' (Col) (3d week). First fortnight's average around $15,000, with third and final week nearer to $11,000. 'Swing Time' (Radio) replaces.

Studio One—'La Kermesse Heroique' (French). Started well at $3,500, good going for this small house. Only picture in the West-End carrying a London County Council license, instead of the usual Film Censor goodwill, which also helps.

Tivoli—'Dodsworth' (UA). Just opened, getting away to good money.

'Ladies' Gets Schoolmarms And $3,100 in Lincoln

Lincoln, Nov. 3.

Playing to the convention of 3,500 school teachers and a homecoming football crowd of 30,000 over the weekend, the theatres are doing pretty well while it lasts. Best on theatre row is the Lincoln's booking of 'Ladies in Love.'

Five houses had midnight shows Hallowe'en (31), all to good biz.

Estimates for This Week

Liberty (LTC) (1,200; 10-15)—'Cassidy Returns' (Par) plus 'Let 'Em Have It' (UA), split with 'Accusing Finger' (Par) plus 'Limehouse Blues' (Par). Pretty good chance to see $900, okay. Last week, 'Treachery Rides' (WB) plus 'President Vanishes' (Par), split with 'All American Chump' (MG) plus 'Wings in Dark' (Par), $900, not bad.

Lincoln (LTC) (1,600; 10-20-25)—'Ladies in Love' (20th). Off with a bang due to presence of 3,500 school teachers. Getting $3,100, very good. Last week 'Mohicans' (UA) fared very well with $2,800.

Orpheum (LTC) (1,350; 10-15-20-25-40)—'Hollywood Blvd.' (Par) plus Loretta Grey's 'Talk of Town' unit. Dual last half is 'Last Outlaw' (U) paired with 'Here Comes Carter' (WB). Week hitting $2,700, very nice. Last week 'Folies D'Amour' unit with 'Don't Turn 'Em Loose' (RKO), split, with the dual, 'Wives Never Know' (Par) plus 'Jeeves' , wound up with terrific $4,000.

Stuart (LTC) (1,900; 10-25-40)—'Texas Rangers' (Par). Profit at $3,600. Last week 'Dimples' (20th) went to pieces after the first day and barely nosed over the house average with $3,300.

Varsity (Westland) (1,100; 10-20-25)—'End of Trail' (Col) plus 'Come Closer, Folks' (Col), split with another couple, 'Man Who Lived Twice' (BG) plus 'Legion of Terror' (Col). Getting $1,400, nice. Last week 'Adventure in Manhattan' (Col) went four days a holdover; $2,200 all told.

'DIMPLES' BUFF'S LEADER—$14,000

Buffalo, Nov. 3.

Grosses are subsiding somewhat the current period, due undoubtedly to pre-election conditions. General level, however, continues hi 'Dimples' at the Buffalo the week's top.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55)—'Dimples' (20th). Fair $14,000. Last week 'Big Broadcast' (Par), very fine, $18,600.

Century (Shea) (3,400; 25-35)—'Straight from Shoulder' (Par) and 'Velvet Claws' (WB). Back to normal, but this normal is still plenty high; $7,000. Last week 'Old Hutch' (MG) and 'Don't Turn 'Em Loose' (RKO), best here in months, $10,000.

Great Lakes (Shea) (3,400; 30-50)—'Big Broadcast' (Par) (2d run). Still doing neatly at $8,000. Last week 'Libeled Lady' (MG) (2d run), tiptop at $9,700.

Hipp (Shea) (2,400; 25-40)—'Wedding Present' (Par) and 'M'Liss' (RKO). Okay at $7,000. Last week, 'Road to Glory' (20th) and 'Star for Night' (20th), satisfactory, $8,500.

Lafayette (Ind) (3,400; 25-35)—'Two in Crowd' (U) and 'Yellowstone' (U). Also back to regulation business after last week's windup. Over $7,000. Last week, 'President's Mystery' (Rep) and 'Sitting on Moon' (Rep) set new low for the house at $3,800.

'Ecstasy' $8,500; Dualed 'B'cast'-'Enemy' $11,000, 'Dream' $2,800, Seattle

Seattle, Nov. 3.

rpheum will again be vaude house, with Music Hall to open Friday (6) with dual pix policy at 27-32c. scale. Opening Nov. 9, Orpheum will do a vaudfilm show at 27-37c. scale, combating Palomar at same prices. Five acts to be used, with Jacki Souders as m.c. and bandleader at Orph against Jules Buffano, at Pal.

Estimates for This Week

Blue Mouse (Hamrick) (900; 27-37-42)—'Cain and Mabel' (WB) and 'Big Game' (RKO) (2d run). Good $2,800. Last week 'Ladies in Love' (20th) and 'Married Men' (Par), dual, $2,900, okay.

Coliseum (Evergreen) (1,800; 21-32-—'San Francisco' (MGM). (2d run) and 'Pepper' (20th). Great, $4,300. Last week 'Brother's Wife' (MGM) and '36 Hours' (20th), dual, $4,100, big.

Fifth Ave. (Evergreen) (2,400; 27-37-42)—'Ziegfeld' (MGM) (2d week). Okay $5,800 for six days. Last week $11,000, great.

Liberty (J-vH) (1,900; 16-27-32-37-42)—'Legion of Terror' (Col) and 'Come Closer' (Col), dual. Fair $3,800. Last week 'Gay Desperado' (UA) (2d week), $5,000, good.

Music Box (Hamrick) (900; 27-37-42)—'Midsummer Dream' (WB). Disappointing with moderate $2,800. Last week 'Road to Glory' (20th), $2,400, slow.

Orpheum (Hamrick) (2,700; 27-37-42)—'Word for Carri ' (Par) and 'Two Is Crowd' (U), dual. Poor $5,600. Last week, 'Devil is Sissy' (MGM) and 'Wives Never Know' (Par), dual, $8,600, good.

Palomar (Sterling) (1,450; 16-27-37)—'Follow Your Heart' (Rep) with vaude. Mild $4,000. Last week 'Postal Inspector' (U) and Bowes' unit, established house record at $8,300.

Paramount (Evergreen) (3,106; 27-37-42)—'Big Broadcast' (Par) and 'Sworn Enemy' (MG), dual. Big $11,000. Last week 'Cain and Mabel' (WB) and ig Game' (RKO), dual, $6,900, good.

Winter Garden (Sterling) (650; 27-42)—'Ecstasy' (Jewell). Opening day got $1,450, breaking house record, with week going to big $8,500.

RELIGHTED PAR'S 'CAST' LEADS OMAHA AT $9,000

Omaha, Nov. 3.

Paramount, which reopened last week after a year of idleness, is leading the way with 'Big Broadcast' this week. Shirley Ross, local gal in the film, receiving plenty of notice and is something of an added draw.

Estimates for This Week

Brandeis (Singer-RKO) (1,250; 25-35-40)—'Without Orders' (RKO) and 'Daniel Boone' (RKO). An action bill getting $4,200. Last week 'Don't Turn 'Em Loose' (RKO) and 'Here Comes Carter' (FN), $4,000, fair.

Omaha (Blank) (2,100; 25-40)—'Word for Carrie' (Par) and 'Chan at Track' (20th), dual. Gladys George's personal appearance in town last week lent itself to plenty of news column notice; $6,800, not bad. Last week 'Road to Glory' (20th) and 'Kelly Second' (MG), $7,800, nice money.

Orpheum (Blank) (2,976; 25-40)—'Devil Is Sissy' (MG) and 'Two in Crowd' (U), dual. Only new bill to hit town Friday. Building to $7,300. Last week 'Ladies in Love' (20th) and 'Forgotten Faces' (Par), $7,000, okay.

Paramount (Blank) (2,765; 25-35-55)—'Big Broadcast' (Par). Only single bill in town to hold up the top admish set for the reopening of this house, $9,000, scrumptous. Last week 'Ziegfeld' (MG) reopened the house with satisfactory $8,700. Extra midnight show on Hallowe'en eve will boost this week's take considerably with preview of 'Libeled Lady' (MG).

'B'CAST' BALTO'S BABY AT $9,000

Baltimore, Nov. 3.

Boys are bawling those election blues this week.

Only one on display currently that is overcoming the handicap is 'Bi roadcast' at Keith's.

Estimates for This Week

Century (Loew-UA) (3,000; 15-25-35-40-55)—'Old Hutch' (MG). Poor $6,000. Last week 'Devil Sissy' (MG) good at $10,000.

Hippodrome (Rappaport) (2,300; 15-25-35-40-55-66)—'Woman Rebels' (RKO) and vaude. Mild at $11,000. Last week 'Under Orders' (RKO) and 'Town Hall' amateurs on boards good at $12,800.

Keith's (Schanberger) (2,500; 15-25-30-35-40-55)—Big Broadcast' (Par). Only bell-ring around this session; socko $9,000. Week concludes tonight (Tuesday) at 6 p.m. and film will stick another full stanza.

New (Mechanic) (1,400; 15-25-30-35-40-55)—'Gay Desperado' (UA). Fair at $4,500. Last week, second of 'Dimples' (20th) lasted si days, snagging sugary $3,000.

Stanley (WB) (3,450; 15-25-35-40-55)—'Cain and Mabel' (WB) (2d week). Poor $3,600, irst week swell at $8,900.

'PIGSKIN' DOUBLING IN DENVER, $5,000-$6,000

Denver, Nov. 3.

ll first runs are in the money this week.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40-50)—'Pigskin Parade' (20th). Day and date with Paramount. Fine at $5,000. 'Dimples started week on second run, but was yanked after one day, with 'Pigskin' substituted. Last week 'Dodsworth' (UA) (2d run), eat, $4,000.

Broadway (Huffman) (1,500; 25-40)—'Dodsworth' (20th) (3d run). Good $2,000. Last week 'Man Who Lived Twice' (GB), fair, $1,500.

Center (Allan) (1,500; 15-20-25)—'Damaged Lives.' Big $6,000. Last week 'Werewolf' (U), 'Ride 'em, Cowboy' (U), and stage show, ice, $3,000.

Denham (Cockrill) (1,500; 25-35-40)—'Word for Carr: ' (Par). Big at $7,000. Last week ' ig Broadcast' (Par) on holdover of one day, and 'Word for Carrie' (Par) on the start of a 13-day run, neat, $6,000.

Denver (Huffman) (2,500; 25-35-50)—'Your Heart' (WB), and stage band. Big $9,500. Last week 'Dimples' (20th) did a neat $10,000.

Orpheum (RKO) (2,600; 25-35-40)—'Old Hutch' (MG) and 'Big Game' (RKO). Fine $9,000. Last week 'Libeled Lady' (MG) and 'Don't Turn 'em Loose' (RKO) (2d week), $7,500, very good.

Paramount (Huffman) (2,000; 25-40)—'Pigskin Parade' (20th). Day and date with the Aladdin, and 'Back to Nature' (20th). Very big $6,000. Last week 'Bengal Tiger' (WB) and 'Down Stretch' (FN), fair, $2,500.

The Goodies Doing OK on B'way Despite Election; 'Libeled' 55G, 'Brigade' $40,000, 'B'cast' 2d, 48G

In the final stages of electioneering Br adway theatres that idn't have commanding picture fare on display were being passed up. Strong attractions alone drew in bulk. While a few houses were complai of the lack of play over the weekend, others could find nothing, including the election campaigns, that was holding their pace down.

Three pictures, including a holdover, are going to town. These, together with others, are expected that a good election day play yesterday (Tues.) will help add their grosses to good totals. Some pictures got away so poorly that even election can't save them from still being bad. These include 'In His Steps,' first release from Grand National, which went out last night (Tues.) at under $5,000, Criterion thus having had two very disappointing weeks in a row. Another which couldn't raise a gallop 'Wives Never Know,' Rialto incumbent. Even with election, it is doubted if it can scale $5,500 by more than a matter of dollars. 'The Man I Marry' went into the Palace first run as half of a double bill with 'Dimples,' but no soap at this house, either. The result will probably be this side of $8,000. 'A Woman Rebels' may get the Music Hall to $70,000, getting by, but disappointing for Hepburn starrer.

Against these showings, 'Charge of the Light Brigade,' 'Libeled Lady' and 'Big Broadcast,' latter on its second week, are reaping rich harvests, with two other pictures doing okay though not hands mely, 'Ladies in Love' and 'East Meets West.'

'Libeled L dy' will hit an easy $55,000 at the Capitol, while 'Brigade' looks a Strand cinch for $40,000, both holding. 'Broadcast,' which got $56,600 on its first week, a new high under the present Paramount policy, can't n.iss a luscious $48,000 on its second. Management had decided to take 'Broadcast' into four weeks, dropping 'Wedding Present,' scheduled for week Nov. 11. The Riv's 'Ladies in Love' had two fine first days, then sagged, but will be pretty good at around $32,000. The Roxy is a bit behind on indications for only $30,000 with 'East Meets West' (GB). This figure is in the safety zone, however.

All Broadway houses went to holiday prices yesterday (election d-v) and scheduled midnight shows. Hookups were made with newspapers or wire services to get election returns for announcement from stage or on screen at convenient intervals. The RKO circuit engineered a tie-up with the Daily News for special wire results which were flashed to all theatre of the chain in Greater N. Y. Roxy's regular news commentator worked from the stage, per usual.

Because of the miserable manner in which 'In His Steps' was performing at the Criterion, the house last night (Tues.), at 7 p. m., brought in 'Polo Joe,' Joe E. Brown's finale for WB, its new attraction, on a preview.

State this week is enjoying excellent business with 'Dodsworth' on screen and, on stage, Ed Sullivan, the columnist, heading a new nitery revue. Mopping up over the weekend, it ought to go to $35,000 with the added boost election day.

Estimates for This Week

Astor (1,012; 55-$1.10-$1.65-$2.30)—'Romeo' (MG) (11th week). Last week (10th) take was $8,900, drop of $2,000 from previous (9th) week. 'Lloyds of London' (20th) comes in Nov. 25.

Capitol (4,620; 25-35-55-85-$1.25)—'Libeled Lady' (MG). Sock business is what this one is doing, first week an easy $55,000. A three weeks' stay appears in the bag. Last week 'Devil a Sissy' (MG) on its holdover, nudged up to $30,000.

Criterion (1,662; 25-55-75-85-$1.10-$1.25)—'In His Steps' (GN). Grand National's first picture off to an inauspicious start here, winding up last night (Tues.) at under $5,000 on 6½ days. Management brought in 'Polo Joe' (WB) at 7 p. m. in an effort to get election crowds. Prior picture here, 'Follow Your Heart' (Rep) also sad undertaking, this side of $11,000.

Palace (1,700; 25-35-55)—'The Man I Marry' (U) (1st run) and 'Dimples' (20th) (2d run), coupled. One picture isn't helping the other on this bill, and probably under $9,000, disappointing. Last week 'Stage Struck' (WB) (2d run) and 'Daniel Boone' (RKO) (1st run), dualed, $10,500, good.

Paramount (3,664; 25-35-55-85)—'Broadcast' (Par) and, in pit, Clyde Lucas orchestra (2d week). Opening early in the morning and grinding late, with election night plans to go to 5 a. m., management is getting everything possible from this show. Scoring $56,600 the first week, a new high under the policy, the second is big at $48,000 or over. Goes four weeks, Mae West in person and, on screen, in 'Go West, Young Man' (Par) being on the books for Nov. 18.

Radio City Music Hall (5,989; 40-60-85-99-$1.65) — 'Woman Rebels' (RKO) and stage show. With election day and upped scales, plus a midnight show here for a change, there is a possibility the dollars will add up to $70,000, disappointing, but getting house through. Last week things weren't so good, either, 'Adventure in Manhattan' (Col) failing to do better than $66,200. 'As You Like It' (20th), English-made, opens tomorrow (Thurs.).

Rialto (750; 25-40-65) — 'Wives Never Know' (Par). They're passing this one up, only $5,500 or a bit over with aid of election crowds. Last week 'Big Game' (RKO) did swell, $8,700.

Rivoli (2,092; 25-55-75-85-99) — 'Ladies in Love' (20th). In spite of opposition on street and from other sources, this one is doing pretty well at $32,000 on the first week ending last night (Tues.). Goes a second, 'Come and Get It' (UA) coming i next. Last week, fifth for 'Dodsworth' (UA), $17,000, good.

Roxy (5,836; 25-45-55-75)—'East Meets West' (GB) and stage show. House has one of its poorest weeks in some time, but $30,000 will be comfortably away from red. Last week 'Magnificent Brute' (U) soared to $42,900.

Strand (2,767; 40 - 44 - 65 - 99)—'Charge of Light Brigade' (WB). A winnah for this house finally, first week an easy $40,000. A three weeks' run, with four not unlikely, is being figured. Last week, second for 'Cain and Mabel' (WB), $15,700.

State (3,450; 35-55-75) — 'Dodsworth' (UA) (2d run) and vaude, headed by Ed Sullivan, columnist. Everything points to a smash week of $35,000 proportions. Last week 'General Died at Dawn' (Par) (2d run) and vaude headed by Tommy Dorsey orchestra, close to $25,000.

'SINNERS'-N.T.G. $13,000 IN CINCY

Cincinnati, Nov. 3.

Only two fresh releases on ace screens currently, exhibs in the main resting oars to allow for blow-off of election steam and stiff opposish Saturday (31) night from community Hallowe'en celebration, under auspices of Cuvier Press Club. Ghost jamboree, featured by festive parade in downtown section and a circus and fireworks show at Crosley Field, jammed theatre district, but celebrants just milled by pic parlors. Rain Sunday (1) was another b.o. disrupter.

'Magnificent Brute' at Palace and 'Case of Black Cat' at Keith's constitute new product, the former placing to 'Libeled Lady' in holdover week at Albee.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Libeled Lady' (MG) (2d week) Extraordinary $12,000 holdover figure after zowie $20,000 first week.

Capitol (RKO) (2,000; 35-42)—'Pigskin Parade' (Fox) (2d run). Fair at $4,000. Last week 'Big Broadcast' (Par) (3d week), $4,000, all right.

Family (RKO) (1,000; 15-25)—'Legion of Terrpr' (Col) and 'End of Trail' (Col), singly. Big $2,600. Last week 'Shakedown' (Col) and 'Heart of West' (Par), separate, $2,100, normal.

Grand (RKO) (1,200; 25-40)—'Big Broadcast' (Par) (3d run) at $3,200, nice. Last week 'Dimples' (Fox) (2d run), $3,000, okay.

Keith's (Libson) (1,500; 30-40)—'Black Cat' (WB). Mild $4,000. Last week 'Wedding Present' (Par), $2,500, season's low.

Lyric (RKO) (1,400; 35-42)—'Ambassador Bill' (20th). Rogers revival weak at $3,500. Last week 'Turn 'Em Loose' (RKO), $4,500, fair.

Palace (RKO) (2,600; 35-42)—'Magnificent Brute' (U). At $9,000, n.s.h. Last week 'Pigskin Parade' (20th), $10,500, okay.

Shubert (RKO) (2,200; 40-60)—'Seven Sinners' (GB) and N. T. G. unit. Nifty at $13,000. Last week 'In His Steps' (GN) and Bowes unit, $8,000, gongy.

Strand (Ind) (1,300; 15-25)—'White Fang' (20th), 'His Brother's Wife' (MG) and 'Sing Baby' (20th), subsies, divided. At $1,900, average. Last week 'Devil Doll' (MG), 'Piccadilly Jim' (MG) and 'Public Enemy's Wife' (WB), returners, split, $2,000.

'Lady' $41,000, 'Page' with Russell Patterson Show $21,000 in Boston

Boston, Nov. 3.

'Libeled Lady' is the town's top this week, running solo at the State and Orph and hitting a figure that means demand h.o. Picture broke a Sunday record in both houses. Other tands doing part biz, with no standouts either way. Orph running continuous beyond midnight tonight (3) for the slitters-up.

Estimates for This Week

Boston (RKO) (3,000; 35-50-65)—'Girl on Front Page' (U) and Russell Patterson unit. Okay, $21,000. Last week $21,700, okay, for 'Back to Nature' (20th) and stage show, with Morton Downey.

Fenway (M&P) (1,600; 25-35-40-50)—'Rose Bowl' (Par) (1st run) and 'Dimples' (20th) (2d run), dual. Medium $5,000. Last week good $5,800 for 'Hollywood Boulevard' (Par) (1st run) and 'Big Broadcast' (Par) (2d run), double.

Keith Memorial (RKO) (2,800; 25-35-50)—'Ladies in Love' (20th) and Mogul, mind-reader, in lounge. Latter getting plenty femme matinee trade. Light male draw, but $19,000 is satisfactory. Last week 'Gay Desperado' (UA) skidded to $13,200.

Metropolitan (M&P) (4,200; 35-50-65)—'Word for Carrie' (Par) and Blackstone and Red Nichols' band, fair $24,000. Last week $26,400, fair for 'Cain and Mabel' (WB) and Harriet Hoctor.

Orpheum (Loew) (3,000; 25-35-40-50)—'Libeled Lady' (MG). Socko $22,000. Last week h.o. of 'Devil Is Sissy' (MG) and 'Met in Taxi' (Col), dual, better than expectations, $14,500.

Paramount (M&P) (1,600; 25-35-50)—'Rose Bowl' (Par) (1st run) and 'Dimples' (20th) (2d run), dual. About $8,500, tepid. Last week 'Hollywood Boulevard' (Par) (1st run) and 'Broadcast' (Par) (2d run), double, okay, $10,000.

Scollay (M&P) (2,700; 25-35-40-50)—'Seven Sinners' (GB) (1st run) and 'Broadcast' (Par) (3d run), dual. Aiming at satisfactory $7,800. Last week 'Adverse' (WB) (2d run), fair $7,200.

State (Loew) (3,300; 25-35-40-50)—'Libeled Lady' (MG). Going to town at $19,000 or better. Last week, second of 'Devil a Sissy' (MG) and 'Met in Taxi' (Col), dual, under expectations at $9,600.

Pitt Expected B. O. Letdown, and Here 'Tis; 'Glory' OK 7G

Pittsburgh, Nov. 3.

Letdown was expected after phenomenal October and it's here. Business off generally with exception of one spot, Fulton, where 'Road to Glory' is doing well enough to hold a second week. This one had originally been booked in more than month ago but pushed back when 'Godfrey' developed into a marathon. Siege of rainy weather isn't helping any, either.

Disappointing is 'Midsummer Night's Dream,' at Stanley, with masses exhibiting an acute indifference to the Bard and Reinhardt. Curiously enough, it hits town exactly one year to the day after flicker's roadshow engagement at Nixon, first time any two-a-day pic has ever lived up to the advance 'will be shown nowhere else for a year.'

Estimates for This Week

Alvin (Harris) (2,000; 25-35-40)—'Adventure in Manhattan' (Col) and 'Girl on Front Page' (U). Or a nightmare in the booking department. One of the most inexplicable duals on record here, both flickers having a newspaper background not to mention the fact that the menace in both of them is the same actor, Reginald Owen. Business reflecting the poor judgment; doubtful if pair will better $3,750 in six days. Arliss' 'East Is West' (GB) opening day ahead of schedule with special preview tomorrow night (4). Last week 'Dimples' (20th) big disappointment, getting less than $6,000 and first Shirley since she became a star that hasn't stayed longer than seven days.

Fulton (Shea-Hyde) (1,750; 25-40)—'Road to Glory' (20th). Only one in town that's doing anything, with marquee delivering enough punch to insure $7,000 anyway. That's h.o. biz and an h.o. it is. This one has had plenty of advance exploitation due to the fact that it's been billed ever since beginning of 'Godfrey's' seven-week run. Last week 'Follow Your Heart' (Rep) in the dumps at around $3,000. Incidentally, 'Glory' gave house its best Sunday since seven-day week was legalized here.

Penn (Loew's-UA) (3,300; 25-35-50)—'Old Hutch' (MG). This one brought in at last minute when 'Carrie' was yanked by Par for unspecified reasons. Beery isn't strong enough to stand on his own and 'Hutch' is taking it on the chin. Maybe $8,500, maybe not, way below par for this house. Last week 'Libeled Lady' (MG) plenty hot at $17,000 but management didn't figure that was quite strong enough to merit the expected second week.

Stanley (WB) (3,600; 25-35-50)—'Midsummer Night's Dream' (WB). Proving that this is the sort of picture that needed the roadshow buildup it got a year ago. On regular run, interest not so high and will be lucky to come through with less than average $10,000. Last week 'Big Broadcast' (Par) turned corking $16,250.

Warner (WB) (2,000; 25-40) 'Case of Black Cat' (FN) and 'Wives Never Know' (Par). Feeling the general let down same as the rest but there's enough variety in this one to mean $4,000 anyway. That's fair enough. Last week 'Big Game' (RKO) and 'Here Comes Carter' (WB) upped site to its best gross in some weeks, around $5,000.

National 1st Runs

UNITED ARTISTS

'Dodsworth,' Strand, P'land, 5; 5th Ave., Seattle, 5; Emboyd, Ft. Wayne, 6; Tivoli, Chat'nooga, 12; Par, Cedar Rapids, 13; Orph, Omaha, 13; Tampa, Tampa, 14; Par, St. Paul, 20; Shea's, Erie, 15; Alabama, B'ham, 20; Queen, Galveston, 21; Cap, Ottawa, 27.

'Gay Desperado,' Aladdin, Denver, 5; Par, L.A., 5; Cap, Scrant'n, ; Maj, B'dgep't, 6; Pal, Chi, 6; Hipp, Buff, ; Keith's, Cincy, 13; Maj, Dallas, 14.

'Come and Get It,' Li , Seattle, 6; UA, S.F., 11; Aldine, Philly, 11; Denver, Denver, 12; H'wood and Down'n, L.A., .

'Garden of Allah,' Roosevelt, Chi, 20; Ua, S.F., 25 and Dec. 3; Albee, Cincy, 27; Maj, Dallas, Dec. 5.

UNIVERSAL

'Magnificent Brute,' Jayhawk, Topeka, 4; Omaha, Omaha, 5; Georgia, Atlanta, 6; Eckel, Sy'cuse, 6; Cap, Trent'n, 6; Warner, M'waukee, 6; Princess, Montreal, 6; Fox, Detroit, 6; Granada, Sioux F., 8; H'wood, Ft. Worth, 10; Kimo, Albuquerque, 11; Bos., Bos., 11; Keith's, Wash., 13; Loew's, Hartf'd, 13; Strand, Memphis, ; Par, Denver, 19; Cap, Sioux C., 24.

'Man I Marry,' Pantages & Hill St., L.A., ; Lansing, Lansing, 4; Ben All, Lexingt'n, 5; Albee, Prov., ; Newman, K.C., 6; Centre, Ottawa, 12; Pal, Ft. Wayne, 21; Par, Atlanta, 13; Rialto, Butte, 15; Fulton, Pittsburgh, 18; Missouri, St. L., 19; Par, Empire, Mobile, 22; Denver, 19; Pal., Wichita, 27.

RKO-RADIO

Woman Rebels,' Orph, Denver, 4; Pan & Hill St, L. A., ; Brandeis, Omaha, 5; Orph, Sioux C, 5; Keith, Sy'cuse, 6; Keith, Bos, 6; Albee, Cincy, 6; Pal, Chi, ; Orph, N. O., 12; Orph, Mpls., 15.

'Brute' 'Page' $9,500, 'Adverse' $13,000; Dock Strike Hurts Several in Frisco

San Francisco, Nov. 3.

Waterfront strike has the whole town on edge and is having a bad effect on some houses on the main stem.

igskin Parade' at the Fox and 'Magnificent Brute' at the Orpheum both opened to disappointing biz.

Estimates for This Week

Embassy (RKO-Cohen) (1,512; 30-35-40) — 'Legong' (Atlantic) and 'Missing Girls' (All-Star) (2d week). Sexy ads and lobby helping this combo to fair $3,000. Last week $4,500, good.

Fox (F-WC) (5,000; 25-35-40)—igskin Romance' (20th) and 'Seven Sinners' (GB). Looks $15,000, oke. Last week 'Big Broadcast' (Par) and '15 Malden Lane' (20th), good $12,000 in the second week.

Golden Gate (RKO) (2,850; 30-35-40)—'Daniel Boone' (RKO) and vaudeville. The $13,500 in sight is less than average. Last week 'Without Orders' (RKO), $14,000, fair.

Orpheum (F&M) (2,440; 30-35-40)—'Magnificent Brute' (U) and 'Girl on Front Page' (U). Around $9,500. Last week (2d) 'Craig's Wife' (Col) and 'Two a Crowd' (U), good, $6,300.

Paramount (F-WC) (2,740; 30-35-40)—'Anthony Adverse' (WB). First appearance of 'Anthony' on Market street after fair run at $1.50 top at Geary several months ago. Looks like $13,000. Last week 'Word for Carrie' (Par) and 'Jeeves' (20th) not so valiant, $13,000.

St. Francis (F-WC) (1,470; 30-35-40)—'Big Broadcast' (Par) and '15 Maiden Lane' (20th) (3d week). Getting $5,500 on the moveover. Last week 'Cain and Mabel' (WB) and 'Sworn Enemy' (MGM), poor $3,000 in the third week.

United Artists (UA-Cohen) (1,200; 25-40) — 'Gay Desperado' (UA). Strike and season's first rain didn't help. Just fair at $6,500. Last week 'Dodsworth' (U) (3d) excellent at $6,750.

Warfield (F-WC) (2,680; 35-40-55)—'Libeled Lady' (MGM) and 'Sitting on Moon' (Rep) (2d week). Going great guns for $13,000 take after first week of $19,000.

MPTOA CONVENTION LOOKS SET FOR MIAMI

Ed L. Kuydendall looks for a record attendance at this year's Motion Picture Theatre Owners of America convention. In view of the many problems of the present and the 10-point MPTOA program for trade practice reforms, expectations are that there will be much more of interest for convention purposes than last year when annual conclave, for first time, was passed up.

Members of the board of directors are virtually set on holding the convention in Miami around March 10. The board must approve selection of this city and date to make it official, however. Negotiations are for Miami hotel accommodations at special rates.

MPTOA's biggest turnout was at its last convention in New Orleans, lure of the Louisiana key aiding. Figured that lure of Miami in the winter time will have a similar persuading effect.

'PIGSKIN'S' 22½G TOPS CAPITAL

Washington, Nov.

Cap up and down this week, with customers shopping for entertainment. Capitol is out in front with 'Pigskin Parade,' and first local attempt to cash in on radio's community sing idea.

Estimates for This Week

Belasco (Radin) (1,100; 25-35-40-50)—'Les Miserables' (Pathe-Nathan). Ballied as U. S. premiere of French version of Hugo novel. Seven days at regular prices, but special two-a-day reserved seat policy winds up today with good $3,300. Last week 'Spring Shower' (Du World), fair $2,500.

Capitol (Loew) (3,424; 25-35-60)—'Pigskin Parade' (20th) and vaude. Rave over pic's humor and word of mouth on stage bill and town's first community sing leading mainstem with nice $22,500. Last week 'Devil Is Sissy' (MG), nice $23,000.

Earle (2,424; 25-35-40-60-70)—'Cain and Mabel' (WB) and vaude. With Don Bestor on stage opened socko, but slipping. Should see big $19,000. Last week 'Word for Carrie' (Col) began to build too late. Fair $15,500.

Keith's (RKO) (1,930; 25-35-60)—'Woman Rebels' (RKO). Looks like $9,000, oke but way under expectations. Last week 'Gay Desperado' (UA), took nice $10,000.

Met (WB) (1,853; 25-40)—'Midsummer Night's Dream' (WB). First time at pop prices headed for oke $5,500. Last week 'East Meets West' (GB), big $6,000.

Palace (Loew) (2,363; 25-35-60)—'Big Broadcast' (Par) (2d week). Holding up to satisfactory $8,000. Last week same pic pulled good $16,000.

Rialto (Indie) (1, ; 25-30-40-55)—'Morocco' (Par) (revival). Fair $2,500. Last week 'Six of Kind' (Par) (revival) and three days of campaign films took same figure.

Columbia (Loew) (1,583; 25-40)—'Dimples' (20th) (2d run). Second week after so-so seven days at Palace should get fair $4,000. Last week 'His Brother's Wife' (MG) (2d run) took good $5,000.

Mpls. Moved to Chi for NW Game So It's No Soap for Pix; 'Carrie' Fair 8G

Minneapolis, Nov.

Plenty reasons why grosses are in the dumps currently. The week end saw wholesale departures to Chicago for the Minnesota-Northwestern football game, and the downtown houses suffered plenty.

'Carrie' has a good lead over all opposition and will put the Minnesota far in the front. 'Velvet Claws' is slated for only five days at the Orpheum, giving way to a two-day engagement of the San Carlo Grand Opera Co., starting Wednesday. Advance sale is heavy.

Estimates for This Week

Aster (Publix) (900; 15-25)—'China Clipper' (FN) and 'Green Pastures' (WB), second runs, and 'Arizona Raiders' (Par), first run, split. Around $900, good. Last week, 'Chan at Race Track' (20th), first run, full entire week, $700, okeh.

Century (Publix) (1,600; 15-25)—'Gorgeous Hussy' (MG) and 'Texas Rangers' (Par), second loop runs, split at $3,000, good. Last week, 'To Mary With Love' (20th) and 'Gorgeous Hussy' (MG), second loop runs, split $3,200, good.

Lyric (Publix) (1,300; 25-50)—'Adverse' (WB). Brought over from Minnesota for extension of loop first run, $2,000, good. Last week, 'Don't Turn 'Em Loose' (RKO), $1,400, light.

Minnesota (Publix) (4,200; 25-35-55)—'Word for Carrie' (Par). Sold to a fare-ye-well with numerous special invitation showings, tie-ups, 24-sheets and personal by Gladys George, long a stock leading lady here; $8,000, fairly good. Last week, 'Adverse' (WB), $12,000, good.

Orpheum (Singer) (2,690; 25-35-40)—'Velvet Claws' (Par). No names for this five-day booking and will be lucky to exceed light $3,000. Big advance sale for San Carlo Grand Opera Co., Thursday and Friday. First time house ever has brought in legit attraction. Last week, 'Big Game' (RKO) and 'Hollywood Water Follies,' stage show, $11,000, good.

State (Publix) (2,300; 25-35-40)—'Dimples' (20th). Temple still a magnet, but this one not so hot, $6,000, nice. Last week, second in loop for 'Big Broadcast' (Par), $7,000, big, after fine $12,500 at Minnesota.

Time (Berger) (290; 15-25)—'Grand Jury' (RKO). No cast names, $800, fair. Last week, 'Secret Agent' (GB), second loop run, $900, okeh.

World (Steffes) (350; 25-35-40-50)—'Follow Your Heart' (Rep). A good one for this house, $1,500. Last week, 'Godfrey' (U), $1,200 for fourth week after five preceding big loop weeks, two of them at Orpheum.

ERPI'S SALES STAFF REORG; YOUNGER MEN

A general reorganization has been effected at Electrical Research Products, recent weeks to increase the iciency of the sales force. Changes set younger men into active spots, largely in sales department which is now about 10% greater in personnel. Bulk of this force was recruited from other departments, with veterans assigned to laboratory ivision many stances.

Sales drive naturally has been concentrated on the new Mirrophonic equipment. Results already have shown up with equipment sales tripled in recent weeks as compared with a year ago. ERPI sales in another week topped even the business of the company's record week in December, 1929.

Phil Regan Ethers East

Hollywood, Nov. 3.

Remaining seven weeks of Phil Regan's weekly broadcast for Life-buoy-Rinso will be ethered from New York.

Actor is now en route , to be away for two months. Upon his return he goes into Republic's 'Join the Marines.'

1st Runs on Broadway

(Subject to Change)
Week of Nov. 6

Astor—'Romeo and Juli (MG) (12th wk).

Capitol—'Libeled Lady' (MG) (2d wk).

Criterion—'Polo Joe' (WB) (3).

Music Hall—'As You Like It' (20th) (5).

Paramount—'Big Broadcast of '37' (Par) (3d wk).

Rialto — 'Without Orders' (RKO).

Rivoli—'Ladies in Love' (20th) (2d wk).

Roxy—'Girl the Front Page' (U).

Strand—'Charge of Light Brigade' (WB) (2d wk).

Week of Nov.

Astor—'Romeo and Juliet' (MG) (13th wk).

Capitol—'Libeled Lady' (MG) (3d wk).

Criterion—'One Way Passage' (WB) (14) (revival).

Music Hall—'As You Like It' (20th) (2d wk).

Paramount—'Big Broadcast of '37' (Par) (4th wk).

Rivoli—'Come and Get It' (UA) (11).

Roxy—'Pigskin Parade' (20th).

Strand—'Charge of Light Brigade' (WB) (3d wk).

'CARRIE' NABS $9,500 IN K. C.

Kansas City, Nov. 3.

Election week is planting a robust chill in most houses. Openings well below average with exception of Newman, where 'Word for Carrie,' although not smacko, is havi comfortable week.

Estimates for This Week

Mainstreet (RKO) (3,200; 25-40)—'Pigskin Parade' (20th). Slow at $8,500. Last week 'Cain and Mabel' (WB) at $8,000, bad.

Midland (Loew) (4,000; 25-40)—'Old Hutch' (MG) and 'Man Lived Twice' (Col), dual. Fair $9,500. Last week 'Libeled Lady' (MG) smacko at $21,500.

Newman (Par) (1,900; 25-40)—'Word for Carrie' (Par). Campaign hot-cha for good $9,500. Last week 'Magnificent Brute' (U) $4,800, n.s.h.

Tower (Rewot-Fox) (2,200; 25)—'15 Maiden Lane' (20th) and vaude. Slow, $6,600. Last week 'Met i Taxi' (Col), metered a low $6,700.

Uptown (Fox) (2,030; 25-40)—'Wedding Present' (Par) and 'Velvet Claws' (WB). Rough going at $3,800. Last week 'Dimples' (20th) (2d run) sagged to $3,400.

B. O. Holds Own

(Continued from page 5)

situations, ith people in town for the pigski frequently get most of this mati loss back, and sometimes Horse raci is not such grid games, but this form of sport, where in progress, draws its crowds every afternoon, and this year, according to figures, new attendance records have been set up where the bangtails gallop. While in New York season is over for racing, tracks continue in operation in New England, Maryland, Kentucky, Texas and California. From now on the only opposition from this sport will come from California and the South.

One of the troubles with racing of recent years is that it has grown tremendously popular with the women who usually form the bulk of matinee trade. Some tracks have women's days and let 'em in free. Those who lose their spending money on the hosses and stay out of theatres the rest of the week probably aren't balanced by those who win and toss it into box offices. Betting on football and, during the season, also on baseball, has increased tremendously, and would have a similar effect on film business, it is felt.

B&K'S HIATUS ON DUALS FOR LAST YR.'S 'HUSSY'

Chicago, Nov. 3.

Balaban & Katz which have been doubli their three key nabe houses, Marbro and Uptown for the past month, return to single features this week with 'Gorgeous Hussy' (MG).

This is due to the fact that 'Hussy' is on last year's (1935-36) contracts which contain clause prohi iting the twin-billing of major product.

ARTHUR LEE BACK EAST

Hollywood, Nov. 3.

Arthur Lee, of Gaumont-British, and Mrs. Lewis Milestone planed to New York Sunday (1).



is on!

FIRST DATE SENDS

As the Country's Key Showmen Swing into Line fo

ERROL FLYNN • OL

The Stars of '

THE CHAR LIGHT



With 600 Heroic Horsemen and
PATRIC KNOWLES
HENRY STEPHENSON
NIGEL BRUCE • Donald Crisp • David Niven
Robert Barrat • Directed by MICHAEL CURTIZ

Your Favorite Trade Papers

Your Favorite Fan Magazines

New York's Newspapers

AND THE N. Y. STRAND LE

IN FIRST RECORD!

WARNER BROS.' Nationwide Release This Week of

VIA DeHAVILLAND

tain Blood' in

GE OF THE BRIGADE

his! "At any time and in any place it is 100% box-office! Will take high rank in the list of the season's big pictures!" *Motion Picture Daily.* "Will gun for box-office records! One of the best melodramas ever!" *Variety Daily* "Sensational entertainment for any audience. The word 'Big', in its fullest sense, is applicable!" *Motion Picture Herald*

his! "It's definitely the best picture of the year!" *Ruth Waterbury of Photoplay Magazine.* "Most thrilling epic in motion picture history!" *Hammond Beal, Fawcett Publication.* "It is positively the best motion picture yet!" *Virginia Wood, Screenland Magazine*

his! "Has taken what will unquestionably be a long-term lease of the Strand!" *N. Y. Times.* "Breathtaking spectacle produced on a tremendous scale. Climax is the most sensational and exciting the screen has offered!" *N.Y. Eve. Journal* "Magnificent! Thundering and impressive and produced with mighty lavishness! *Sunday Mirror.* "In all my movie-going days I am yet to see a more effectively photographed production. A magnificent picture!" *N. . American*

THE WAY WITH A RECORD SATURDAY OPENING—THEN TOPS IT ON SUNDAY!

There's a Quota in Australia But 'What Quota?' Asks Pic Biz

Sydney,

Ask any of the film mob about the film quota and they back with 'What quota?' And that just about sums up .

Government is ki itself that a quota is in operation; the exhibs are kidding themselves i iding by the supposed law; roducers are idding themselves into dreaming of a second Hollywood. But the American distributors are kidding nobody.

Since the quota came into being there have been produced and released only three pix: 'Thoroughbred,' 'The Flying Doctor' and 'Uncivilized.' Two, 'Orphan of the Wilderness' and 'White Death' have been completed, but not released. 'Rangle River' ill be completed this week, and 'Mystery Island' is due to go into the cutting room. There are one or two smaller uni making quota pix, but these have not been completed.

Only Three Pix

At the present time there are only three ix ready for quota, and two of them are still playing in this city. And yet the government thinks its quota law is working.

According to the law, an exhi itor can reject a foreign pic to play a local. So far none has had to worry much because of the few locals in circulation. Maybe next year will tell a ifferent story. Maybe.

Some producers kidded themselves into dreaming of a second Hollywood over here. Unfortunately for Australia and themselves their hopes to date have not been realized. Why? Because in the majority of cases the public failed to respond by buying shares. There are ten units here waiting to make pix, but the only one to keep in production is Cinesound, which, since the quota, has made 'Thoroughbred' and 'Orphan of the Wilderness' and has another pic, 'It Isn't Done' on the floor. National made 'The Flying Doctor,' but with high overhead it is doubtful whether b.o. take will be enough to repay the cost.

No Government Aid

And, despite what the local producers have tried to do, the government has done absolutely nothing to assist them. Insofar as foreign distribs are concerned, they will not make pix in Australia for quota unless the government forces them to. Only one company (Columbia) has made a pic in Australia, majority of istribs preferring to wait and see what the government will do. Distribs say, too, that they are prepared to buy and distribute the locals, as required by law, but they do not intend to produce.

When Parliament meets again questions will be asked covering the quota situation. One important sector of the community will seek a definite ruling of the word 'acquire,' as mentioned in the Quota Act covering foreign distribs. It has been stated that the word means that, if there are insufficient pix made to fulfill quota regulations, distribs must produce to make up the number required. However, this is a question for Parliament to decide.

In Victoria the quota situation is even worse than New South Wales. Government has done nothing there to assist producers in any shape or form. In this state there is never a mention of a quota being i operation; in fact, nobody knows anything about its workings. At present, there is not even a studio open in Victoria.

New South Wales has four stages, Cinesound (2), National (1), and Mastercraft (1). Today inesound is the only one with a pic on the floor.

New Rome House

Rome, Oct. 23.

Arts theatre, constructed by the Confederation of Artists and rofessionals, will be ready for use before the end of the year. Will be the most modern house, in design and technical equipment, in the city.

Anton Giulio Bragaglia will direct the theatre, which will favor works by young authors, without, however, going in for too experimental stuff. Casts will be made up partly of regularly engaged stock actors and partly of actors engaged temporarily to fit the demands of the various plays.

LOCALS LEAD IN SYDNEY

'Ziegfeld' Starts Slow; 'Mary,' 'Showboat' Big

Sydney,

Two locally-made , 'Flying Doctor' (National) 'Uncivilized' (Chauvel) still stacki ig coi (M-G) iled to get capacity on opening week, but has built wonderfully, with pic - garded

'Ex-Mrs. radford' (RKO) is not sensational, and 'Sutter's Gold' (U) goes into the flop class.

'Mary of Scotland' (RKO) opened okay and may develop very big. 'Show Boat' (U) has become an institution and keeps rollin' along. 'Yours for the Asking' (Par) and 'Toll of the Road' (Par) should cop an average two weeks each. 'Small Town Girl' (M-G) goes into its third week and will stay longer.

Weekly trade has '36 Hours to Kill' (Fox), 'M'liss' (RKO), and 'Revenge Rider' (Col).

Melbourne, Oct. 14.

iz is okay this week, with 'Follow the Fleet' (RKO), 'Louis Pasteur' (WB), 'San Francisco' (M-G), 'Moon's Our Home' (Par), 'Laburnum Grove' (ATP), 'Prisoner of Shark Island' (Fox), 'Witness Chair' (RKO) and 'Flying Doctor' (National).

Britons In Hollywood

Hollywood, Nov. 3.

Reservations are pouring into the United British Services Club for the Armistice night ball to be held at the Ambassador hotel. Among the film colonyites who have signified their intentions of attending are Charles Chaplin, Madeleine Carroll, C. Aubrey Smith, Eddie Goulding, Herbert Mundin, David Niven (who expects to be back in town by that time) E. E. Clive, Alan Mowbray, Reggie Owen, Halliwell Hobbes, Montagu Love, Winifred Shotter, Elsa Buchanan, Henry Stephenson, Maj. Claude King, Colin Tapley, Clive Halliday and Boris Karloff.

Walter Pidgeon, on a vacation trip in the Oregon woods, volunteered to help fight the forest fire but was turned down.

Ralph Forbes, Heather Angel and Pat Patterson attending tennis matches at Westside Tennis Club.

Eric Blores dining with Marjorie Gateson.

Arthur Treacher playing golf with Bill Seiter during time off between pix.

Virginia Fields getting six weeks leave from 20th-Fox to return to England for holidays.

Madeleine Carroll at preview of 'Garden of Allah,' as a member of Jock Whitney's party.

Benita Hume making arrangements to return to England for the Coronation.

Alan Mowbray hanging a huge oil painting of King Edward VIII in hunting costume in his new billiard room.

Ida Lupino dancing at the Am sador with Louis Hayward.

Wendy Barrie showing film colony sights to Max Aitken, son of Lord Beaverbrook.

James Whale scouting the Coast universities for a college youth to play the lead in 'The Road Back.'

Binnie Barnes returning from her first visit to the Grand Canyon.

Major Sam Harris spending his free time in Santa Barbara.

Charles Irwin, Charlie Austi Billy Bevins, G. Huntley, Jr., Ian Hunter and Frieda Inescourt on location at Yuma with 'Another Dawn' company.

Kathleen and Gene Lockhart held a housewarmi

Ian Hunter testing for the role of Miles Handan in 'The Prince and the Pauper,' (WB).

Frisco Okay in S. Afr.

Capetown, Oct. 12.

Metro's 'San Francisco' is doing this town's best business. ilm was put over for two weeks at the Plaza.

Doing mat and evening show daily, picture is attracting excellent attendance.

'Rhythm' Folds, 'Blackbird' Follows at London Adelphi

London, Nov. 3.

'Transatlantic Rhythm' closed Saturday (31), house going dark. This was the big musical produced by Felix Ferry, which got into a lot of newspaper headlines when Jimmy Donohue, angel, decided that $110,000 was enough to spend prior to opening and closed the purse-stri

Adelphi, where the show was housed, gets the second edition of Lew Leslie's 'Blackbirds,' opening Monday (9). It will play there on a twice-nightly basis, same as the original 'Blackbirds' presentation at the Coliseum in 1934.

Fuller-Williamson Merger Talked in N. Zealand Battle

Sydney, Oct. 14.

Sir Ben Fuller arrived back from New Zealand following failure to clinch a deal between Fuller-Hayward and J. C. Williamson Picture Corp. for a merger of the two circuits.

Deal was so close to being on that Sir Ben took his own attorney (Linton Williams) over with him, and travelled on the same boat as John Tait. Sir Ben says it is anticipated that a deal will be made in the near future, however.

'Neither side could see eye-to-eye on one or two points, but neither side has closed its doors to each other,' says Sir Ben.

Beaumont Smith and J. C. Williamson, have been in some huddles with Fuller-Hayward and it is anticipated that a deal will actually eventuate. Sir Ben made a rush trip to New Zealand to close with Williamson, and then rushed back to Australia.

On the day Sir Ben returned from New Zealand, announcement was made that Fox-Hoyts had bought into the Moodabe Brothers' New Zealand circuit. Announcement was made by Walter Hutchinson to the effect that Stanley Crick, Fox, and Charles Munro had acquired an interest in the chain, and that control of the organization would remain with Moodabes.

Fuller-Hayward-Williamson link is desired to give some opposition to the Fox-Hoyts-Moodabe merge, pecially the question of pix supplies. Moodabes will continue with Fox product as usual, and Fuller-Hayward this week set the Metro pix. J. C. Williamson and Fuller-Hayward have also bought the entire output of United Artists, with this deal going through Beaumont Smith.

STEIN'S AMERICAN BILL FOR GROSVENOR HOUSE

London, Nov.

Jules Stein has booked an all-American cabaret show into the Grosvenor House, opening in December for four weeks.

Show comprises Lou Holtz, Jackie Heller, Mario and Flora and Pansy. Latter, prop horse, has renamed Felix for the London showing.

Stei also has set the De Marcos for rosvenor for eight weeks begi ing the end of April, this being a Coronation booking.

Race on Title

London, Oct. 25.

rivate war is on between British Lion and Joe Rock, both units being in production with features titled 'Calling All Stars,' in which radio, screen and vaudeville favorites will appear.

British Lion official statement claiming agreement had been reached, with themselves retai ing the Rock, however, denies this.

Both are racing production to get there first, with odds at present on British Lion.

Zane Grey Pic Ready

Sydney, Oct. 6.

'White Death,' Zane Grey's film made here, comes into the Mayfair at the conclusion of 'Small Town Girl' (M-G) for Snider-Dean. Pic was slated to open last week, but the producers did not have it quite ready.

Freddi Waves Aside Talk About U. S.; They'll Change Their Minds'

Paris,

Lui i Freddi, charged by Il under the Ministry of Propaganda, to inate the efforts Italian film industry, slipped through Paris earlier this week on his way to London, stopping only long enough to contact the persons he hopes to negotiate with on his return.

'I'm here for a very he said when found, 'but I'm coming back to Paris on my way to Rome. I am takin this trip to study actual state of French and English production and develop an exchange of films between these two countries and my own.

'Money in our country, as you know, and cannot cross our fronti So I am going to propose to the firms that have receipts Italy to use these funds to produce films in our studios. Once the films are finished, the firms may ispose of the negative as they wish—exploit it throughout the world.

'Accord'

'An accord has already been reached along these lines with Walter Wanger, who will make a film with Sylvia Sidney. Others will follow, without doubt.'

So far so good, but Freddi had nothing to say about the American firms who do not want to produce i Italy. Not a single American concern is sending films into Italy and won't unless a different arrangement than the existing one can be obtained, they claim.

Freddi waved aside pointed questions along these lines, stating the Americans would 'change their minds.'

BERLIN JCL PROGRAM

Diverse Items On Jewish League List In Berlin

Berlin, Oct. 25.

Verdi's 'Bal Masque,' staged by Dr. Kurt inger under the musical direction of H. W. Steinberg is current at the Theatre Kommandanten Str. and a big hit.

Other items Jewish Culture League's program, include:

Isa Kremer, known in the States, singing international chansons at the Bach Saal.

Cabaret performance under Max Ehrlich-Willy Rosen has shifted from the Cafe Leon to the Schumann Saal. New offering is a revue, 'Vorhang Auf' ('Raise the Curtain'), given twice weekly.

Alexander Kipnis farewell concert before taking up his new Opera, his repertoire including works from Bach, Brahms, Greig, Fuchs, Roski , and Moritz, in addition to Yiddish and Russian folk songs.

Translation of Nathan Bistritzki's 'Schabbathai Zwi' is in rehearsal and to be given in November. This play was recently premiered in Hebrew at the Ohel in Tel-Aviv.

Another premiere set for November is Stravinski's 'Geschichte vom Soldaten' ('Story of a Soldier').

5TH PALESTINE LEGIT GROUP, MOSTLY EXILES

Jerusalem, Oct. 14.

Another theatre group, Palestine's fifth, whipped into shape by Itzhak M. Daniel who is just in from Paris, presented 'Topaze' to half-full house in Haifa. Outfit includes several former stars thrown out of Germany.

Daniel says that he has slated Raphael Elias's 'The Last Stallion,' a modern opus with a Zionist message; Martin Rost's 'Noah's Ark,' ultra-modern fantasy based on the biblical story, and Avigdor Hamieri's World War drama 'The Big Craze.' Rehearsals for Sheridan's 'School for Scandal' to commence shortly.

Anvil staff includes K. Constanti , formerly of Stuttgart and Kagen.

Marc Connelly's Debut As London Producer OK

London, Nov.

Marc Connelly bowed in as a legit producer in England Tuesday ight (27) by presenting 'Till the Cows Come Home,' light comedy by Geoffrey Kerr at St. Martins. Witty, with a goodly share of laughs, but weak in plot. First-nighters gave it a hearty reception. Leslie Banks and Adrienne Allen head a strong cast.

'All in Marriage' opened at the Comedy Wednesday (28). It is a pleasing but anaemic comedy by Aurania Rouverol and Emile Littler. Unli to far.

Countess Sues Rostand; Her Name in His Play

Paris, Oct.

Maurice Rostand, French dramatist, is being sued in a Paris court for $10,000 by the Comtesse de Waresquiel because of a name he used in his play 'Marchands de Canons' ('Merchants of Guns').

When the play was first produced in 1933 an unsympathetic character was called Comte de Waresquiel. Soon after the first night a protest was lodged and the name was changed to Villequiel. Comtesse was not satisfied, , and is claiming damages.

Ben Miggins in U. S.

Benjami Miggi , manager for 20th Century-Fox in continental Europe, is here on a 3-weeks' stay on company business. On his return journey he will meet Walter Hutchinson, foreign sales chief of the company, in Cairo. Hutchinson is a world tour for the company.

Americans In London

London, Oct. 25.

Cy Landry off to Paris to play ABC theatre.

Vic Oliver due to arrive Jan. 1.

Vermillion, with four girl trumpeters and pianist booked for Australia, opening Apr. 26.

Jules Stein off to Paris and Budapest.

Sophie Tucker is godmother to Dave Magnall's son. Former is captain of the Millwall Football Club.

Charlie Tucker set Hal Menken for a new Tom Arnold road show, with 12 weeks guaranteed.

Jules Bledsoe to do four broadcasts for British Broadcasting Corp.

Frances Day suffered slight shock when her car came in collision with another en route to Southampton.

Ben Goetz here once more.

GERMAN DRIVE FOR OLD-AGE HOME COIN

effort to provide homes actors, somewhat similar to methods used in the States by the N. V. A. fachschaft Artisti decreed henceforth on Oct. 27 every the entire gross receipts of all houses, circus and cabarets must go to 'Day of the German Vau villian' fund.

Estimated that on Oct. 27 about 8,000 acts over the Reich will forego their salary. Five homes will be built, the first i Berlin, each home to hold 150 aged actors with their families, and each to include 10 guest rooms for needy actors goi through the town or on vacation.

Also proposed to build rehearsal gymnasiums and educational homes for actors' children.

Mex Censor Board

Mexico City, Nov.

Mexico's first national film censorship board is now in action. All pics, imported and domestic, must viewed by it.

Board comprises three men picked by the Mi istry of the Interi

Six Month Cinema Shutdown in Jerusalem Over; City Gay Again

Jerusalem, Oct. 14.

Starving cellists who have taken to inventing ash trays for a living, hand-wringing box office managers, and actors with more leisure than they cared for, came near shouting for joy this week when the Arab revolt was finally called off after six weary months.

Lifting of curfew in Jerusalem and the termination of the strike, sabotage and murder, makes it possible to travel freely once more between the cities of Palestine. People are going to the cinemas again. Concert artists are looking forward to decent meals. Theatre companies are at it tooth and nail.

Happy sign of good times is seen in the coffee houses, now dusting off their chairs, and in the picture houses which are catering to good crowds.

Jerusalem, with its 5,000 troops who have not much else to do but go to see pictures, is out as if from under a pall. Arab workers, wearing smiles spread over their faces, are looking hopefully at the billboards, waiting for a chance to see a show again. The Edison Theatre murder in May, still makes the houses wary of admitting the 'rebels' but it won't be long before they will be standing in the box-office lines again.

Curfew, especially in this city, almost ruined the cinemas. Two weeks ago the government gave permission for matinees, but they were a distinct failure. People apparently had got used to the idea of living without films and the Palestine Radio Station took care of the city's entertainment needs.

Latter, which has limited means at its disposal, uses a lot of gramophone records but even these made up for the 6:30 indoors law. Now the authorities have decided that Jerusalem has had enough, and opened the picture houses. First ight special police had to keep the crowds at bay. The Zion, Edison and Eden all were jammed.

Coffee houses also have a new lease on life. They are particularly pleased with the troops. 'Within Bounds British Troops' signs have been placed on a number of show windows, with good results. Tommies, a hilarious lot, are good spend-

'Rejoicing has infected the country whole. Even Tel Aviv, which has been without curfew, has cancelled its ruling, prohibiting dancing and night hilarity. In Haifa plans are under way for concerts, plays and even a new cabaret—the first in Palestine.'

Hutchinson to East

Sydney, Oct. 6.

Walter Hutchinson, 20th-Fox foreign head, is due to leave Australia Nov. 20 for America by way of Singapore, Java, and London.

Hutchinson was due to leave earlier, but several important details have cropped up which will detain him in this territory. Before quitting here Hutchinson will make a complete tour of the Hoyt chain in company with Charles Munro and Stanley Crick. Hoyts is allied with 20th-Fox.

New 4,000 Seat Par

London,

Details of the big Paramount atre which the company plans to build in Bradford, Yorks., are that it will be a 4,000-seater, with a subsidi news theatre, restaurant, shopping center and commercial offices included in one huge block.

Lease of a site in the heart of the town has been swung by Arthur Segal, associated with the Paramount chain here, purchase price being stated as $1,550,000.

Countess-Producer

London, Oct. 27.

David Bader has negotiated a contract with the Countess di Balmi (who until now has been active in the City, obtaining money to finance Reunion Films productions) whereby she will make an independent screen version of the recent stage flop, 'Murder on Account.'

Hayden Talbot, one of the co-authors of the piece, will make the screen adaptation and write the continuity.

Bounteous Leo

Sydney, Oct. 6,

of their good work during the year all offici of M-G in this section were granted a bonus in the form of four weeks' additi

FIVE DENHAM FILMS READY

London, 27.

By the end of the current week the Denham studios will have completed five productions for presentation by London Films since they opened up in May. Five others planned to take their places are either started or i final stages of preparation.

Completed films are: 'Rembrandt,' starring Charles Laughton and directed by Alexander Korda; Eric Pommer's 'Fire Over England,' directed by William K. Howard; 'Men Are Not Gods,' starring Miriam Hopkins; 'Dark Journey,' with Conrad Veidt, and Bob Flaherty's 'Elephant Boy,' shot mostly in the jungles of Mysore.

Total stake on the group is above $2,500,000.

Subjects now occupying tention of London Films are: 'I, Claudius,' for which Merle Oberon just sailed to co-star with Charles Laughton, with William Cameron Menzies assigned direction; 'Knight Without Armor,' on which Marlene Dietrich and Robert Donat are now working; 'Storm in a Teacup' and 'South Riding,' on location in Scotland and Yorkshire, and 'Troopship,' for which Eric Pommer has a camera unit filming in the east.

Sydney Merger Due?

Sydney, Oct. 14.

Feelers were put out a few days ago by a major producing unit for a link-up with another. So far nothing has eventuated, but it is believed that some kind of a deal will be reached.

First major intends to cut down the cost of processing film for the trade to the lowest possible figure in an endeavor to secure all the processing biz. Same company also intends to make pix locally without any waste on overhead. other words, the entire studio is being tightened up to prevent any undue waste, processi production or otherwise.

Second company has found it hard to stop overhead costs running into high figures.

Five Apollos

London, Oct. 25.

Chain of five theatres is to be built in Manchester at an aggregate cost of $2,000,000. Promoter is a local exhi , R. C. Roy, and each house will have capacity between 2,500 and 3,000, and all will be called Apollo. Admissions will range from 12c. to 50c. top.

Feature at all houses will be provision for television installation, an addition to many new buildings here, with exhibs expecting that picture broadcasts may jump on them any moment.

Jerusalem Fare

Jerusalem, Oct. 14.

Film produ t current here includes 'Desire' (Par); 'China Seas,' (MG); 'Flying Down to Ri (RKO); 'Roberta,' (RKO); of Bengal Lancer.' (Par); 'Here's to Romance' (20th).

European productions around are 'Legong,' (Du World); 'Ariane,' (German); 'Es War Einmal Ein Walzer,' (German) and 'Der Raub der Mona Lisa,' (German).

Hummel in Sydney

Sydney, Oct. 14.

Joe Hummel of Warners N. Y. fice arrived during the week for another look over the Australian field.

Hummel was here last in 1934.

German Prod. Up

Berlin, Oct, 23.

Official data reveals that in the first nine months of 1936 125 films were admitted, among them 80 German pix. Of the balance, America has the largest number, with 22 films.

Home production was heavier than in '35, when 55 German films were okayed, 44 American and 43 of other nationality.

Britishers Demand Representation On Anzac Film Board

Sydney, Oct. 6.

There a move afoot by British film interests to secure representati newly-formed Film Board of Trade.

ritisher has already been in communication with Chief Secretary Chaffey covering the position of the British men, but the Chief Secretary referred him to Dan Carroll, chairman of the F.B.T. At the moment Carroll is recovering from an operation and the activity of the organization suspended temporarily.

Britisher stated that at present the F.B.T. is made up entirely of American interests, and does not include one representative of the British distributors, or one representative of the Australian producers. Britishers are anxious to gain representation to protect their interests.

If the Britishers fail to get a representative placed on the board further appeals will be made to the government to see that the position, as it stands today, is altered.

FOX-HOYTS ALONE IN NEW ZEALAND SPREAD

Sydney, Oct.

Officials of General Theatres state that the Fox-Hoyts with the Moodabes circuit has no connection with G-T with Greater Union Theatres. Deal, point out, is strictly one between independent interests.

Some time ago it was reported that General Theatres was dickering with another New Zealand chain for a buy-in, but the deal fell through. Greater Union also had eyes on the N.Z. field, but finally decided to drop dickers.

Principal units operating in New Zealand include Amalgamated Theatres, Ltd., Fuller-Hayward Theatres, Ltd., J. C. Williamson Pictures, Ltd., and New Zealand Theatres, Ltd. Several units work In with each other in certain territories, but the major circuits hold the key positions to the N.Z. ituation generally.

Whether Greater Union will go out after an opening in N.Z., now that Fox-Hoyts have broken into the territory, is uncertain. At the present time G.U.T. is devoting most of its energy to swinging schemes into operation to take care of the Australian position so as to give G.U.T. added power in the ace spots and, if possible, in the nabes. G.U.T. men say they are not interested in New Zealand at the moment.

Nazi Propaganda Ires South African Public

Capetown, Oct.

Showing of 'Modern Germany' an alleged Nazi propaganda film at the Town Hall in Paart (Cape Province) caused strong public protest.

Film, purporting to be in ai of the Society for revention of Cruelty to Animals, turned cut to e poorly disguised propaganda glorifying Germany and Hitler.

So. African Saga

Capetown, Oct.

South African government will enter the film production field with a filmization of the istory of South Africa from the time of its discovery to the present day.

Intention is to produce a real program film, not just a propaganda agent. African Film Prod., Ltd., will handle the production, Joseph Albrecht and A. , Pienaar, native novelists, will irect. Picture is expected to be completed in 1938.

Metro and Par Make Up with G-T After Three Years' Booking War

Sydney, Oct. 14.

For the first time in three years Metro has broken into a General Theatres' house. Deal calls for two second-releasers, 'Naughty Marietta,' and 'The Thi Man' to play the Plaza, Sydney, through G. T. Both pix played Metro's acer some time ago and have been around the nabes for months.

Behind the deal lies the story that, before Christmas, Metro will be playing the ace theatres of Hoyts and Greater Union. Not bi road-show attractions, because these are reserved for Metro's own theatres in Sydney, Melbourne and Brisbane, but average big product.

Situation as it stands today reveals that Metro has so many pix piling up that can't possibly be played in its own theatres, that a deal must be made outside somehow. Metro today is releasing in Sydney at the St. James, Cameo, Mayfair, ivic, and Variety. This month two programs go into Prince Edward, and one into the Plaza. Pix lined up for Metro's own theatre (St. James) include 'Great Ziegfeld,' 'His Brother's Wife,' 'Gorgeous Hussy,' and 'Romeo and Juliet.' Metro has enough pi on hand for its own theatres to take in a period over 26 weeks' playing time. These are practically all road-shows, and therefore a deal must be made to cover the rest of the pi coming in.

Deal with G-T will not affect Metro's regular buyers including Snider-Dean, Roxy Theatres, Jimmy Stiles, Waterman, and the big nabe coverage in Victoria.

Feelers have been for some time by Hoyts and Greater Uni for the Metro product, it now looks as though the three-year feud will be forgotten.

For the first time in many months, Paramount, too, goes again into a G-T house. 'Poppy,' second-releaser, is playing the Lyric, Sydney, and deal is on for Par to release programmers at the State, Melbourne, through G.T. This deal will not affect Par's own acer (Capitol), but allows a quicker release of pix that have been banking up for some time.

One Way

Rome, Oct. 23.

Society of Authors and Composers has set up a committee composed of five musicians and one dramatic expert to judge compositions and librettos submitted by living Italian artists and as yet not presented.

Works judged worthy by the committee will be submitted to the Inspector of Theaters, who will then promote their production.

HAMMERING AT AUSSIE CENSOR

Canberra, Oct. 14.

Strong protests are being made to the government covering the censorship question. For some time there has been public agitation against the methods adopted by the various censors covering legit, literature, and motion pictures.

Charles Cauvel's "Uncivilized" (local-made) cannot be exported until two scenes have been deleted. One shows a woman imming under water, the other simply shows the strangling of a native in a brief sequence. Pic, as it stands, may be exhibited locally without cuts. Here the censor's action is regarded as absolutely unnecessary by the squawkers.

Prohibition of Clifford Odet's play, 'Till the Day I Die,' by the government is also regarded as a piece of unnecessary censorship. Odet's play was being presented by a group of amateurs here when police, under governmental orders, sought to stop it. Actors continued and the producer was fined. Later the play was officially banned.

Norman Lindsay and Max Montesole were scheduled to do a broadcast the A-class stations, but their sketch was stopped by officials.

Many books published in England and America have been seized by the customs and banned completely in Australi

Union Hunting Sites

London,

Following recent news struction and expansion plans of Union Cinemas, the company is busy looking for sites in provincial cities in the north of England. Spots have been grabbed already at Birmingham, Newcastle-on-Tyne, Dewsbury, Halifax and Keighley.

Major part of Union's theatre properti are established around London and in the south.

Just-in-Case Squawk

London, Oct. 25.

Exhi are getting worried over the possi ility of newsreel units putting Coronation reels out next year as speci at high tari and the Exhibitors Association to be asked by members to protest well in advance, demanding the reels to be supplied as part of the all-in service.

Potent argument in favor of exhibs is that they stood by newsreel concerns earlier this year to resist attempts of independent outfits to put topicals on the market.

Vienna Okays 'Bar'

Vienna, 23.

'Wonderbar' (WB) has finally been passed for Austria.

Censors objected to the scene in heaven at first but part of this scene was cut out and the film passed.

PELUFO'S 'COMPADRITO'

Hollywood, Nov.

Manuel Pelufo has been engaged by Hispano Films for male lead in its Cine-Color featurette, 'Compadrito.' Two-reeler goes into production at International Studios Nov. 10, with Francis B. de Valdes producing.

Music is being done by Pelufo and Terig Tucci, formerly with music department of National Broadcasting Co. in New York.

BIP'S ONE-A-WEEK PIC SKED FOR 2 MONTHS

London, Oct.

ritish International has acquired the screen rights of 'Please Teacher,' Hippodrome musical comedy success starring Bobby Howes, who will lead the film cast, supported by Wyli Watson, Vera Pearce and Bertha Belmore from the original show. Production in two or three weeks.

Otto Kruger is sought for the lead in a thriller titled 'The Norwich Victims,' by Francis Beeding, best-seller crime writer, and Buddy Rogers will star in a radio revue, tentatively titled 'The Silver Spoon.' Both go on the floor before the end of the year.

Also due for immediate production is B.I.J.'s screen version of the Drury Lane hit musical, 'Glamorous Night,' by Ivor Novello, for which assi ments are currently being made.

Company has a schedule of ight productions in all before the end of the year, with one job going on the floor each week until all available stages are occupied. Already shooting : 'Sensation,' with John Lodge; 'The Dominant Sex,' with Romney Brent and Phillips Holmes; 'Aren't Men Beasts,' and 'Bulldog Drummond at Bay,' with John Lodge and Gertrude Michael due to start.

'Reel House in Nice

, Oct.

After putting the newly opened newsreel house, Cineac, on a smooth operating schedule, Reginald Ford, company's British field man, planed back to Paris to complete preparations for opening another company link in the northern part of France.

Ford supervised the entire opening, ironed out the kinks and left Manager L. Newel in charge.

Aussies Ban Russ Pic

Canberra, Oct.

Government has banned 'Ten Days That Shook the World' for Australia.

Reports are that this Russian pic has been shown in England without trouble.

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Directed by Norman Taurog

Associate Producers Earl Carroll & Harold Wilson

Screen play by Sam Hellman, Gladys Lehman, Sonya Levien. Based on a story by Bruce Gould

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LIBELED LADY

Metro release of Lawrence Weingarten production. Stars Jean Harlow, Myrna Loy, William Powell, Spencer Tracy; features Walter Connolly. Directed by Jack Conway. Story, Wallace Sullivan; adaptation, Maurine Watkins, Howard Emmett Rogers, George Oppenheimer; camera, Norbert Nordine. At Capitol, N. Y., commencing Oct. 30, '36. Running time, 85 mins.

Gladys	Jean Harlow
Bill Chandler	William Powell
Connie	Myrna Loy
Haggerty	Spencer Tracy
Mr. Allenbury	Walter Connolly
Mr. Bane	Charley Grapewin
Mrs. Burns-Norvelli	Cora Witherspoon
Fishing Instructor	E. E. Clive
Babs	Lauri Beatty
Ching	Otto Yamaoka
Graham	Charles Trowbridge
Magistrate	Spencer Charters
Bellhop	George Chandler
Connie's Maid	Greta Meyer
Johnny	William Benedict
Harvey Allen	Hal K. Dawson

ven though 'Libeled Lady' goes overboard on plot and its pace snags badly in several spots, it has so many advantages that it can't help but ring the belt in a big way. Metro has not only filled the bases, as well as the marquee, for the exhib, but it has brought sockeroo of a comedy.

Production simmers down to being holiday for gag-writers. Material ings from one extreme to another, with dialog that crackles and sparkles on one end and situations that reek with lowdown slapstick at the other. None of the hoke seems forced; to the contrary, it fits in patly with the proceedings.

Narrative calls for the application of a minimum of suavity from the cast. It's broad farce for the most part, and the threesome consisting of Powell, Tracy and Miss Harlow lend themselves perfectly to the task. Of the starring foursome Miss Loy's is the only behavior which is kept pretty much on a serious plane. As the much misunderstood poor little rich girl, she projects an effective performance and, with Powell in the later reels, accounts for plenty mantic arias.

Story takes for itself a Park Avenue plus newspaper row theme and the complications are frequent enough to keep the average fan dizzy. Stripped of its encumbrances, picture seeks to tell of what befalls Powell when, as the trouble-shooter for a newspaper, he undertakes to frame a young millionairess and thereby compel her to drop a $5,000,000 libel suit. The expected occurs; he falls in love with her. Ensuing action devolves around his struggle between loyalty to the job and affection for the girl.

Concerned with Powell in the frame are Tracy, managing editor of the sheet, and the latter's fiancee, Miss Harlow. Latter turns out a corking straight for the sophisticated, suave manner of Powell and she frequently steals the picture when the opportunities for cutting loose fall her way. Miss Harlow's consistently rowdy stuff, but at time does she overshoot the mark.

Tracy has the least juicy assignment, but the characterization is right up his alley and his talents make themselves most noticeable when the script calls for building up fast movement and excitement. Walter Connolly registers in crack fashion, as usual, in the part of Miss Loy's father.

In the early part of the picture there's an old gag that garners the director much credit for the way it has been treated. Telling moves like lightning and when the touchoff comes it is good for a heavy roar. Gag deals with the frantic hunt by the managing editor of the expert libel suit getter-outer. After the fellow had been traced from one job to another around the world, without any success, the office boy happens to remark that he knows where the quarry is. Latter, he says, has for months been living around the corner from the newspaper office.

Odec.

CHARGE OF THE LIGHT BRIGADE

Warner ros. production and release. Stars Errol ynn and Olivia de Havilland; features Patrick Knowles, Henry Stephenson, Nigel Bruce. Directed by Michael Curtiz. Original story by Michel Jacoby; screen play, Jacoby and Rowland Leigh; film editor, George Amy; special photographic effects, Fred Jackman; camera, Sol Polito. At Strand, N. Y., starting Oct. 31, '36. Running time, 115 mins.

Major Geoffrey Vickers	Errol Flynn
Elsa Campbell	livia de Havilland
Capt. Perry Vickers	Patric Knowles
Sir Charles Macefield	enry Stephenson
Sir Benjamin Warrenton	Nigel Bruce
Col. Campbell	Donald Crisp
Capt. Randall	David Niven
Surat Khan	Henry Gordon
Major Jowett	P. Huntley, Jr.
Count Igor Volkoff	Robert Barrat
Lady Octavia Warrenton	Spring Byington
Sir Humphrey Harcourt	E. E. Clive
Col. Woodward	Lumsden Hare
Subahdar-Major Puran Singh	J. Carroll Naish
Cornet Barclay	Walter Holbrook
Prema's mother	Princess Baluka
Cornet Pearson	Charles Sedgwick
Prema Singh	Scotty Beckett
Wazir	George Rogas
Major Anderson	Colin Kenny
Col. Coventry	Gordon Hart
Mrs. Jowett	Helen Sanborn

Warner ros. has turned out a magnificent production in this story based on Tennyson's immortal poem and historical facts. It is an elaborate, nicely geared thrill picture that is calculated for big box office where properly ballyhooed. And its exploitation possibilities are countless. Sure to grab heavy male trade, it also holds added interest for juvenile clientele.

The Charge of the Light Brigade' undoubtedly cost plenty to turn out, and looks it. The Warner press brigade has turned out a hefty press book that covers every conceivable angle for the exhibitor to play with. So it strictly is up to the exhib to cash in, because the film is one of the type that will build after a good opening.

Entire production staff has been meticulous as to detail. In fact, this may be classed as a minor objection in the eyes of some patrons, because it prolongs the build-up to the actual 'charge of the cavalry' against the Russians during the Crimean War, beyond question the sweeping climax of the film. That's the impression that it is a bit topheavy on footage—nearly two hours.

While not an out-and-out costumer, the vehicle might well be classified as an historical costume piece. Foreword explains that history was consulted for background, but characters and development are fictionized. Wisely, the authors, producers and directorial staff have sacrified minor and inconsequential matters for action and vivid episodes.

Before the climactic sweeping drive of the cavalry there is the dramatic defense of the Chukoti garrison and the ruthless massacre of soldiers, wives and children after they have surrendered. While this phase has been built up perhaps more comprehensively than justified, producers undoubtedly had in mind the justification for the subsequent dash of the daring light brigade.

In this screen version, the major who witnessed the slaughter of the isolated garrison inhabitants is depicted as switching an order of the British high command. This results in the force of 600 cavalrymen riding into 'the valley of death' in the face of cannon fire and a force four or five times their number.

The tremendous sweep of this surging charge constitutes the feature's highlight. It has been skillfully done by means of close-ups, a traveling camera shot depicting the changing pace of the horses as column after column races towards the enemy, and via some truly extraordinary process shots.

The dual love affair, two brothers seeking the hand of the colonel's daughter, is nicely intertwined with the more adventurous moments of the story. This portion, with the two service men contending for the same girl, furnishes the more dramatic acting phases.

Errol Flynn lives up to the promise of previous film efforts as the youthful major who sacrifices all to avenge the slaughter of his comrades. Skillful megging has brought out his best qualities here. Olivia de Havilland makes a fascinating, sincere daughter of the regiment. It is the only meaty femme role, and she makes the most of it. Patric Knowles, in the part of his brother, contributes another outstander performance, one that vies closely with Flynn's for thespian honors. Donald Crisp is strong in the character portrayal of the colonel.

Principal comedy relief is supplied by Spring Byington and Nigel Bruce. C. Henry Gordon outdoes himself as the wily native ruler who saves the British major's life even after he has sided with the Russians. Henry Stephenson, David Niven, Robert Barrat, Lumsden Hare and J. Carroll Naish are also distinguished in lesser roles.

Dialoging is bright and pointed where it might have been easily stilted. Sol Polito has done a grand camera job, while Fred Jackman's special photographic effects are in a class by themselves.

Michael Curtiz's comprehensive directorial work is on a par with Michel Jacob's original story. Latter worked with Rowland Leigh on the screen play, both turning in topnotch jobs.

Musical backgrounding plays a highly significant part, especially in the battle scenes. Leo F. Forbstein maestroed with nice judgment, while Dr. Ernst Toch's musical arrangements are equally noteworthy.

Wear.

LADIES IN LOVE

Twentieth Century-Fox release of B. G. DeSylva production. Stars Janet Gaynor, Loretta Young, Constance Bennett; features Simone Simon. Directed by Edward H. Griffith. From Hungarian play by Ladislaus Bus-Fekete; adaptation, Melville Baker; film editor, Ralph Dietrich; camera, Hal Mohr. At Roxy, N. Y., week Oct. 28, '36. Running time, 97 mins.

Martha Lund	Janet Gaynor
Louise Schmidt	Loretta Young
Yoli Haydn	Constance Bennett
Marie Armand	Simone Simon
Rudi Stern	Don Ameche
John Molnar	Paul Lukas
Karl Lang	Tyrone Power, Jr.
Paul Sandor	Alan Mowbray
Ben Stevens	Wilfrid Lawson
Kentner	J. Edward Bromberg
Countess Helena	Virginia Field
Johann	Paul Lukas
Concierge	Frank Dawson
Mrs. Dreker	Egon Brecher
Jenny	Jayne Regan
Porter	Vesey O'Davoren
Chauffeur	John Bleifer
Chauffeur	Eleanor Wesselhoeft
Chauffeur	William Brisbane

Janet Gaynor, Loretta Young, Constance Bennett and Simone Simon are an attractive name array for the marquee, and that makes 'Ladies in Love' box office-proof. But it won't be a smash because the picture holds little for general appeal beyond the names, and that's a pity.

What probably appealed to the studio most in this adaptation from the Hungarian was the rare opportunity it presented for wholesale femme starring. Full advantage of that juicy coincidence was taken by 20th and the picture is a splendid example of casting, but little else. Producer also contributed everything that could be asked in the way of mounting and treatment, yet the story seemingly had everybody handcuffed.

Although there is remarkable balance in this multi-lead script, it was inevitable that one role should stand out about the others. And as luck would have it, that role fell to Janet Gaynor. She hasn't a decided edge, but just enough to set her in front of the other girls.

As an entertainment the story will appeal almost exclusively to the women, and that's going to hurt more than anything else. That it is no literary knockout might have been overcome by the cast, but the cast that offers little or nothing for the male customers is something that no group of names can conceal.

Miss Gaynor, Young and Bennett have the meaty parts. Miss Simon has little more than a bit, and not a very pleasant or believable one at that, and that cuts the competition down to three girls. The three are Budapest apartment-mates, and their respective love stories are told. All three name their ambitions at the opening of the picture, and at the finish all three have gained their ends. But meanwhile each takes several knockdowns at the hands of Dan Cupid, and the heart breaks are the substance of the story.

Miss Gaynor is the pensive type; she wants a good husband, a modest home and children. Miss Young is innocence personified; she yearns for her own millinery shop, and no man or men. Miss Bennett is the sophisticated gal who will trade love for a substantial millionaire any time. Before they get what they wanted, Miss Gaynor nearly loses her young doctor, Miss Young takes a heartbreak from a count and Miss Bennett finds love without monetary consideration, but loses it and gets a millionaire instead.

A series of boy friends are in and out, sounding boards for the girls' varied emotions. The fact that Miss Gaynor drew the most interesting of the male contingent probably accounts for the fact that she stands out. Her moments with Alan Mowbray are the best things in the picture.

Mowbray does a corking job as a conceited magician and his role is splendidly written. Miss Gaynor's other feeder is Don Ameche, very good as a struggling young physician and the only sincere male character in the picture. Ameche is 20th's new contracter and fast coming along.

Miss Simon, as a smirking schoolgirl, is hard to believe, more because of what she is given to do than how she does it. It was a tough and thankless assignment. Paul Lukas is very good as Miss Bennett's private property, until going implausible at the finish. Tyrone Power, Jr., is on and off pretty fast and doesn't register either way, while Wilfred Lawson in the remaining principal male role, sporting a pointed beard and monocle, lays the naughty roue stuff on a bit too thick.

Dialog is smart and possesses the knock of telli lot in few words. In every department but story the picture is high grade.

A lot of curiosity has been created lately as to whether there was rivalry to the extent of toe-stepping among the girls. If there was, is isn't apparent in the picture. The three principal girls are together only two or three times, and the dialog plays no favorites on those occasions. Miss Simon has only Miss Bennett to contend with, since the French girl has no scenes with Miss Gaynor or Miss Young.

Bi

Miniature Reviews

'Libeled Lady' (MG). Click laugh-getter backed up by four surefire marquee names.

'Charge of the Light Brigade' (WB). Vivid war spectacle with swell chance for happy grosses. Errol Flynn and Olivia de Havilland grab principal laurels.

'Ladies in Love' (20th). Gay-Young, Bennett and Simon b.o. insurance, but story precludes smash chances.

'A Woman Rebels' (RKO). Hepburn spans 25 years of Victorianism with so-so entertainment results.

'East Meets West' (G-B). British-made melodrama with nothing but George Arliss to recommend it for this side.

'In His Steps' (GN). Eric Linden, Cecilia Parker and Harry Beresford shining in homey drama of faith, but needs vigorous bally to stand alone.

'Wives Never Know' (Par). Light but entertaining domestic farce with a flock of marquee names.

'All American Chump' (MG). Comedy lacking name pull apparently designed for double bills; Stuart Erwin in title role.

'End of the Trail' (Col). Jack Holt performs pleasantly with the aid of Guinn Williams and Louise Henry in this western.

LES MISERABLES

(FRENCH MADE)

Franco-American release of Pathe-Natan production. Stars Harry Baur; features Charles Vanel. Directed by Raymond Bernard. Adaptation, Andre Lang and Raymond Bernard, from novel by Victor Hugo; music, Arthur Honegger. At Cinema de Paris, N. Y., week Oct. 27, '36, twice daily. Running time, 162 mins.

Jean Valjean / M. Madeleine / M. Fauchelevent	Baur
Javert	Charles Vanel
Mgr. Myriel	Henry Krauss
Thenardier	Charles Dullin
Marius	Jean Servais
Enjolras	Robert Vidalin
Gavroche	Emile Genevois
Mabeouf	Cailloux
Fantine	Mme. Florelle
Cosette, enfant	Petite Gaby Triquet
Cosette	Josseline Gael

(In French, With English Titles)

Of the seven filmizations attempted at various times of Hugo's gigantic novel of French 'Sturm und Drang,' this Pathe-Natan production is by all odds the most faithful, longest, and meritorious. In France, where it annexed itself a nice b. (though not coming quite up to expectations), it ran in three virtually serialized stanzas for a total of six hours and a quarter. Imported version tallies 162 minutes (eight less than the 'Great Ziegfeld'), is divided into two interlocking films, and bears no scars whatsoever of the severe slicing. In acting, direction, and over-all conception it generally deserves its self-coronation as a French film classic.

From the U. S. point of view, however, and specifically from a b. o. angle, the long-winded importation is to be hemmed in by circumstances. It comes only a little more than a year behind 20th's 'Les Miserables,' the March-Laughton starrer, which was enough 'Les Miserables' for most patrons for a couple of years to come. Hollywood's taste for the French opus consequently must have evaporated as much as the general public's. But it will be a critics' pic in the bigger places, sure-fire for rave notices. Class circuit can expect to go to town on it, behind tilted prices to take care of the long running time. Another market may be found in colleges or college towns where extreme faithfulness to Hugo is desired.

That the film is in French is of no consequence. There isn't enough dialog in it to supply verbiage for a blackout, English titles are merely a necessary evil in this case. Deaf person can get 99% out of it without any titles at all.

Comparisons with the late American version by 20th probably won't be made, but if they are, the sole outcome will be that the imported filmization is a French conception of a French novel on which the producer went to town. Harry Baur as Jean Valjean is magnificent. Charles Vanel as Javert, the cruelly sincere fly-cop, is equally good, and gives a totally different portrayal than his hitherto seen, His cruelty is less subtler, less stereotype, and more Hugo than others witnessed. Between these two roles, the film easily gets over the hill.

Unraveling in two sections that neatly dovetail, pic's pace never once lets down. It's an A-1 example of intelligent shearing. Part one takes Valjean off the galley to an important stage of life, from which he is again toppled by Javert. Part two deals with his second rehabilitation after escape, the romance of his adopted daughter, Cosette, and the death of both the hero and Javert. American version ended with Valjean's suicide, but did not show Valjean's demise.

Detail in all of the situations neatly takes care of Hugo's tragic, and also socio-economic, intentions. Era work is a match for the acting and Bernard's direction, though at times it adheres a bit too closely to the French tradition of angle shots. Honneger's music is more understandable than the dialog in English, and carefully paves the moods all the way through.

Support's adequate and good, but somewhat submerges in the vast footage. Henry Krauss, as the kindly priest, claims a niche for himself at the start, but—as per the book—does not bob up agai Roles of Thenardier and the ninny count get some attention, but also fade out after a stretch as mere sidelights. Fantine is well depicted by Mme. Florelle.

This French production had been kept off the U. S. market by 20th (then UA) until the Hollywood version got well under way. It's only been recently released for the Anglo-American Francophiles, hence the belated exhibition.

As shown at house, the two films have a five-minute intermission between them. *Edga.*

A WOMAN REBELS

RKO release of Pandro Berman production. Stars Katharine Hepburn and Herbert Marshall. Directed by Mark Sandrich. Script by Anthony Veiller and Ernest Vadja, based on novel by Nela Syrett; camera, Robert DeGrasse. A. R. C. Music Hall, N. Y., week Oct. 29, '36. Running time 90 mins.

Pamela	Katharine Hepburn
Thomas Lane	Herbert Marshall
Flora	Elizabeth Allan
Judge Thistlewaite	Donald Crisp
Young Flora	Doris Dudley
Alan	David Manners
Betty Bumble	Lucile Watson
Gerald	Van Heflin
Piper	Elly Malyon
Aunt Serena	Margaret Seddon
Young Girl	Molly Lamont
Mr. White	Lionel Pape
Lady Gaytherne	Constance Lupino
Lady Rinlake	Lillian Kemble-Cooper

Just so-so. Not the best and not the worst of the Hepburn starring series. It offers the press agents lots of openings for stunts, tie-ups and visits to the public library for search on women's rights, but the story, as developed, is rambling and without cumulative sock. While individual sequences are attractive the picture in general is pretty flat and will get by on the strength of its star rather than any merit in the story.

Miss Hepburn spans about 25 years of the Victorian period during which time she pioneers for women's rights and against the arrogant aloofness of 19th century men as particularly exemplified by her father. Had the picture been written around this clash of a forthright and determined woman against her stern and convention-bound parent something exceptional and fine might have emerged. Indeed the early promise of a basic conflict of wills is sadly disappointed as the picture switzes into the usual hokum about dainty Victorian flirtations. At its worst the script descends to sheer slapstick—a donkey which sits down in midstream and refuses to budge so that, with Herbert Marshall looking on from another cart, Miss Hepburn does a prattfall into the creek.

Not until the end of the picture does the father return to the story. Then it doesn't matter. He has become what all the other characters ultimately become, mere sticks in a make-believe parade backgrounding Miss Hepburn in a series of fetching Victorian fashions which reveal her doing Dietrich poses for the camera.

Donald Crisp plays the father. It would be an exaggeration to say he steals the picture, but had the footage allotted him been greater it's a cinch he could have certainly is the one character of any strength or provocative implication. Herbert Marshall is wooden and unconvincing, but then the lines and the situations make him one of those faithful spaniels that gets kicked around for two decades and loves it.

Doris Dudley, daughter of Broadway's Bide Dudley, plays her first screen role as the daughter of Miss Hepburn. She was probably selected because she looks not unlike the star. Does nicely with a part which is not sharply etched in the script.

Indeed, the script seems to have lost the dramatic idea in its zeal to develop the panorama of Victorianism. It is not detailed enough to mean much as history and goes down as one of the minor Hollywood cavalcades. Another instance of using the scenery and costumes not to further a narrative, but as things interesting and worthy of emphasis in themselves.

'A Woman Rebels' is a good idea bogged down by a loose scenario and its imitative weakness for following where others have pioneered. *Land.*

EAST MEETS WEST

(BRITISH MADE)

Gaumont-British production and release. Stars George Arliss; features Lucie Mannheim. Directed by Herbert Mason. Story, Edwin Greenwood; adaptation, Miriam Howell; editor, C. Frend; camera, H. Knowles. At Roxy, N. Y., week Oct. 30, '36. Running time, 74 mins.

Sultan of Rungay	George Arliss
Marguerite	Lucie Mannheim
Sir Henry Mallory	Godfrey Tearle
Dr. Shafto	Romney Brent
Nesim	Ballard Berkeley
Carter	Ronald Ward
Lady Mallory	Norma Varden
Dr. Ferguson	John Laurie
Osmin	O. B. Clarence
Yates	Campbell Gullan
Goodson	Eliot Makeham
Stanton	Peter Gawthorne
Suleeka	Stella Moya

George Arliss is all offer for the American market, it's doubtful that even Arliss can accomplish much in its behalf. The star carries a role similar rajah i 'The Green Goddess,' but the resemblance ends with the costume department's contribution.

Story is melodramatic in old time manner and shot through with deep political intrigue whose significance may be clear in England, but is lost over here. The strip of Mediterranean shoreland around which the story revolves is important only from a British viewpoint.

Amidst the political struggle between the British ambassador and a representative of an unnamed, but easy to guess Oriental power for supremacy in The Sultan of Rungay's small but vital country, there flows a three-sided domestic theme of doubtful quality. Arliss plays the slick Sultan, who remains calm

while all the others are in one state of hysteria or another, and winds up with a political coup and plenty of sugar for his treasury. It's a walkover role for him, but a rather wasted effort.

Lucia Mannheim, Godfrey Tearle, Romney Brent, Ronald Ward and Ballard Berkeley are burdened with parts that would tear anybody down. Miss Mannheim has a good trade repute as an actress over here, but does nothing to prove it in this picture. She is more guilty than the others of overacting.

Dialog sounds as though it might have been considered splendid at home, but the jokes are mostly local and can't land here. During a discussion of art, the Oriental envoy is referred to as 'a collector of Chi Arliss, when saying that, was doing pantomime as far as the Roxy audience was concerned.

There are several mob scenes, and the picture is first rate in the production way. But that doesn't get it to first base, or whatever the cricket equivalent is for the w.k. initial sack. *Bige.*

IN HIS STEPS

Grand National release of B. F. Zeldman production. Features Eric Linden and Cecilia Parker. Directed by Errol Brown. Suggested from novel by Charles M. Sheldon; screen play, Karl Brown; additional dialog, Hinton Smith; film editors, Edward Schroeder, Duncan Mansfield; camera, Harry Jackson; music supervision, Abe Meyer. At Criterion, N. Y., week Oct. 28, '36. Running time, 78 mins.

Tom Carver.....Eric Linden
Ruth Brewster.....Cecilia Parker
Calvin Carver.....Henry Kolker
Robert Brewster.....Charles Richman
Elaine Brewster.....Olive Tell
Davidson.....Harry Beresford
Adams.....Roger Imhof
Martha Adams.....Clara Blandick
Judge Grey.....Robert Warwick
Gavin.....Warner Richmond
Reynard.....Donald Kirke
Broderick.....Stanley Andrews

Grand National has played safe with its first big production to it roadway. It has taken clean, wholesome story and made a sincere effort to project the essence of Charles M. Sheldon's book onto the screen so that it will appeal the average audience. The picture is a tear-jerker and probably will get its share of the femme trade. Whether ill stand alone on a program will depend on the exploitation put behind it and whether the exhi itor thinks the theme best suited for his patrons.

Written by a 'typical prairie state' minister, the original novel is credited with top sales in the fiction field. As it appears on the screen this is reminiscent of 'The Miracle Man' and others in that category. In film form, the story takes on added strength due to nice scripting, a fine dialog job and uniformly competent acting. Karl Brown, who does an elegant directorial chore asi from a tendency to digress into pop film methods in the dramatic court scene, did equally well in writing the screen story.

Picture probably will build via word-of-mouth, particularly in localities where the homey film fare is liked. Presence of Eric Linden and Cecilia Parker, most recently known for their work in 'Ah Wilderness,' as the leading fi res in the piece, should not hurt. But it will take plenty of plugging because these are the only cast members for the lights.

Primarily, 'In His Steps' is a drama of tolerance and loyalty. It shows two families, with the business man of one household bitterly arrayed against the male members of the other. Of course, the son of one is madly in love with the daughter of the other family. When the two decide to elope and get away from their life of luxury and bending to parental whims, the son is accused of kidnapping the girl. This requires the climatical court scene to adjust, but not until sacrifices have been made on all sides as the two children remain true to their faith in each other and their spiritual friend.

In the treatment of episodes where the two youngsters are left to shift for themselves on the farm of a country deacon, the producers have managed to stick largely to realities without overlooking humorous pects.

Eric Linden and Cecilia Parker shine as brilliantly as they did on recent times out, portraying the son and daughter roles with understanding, without taking away any of the youthful v'or attached to the characters. Harry Beresford, veteran of stage and screen, contributes a thoroughly polished performance as Davidson, the firm believer in religion. Roger Imhof, as the farmer-preacher, gives the part sufficient sincerity and ruggedness to satisfy. Clara Blandick, in a familiar elderly housewife role, provides rare fidelity to type.

Robert Warwick does well enough as the judge, but is forced to combat the over-emphasis accorded certain phases in the courtroom sequence. Henry Kolker and Olive Tell are satisfactory, but Charles Richman fails to impress as the girl's father. Support is okay.

Camera work by Harry Jackson is of highest order. Abe Meyer has done splendidly in providing musical backgrounds. *Wear.*

WIVES NEVER KNOW

Paramount release of Harlan Thompson production. Stars Charles Ruggles, Mary Boland, Adolphe Menjou; features Vivienne Osborne, Claude Gillingwater. Directed by Elliott Nugent. Story, Keene Thompson; screen play, Frederick Hazlitt Brennan; camera, Geo. Clemens. At Rialto, N. Y., week Oct. 30, '36. Running time, 73 mins.

Homer Bigelow.....Charlie Ruggles
Marcia Bigelow.....Mary Boland
J. Hugh Ramsay.....Adolphe Menjou
Renee La Journee.....Vivienne Osborne
Mr. Gossamer.....Claude Gillingwater
Mrs. Gossamer.....Kay Halden
Florabelle.....Louise Beavers
Miss Giddings.....onstance Bergen
Higgins.....Purnell Pratt

ight in story texture and unimportant as to plot, domestic farce owes far more players and direction than to the author, who merely provided the peg on which two able farceurs hang their japes. But it is good entertainment, once the premise is established and is kept moving in an agreeable pace.

Structional job follows a conventional outline and the dialog is bright only in spots, but those spots are made luminous by the stars. Pretty certain to win enough laughs to convince the customers they had a good time.

Plot outline is simple. Menjou, who writes sensational tirades against matrimony, convinces Ruggles against the latter's better judgment that he must enjoy escapades in order that his wife may have the pleasure of forgiving. With a 'gosh, how I dread it' determination, Ruggles, the town's ideal husband, goes on a binge with an actress. Nothing more serious than a cold and a katzenjammer evenuate, but he doesn't get back until 5 a.m., with Miss Boland waiting up for him, all ready to forgive—but she doesn't.

Menjou is torn by jealousy when he discovers that Ruggles' partner is the girl he used to love and still does, but not with a matrimonial objective. He is tricked into marriage, ending the plot with justice done.

Nothing much to play with and much of the comedy on the lines of the old French run-around, but it has speed and entertainment value.

Ruggles carries most of the burden and at times works desperately without letting the audience perceive his labor. Miss Boland plays up to him smoothly, though the part is far from being her best assignment. Menjou is suave and cynical in the best Menjou tradition and Vivienne Osborne is suitable as the slightly passe French actress. She shares one of the big moments when she and Ruggles go wading in the brook at the end of an auto ride. *Chic.*

THE MAN I MARRY

Universal production of Charles Rogers release. Stars Doris Nolan; features Michael Whalen, Charles 'Chic' Sale, Stanley Bruce, Skeets Gallagher, Marjorie Gateson, Cliff Edwards, Gerald Oliver Smith. Directed by Ralph Murphy. Screen play, Harry Clork; original, Cedric Belfrage and associate producer, Val Paul; camera, Joseph Valentine; special photography, John P. Fulton. At Palace, N. Y., on double bill, week Oct. 30, '36. Running time, 79 mins.

Rena Allen.....Doris Nolan
Ken Durkin.....Michael Whalen
Eloise Hartley.....Marjorie Gateson
Throckton Van Cortland.....Gerald Oliver Smith
Robert Hartley.....Nigel Bruce
Jack Gordon.....Skeets Gallagher
Harry Midgen.....Cliff Edwards
Organist.....Ferdinand Gottschalk
Piano Player.....Harry Barris
Sheriff.....'Chic' Sale
Bourgist.....Ed McWade
Minister.....Harry Hayden
Woody Ryan.....Rollo Lloyd
Margot Potts.....Margo
Storekeeper.....Richard Carle
Counterman.....Lew Kelly

Foundation stone that Universal has selected in introducing Doris Nolan to starring roles is a fragile comedy, plugged with stereotype, but designed to garner a sheaf of bellylaughs where the patrons don't analyze their humor too much. It's got the law of averages in its favor. Gags and wacky situations arrive in such blasts that the opus merits the subtitle of goofus. Net results put the pic in the average class for nabe houses. For bigger spots it hasn't the marquee power, nor the solidity of theme, to put on its own.

So far as Miss Nolan is concerned, or her ability as a comedienne, the pic proves nothing whatever. She looks pretty, has a clear voice, and prances around pertly. But her role is simply a cog in a gag machine that also includes wheels for Skeets Gallagher, Cliff Edwards, 'Chic' Sale, and others. To expect memories of patterns to get an indelible impression of her out of this merry-go-round of pratfalls and tag lines seems futile. Nor is the story itself the type of thing that can be relied on to stick in people's craniums. It's good for some laughs, and with that it's task is done.

'Man I Marry' has Doris Nolan rush out of the arms of one stuffed society scion, Gerald Oliver Smith, into the arms of another, Michael Whalen, who is working incognito as a playwright. Between these poles she's revealed as the niece of a Broadway producer and the brains of the play-reading biz. Whalen, whom she meets in any empty Connecticut mansion on her flight from marriage, and with whom she falls in love, gives her the run-around after finding out she was instrumental in getting his plays accepted. He gets himself locked up in a hick jail to escape her. For no good reason this breaks into a happy ending after Miss Nolan has taken Whalen's serious play on the race question and turned it into a Harlemesque revue.

Nolan-Whalen combo derives a mad pace out of Clork's adaptation of Webster's yarn. Threading through the reeital of whacky events are Skeets Gallagher and Cliff Edwards as a couple of happy drunks. They're good for some chuckling. Ditto Chic Sale as the hick jailer.

Nigel Bruce is the play producer and Marjorie Gateson is his fluttery mate.

Pace is the

LEGION OF TERROR

Columbia production and release. Features Bruce Cabot, Marguerite Churchill. Directed by C. C. Coleman, Jr. Screen play, Bert Granet; camera, George Meehan; film editor, Al Clark. At the Globe, N. Y., Nov. 2, '36. Running time, 62 mins.

Frank Marshall.....ruce Cabot
Nancy Foster.....Marguerite Churchill
Slim Hewitt.....Crawford Weaver
Foster.....Ward Bond
McCollom.....Charles Wilson
Cummings.....John Hamilton
Gardner.....Arthur Loft
Lefty Conselman.....Nicholas Conte
Feeney.....John Tyrell
Brear.....Ed Le Saint

irst of the pi with the Detroit Legion unmasking (WB is also to release one), 'Legion of Terror' attempts to sketch a story of local dementia plus an indictment of crackpot politico-fraternal organizations. That it doesn't pack solid conviction is due chiefly to its abbreviated treatment of the subject-matter. In 62 minutes a place has to be made for romance and meller as well as horror and social denunciation. Composite results have a quickie tinge, and would appear to classify best for duals in selected houses. Promotional possi ities are inherent, but in this case are best suited to the adventure houses and nabes where they can stomach horror in stereotype setting.

Legion of Terror, the outfit is labeled in this film, is introduced as a gang that sends bombs to Congressmen, runs everything in a hick burg, including the newspaper, and still keeps secret despite all sorts of open acts. Bruce Cabot and Crawford Weaver are postal inspectors sent to trace the gang. Cabot falls in love with Marguerite Churchill, whose brother, Ward Bond, has been killed by the gang. In the end he gets the state police to rescue Weaver and Marguerite Churchill just as they're facing the execution squad.

Rigmarole of the legion's politico-economic wrangling, as well as its ritualistic hokum, are portrayed with some interest. Romantic angle, on the other hand, is sheer filler footage, and the climax is fare-the-well melter of the old U. S. marines school.

Cabot and Bond put on good portrayals, with Charles Wilson creditable as slick villain. Coleman's direction is steady, considering his material, and the pace holds its own in fair fashion.

Closing moments are occupied by a sermon indirectly relayed to the public by the chief postal inspector. It's a warning against being a sucker for schemes of the K. K. K. ilk, and serves as an okay capstone justifying the pic with the patrons. *Edga.*

END OF THE TRAIL

Columbia production and release. Stars Jack Holt. Features Louise Henry, Douglass Dumbrille, Guinn Williams. Directed by Erle C. Kenton. Based on 'Outlaws of Palouse,' by Zane Grey; scenarist, Harold Shumate; camera, John Stumar. At the Strand, Brooklyn, double bill, week Oct. 29, '36. Running time, 72 mins.

Dale Brittenham.....Jack Holt
Ruth Gardner.....Louise Henry
Bill Mason.....Douglass Dumbrille
Bob Hildreth.....'Big Boy' Williams
Ben Parker.....George McKay
Cheyenne.....Gene Morgan
Larry Pearson.....John McGuire
Jim Watrous.....Edward LeSaint
Sheriff Anderson.....Frank Shannon
Theodore Roosevelt.....Erle C. Kenton

of the better Jack Holt' westerns. Contains some Spanish-American war stuff plus wild west drama, action, romance and laughs. Also, a couple of gay mesa tunes. Holt and Guinn Williams make a good team, and Louise Henry is a charming love interest.

Holt is the ranch hand who begets an unearned rep as a rustler. Therefore, on returning from Cuba, and the Spanish-American war, he turns bad man when he can't get honest labor. Williams as the sheriff has been Holt's pal since childhood, and now they love the same girl a former war nurse. Her brother is also mixed up. Holt is about to reform when the girl's brother is murdered by a gang of rustlers, and Holt avenges the killing, only to be nabbed by his old-time pal, the sheriff, and the law is compelled to take its course.

The fadeout scene, however, showing Williams and Holt in a soft duet weakens the finish, especially after all this time the film showed the two as being bi powerful, two-fisted birds.

The Cuban war scenes show Teddy Roosevelt (portrayed by Director Erle C. Kenton) and his Rough Riders.

Not only do Holt and Williams vocalize for comedy effect, but additional comic stuff is derived through Gene Morgan and John McGuire, as a couple of cowhands. *Shan.*

THE TRAITOR

Puritan release of Sig Neufeld-Leslie Simmonds production. Stars Tim McCoy. Directed by Neufeld. Author, John Neville; film editor, Joe O'Donnell; camera, Jack Greenhalgh; sound, Hans Weeren; assistant director, Bill O'Connor. At Arena, N. Y., Nov. 2, '36, dual. Running time, 60 mins.

Tim Vallance.....Tim McCoy
Mary Allen.....Frances Grant
Ranger Captain.....Carl Hecicott
Smoky.....Jack Rockwell
Moreno.....Perdo Regas
Jimmy.....Frank Melton
Morgan.....Dick Botiller
Reinos.....ick Botiller
Hunk.....Wally Wales
Joe.....Ed Cobb
Bud.....ally West
Mari.....Tina Menard
Juand.....Soledad Jimenez
Big George.....Frank Glendon

Not the usual westerner, im McCoy plays a Texas Ranger but in modern times, and not duri the early days of the Lone Star state. Stage-coaches are up-to-date Detroit models, haciendas have clean glass windows and cowboy garb is natty. Plenty of hard riding though i pite of these advances. Okay for a dual bill.

Chicago underworld mentioned hazily in the open spaces but is never viewed outright. Dope smuggler figure in the dirty work, with McCoy losing his Ranger badge on purpose and moving over to the other side to get the lowdown. Lots of two-fisted encounters along the way for juveniles. Gunfire is steady, also the hoof beats of the '36 styled desperados. Some still prefer mustangs to three-heeling vehicles in getting away.

Plot gets blurred toward the end which is somewhat of a letdown. Otherwise hand'l in even manner. Photography is good. Frances Grant the sole feminine interest in the opus. Her wardrobe also displays what's what for the prairie debbies. *Bral.*

FORBIDDEN TRAIL

Columbia production and release. Stars Buck Jones; features Barbara Weeks. Directed by Lambert Hillyer. Story, Hilton Krims; camera, L. William O'Connell; editor, Gene Milford. At Arena, dual, two days, Oct. 30, '36. Running time 65 mins.

Tom Devlin.....Buck Jones
Mary Middleton.....Barbara Weeks
Mrs. Middleton.....Mary Carr
Happy.....George Cooper
Snodgrass.....Ed Brady
Sheriff.....Frank Rice
Burke.....Al Smith
Collins.....Frank La Rue
Chinese.....Wong Chung
Sarge.....Willie Clark
Ranch Foreman.....Tom Forman
Negro Mammy.....Gertrude Howard
Wright.....Dick Curtis
Johnson.....Charles Berner

Comedy is an essential relief in nearly all films but plenty of westerns, including this one, would be better off minus it. Cowboys are not comics, it seems, and neither are writers of cowboy sagas. When both have been apprised of these facts more time might be given to story and action. This film should, however, hold interest for Jones fans, if they can remember that there is another picture on the same program.

Hero Buck looks a little ridiculous in the silly beginning of this pic. He later develops into the larrupin' idol of the kids but, for a while, in the role of a practical joker gone cute, he's practically indigestible. When given him his old standbys, the rod and reins, he's his old self again.

For those who dote on gore and crime there is plenty here. Buck uncovers all the wrongdoing, from rustling, arson, murder, theft, etc., right down the line. In between he manages to uncover the proverbial prairie flower; Barbara Weeks, for heart interest.

As the ringleader the nesters Wallace Clark makes it plenty hot for all concerned and is as good a villain as Jones is a hero.

Mysteries of Notre Dame

(FRENCH MADE)

DuWorld release, architectural travelog production, presented at the 55th St. Playhouse, N. Y., week Oct. 28, '36. Running time, 65 mins.

First showing on this side of 'Mysteries of Notre Dame,' described as a tone-poem with organ music and a choir trailing the camera around the historic edifice. Exterior views command most interest as various angles are played up in unusual style. Photography strives to create some arty flourishes with novel shots and a few are good. Inside art treasures are slowly filmed, and later on the camera retraces its course and gives the audience a second look-see.

This takes too much time and wears; 65 minutes of this architectural excursion is overboard for U. S. audiences. Scenes from the roof are good, frequently resembling etchings. Gargoyles are covered thoroughly and some of the bas-reliefs with the rows of intricate religious themes are also picked out. Vista shot moving down the main aise inside the church is a wobbly piece of shooting. Repetitous stints then are ushered in, with the sacred statues holding the screen during the final close-ups. Organ music is badly recorded, becoming jarring to the ears after a while. Limited appeal for discriminating patrons at this small house.

The 65 minutes' running time is too much for an architectural, travelog production of this calibre. It should be cut and merchandized as a short. *Bral.*

All American Chump

Metro release of Lucien Hubbard-Michael Fessler production. Features Stuart Erwin, Robert Armstrong, Betty Furness, Edmund Gwenn. Directed by Edwin L. Marin; original screen play by Lawrence Kimble; musical score, Dr William Axt; camera, Charles Clarke. At Metropolitan, Brooklyn, week Oct. 30, '36, double bill. Running time, 63 mins.

Elmer
Hogan
Kitty
Jeffrey C e ne
Crawford
Murphy
Beasley
Al
Butch
Abi

With length chopped to about an hour's running time, 'All American Chump' most patently is harnessed up for double combos. It has neither names, story merit nor consistent entertainment to get by on a single picture set-up. Some of the comedy is silly and much of it inane. The film will not enhance Stuart Erwin's popularity despite a faithful study of the typical dumb-cluck role to which he usually is consigned.

Main thesis is the discovery of a mathematical memory marvel in a country town and the efforts of carnival promoters and two gangsters to cash in on his talents. It's something like the guy in 'Three Men on a Horse' who can dope out the horses. Quite logically, Author Lawrence Kimble pilots him to fame and shekels in a bridge card-playing tourney. But neither the build-up to the championship tournament nor the title match itself have been given sufficient importance and intelligent direction or development. Seemingly, the card technique angle was chucked out the window as being too complicated and a lot of commonplace gagging inserted. Much of this is woeful to behold.

Efforts to push in a romantic tinge are stupidly conceived and even worse executed. Even the sincere touch at the finale fails to save previous attempts to inject a love theme between the mental wizard and the carnival boss' daughter. Introduction of the gangster threat furnishes a few guffaws, but most of this part of the story also is muffed badly.

Many scenes are badly lighted or unskillfully photographed. Both director and cameraman failed to cash in on close-ups of the numerous bridge hands played in crucial moments of the story. Dialog ranges from the elementary type to the commonplace.

Stuart Erwin gives his customary nice performance as the slow-moving, mathematical shark. Character has been written a highly burlesqued one, and that's the way it turns out. Robert Armstrong never has a chance in the role of carny promoter, principally because of absurd lines and situations. Betty Furness does little that will hasten her to stardom. Edmund Gwenn, as carnival owner, is best while playing scenes but even that is overdone. Edward Brophy strives hard to make something of a small-time gangster bit. Remainder of the cast is below par.

Lucien Hubbard and Michael Fessler are listed as producers. Metro undoubtedly had this in mind for secondary feature. As such it may provide some comic relief on a bill. *Wear.*

Maedchenpensionat

('Girl's Dormitory')
(GERMAN MADE)

Berlin, Oct.

Bavaria release of Geza von Bolvary production. Directed by Geza von Bolvary. Adapted from stage play 'Princess Dagmar' by Hugo Breitenbrider; book and music, Dr. Ralph Benatzky. At Primus Palast, Berlin, week Oct. 12, '36. Running time, 80 mins.

Princess Dagmar.....Angela Salloker
Dr. Rupli.....Attila Hoerbiger
Fri. Leers.....Leppoldine Konstantin
Princess Alexa.....Erika von Thellmann
King.....Raoul Aslan
Gertrud.....Hilda Krahl
Prof. Grotrian.....Ferdinand Maierhofer
Mme. Godard.....Olga Limburg
Elisabeth.....Lies Karstadt
Tobias.....Joseph Egger

(In German)

Entertaining production of a much overworked theme, 'Can a Princess marry a man who is just an ordinary citizen?' Question is negated, but the producer manages to solve it by a not-so-happy ending.

Story of the Princess Dagmar depicts her being brought up at the court of her uncle, a King, and chaperoned by an old maid, never permitted to mix with people. She falls in love with her teacher, Dr. Rupli, a poor man. He rebukes her and she goes home to a life of court gaiety and such.

Regular Geza von Bolvary production helps rank this as a good picture. Angela Salloker is convincing as Princess Dagmar, Attila Hoerbiger fine as Dr. Rupli, Raoul Aslan a humanly king and Ferdinand Maierhofer excellent as Professor Grotrian.

German 'Girls' Dormitory' title has nothing to do with the 20th Century-Fox film.

Wolfe at Sound Meet

Hollywood, Nov. 3.

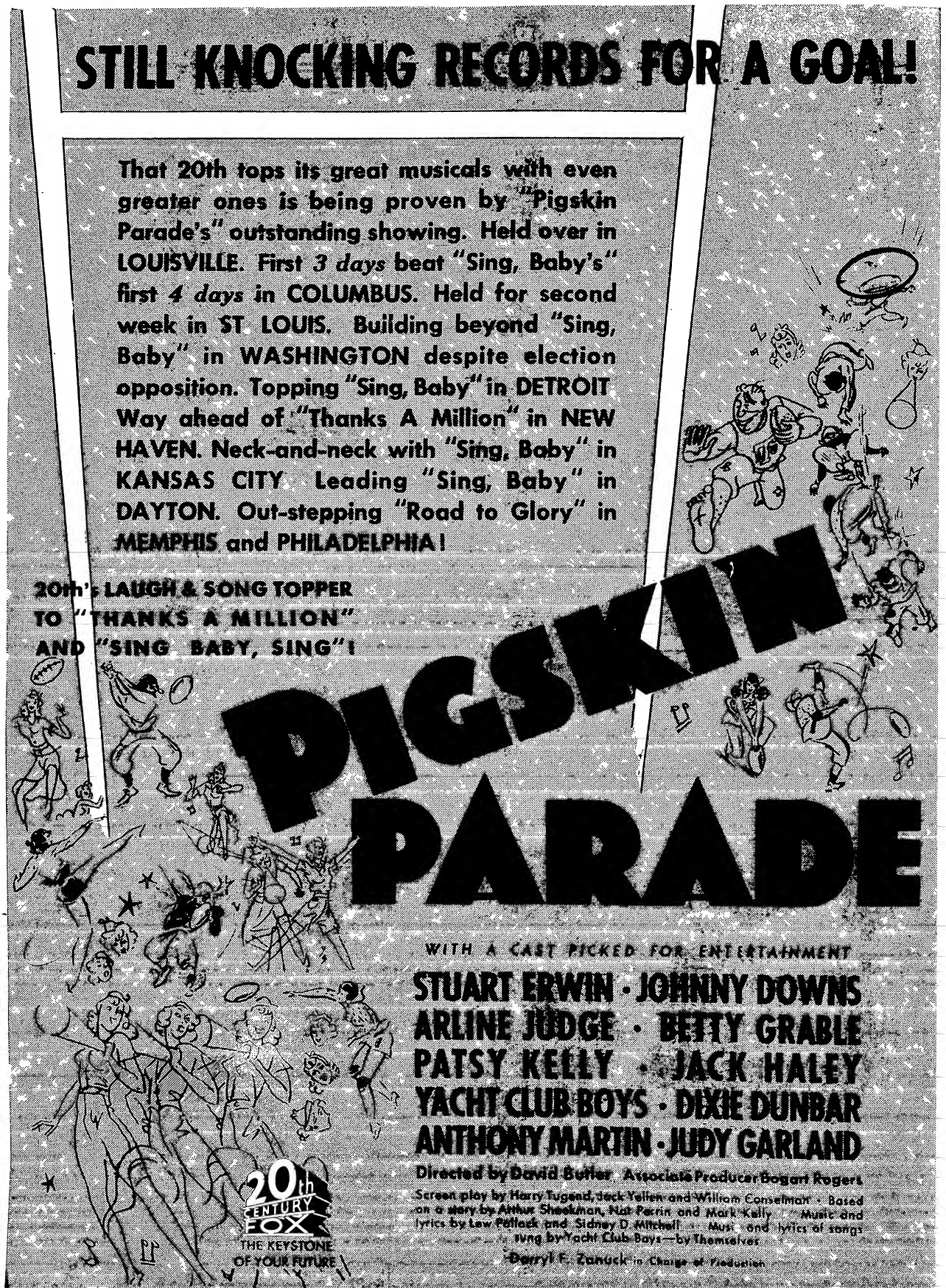
W. V. Wolfe, in charge of the RCA Manufacturing Co. research engineering department here, planed for Camden, N. J., for conferences with RCA engineers on new developments of High Fidelity sound recording.

He expects to be east about three weeks.

STILL KNOCKING RECORDS FOR A GOAL!

That 20th tops its great musicals with even greater ones is being proven by "Pigskin Parade's" outstanding showing. Held over in LOUISVILLE. First *3 days* beat "Sing, Baby's" first *4 days* in COLUMBUS. Held for second week in ST. LOUIS. Building beyond "Sing, Baby" in WASHINGTON despite election opposition. Topping "Sing, Baby" in DETROIT. Way ahead of "Thanks A Million" in NEW HAVEN. Neck-and-neck with "Sing, Baby" in KANSAS CITY. Leading "Sing, Baby" in DAYTON. Out-stepping "Road to Glory" in MEMPHIS and PHILADELPHIA!

20th's LAUGH & SONG TOPPER TO "THANKS A MILLION" AND "SING BABY, SING"!



PIGSKIN PARADE

WITH A CAST PICKED FOR ENTERTAINMENT

STUART ERWIN · JOHNNY DOWNS
ARLINE JUDGE · BETTY GRABLE
PATSY KELLY · JACK HALEY
YACHT CLUB BOYS · DIXIE DUNBAR
ANTHONY MARTIN · JUDY GARLAND

Directed by David Butler. Associate Producer Bogart Rogers.

Screen play by Harry Tugend, Jack Yellen and William Conselman · Based on a story by Arthur Sheekman, Nat Perrin and Mark Kelly · Music and lyrics by Lew Pollack and Sidney D. Mitchell · Music and lyrics of songs sung by Yacht Club Boys—by Themselves

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

Studio Placements

Hollywood, Nov.

Grace Hale, Sarah Edwards, Luke Cosgrove, Bobby Watson, Delmar Watson, Buster Slaven, Virginia Reid, Tom Brown, Rafaela Ottiano, Herman Bing, Russell Hicks, Charles Judels, Joan Breslay, 'Maytime,' MG.

Cecile Elliott, Charles Trowbridge, 'After the Thin Man,' MG.

John Ince, 'The Little Giant,' MG short.

George Zucco, George Lynn, Charlie Arnt, 'Sinner Take All,' MG.

Thames Williamson, screen play, 'Tortilla Flat,' MG.

Cyril Hume scripting 'They Gave Him a Gun,' MG.

Victor McLaglen, Frank Conroy, Don Ameche, 'Private Enemy,' 20-F.

Gloria Ray, Victor Adams, Fred Kohler, Jr., Louis Bacigalupe, Gavin Muir, John Eldredge, 'The Holy Terror,' 20-F.

Lynn Bari, Astrid Allwyn, 'Peach Edition,' 20-F.

Ritz Brothers, 'On the Avenue,' 20-F.

Gloria Ray, 'Crackup,' 20-F.

Honorable Wu, 'Stowaway,' 20-F.

Jack Pennick, 'Banjo on My Knee,' 20-F.

Fred Scott, Howard Hill, Cliff Nazarro, Victoria Vinton, Charles Kaley, Roger Williams, Dick Curtis, Ed Cassidy; Tom Gibson directing, 'The Singing Buckaroo,' Spectrum.

Manuel Pelufo, 'Compadrito,' Hispano.

Russell Hopton, G. Pat Collins, Si Jenks; Les Goodwin directing, 'Love and Kisses,' Melody.

John Kelly, 'At the Eleventh Hour,' Chadwick.

Martin Mooney, screen play, 'Borrowed Time,' Invinc.

Arthur T. Horman, screen play, 'Return of Raffles,' Inv.

Tom Keene; Howard Higgen directing, 'Star of the Empire,' Crescent.

Wallis Clark, Kathryn Hall, Gertrude Green, 'Great Guy,' GN.

Harry Cording, 'You Only Live Once,' Wanger.

Eric Wilton, John David Horsley, Marc Kramer, Al Herman, Walter Clinton, Mary Russell, Edgar Allen, Henrietta Burnside, June Johnston, Ray Johnson, Christine Maple, Lester Dorr, De Wolfe Hopper, Richard Beach, Grace Durkin, Emma Tansey, Lee Van Atta, 'Beware of Ladies,' Rep.

Billy Arnold, Frank Brown, Ralph McCullough, Roy Beattie, Emily Pinter, Frank Holiday, William Lemuels, Ralph Malone, Fern Emmett, Shirley Chambers, Bob Payton, John Sylvester, Grace Kern, Henrietta Burnside, Arthur Stuart Hull, Rebecca Wasson, 'Mandarin Mystery,' Rep.

Fern Emmett, Ken Cooper, John Ward, Jack Kirk, Roger Williams, George Godfrey, Earl Ross, Mary Russell, 'Riders of the Whistling Skull,' Rep.

Theodore von Eltz, Dutch Hendrian, Frank Hagney, John Boyd, Sam Ash, Art Miles, Thomas Jackson, Eddie Phillips, Kay Hughes, 'Missing Men,' Rep.

Doris Schroeder, screen play, 'The Legion of the Damned,' Rep.

Harry Harvey, Gladys Gale, Blanca Vischer, Tom Kingston, Mary Mersch, Harry Bailey, Jack Grant, Jack Gardner, Jerry Uhlich, Jack Harvey, Peggy Leon, Charles Sherlock, Ron Wilson, Robert Burns, Bob Wilbur, James Baker, Carl Faulkner, Frances Hayden, Audrey Mason, E. L. Dale, John Kascier, Ione Leslie, Stella LeSaint, Charles Wilson, Billy Arnold, Ralph McCullough, John Tyrell, William Humphries, Ethan Laidlaw, Stanley Mack, Joe Morda, Ray Stewart, Jack Lowe, 'A Slug for Cleopatra,' Cal.

Lily Stewart, Tom Rickets, William Wagner, Frances Sales, Joan Breslaw, William Bartlett, 'Help Wanted: Female,' Col.

Dorothy Dunkley, Pat West, Harry Hollman, 'Interlude,' Col.

Paul Fix, Erville Alderson, 'Grand Old Woman,' Col.

Thomas Pogue, Henry Roquemore, 'Woman of Glamour,' Col.

Chester Morris, Patsy O'Connor, Leo Carrillo; D. Ross Lederman directing, 'I Promise to Pay,' Col.

Louise Beavers, 'Secret Valley,' Principal.

John Beach, 'Trail Dust,' Par.

Charles Bickford, 'High, Wide and Handsome,' Par.

William Bakewell, Joan Fontaine, Sherwood Bailey, 'Quality Street,' RKO.

Stanley Andrews, 'Let's Make It a Million,' Par.

Sally Marti, Par.

Helen Flint, Cliff Lyons, Billy Gilbert, Ralph Dunn, Frank Mills, Al Kil , Harry Cording, Charles Lane, Peggy Lion, Harry Strange, Stanley Blystone, Margaret Daggett, Ed Schaffer, 'Coast Patrol,' RKO.

Harry Woods, Dave Pepper, Starrett Ford, Sid Jarvis, Sid Dahlbrook, Arthur Thalasso, Bobby Hale, 'Criminal Lawyer,' RKO.

Jean Martel, Ralph Byrd, Alyce Ardell, 'They Wanted to Marry,' RKO.

Helen Broderick, 'We the Jury,' RKO.

Bob Curwood, Marion Doninici, Jerry Tucker, James Farley, untitled Lily Pons starrer, RKO.

George Beck scripting 'Women Are Trouble,' RKO.

Paul Yawitz, 'Take It Easy,' RKO.

Mortimer Offner, play, 'Michael Strogoff,' RKO.

Advance Production Chart

Hollywood, Nov. . .

Production activity on the Coast struck a new low last week with only 37 features before the cameras, which is somewhat of a drop when major group of studios lined up no less than 15 features to go in this period. Instead of 15 starting, only four got the gun, with an equal number withdrawn from the cutting rooms.

There is little likelihood of any large group of pictures starting until the latter part of this week. More than 52 are in the final stages of preparation and scheduled to get under way within a month. This will bring activity back to normalcy.

Columbia

Five in work, 13 editing, nine preparing. In work:

'HELP WANTED: FEMALE,' reported as **'SAFARI IN PARADISE,'** VARIETY, Oct. 7; **'INTERLUDE,'** reported Oct. 14; **'WOMEN OF GLAMOUR,'** reported Oct. 21. Started last week:

'GRAND OLD WOMAN,' produced by Ralph Cohn, directed by Lynn Shores, original by Edwin Ohlmstead, screen play by Albert DeMond. Cast: May Robson, Irene Hervey, Dean Jagger, Douglas Dumbrille, Arthur Loft, Gene Morgan, John Gallaudet, Charles Wilson, George McKay, Hopper Atchley, Russell Hix, Pat West, Clarence Harvey, George Pearce, Edward Stanley, Edward LeSaint, Ed Deering, Paul Fix, Lillian Castle, Irville Alderman.

Story concerns old lady who inherits Rembrandt painting. Two rival newspapers assign reporters to trace its authenticity. Star reporter seems to have the situation in hand when he discovers femme reporter from the opposition sheet has befriended the old woman, smuggled the painting, and it falls in the hands of gangsters. This brings about a romance in which the old woman tells all and both papers get an even break.

Being readied to start lists **'I PROMISE TO PAY,' 'LOVERS ON PAROLE,'** and **'COLLEGE HERO.'**

Metro

Four in work, six editing, 12 preparing. In work:

'A DAY AT THE RACES,' reported VARIETY, Sept. 16; **'AFTER THE THIN MAN,'** and **'CAPTAINS COURAGEOUS,'** reported Oct. 7. **'MAYTIME,'** reported Sept. 2, has resumed production under direction of Robert Z. Leonard. This picture was postponed when Edmund Goulding walked off due to story trouble. Yarn after four weeks was revamped and resumed last week with same cast of principals as reported. No new picture started last week.

Only picture lined up to start within the next month is **'PARNELL,'** to be produced and directed by John M. Stahl.

Paramount

Five in work, eight editing, eight preparing. In work:

'MAID OF SALEM,' reported VARIETY, Sept. 2; **'COLLEGE HOLIDAY,'** reported Sept. 23; **'LET'S MAKE A MILLION,'** reported as **'ONE MAN'S BONUS,'** Oct. 14; **'A MAN AND A WOMAN'** and **'MIND YOUR OWN BUSINESS,'** reported Oct. 21. No new pictures started last week.

Being readied to start are **'SOULS AT SEA,' 'FIRST ROMANCE,' 'BETTING FEVER,' 'TRAIL DUST,' 'COAST TO COAST,'** and **'OUR MISS KEANE.'**

RKO-Radio

Five in work, 11 editing, 15 preparing. In work:

UNTITLED LILY PONS, reported VARIETY, Sept. 30; **'QUALITY STREET,'** reported Oct. 7; **'RAINBOW ON THE RIVER,'** reported Oct. 21; **'COAST PATROL'** and **'THEY WANTED TO MARRY,'** reported Oct. 28. No new pictures started last week.

Readied to start next lists: **'WE, THE JURY,' 'STEPPING TOES,' 'MISS CUSTOM'S AGENT,' 'MICHAEL STROGOFF,' 'CONVENTION IN CUBA,' 'SATISFACTION GUARANTEED,' 'WINGS OF MERCY,' 'TAKE IT EASY,' 'ROBBER BARONS,' 'OUTCASTS OF POKER FLATS,'** and **'SHE SANG FOR HER SUPPER.'**

Republic

Three in work, 11 editing, 12 preparing. In work:

'THE CHINESE ORANGE MYSTERY,' 'ROARIN' LEAD' and **'THE OLD CORRAL,'** reported VARIETY, Oct. 28. No new picture started last week.

Readied to start next are: **'BEWARE OF LADIES,' 'RIDERS OF THE WHISTLING SKULL,' 'MISSING MEN,' 'SPECIAL ORDERS,' 'BACHELOR GIRL,' 'TWO YEARS BEFORE THE MAST,' 'ROMANCE ON THE RUN,' 'LARCENY ON ,' 'STEAMBOAT MARY,' 'AFFAIRS OF CAPPY RICKS.'**

20th-Fox

Five in work, nine editing, 10 preparing. In work:

'ONE IN A MILLION' and **'STOWAWAY,'** reported VARIETY, **'BANJO ON MY KNEE,'** reported Oct. 7. Starting last week:

'PEACH EDITION,' produced by Sol. M. Wurtzel, directed by Allan Dwan, screen play by Ben Markson from original by Mark Kelly. Cast: Rochelle Hudson, Michael Whalen, Virgini Field, Thomas Beck, Alan Dinehart, George Hassel, Douglas Fowley.

Story is backgrounded mostly against newspaper office where a sports editor sets out to expose the prize fight racket. In the melee of gangster warfare, romance works itself into the picture, which ultimately places the squared arena on a legitimate basis.

'THE HOLY TERROR,' produced by John Stone, directed by James Tinling, no story or writing credits, songs by Harry Akst and Sidney Clare. Cast: Jane Withers, Anthony Martin, Joe Lewis, Leah Ray, El Brendel, Joan Davis.

Story depicts Jane Withers as mischievous daughter of naval officer stationed at an army air base. Her actions bring about constant turmoil around the place with result that toleration of her antics bring about many dramatic and comedy situations.

Readied to start next lists: **'LIVING DANGEROUSLY,' 'ON THE AVENUE,' 'THE LAST SLAVER'** and **'SEVENTH HEAVEN.'**

United Artists

Two in work, one editing, five preparing. In work:

'BELOVED ENEMY,' formerly **'LOVE UNDER FIRE,'** reported VARIETY, Sept. 9, and **'WE LIVE ONLY ONCE,'** reported Oct. 7. No new pictures started last week.

Next to go in the UA group will be **'A STAR IS BORN,'** in Technicolor, by Selznick-International, followed by same company's **'ADVENTURES OF TOM SAWYER.'** Wanger unit expects to get under way with its second feature, **'HISTORY IS MADE AT NIGHT,'** around Nov. 20, Frank Borzage directing.

Samuel Goldwyn readying **'THE WOMAN'S TOUCH,'** with Miriam Hopkins starring, to start around Nov. 15.

Universal

One in work, nine editing, eight preparing. In work:

'TOP OF THE TOWN,' reported VARIETY, Oct. 14. No new picture started last week.

Readied to start this week are **'TREVE'** and **'SANDFLOW.'** Others to follow are **'BLONDE DYNAMITE,' 'NIGHT KEY,' 'SERVICE DE LUXE'** and **'I HATE HORSES.'**

Warners

Seven in work, 13 editing, 12 preparing. In work:

'MOUNTAIN JUSTICE,' reported VARIETY, Sept. 16; **'READY, WILLING AND ABLE'** and **'ANOTHER DAWN,'** reported Sept. 30; **'SAN QUENTIN,'** reported Oct. 7; **'JUSTICE AFTER DARK'** and **'MEN IN EXILE,'** reported Oct. 21. Started last week:

'LORDS OF THE LAND,' produced by Bryan Foy, directed by Nick Grinde, original story and screen play by Anthony Coldeway. Cast: Jean Muir, Barton MacLane, Robert Barrat, Gordon Oliver, Virginia Brissac, Gordon Hart, Joe King, Eddie Anderson.

Story based on actual conditions revealed by recent government investigations bearing on slaves of the soil in the south. Federal investigator is dispatched to center of large cotton growing community to uncover malpractices of higher-ups in charge of parcelling out land to those who lease acreage on percentage of sharing the crops. After discovering the sharecroppers have been fleeced, the federal agent steps in at the opportune time to save the landlord from being hanged and halts the racket that has been scourging the south for many years.

Readied to start next lists: **TRIAL HORSE,'** this week, Bryan Foy producing and William Keighley directing. Mervyn LeRoy hopes to get his first production as a producer for the company under way by Nov. 15 with Michael Curtiz directing, will get under way around the same date with **'DANTON.'** Following this will be **'THE DESERT SONG,'** Sam Bischoff producing and Busby Berkeley directing; **'CALL IT A DAY,'** Harry Joe Brown producing and Archie Mayo directing, and **'CASE OF THE DANGEROUS DOWAGER,'** to be produced by Bryan Foy.

PRODUCTION TABLE

(Shows number of pictures promised by the various major producing companies for the 1936-37 program and number of pictures yet to be produced for the 1935-36 program.)

Producers and contributing companies.	No. of pix promised for 1936-37 season.	Balance for 1935-36 program.	Total to be delivered by Aug. 1, 1937.	Number completed for new season.	Pictures now in work.	Pictures now in cutting rooms.	Balance yet to go before cameras.	Total pix in preparation.
COLUMBIA	50		50	1	4	12	33	8
Larry Darmour	8		8	1	1	1	5	1
METRO	48		48	2	4	5	37	11
Hal Roach	4			1		1	2	1
PARAMOUNT	48			13		6	27	5
E. F. Schulberg	8			1			6	1
Emanuel Cohen	8						6	1
R. A. Rowland	2							
Harry Sherman	6		6					
Frank Lloyd	1		1					
RKO-RADIO	39	3	42			11		
David Loew	2		2				2	
Geo. Hirliman			6				5	
Sol Lesser			3				3	
REPUBLIC							47	
A. W. Hackel					5		15	
20TH-FOX							29	
Sol Lesser							4	
UNITED ARTISTS								
Sam Goldwyn								
Walter Wanger								
Selznick International								
Pickford-Lasky								
Reliance								
Elisabeth Bergner								
Criterion Films								
Korda London							34	
UNIVERSAL							7	
Buck Jones							14	
WARNERS					7			
	516				37	81		91


IT'S ONE GRAND UPROAR (and we don't mean 'opera')!
...AS THEY MAKE LOVE
to the tune of crashing dishes!
...AS THEY SING GREAT SONGS
by Broadway's Rhythm Kings!
...AS THEY RUN RIOT
all over the place!
Lawrence
TIBBETT
in
Under Your Spell
with
WENDY BARRIE
GREGORY RATOFF
ARTHUR TREACHER
Directed by Otto Ludwig Preminger
Associate Producer John Stone
Screen play by Frances Hyland and Saul Elkins
Based on stories by Bernice Mason and Sy Bartlett
Dances staged by Sammy Lee
Congratulations
ARTHUR SCHWARTZ
& HOWARD DIETZ!
You've outdone yourselves with these latest hits
UNDER YOUR SPELL · AMIGO
MY LITTLE MULE WAGON
—and they're sung as only Lawrence Tibbett could sing them!
20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE
IT WILL RAISE YOUR ROOF AND BOOST YOUR GROSSES!

EXPLOITATION By Epes W. Sargent

Forgot the Pictures

There is something refreshing to the note appended to Charles Mensing's report to Howard Waugh, Warner zone manager in Memphis on his 'Swing Time' campaign. He reports: 'I should have had photos taken of all this, but I did not think of it at the time because I was too busy selling the picture.' That sort of chap can get the money.

Mensing handles the Empress and Bleich theatres in Owensboro, Ky., and he made an intensive drive on the feature. He promoted seven windows: one in an exclusive women's wear shop, with a pictorial display; a music store with sheet music from the picture with a large cutout of the stars in a dance pose; the Packard agency with posters and stills; the Sears Roebuck store's radio department and a window a men's shop with a display of formal dress and a cutout of Astaire in top and tails; a department store with swing costumes, and a cosmetician's with cutouts of the stars and stills, backed by a miniature stage.

A local florist turned out a flower float with a boy in tails swinging a girl. A three-piece colored band dispensed the music, screened in with flowers. It made a very handsome display. Small swings, with banners, were erected in all school yards, and this was duplicated in two of the public parks. A Packard car, bannered, toured the streets for a week, and another car, also bannered, was parked at the theatre curb. A trapeze, with a girl on the bar, was suspended from an anchored gas balloon atop the theatre and a 40-foot banner was used across the main thoroughfare. The lettering was large enough to be read three blocks away.

All this in a small town made for big ticket sales.

Trick Ads

Looking for novelty a manager had an ad set up for a throwaway using largely letters in 18 point or over. Care was taken to set the type so that no letter crossed the center of the space. This took a little experimenting, and some of the words had to be changed, but the ad, when set had one line running down the center that was not noticeable. A strong black impression was taken from this and sent to the cut maker, with instructions to reverse the film so that the lettering printed in reverse.

This block was sawed in two, and the type from which it had been set was also split, so that one side of the sheet showed half the ad as it should appear and the rest of the space blank, while half the reversed cut was printed on the back, with instructions to hold to the light. When this was done, the lettering could be read without trouble. Just a gag, but people carried the bills around. In sending the cut copy it should be stressed that 'reversed' and not a 'reverse' cut is desired. The latter will result in a white letter on black.

A somewhat similar idea is to use a wide strip with an ad in the center and the rest so set on the ends that when folded over the two ends will joi into a perfect space. Rather less trouble than the former stunt, but not quite as effective. Still, it will make people fold over, just out of curiosity, and they will spend enough time to get a clear impression of the title.

Laugh Contest

Putting an old gag to new use, a small house has developed a new form of amateur night that is making business every Thursday. It is an adaptation of the old 'Sober Sue' idea. Gag is that the house offers a dollar to every entrant who can tell a joke that will make the official judge laugh. Rest of the audience doe:n't count.

Not more than 10 contestants are permitted a try, and all have to give the manager an audition to ensure that the jokes are fairly new and perfectly clean. Between night shows on Thursday nights, the comedians file on, one after the other, tell their quips,, look hopefully at the judge and pass along.

The judge is a local hardboiled egg who has always prided himself on his ability to keep a straight face. Inside set-up is that he gets a dollar and a free seat, but if he laughs, he pays the award. So far he hasn't cracked a smile, but the manager is fearful that some night an ambitious youth will get to the judge with an offer of two dollars, and cop the distinction. Meantime local excitement is running high, and the entries are by no means confined to the younger people. One of the star speakers at Rotary luncheons has been up for three tries, and even a local minister was persuaded to air his pet wheeze.

Best for small theatres, but can be played up if a newspaper can be hooked in, with the paper printing the best of the stories after the contests. Would give a human interest feature that should enjoy a run of at least several weeks.

Works Agai

Montreal.

Nick Kerry and Gene Curtis, publicity man and manager respectively of Loew's, Montreal's and Quebec Province's only vaude house, put over a nifty ballyhoo this Halloween week on 'Hollywood Hotel Revue' showing currently.

They handled the show opening night from the point of view of a Hollywood premiere, laying down red carpets to the sidewalk and planting a sound and photo recording machine on a truck outside the theatre equipped with four powerful Kleig lights, Friday night at eight. This brought such a crowd that a special squad of cops had to be hurried up and traffic on Montreal's main street was detoured for three-quarters of an hour.

They got a number of social registerites to come along on special invitation in tails and tops and got some nice pix in Saturday's press. Show is talk of the town and doing one of major grosses of year.

Newport Ideas

Harry Brown, Jr. of Shea's Paramount, Newport, has a flock of ideas to report on various pictures. One of the most interesting is a campaign to break in on the patronage of the U. S. Marines located there. This has been unimportant in the past, but Brown now has an arrangement whereby he supplies their entertainment fund committee with 250 tickets per month at reduced rates. These are good for admission only when presented by the men. They pay full rates for the women they bring. Breaking down resistance and working into nice business.

Another item of interest deals with the dropping of the house sign writer. Brown has made arrangements with a local store to use its expensive show card printer, which letters in two colors, producing a superior card at reduced cost.

He recently made a store window display of the entries in his doll dressing contest, awakening so much new interest that it was found desirable to extend the contest period for two weeks, to admit the late entries.

Unable to obtain paper on the new Ken Maynards, he stripped old sheets to good effect for Maynard's personal appearance on Election day. This is not a school holiday in Newport, so he staged a special kid show at 3:30 and most school authorities gave announcement at the schools.

He used the Legion band on 'Road to Glory' and the local Coast Guard detachment not only turned out in parade, but brought along a lifeboat on a beach truck bannered for 'The Sea Spoilers.'

Just as a side line Brown has started bank nite, rather belatedly, and gave away a second-hand car the other night.

Ideas From S. C.

Spartanburg, S. C.

Carolina bombarded city and rural areas with thousands of cut out footballs printed on both sides to plug 'Pigskin Parade.' Mgr. Bob Talbert also contacted college and high school squads with special announcements and pulled a midnight show to start pix off, packing house for all shows.

Meanwhile, red Reid, State exploitation man, also had, concurrently, a bright idea. His house had a slow one, 'The Harvester,' and biz on film was getting no better fast. Reid phoned schools, had teachers announce pupils who would phone theatre and give enough info anent Porter opus to indicate they had read it, would get ducats.

Tickets went out fast, but with only a few exceptions, they were accompanied by one or more paid admissions by parents or other relatives of pupils when turned in at b.o.

Creighton's, top restaurant, is plugging Imperial, Plaza and Paramount in two-col. menu newspaper advts., offering a ticket with each meal on 'Movie Night.' Houses donate ducats and get space gratis, and restaurant plugs shows in wall displays, etc., with waitresses putting in a few well-chosen words on the side.

Criterion offered prizes for best costumes for a Hallowe'en mid-niter and stacked house. Also had house men, garbed as ghosts, skeletons, etc., parade streets earlier in night with huge placards plugging program. Also employed mossy barker's stunt effectively, working crowds leaving earlier shows.

Inside for Twins

Detroit.

'Twin' stunt tieup with the Detroit Times brought wad of free publicity and art for Downtown theatre. Occasion was appearance of the Angus twins, who are wives of the Searle twins, on house's stage.

Special 'Twin Party' was staged one afternoon, with all twins, regardless of age, being admitted free with coupon appearing in sheet.

Candid Praise

Baltimore.

treets here have long been dotted with those 'candid cameramen' who snap still shots of passers-by, giving 'em numbered cards which can be sent to developing plant and for a quarter the picture is received by mail. Pedestrians are accustomed to the stunt, but not in the gagged manner it was worked over last week end by local Loew lusty-lunger Lou Brown to publicize 'Old Hutch' (MG), current at the Century.

Brown spotted a chap a block away from theatre with a slick model of a camera borrowed for occasion from local Eastman kodak shop. Passers-by were led to believe they were being mugged when chap pointed lenses at 'em and only learned differently when they perused cards that were given out. Cards captioned 'This is the finest picture that has ever been made,' then in smaller type 'Hutch' was plugged in such a manner that public learned it was just a stunt and that no stills had been shot at all.

Reaction of public seemed such that gag worked a laugh out of 'em, and the message arrowed at the card-readers got handily across.

That's Something

Metro exploiteers in the middle west have been doing well with a stunt of promoting trips to out-of-town football games on a merchant hook-up. Cooperating merchants were permitted to issue slips with each dollar's worth of purchase, these slips being deposited in a box at the theatre. At the end of the week they were counted, and the person who had turned in the largest number was given a trip to see the local eleven in action in some other city. When the game was locally played a greater number of stadium seats was awarded, since the out-of-town trips included railroad fares.

Bill Parker built on this idea for the Ziegfeld picture at Loew's Louisville. He sold a local paper the idea of a full-page co-op to run the day before the opening and repeat opening day. Merchants who took space were permitted to issue slips, and the winner was given a trip to Chicago to see the 'Follies' in the flesh. Louisville papers are tough on theatre stunts, but this one sold itself.

O'Brien Gets a Gun

Louisville.

Rialto registered big click with the showing of 'Daniel Boone' which opened Friday (23).

Stunt was engineered by Johnson Musselman, manager, and Edward Holland, publicity man for RKO, who arranged to have a special plane bring George O'Brien to town for a three-day Went overboard in the dailies on ads and readers, tie-ups with libraries, bookstores, window photograph blow-ups, and the like, as well as a swell tie-up with the Louisville Council, Parent-Teacher Association. 150,000 tickets were distributed to school children, half the receipts to go to the PTA welfare fund.

Flying difficulties were encountered due to the inclement weather, and it was necessary for Ed Holland to enlist the services of a local pilot, Colin Davies, who risked the low ceiling and extremely bad flying conditions to take off for Cincinnati, and return with the star.

Ceremonies at the flying field included speeches, presentation of keys to the city by the Mayor and the conferring of an honorary membership on the Louisville Police Department upon O'Brien by the local Chief of Police. O'Brien was also presented with an authentic Boone rifle by Virginia Biel, for three years winner of Miss Louisville title.

Party then had breakfast at local hotel, with prominent local persons the guests. Swell plug for the pic was a 15-minute interview over WHAS. 50,000-watt local NBC outlet, by Mildred Lee.

Promotion stunt got plenty of attention here, and educational angle proved a natural for the kids, as well as grown-ups who are interested in anything which portrays Kentucky history.

Natural Gag

When 'The Magni rute' played Pittsburgh, two sets of tack cards were prepared for the steel mills. One merely advertised the steel angle of the picture. The other urged the workers to be careful to avoid accidents, and so be able to enjoy the film.

BEHIND *the* KEYS

Atlanta.

M. C. Howard, former film salesman for Grand National, named manager of the Joe theatre, at Rockmart, Ga. Jimmy Martin will go to Brewton, Ala., as assistant to Ernest Outlaw, manager of the Ritz.

J. A. Rebb, dean of Atlanta exhibs, his record dating back 28 years, and Mrs. Rebb, celebrated their golden wedding anniversary Monday, Oct. 26, when they held open house.

New Orleans.

The Saenger theatres has purchased a site at Baton Rouge, La., for a new theatre. Work is expected to get underway in the near future.

Southern Amusement Company of Lake Charles, La., also will build a new house at Abbeyville, La., it was learned at the same time.

Hollywood.

Albert Galston, indie chain operator, has leased the long-darkened Studio theatre on Hollywood Blvd. Will open around Nov. 20 with policy of single features.

Los Angeles.

Fox West Coast has designated six of its Southern California theatres as tryout spots for the new coin giveaway, Ten-O-Win. Houses are the Stadium, Ravenna and Mesa here; Cabrillo, San Pedro; Granada, Wilmington; El Portal, North Hollywood.

Opening of Harry L. Rackin's new Franklin theatre, 900-seater on North Figueroa St., set for Nov. 5.

ittsburgh.

Sam Stern, for last four years head artist for WB here, will move into display advertising department in home office, New York, after first of year. Promotion came as result of conference with Mort Blumenstock. Stern requesting two months more here to finish up some exhibition painting he has been doing.

Seattle.

With opening of Music Hall by Hamrick-Evergreen circuit, Nov. 6, Jim Clemmer goes from Music Box to M. H. as manager, while Ronald Kelly, with John Hamrick theatres for eight years, goes from asst. mgr., at Paramount to manager of M. B.

Fax Duncan from asst. mgr., at Coliseum, to asst. mgr., at Paramount; Charles Barnes, from door at Orpheum to asst. mgr., at Coliseum; Roy Bialkowsky from asst. mgr. at Fifth ave., to asst. mgr., at Music Hall, and Johnny (Smiling) Berg from door at 5th to asst. mgr., at that spot.

Canton, O.

Holden Swiger, several years manager of the Palace at Akron, is in New York negotiating for a theatre of his own, somewhere in the east.

Robert Higgins now manager of the Court, Wheeling, W. Va., operated by the West Virginia Theatrical Enterprises.

James E. Scoville, named manager of Parma, Parma, O.

Don Reilly, asst. mgr. of the Palace, Lorain, promoted to manager of the State, Lima, succeeding Lou Milder, who has been transferred to Cleveland as manager of the Variety.

C. E. Davis, of New Lexington, has purchased the Majestic, Corning, O., from Mrs. Sevi Deime.

Des Moines.

Three changes in managership of local film branches have been made here: A. W. Anderson, assistant manager and city salesman for Warner Bros. First National, Minneapolis has come here as manager of the company's office, to succeed E. J. Tilton, resigned to take the franchise for Republic Pictures Midwest Film Distributors, for Des Moines and Omaha. Lester Rosenthal, with Gaumont British in Omaha, has been transferred to Des Moines as manager of the company's office, succeeding George Hartley, resigned.

Panama City, Fla.

Latest link in Martin chain is new Ritz theatre here. Henry Kimmel, mgr. of Martin's Rivoli in Douglas, Ga., will take over Ritz, while Matt Whitham, of Columbus, Ga., will succeed to Kimmel's post. Martin is also remodeling business house at Tifton, Ga., for use as theatre.

Galveston.

Nugulf theatre at Pelly in Harris county near here, destroyed by fire Oct. 28 with loss of $25,000.

Birmingham.

Eddie Williams, manager of the Walton at Selma, New manager of Strand here with Frank Nickens made manager of the Pantages.

R.C. Music Hall's 1st Bally Stunt—Jr. Birdmen Tieup

For first time in its four years of operation, Radio City Music Hall is pulling an exploitation stunt. Junior Birdmen of America, young people's org fostered by the Hearst papers, will hold a rally in the Music Hall Saturday morning, Dec. 12. Usual box office opening for that date will be pushed back to 10:30 a.m.

Lawrence Shaw, national director of the Birdmen, and Hazel Flynn, publicity director of the Music Hall, worked out the stunt and obtained special policy exception from W. G. Van Schmus. Admittance of about 6,000 kids will be in the form of reward to industrious members. There are 102,000 members Greater New York alone.

An NBC broadcast of the affair has been set. Amelia Earhart will among the speakers.

Triple Play

Recently a store manager offered the local house $100 in advertising in the store space if the headacher would get him a window attraction for the purpose of advertising a new line of cosmetic preparations he was trying to launch. Manager had an idea, but did not want to pay what the stunt would cost, so he laid his share off to a popular nitery that did not rise much above the usual dance hall, and the nitery also kicked in with advertising.

Gag was a masked dancer in the window, doing her stunt every 15 minutes from 11 a.m. until the store closed, working in the center window and flanked by a display of the articles being advertised. Music was supplied by a phonograph wired to an outside loudspeaker, the store assuming that cost.

Girl was hired from a booking agency and was not known to the locals. She wore a striking, but not too revealing, costume and a half mask. She also wore a blonde wig that was not too evident, though she herself was a brunette.

This led to the second half of the co-operation, the nitery advertising that she would be in attendance each evening during the week the stunt ran, with ticket prizes to anyone who could identify her. There were no identifications, for the girl not only appeared in her own brunette person, but without the painted mole on her chin which was a pronounced feature of her window make-up. People went around looking for a blonde with a mole on her chin, and never connected her with the quiet little girl off in a corner. Excitement ran so high that the dancer was engaged for the run of the picture being advertised, removing her wig at the end of the dance.

Radio Display

Norfolk.

Flashy exploitation tying in radio stations, radio dealers and the newspapers sizzed over by Allen M. Sparrow, mgr. of Loew's State theatre, as builder for 'Libeled Lady' in the form of a radio salon, both starting October (30). Preceded by big section in the Ledger-Dispatch and heavy adding in the Virginian-Pilot, the radio dealers put their latest models of radios in the salon on the first and second floor foyers of the theatre.

Billboard ads resorted to as well as house to house distribution of handigs giving the low down on the Loy, Powell, Tracy and Harlow, quartet-star offering as well as plugs for the radio firms in co-operation.

Radio dealers going in strong for the tie-in as their handlings are on prominent display.

Plugs on radio stations are calling attention not only to salon display but the screen attraction as well.

Started with Supper

Rochester.

Manager Charles Freeman, assisted by Charlie Baron of UA, put on the works for 'Gay Desperado' at the Century. Buffet supper and special late evening screening for prominent club women and music society leaders was augmented by letters to a mailing list of 3,000. WHEC conducted a contest with an art book giveaway and WSAY threw a rhyme contest. Extra advertising led all three newspapers to co-operate with contests and mag distributors used posters on trucks and stands as well as inserts in Liberty and Picture Play magazines.

Department stores plugged the sheet music, six stores used co-op ads in newspapers and Postal Telegraph 5,000 inserts in telegrams. 'Gay Desperado' on horseback did a four-days street bally and another tagged passersby on the street with lucky tags getting passes. All foreign language newspapers used extra features boosting the pic and 10,000 heralds featuring Leo Carrillo were distributed to Italian homes.



"Look, Ma—Pa's sleepwalking again!"
"Sleepwalking, my eye! He's going to see the Mae West picture"

MAE WEST in **"Go West Young Man"**
with WARREN WILLIAM, RANDOLPH SCOTT, ALICE BRADY, Elizabeth Patterson, Lyle Talbot, Isabel Jewell, Margaret Perry · Directed by HENRY HATHAWAY · Dialogue by Mae West · An EMANUEL COHEN Production · A Paramount Picture

Paramount Pictures

N.Y. PAR'S 10TH ANNI ON NOV. 18

Paramount, N. Y., celebrates anniversary the week of Nov. 18 when it brings in 'Go West, Young Man' (Par), with Mae West on personal appearance. Show will be one of the costliest under the present film-plt shows policy, with Miss West getting $10,500, plus a 50-50 split over a gross of $53,000. Picture itself will carry a higher rental guarantee to Par than the average and, in addition to Miss West, the house has booked Al Donahue's orchestra.

The N. Y. , one of the more consistent of stage show houses through its 10-year career, was opened Nov. 19, 1926, by Paramount. It was built under plans of Harold B. Franklin, then Par's general theatre operator, replaced shortly after that by organization of Publix and presidency going to Sam Katz. The Par is at present being operated by Robert M. Weitman as managing director, and since the first of the year has been of the street's most consistent money-makers.

BANK PREZ IN $400,000 SHORTAGE, ALSO EXHIB

Uhrichsvi ,

Charles E. Wheland, arrested this after admitting $400,000 shortage from the Union bank here, of which he was president, dominated the film industry in this community. He is credited with bringing the first talking picture to Uhrichsville when he opened the State as the Twin City Theatre Co. of which he is president. As business expanded, Twin City acquired another house here and one in nearby Dennison in an effort to gain control of the whole industry in the two cities. Recently Twin City Co. took over the Ritz, New Comerstown, to strengthen its hold on the industry in the southern part of the county.

E. E. Blair, actively manager in charge of the Wheland-controlled houses, came here more than a year ago from East Liverpool.

'Desperado' First UA Pic in F&M Par, L.A.

Los Angeles, 3.

irst United Artists feature to play the Paramount theatre here since Fanchon & Marco took over operation of house several years ago, will be the Pickford-Lasky production of 'The Gay Desperado,' going in week of Nov. 5.

Booking is regarded as unusual, in iew of deal whereby all other UA product on current season plays Warners Hollywood and Downtown (day-date) for first run. Fox West C- t has bought subsequent run of all UA pix for the Los Angeles area.

Boston Union Falls in Line on 2,000-Ft. Reels

Last remaining union opposition to the 2,000-foot reels probably will be wiped out early this month when Local 182 of Projectionists in Boston falls in line. Union organization there is reported to have agreed to quit its hold-out against the bigger spools as a result of ruling made by state organization.

The Chicago operators Local 110 removed the ban this month after the city dads there agreed to change specifications so that the industry's new standard reel could be used.

The industry's 2,000-foot reel committee has yet to hear from Massachusetts relative to what action was taken on the size of reels following the confab in Boston with the Commissioner of Public Safety about six weeks ago.

Chinese Pic in N. Y.

An all-Chinese production, made in China and with the cast made up largely of natives of that country, is set to open in N.Y. next Monday (9) at Little Carnegie. It 'Song of China,' imported to is country by Douglas MacLean.

Film has no dialog but a special score, talk being omitted so as to ive the picture universal appeal.

Anti-Nazi Raps

(Continued from page 7)

interest other church groups with several of the organizations listing members to the clergy on their committees. Efforts are being bent toward enlisting more labor groups via appeals.

Clamoring labor outfits caused the scrapping of proposed film, 'Pinkerton,' which was to treat with strong-arm methods of strikebreaking, etc. Feeling is that if sufficient squawks reach the studio, same results will curb on 'Alcazar.'

Fight of the Non-Secretarian Anti-Nazi League against German-made and pro-Nazi pictures exhibited in this country extended along two new fronts this week. First was the plan to picket Capitol on Broadway because lympic Ski Champion' short was purported to consist largely of clips from official Olympic Pictures taken at German Olympics this year. Second was the announcement that the league had called a meeting of film distributors and exhibitors for Friday (6) afternoon at which ways and means may be devised to keep German-made, pro-Nazi pix out of the U. S. market.

Metro short's clips were obtained from official Olympic pictures, with gagging by Pete Smith. An unfavorable audience reaction reported on opening last week.

Anti-Nazi League was instrumental in having 'Amphytrion,' German-produced French picture, jerked just before it was scheduled to open Oct. 23 at the 55th Street Playhouse, N. Y. UFA produced this feature, but David Brill distributed in this country. No mention was made of UFA in advance bally. Alliance Cinematographique, the company's regular French name, being used instead.

Cinema de Paris, Filmarte and Cameo theatres, N. Y., sure-seaters catering to foreign language film trade, agreed last month to stop showing any films in French or any other language when the versions are German-made or financed by German film companies. Action was taken after it was learned that many such pictures, particularly the French language, have been coming into the U. S. for showing of late with German tags removed.

RCA SELLS NEW SOUND TO 64 LOEW THEATRES

RCA Photophone's first major invasion of the big circuits is its deals for new sound in 64 Loew theatres. Deliveries will start in six weeks. Of the 64, 34 are in the Greater New York territory and the other theatres located in 21 other cities.

Loew's has requested RCA not to divulge the names of the houses in order not to create any audience comparisons between the new and houses still retaining the old Western Electric equipment.

Metro's Juve Tests

In its quest for new juveniles, Metro's eastern talent department screen-tested three last week. They are Joseph Cotten, now 'Horse Eats Hat,' WPA company, N. Y.; Hugh Marlowe and Oscar O'Shea, WPA player in Chicago. Talent scouts spotted the last named actor and test was arranged Y. Gummo Marx agency represents O'Shea while Leo Salisbury is representing Cotten.

Victor Colton, who was uncovered while playing in stock, now is being groomed for a Metro test this week.

Alan Jones on Platform

Alan Jones, has renewed with Haensel Columbia Concerts, now on the Coast for MGM, se for a role i 'The Firefly,' opposite Jeanette MacDonald.

Bureau will pact him for platform dates.

Sol Lesser East

Hollywood, Nov.

Sol Lesser will fly east this week with a print of his Bobby Breen picture, 'Rainbow on the River.'

Lesser will discuss with RKO officials the istribution campaign.

SARDI'S $100,000 FIRE

Hollywood, Nov.

Sardi's Cafe on Hollywood Boulevard, heavily patronized by film people, was destroyed by re with a loss of $100,000.

Owners will rebuild ite just off Vine street.

Par First to Install Erpi Sound Channel

Hollywood, Nov. 3.

irst Coast studio to install Electrical Research Products, Inc., Mirrophonic sound recording channel will be Paramount. Deal for installation was closed by Frankli D. Hansen, head of Par studio sound department.

Paramount News is modernizing the amplifying equipment of all of its newsreel channels with the new amplifier especially developed by ERPI for this type of service.

Here's What Happens When Councilman Can't Find a Theatre Seat

Buffalo, Nov. 3.

When Councilman Andrew P. Meany recently attended a downtown picture and was kept standing in the lobby waiting for seats, he returned to the City Hall and promptly introduced a resolution calling on the police to enforce a city ordinance prohibiting overcrowding of theatres, asserting that amusement places were selling more tickets than the seating arrangements of the houses accommodated. The resolution was slipped through the council by practically unanimous vote.

When the matter reached the Mayor for approval, theatre owners, backed by police and fire authorities, opposed the resolution at a public hearing, all testifying that existing regulatory theatre ordinances were being fully enforced, and as a result the Mayor vetoed the resolution.

The veto brought denunciatory blasts in the newspapers from Councilman Meany, but gave the theatres columns of interviews and publicity on the safety and comfort of local theatres.

HERSCHEL STUART G.M. OF CONSOLIDATED CO.

Herschel Stuart has been named general manager of Consolidated Amusement Enterprises, Inc., group of approximately New York neighborhood theatres.

It was Stuart who set up the operating machinery by which the old Fox company undertook to operate the old Fox-West Coast, and after that he was in charge of the operation of the Poli chain, in New England, for the old Fox company. Under Stuart, the Poli chain made a comeback and was able to meet its bond interest payments for the first time in years.

From Shorts to Strips

Minsky has taken over the Cine-Roma on Broadway (old Warner theatre). House until closing couple of weeks ago played Italian films.

First Vitaphone feature and shorts starting off the talker era in 1927 was shown at the old Warner.

Opens as the Oriental Nov. 20.

Dutch Pettit Arrives

Hollywood, Nov. 3.

After doubling for ichard Barthelmess for several years, Dutch Pettit comes into his own as an actor in his own night.

He'll do a gangster part in James Cagney's 'Great Guy' for Grand National.

Weiss on Serial Deal

Hollywood,

Louis Weiss, indie shorts producer, has left for New York to work out a serial distribution deal.

Producer expects to remai east about four weeks.

Mary Carlisle Goes Par

Mary Carlisle from a three months' European vacation Monday (2) and, effective that day, went under contract to Paramount. She was formerly with Metro.

Boarding train for the Coast Monday afternoon (2), Miss Carlisle will be informed of her first picture for Par after arrival.

Spanish

Dallas, . 3.

First foreign language picture house, Azeta, has opened in Dallas' Little Mexico; Ramiro Cortes, manager. At least one Hollywood producti will be used daily but all Spanish speaking product available will be bought.

Leserman to WB, Peskay Succeeds At GN; Latter Sets Product Deals

Conciliation

(Con. ued from page 7)

gram, but no answer from either. So far as known, including on information at GN headquarters, there has been no discussion concerning the MPTOA demands. Ed L. Kuykendall, president of the MPTOA, who was in New York a few days last week, declared he is assured large distributors are prepping to accede to all or a portion of his 10-point program, at the same time waving aside any possibility that the majors will go into a permanent stall on the matter. Characteristic legal department slowness is believed presently holdi up official decisions as to what various large distribs will do. There are no known important legal obstacles right now, it is derstood.

While Kuykendall has gone no further than the majors and the Republic, Grand National companies, he invites any independent producer to consider his 10-point program. While certain features of the proposals may appeal to indies as a wedge against majors who delay on a change in sales policies, ultimately they would be forced to concessions in order to meet any dcisions of majors, when and if reached.

No Legislative Threats

Contrary to some opinion—i exhibitor ranks, ilure of the distributors to grant relief to MPTOA members as well as all other exhibitors, will not stampede the organization into legislative action as a forcer. The MPTOA has always been opposed to taking its troubles through the legislative halls and Kuykendall is disturbed that reports of any such intention had gained circulation. Kuykendall's threat was that if majors didn't grant relief, demanded by the MPTOA, legislation would inevitably result. His inion was that it would come from some quarter, though never meaning to go on record it would be the MPTOA.

Kuykendall left New York Saturday for New Haven to discuss the 10-point program and other matters with Ed Levy, general counsel of the MPTOA. On Sunday night (1) he attended the banquet of the United Motion Picture Theatre Owners of Pennsylvania, thence back to Columbus, Miss., for the election.

He is returning to New York in two weeks, to attending various exhibitor conventions, including the North and South Carolina meet at Charlotte, Dec. 7; the Oklahoma Theatre Owners conclave at Oklahoma City, Dec. 14-15, and two others that are to be either before or after the Oklahoma convention. These are the conventions of the Texas and Missouri-Illinois units.

BOTH COASTS PREEM 'LLOYDS' ON NOV. 25

Hollywood,

'Lloyds of London' is set for a world premiere at the Carthay Circle here and the Astor theatre, New York, Nov. 25, Joseph M. Schenck, chairman of the 20th-Fox board, states.

Film follows current run of 'Romeo and Juliet,' closing at the Circle Nov. 15. Opening night scale will be $5.50, with top price $1.50 for remainder of two-a-day showing.

Milland's 'Drummond'

Hollywood, 3.

Paramount has purchased 'Bulldog Drummond's Romance,' by H. C. McNeile (Sapper) and Gerard Fairlie, for early production.

Name role goes to Ray Milland, with Sir Guy Standing in part of Scotland Yard inspector. Ronald Colman did the two previous Drummond pix in America for Goldwyn.

A Lady of 'Quality'

Hollywood, Nov.

First screen role for Joan Fontai under personal contract to Jesse L. Lasky, will be in Radio's 'Quality Street.'

Actress was signed Lasky while she was playing here in Henry Duffy's 'Call It a Day.'

important chai have been closed by Grand National, headed by a split of the product between RKO and Loew's in Greater New York and sale of the entire GN program to RKO in all its situations outside of New York. The new producing-distributing organization has made no deal so far for its pictures first run in New York, nor has sold any independents for release behind Loew's and RKO.

Deals on which contracts are include the Butterfield Michigan chai ; Louis Dent's circuit in Colorado and Nebraska; Robb & Rowley in the southwest, E. M. Loew theatres in New England; Si Fabian circuit, including downtown Brooklyn, and Adams Bros. in New Jersey. Both the Butterfield and Robb & Rowley circuits are partnerships with Paramount.

A blanket deal with Fox-West Coast is nearing completion, while other pending deals of importance are with the Great States circuit in Indiana and Illinois and the E. H. Griffith string in Oklahoma. Carl B. Leserman closed the deals already in and started others prior iting G.N. Saturday (31), cessor being Ed J. Peskay.

Stepping out of Grand National as its general sales manager on Saturday (31), Leserman rejoi Warner Bros. Monday (2) as assistant to Grad—Sears, general sales head of WB. His return to WB follows realignment of the Warner sales setup with Sears having become general sales head and Andy Smith resigning.

In the new Warner setup there are no division managers, as in the past when Sears and Smith shared divisional sales posts, each with assistants. Leserman had been assistant to Sears under the old setup over the west and south.

G. , is selling its product on both flat and percentage, depending on the situations. Program is 44 features and eight westerns, with some deals not including the westerns in either all or part of the situations. Company's first picture, 'In His Steps,' went on release Thursday (29).

Two pictures, this one and 'White Legion' have already been shipped to England. 'Devil on Horseback' is about ready to ship over for British dating.

Harry Allan, of Allan Bros. theatre circuit in Canada, becomes Canadian rep for GN. Allan will first headquarter in Toronto and then set up distribution across the Dominion.

Edward L. Alperson, president of GN, and Jack Barnstyn, head of company's foreign sales department, leave New York first of next week for Hollywood, where Barnstyn will confer with GN producers before returning to Europe.

Re-aligning his sales staff somewhat with the return of Leserman to WB, Sears has named Bob Mochri in charge of eastern and Canadian sales, while Herbert J. Ochs, recently brought up from Atlanta, takes charge of the south and west under the Sears-Leserman team.

Additionally, Sears, whose policy is to promote from the ranks, has made several other appointments. Charles Rich, effective Monday (9) moves from the Pittsburgh to the New York branch in full charge Harry Seed, branch manager at Buffalo, succeeds Rich in Pittsburgh, while Ray Smith, from Albany, goes into Buffalo.

Norman Ayers, salesman in Washington, takes over the Albany branch on Nov. 16, date when Smith shifts to Buffalo.

On ing GN Monday (2), Peskay immediately appointed two division sales managers, Sol Edwards for the east and James Wi for the west.

Lasky Rests Up for RKO Production Star

Hollywood, Nov. 3.

Although he moved to the RKO lot here a week , Jesse L. Lasky is withholding roduction plans pending his from Palm Springs where resting and reading scripts.

Lasky is due back early this week, at which time he is expected to divulge program for his unit setup.

"Will bring joy to a showman's heart and shekels to his box-office."
—Film Daily

"Hepburn superb in 'A Woman Rebels'." *—Hollywood Reporter*

"Katharine Hepburn's work is gripping." *—Motion Picture Daily*

"Preponderantly a woman's picture."
—Daily Variety

...And confirmed by New York's Critics!



KATHARINE HEPBURN • HERBERT MARSHALL
"A WOMAN REBELS" with ELIZABETH ALLAN
DONALD CRISP • DORIS DUDLEY and DAVID MANNERS
Directed by Mark Sandrich • A Pandro S. Berman Production

RKO Radio Pictures

"Hepburn triumphs in 'A Woman Rebels'... Miss Hepburn gives a stirring performance in this handsome film adaptation of 'Portrait of a Rebel'." *—N. Y. Daily Mirror*

"Hepburn's power as actress at height in 'A Woman Rebels'." *—N. Y. American*

"It is cunningly put together, ably acted and genuinely touching." *—N. Y. Herald Tribune*

"Picturesque, humorous and tragic. one of her best.. opened yesterday at Radio City Music Hall before an audience which seemed to derive as much pleasure from it as we did." *—N. Y. Times*

"Hepburn glowing and hypnotic in film at Radio City Music Hall." *—N. Y. World Telegram*

"Finely shaded performance given by Miss Hepburn in a drama of mother love and sacrifice." *—N. Y. Journal*

Dictograph's Remarkable Deaf Aid, A By-Product from Talking Pictures

By EPES W. SARGENT

When, some 10 years ago, the talking picture was virtually forced upon the public consciousness, the one thought was the addition of sound to sight. Probably no one had any idea that the provision of dialog to picture motion would open to the deaf and hard of hearing a new vista and a new hope, but that is precisely what the talking pictures have done, inadvertently, without conscious design, but none the less a far-flung and so far successful effort to lift the deaf out of the vast silence unresponsive ears. It was an unexpected and, as yet, li le realized condition, and still in a formative stage, but none the less a definite progression toward release of the afflicted. All of which is largely due to group amplification through the use of head sets plugged into special seats in theatres, schools and churches.

The school development is still largely in the experimental stage, but most of the leading theatres now have some provision for intensified reception, and the 150 Acousticons installed at the Radio ity Music Hall are used by about 1,000 patrons weekly, many of whom come from suburban even more distant points to experience the comfort of being able to enjoy to the full the motion pictures.

It will be recalled that at the outset the talking pictures were not received with great favor. The tone was crude and the producers were experimenting with none too great success with a virtually unknown equipment. Then came 'The Jazz Singer,' which almost overnight made the talkers a craze. Wired theatres drew enormous houses, largely at the expense of the still silent auditoriums.

But all was not rosy. It quickly developed that in excess of 20% of the public suffered in varying degree from imperfect hearing, ranging from a slight departure from normal to total deafness. To these the coming of the talking picture was an infliction; particularly as many, or most, of the early productions reverted the stage type of play and replaced action almost wholly with dialog. Instead of the fast, vivid movement of the silent film there were interminable stretches of dialog without compensating action. About 10% of the former theatre patronage dropped off entirely. The remainder made less frequent visits.

The first result was an effort to improve the individual aids to hearing, but no real progress was made until group transmission was designed and installed in the theatres. Under the new dispensation the deaf could apply for cards, which were issued after proper checkup. These cards were turned in to the box office in exchange for a headset. When this was returned after the performance the card was reissued against next It is now possible to purchase one's own headset to be used by those who are finical against the use of a community earpiece.

But the scheme was still one point lacking in complete success. Certain forms of deafness did not respond to earphones, so the receivers were ade susceptible to bone transmission. This was nothing new, though it had been largely forgotten after the crude fan-shaped sheets of vulcanite which caught the vi rations and transmitted them through the teeth of the small bones of the ear, the hammer, anvil and stirrup. In the new form the earpiece sets just back of the ear rather than over it, and operates through the bony structure of the head.

Churches as Well as Pix

the more progressive churches adapted the device and day the worshipper at St. Patrick's Cathedral, N. Y., can enjoy the same advantage as the visitor to the Music Hall, just down the street. A complete Acousticon installation was made there, and the idea has spread to other churches.

But the Acousticon, a subsi iary of the better known Dictograph, has its business eye on the school field as offering greater iliti than even the theatre. And it ims to help not only the afflicted student but more adult sufferers. Considerable work has been done through the Ki is clubs in the middle west under the promotion of Roy tin Heywood, but the Acousticon maintains a school for the deaf in its main offices, classes meeting twice a week under Heywood. The school is both humanitarian and utilitarian, for here. Heywood is carefully perfecting the technique which presently will be offered. It is one of the most unique study groups to be found in a city where almost any thi can be found.

class is composed largely of young people, most of whom are expert at lip reading and the use of the finger language in which the laborious spelling out supplemented by wealth of 'slang' gestures which replace words and even sentences. A surprisingly large number can speak after a more or less articulate fashion, having acquired this faculty through the study of voice formation, so the chief aim of the school is to teach articulation through hearing and the first step, in most instances is to teach the pupil to hear.

At the class visited there was a first-time pupil who could make himself understood, but who had never heard the sound of the human voice. Provided with an ear phone, he looked puzzled as he reported that he heard 'a noise.' It was just that. 'Cat' was pretty much the same noise as 'dog'; just the impact of sound vibrations on a deadened ear drum. Heywood explained that in a month he would be able to connect sound with the words he uttered, perfect his pronunciation, and increase his vocabulary. It requires about two months to bring the pupil to a full appreciation of the vibrations. There was, example, a girl who insisted that she lived in the 'Brox.' She was not yet able to negotiate the final sound.

Outsmarting

Because of the facility of most of the pupils at lip reading, the instructor either stands with his back to the class, speaking into the mike which is connected to the earset on the back of each seat, or stands sideways and shields his lip movements with the instructi paper. He finds his chief handicap in the pupils who instead of concentrating on the sound from the phone seeks to read or guess at the words. And the more clever they are, the more adept they become at this unconscious form of cheating.

In some instances the pupil may actually improve his unaided hearing and eventually do away with the aid. This is the aim of the instructor, but much depends upon the pupil's aptness. It requires a vast fund of patience on the part of the instructor well as a clear, cisive voice and crisp enunciation.

In time Heywood expects to pass along this special instruction to the schools, with the pupils passing to the classrooms also provided with the hearing ai The idea is still in its infancy, but in time may far exceed the theatre group reception whence it originated.

Dan D. Halpin, the general sales manager, declares that the device is rapidly being accepted, much as spectacles were not so long ago, before the oculists persuaded parents that the use of glasses in early years might permanently correct visual defects which become fixed if not properly cared for. In anticipation of the mass demand, the Acousticon engineers have developed a compact apparatus which ill per it the salesman of average intelligence to as accurately fit a client with the proper phones as does the present expert. It is a purely mechanical device which does not depend, as at present, on careful testing. A would-be client is provided ith an earphone, jacks are raised and lowered. In brief time the maximum of iciency is determined and a glance tells precisely which type of instrument will best serve.

The hearing ai is passing into the realm of mass production and mercial handling. And it all sprang from an auxiliary to the t tures.

O'BRIEN'S 'CINDERS'

ollywood, Nov. 3.

Ci by Laston Enot, has been purchased by George O'Brien.

Actor will use it as his third picture in group of four to be made under his RKO-George Hirliman deal.

Takes Simmons'

Hollywood, Nov.

Columbi bought Mi Simmons' original, 'Venus Makes Trouble.'

Simmons is also on the pay roll to dish up the screenplay.

G-B Situash

(Continued from page 5)

conducted deal as he id he alone knows. It is presumed, however, that Maxwell will endeavor to carry through the second step in his deal with the Ostrers to purchase from the latter their voting shares of G-B stock.

Under the G-B setup, the Ostrers cannot dispose of these holdings without the consent of 20th Century-Fox. Whether the Ostrers can set up a trust or holding company, as has been talked about in the trade for these shares, and in this manner transfer same to the benefit of Maxwell, while the Ostrers remain as owners in name only, may have to be determined by the British courts.

GB-BIP Distrib in U. S.

It is to be expected with Maxwell coming into G-B, and replacing the Ostrer control, one way or another, that changes will occur throughout the G-B setup, abroad and here. Whether G-B and British International Pictures product will be handled by a single organization in America or abroad is open. Budd Rogers is BIP'S U. S. representative.

From London comes a report that Maxwell favors combined distribution of all British product via the G-B sales organization.

Whether the Maxwell-Ostrer deal affects the physical distribution of G-B or BIP product in America is also still be be determined. Presently BIP is handled independently and 20th Century-Fox handles physical distribution of G-B films over here, with G-B doing its own selling.

Maxwell not a producer as much as he is a theatre man. He is an economical operator. He is considered astute enough to realize the value of an association with 20th Century-Fox on production and those know Maxwell expect him to be on the friendliest terms with 20th Century-Fox.

Theatre, Service Engineers Sought In IA Roundup

Hollywood, Nov.

Attempt to ti in all theatre and studio sound service engineers wor ing for both Electric Research Products, and RCA to join and come under of studi sound local, will be made by George Brown, of Interi tional Alliance Theatrical Stage Employees, followi arrival here Dec. 1.

Understood here that Browne, with other IATSE leaders, will make demands on independent film producers to sign the union's closed shop agreements at that time. Most indie producers have come into the fold, but signatory to the agreement would make the pact more inding.

Quimby, M-G Shorts' Sales Head, to Hdqtr. West

Hollywood, Nov. 3.

roduction and distri of all Metro exception of Metrotone ill be concentrated here, with Fred Quimby, sales manager, moving his headquarters to the studi

Shift is being made to a closer working arrangement between producers and exhibitors.

IT'S GRAVET NOW

, Nov.

Watch Fernand Gravey's last name change en route to Hollywood for Warners.

tar has been told that Americans have a peculiar sense of humor and, havi di , has decided to replace

SLEZAK'S PIC BID

Hollywood, Nov.

Walter Slezak is being tested by Metro for one of the leads in 'Johann Strauss.'

Actor currently is in Henry Duffy's Coast production of 'Meet My Sister,' at El Capitan theatre.

First Texas Thaws Out on Blue-Nose Laws, Now the Bee Is On; Amus. Taxes

Dallas, Nov. 3.

For three years Texas has been thawing out its blue-nose but state's lawmakers didn't get around until last week to extracting blood-taxation for transfusion to public treasury. Showmen and amusement factors are taking figurative blood check to determine what toll will be and how much patient can stand.

Prize fights, horse racing (and betting) and liquor sales (package only) have been legalized in radical demonstration of tolerance for this state. Two other steps in liberalization policy were taken last week.

The Supreme Court handed down ruling which declared various county sheriffs had no power to stop parimutuel betting on dog races. Same day Court of Civil Appeals dismissed injunctive agai theatre bank nights, noting that such stunts lacked one of three essentials which comprise lottery. This loophole, foreseen by operators, was non-requirement of ticket purchase in order to win award.

Legislature in special session ticipated such court action apparently as omnibus bill passed following day and signed Saturday (31) by Acting Governor Walter Woodul already included provisional levies on bank nights and dog races.

Text of bill of major interest to amusement business had to do with first schedule of taxes by state against theatres and allied activities.

On ight awards, state will take 20% of cash or equivalent value.

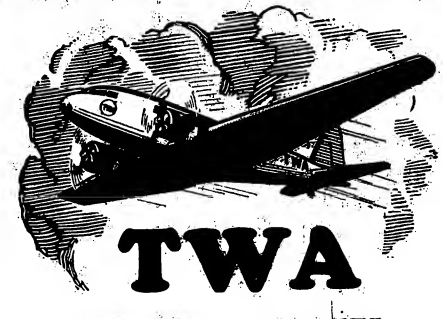
Motion icture theatres, operas, etc., must pay 1c on each dime fractional part where admission exceeds 51c. Same schedule applies to passes. In similar manner, tax will be collected on season jickets or subscriptions, 10% being tax.

The tax net on horse, dog, motorcycle and auto races will be meshes same as for theatres. both r grou which falls in same tax classification are dance halls, skating rin s, etc.

Legislators id not overlook coin machines such as slots, music boxes, merchandise automats and 'skill' devices, annual fee ranging between $10 and $60, depending on value coin used.

By quiet ear-whispering durin session radio broadcasters escape announced intention of legislature to include them tax net. Prope committees were persuaded such plan would conflict with federal government as word and music factories were in inter-state business. Only coin receptacles to be exempted specifically were pay telephones, cigare vendors, gas meters and pay toilets.

Hotel and night club operator watch with interest but not anxiety result of vote today (3) on one constitutional amendment which provides for transfer of liquor sales to state monopoly. Either way vote goes, entertainment representative express confidence legislature i January will approve sale of li drink.



TWA

OPENS NEW AIR TRAVEL OFFICE TO SERVE TIMES SQUARE AREA

FROM THE PARAMOUNT BLDG., 1503 BROADWAY

FOR the conveni of its many friends of the screen, stage, radio, TWA is openi its third office New York—at 1503 Broadway, Paramount servi imes Square area.

In opening its new office TWA continues to set the standards of service for air travel in America. TWA was first to fly regular passenger service coast-to-coast — first to fly overnight, New York to California, and non-stop, New York to Chicago—first to introduce the famous Douglas Skyliners — first to bring the finest travel within the reach of almost everyone by *reducing plane fares to less than limited train rates.*

In opening its office TWA emphasizes decision to reverse the usual irline program of reducing service in winter. Anticipating record business, TWA is increasing service, employing additional pilots, mechanics, hostesses and generally impr ng equipme and facilities.

NOW 3 CONVENIENT TICKET OFFICES

★ Paramount Building, 1503 Broadway (Times Square)

Lincoln Building, 70 E. 42nd Street (Opposite Grand Central Station)

★ Air Travel sylvania Station

Telephone MUrray Hill 6-1640

TRANSCONTINENTAL & WESTERN AIR, Inc.

Shortest, Fastest, Coast-to-Coast

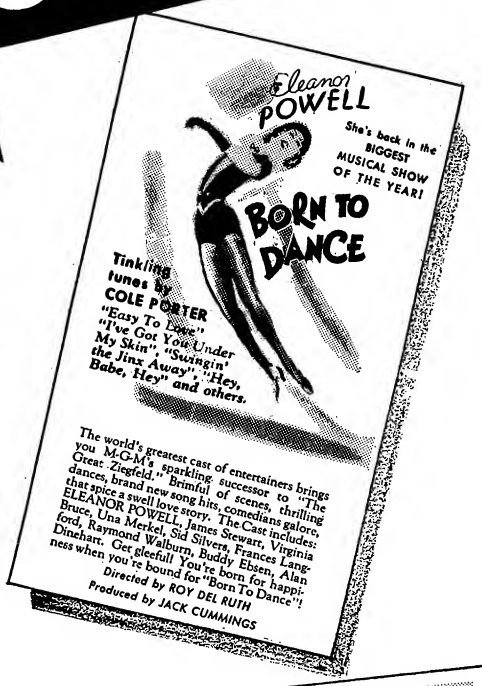


STANDING ROOM ONLY!

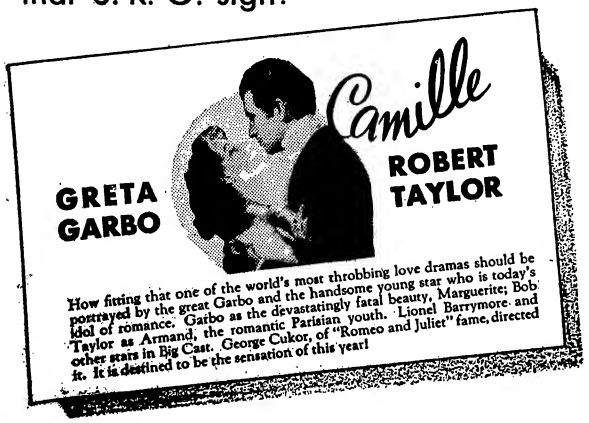
This is a tip-off to M-G-M exhibitors to keep the old S. R. O. sign handy after they have finished playing "Great Ziegfeld", "Gorgeous Hussy", "Libeled Lady" and other Fall Season hits from M-G-M!

•

There's more on the way as you can see on this page. And, oh mister, how you're going to need that S. R. O. sign!









Theatre Bombings

(Continued from page 4)

sions from Allied. Because of the way things stood when the bombings occurred, injuring many persons in theatres at the time, union informants are as baffled as police as to the motive.

The only conclusion anyone can arrive at is that the attack was prepared and timed to discourage the parleys that were under way between 306 and Allied. Some sources are inclined to believe that certain Allied men or factions resent steps toward admitting 306 operators into Allied booths and may have taken this means, independently of heads, to voice opposition. Majority of the houses, all subsequent runs, are operated by Brandt, who, while disclaiming at all times that he is the Allied boss, organized the ITOA which, in turn, was followed by the setup of Allied and charges that the latter was an ITOA company union.

Years to Go

There have been numerous court battles over this and the 10-year contracts ITOA theatres awarded Allied. These contracts, with about seven years to go, long have been a problem in the effecting of a merger of 306 and Allied. Result has been that scales could not be adjusted to the satisfaction of both unions or theatres, in latter group there being operators who, with their Allied contracts, were sticking to the scales thereunder and wouldn't budge.

It is believed, among other things, that there are elements in Allied Operators that no one can control and this fact may make it ultimately difficult to close a satisfactory 306-Allied deal. There is also the Empire State operators' union in Brooklyn to consider but previously when negotiations were going on to merge, Empire was said offer no difficulties.

One house in Brooklyn, the Sanders, was bombed Thursday night (29). Others included the Colony, Jackson Heights, L. I., and, in New York, the Liberty, Times Square, Times, Globe, Central, Park and Audubon.

The day after the attack, police raided the 306 offices, arresting 27 men and 10 women. All were discharged.

Local 306 may in labor circles by posting a reward for information leading to the arrest of those responsible for bombings. If decided upon, the reward would be as substantial as the membership would okay.

Though threatening the preparation of suits, one to recover records which were seized by police in Friday night's raid, and another against the Police Dept. for damages, 306 up to yesterday (Tues.) had taken no action. It was said that the union believed it might get its records back without necessity of court steps.

Meantime, on Monday (2), both Brown and Basson issued statements concerning the situation. The head of the IATSE stated that he heartily endorses the plan of 306 to create one union in New York City and that 'this situation has been one of our major headaches for some time.' Browne declared that in his presidential address at the last convention in Kansas City, he proposed that the IA officials be authorized to work for the creation of one bona fide union in N. Y. 'Since the convention in July of this year, I have been in the this city repeatedly, iding the officers of Local 306 in bringing about a permanent solution for a very vexing problem to labor, the public and the industry,' the IA president stated, 'We are in favor of one operators' union in New York City and will continue our legitimate efforts to achieve this aim,' he added.

Basson, pointing out that his union has made repeated efforts to absorb the two rump unions (Allied and Empire), stated that 'it cannot be a coincidence that every attempt to achieve peace and stabilization in this industry has been defeated just as we were about to sign contracts that would have created a single union.'

Basson declared that Thursday night (29), night of the bombings, Browne and Brandt were ready to approve the contract covering a settlement, with everything pointing to permanent peace. 'Then came this outrage in the eight theatres,' said Basson, 'and once again our efforts for peace and unity were ruined. An accident? Never. This was a deliberate attempt by those opposed to our efforts for peace to prevent success. I have been asked if I can name the perpetrators of this outrage which endangered thousands of moviegoers. I can only say that the union which I head is utterly opposed to any such methods. Not only do we stand to lose directly by this outrage but I must also call attention to the fact that patrons read newspaper accounts and become afraid to patronize other houses, thus threatening the livelihood of the men in the union.'

A second attack by stench and tear-gas bombers occurred Monday night (2), six houses, all in the Brandt chain, being singled out. The same houses were bombed last week. They are the Globe, Central, Times Square, Liberty, Park and Audubon. The second attacks occurred after orders had been issued by the police department to carefully guard all houses from this type of union interference and damage. One arrest was made but after questioning the suspect was released.

$15,000 Suit Over WB 'Girl Trouble' Monicker

N. Y. Federal Judge Samuel Mandelbaum signed an order Thursday (29) directing Walter Pratt, Los Angeles notary, to take the depositions in Hollywood of Jack Warner and five employees of Warner Bros. and First National, preliminary to the trial of $15,000 suit brought by Mary Louise Esmonde McFadden.

Mrs. McFadden started the action in 1934 claiming that the title of the defendants' picture, 'Girl Trouble,' had been lifted from a play written and produced by the late Barry Conners several years ago. The plaintiff secured control of the Barry piece and submitted it to the Warners and First National, but it was rejected. Later the picture bearing the same title was produced. The plaintiff admits the film and play bear no other similarity.

Besides Mr. Warner the others who will be questioned on the matter are: Jack Townley, Walter Weems, Lou Sarecky, William Koenig and Edward Klein.

J-L-S HONOR VET CASHIER

Chicago, Nov. 3.

In recognition of her 30 years of cashiering in the ticket booth of the Jones, Linick & Schaefer houses, Aaron Jones, Sr., last week handed Sara Phillips a check for $500 and sent her off on a four-week vacation.

G-B Profits

(Continued from page 5)

'Everything Thunder' 'East Meets West.'

The directors state that after a careful survey of the production activities of the corporation and pending recovery from America of a proportion of a higher cost of films produced for that market, the directors have considered it prudent to recommend that a sum of $1,000,000 be set aside as a special reserve to meet any contingency which may arise in respect of production or distribution.

That the various theatre operating associates had to pay for losses by the production organization was the main point revealed in the annual report of Gaumont-British, published in anticipation of the annual stockholders' meeting Nov. 2.

Previously announced, profits of the corporation, taking in receipts from subsidiary companies, totaled $3,577,570, but no ordinary dividend is being paid, as all available monies are being paid into a special reserve.

Activities of the various units associated with the corporation are summarized as follows:

Provincial Cinematograph Theatres: Profits up by almost $60,000 and dividend 15% for ninth year.

Denman Picture Houses: Profits up by $144,200 and dividend of 5¼%.

Moss Empires and General Theatres Corporation: Profits and dividends up in both cases.

All four companies above operating units, G-B holding control of P. C. T. and Denman, and fully owning the last two.

Gaumont - British istributors: There been a substantial fall in profits is subsidiary (says the directors' report), due to higher cost of films produced. The full cost of all such films completed and delivered by the corporation is borne by this subsidiary, and any sums received from America will be used in reduction of such cost. Pictures completed by G-B in the financial year total only si 'Rhodes of Africa,' 'Seven Sinners,' 'Secret Agent,' verything is Thunder,' 'It's Love Agai ' and 'East Meets West.'

An Oldie, But Timely

Pittsburgh, Nov. 3.

John H. Harris was approached by a high-pressure exchange rep who was trying to get preferred first-run playing time on a certain picture. 'This is your picture for Thanksgiving week,' he was told.

'Why,' Harris wanted to know, 'because it's a turkey?'

UA Anticipates No Trouble Over Gary Cooper for 'Marco'

In making a production partnership deal with Sam Goldwyn to turn out 'Adventures of Marco Polo,' budget on which at present is set at $1,500,000, Douglas Fairbanks declares he has not considered the possibility that Paramount's suit to retain Gary Cooper might interfere with plans. Aside from gai ing the facilities of the Goldwyn organization, his own being broken up, Fairbanks indicated he declared Goldwyn in on 'Polo' partly because of the desire to get Cooper for the lead. Fairbanks assumes that Cooper will be available when it goes into production May 15 or June 1 next.

Picture is to be delivered as part of the 1937-38 program.

Fairbanks sails today (Wed.) for Switzerland, later going on to China and planning to return to Hollywood about Jan. 1. He will personally supervise the production of 'Polo,' on which he and Capt. A. Pogson of London have already done considerable research. Robert E. Sherwood will polish off the Fairbanks-Pogson original for production. A special crew will shortly leave for China to get exteriors. Plans include importation of Manchuri ponies for Hollywood sequences.

Comic Strippers for Pix

Hollywood, Nov. 3.

Screen rights to the comic strip character of Dan Dunn have been acquired by Barry W. Richards, who plans to make three features a year around the title, over a period of three years.

Richards, who is headquartering at the Pathe studios, made the deal direct with Norman Marsh, creator of the strip, now in Hollywood.

Universal has acquired two King Feature cartoon strips for filming.

Pair 'Radio Patrol' and 'Tom Tyler.'

Aussie's Fidden Calls

San Francisco, Nov. 3.

Arriving here from Melbourne, Ken Fidden, chief engineer for RCA Photophone in Australia, trained directly for New York.

Following a two months' observation of research and engineering departments at the Camden plant of RCA Manufacturing Co., Fidden returns home via Los Angeles.

Ed Sullivan to Texas

Ed Sullivan has resigned as assistant to Bob Weitman, managing director of the Paramount, N. Y., to join the Hoblitzelle-O'Donnell forces in the southwest. He goes into Dallas to take charge of the Majestic.

At the N. Y. Par, Ben Griefer moves up to succeed Sullivan, while Bob Shapiro, treasurer, steps into Griefer's present post. Eugene Pleshette will be new treasurer of the house.

MacKean U's Film Ed

Sidney H. MacKean been added to the Universal newsreel staff as assignment editor as part of the general expansion program. MacKean was editor of the old International newsreel for 15 years and news editor more recently of Paramount newsreel.

Tom Mead remai as contact man but will be assigned to more outside activity.

Cinema's $2,700 Fire Damage

Baltimore, Nov. 3.

Fire last week did an estimated $2,700 worth of damage to the Preston, sole pic theatre in town of Princess Anne, Md. Rear of house badly burned and stage charred. Blaze occurred Wed. (28) morning before theatre had opened for biz.

Scorch sprouted in furnace room and ate way up from basement. House is shrouded for repair

PHILLY EXHIBS DON'T LIKE A LOTTA THINGS

Philadelphia, Nov. 3.

Board of managers of the United M.P.T.O. have been given authority to start picketing of Grand National because of high rentals asked by that company in certain spots and also to picket theatres of exhibitors playing GN This was the outcome the stormiest meeting held by the M. P. Theatres Owners, whose sessions ever since its recent formation had been full of amity. At the same time the organization went on record as being undesirous of taking this picketing action, but was using it as best available means of protest.

At the same meeti 30-day strike was set in motion against an unspecified company whereby hibs would withhold dates to said company. This plan was referred to committee for further development later as a possi weapon in rental war.

Also, at the same stormy meeting, the organization advised members not to settle individually with Billposters' Union which has been picketing many theatres in window-card distribution scrap. Legal aspects of case have been investigated and it was reported there was no precedent in Pennsylvania courts for collective action in such matters.

Conn's Setup

Hollywood, Nov. 3.

Maurice Conn takes over the Reliable Studio on a three-year lease. Four indie producers will use the rental lots to turn out product for Television Pictures.

Leo Taub was named studio manager and Warren Stokes advertising and publicity head. Coy Poe is associated with Conn Melody Productions.

F-WC GOES SERIAL

Hollywood, Nov. 3.

The entire serial output of Republic has been purchased by Fox-West Coast.

First out is 'Dick

New York Theatres



"A distinguished triumph!"—Mirror
Norma SHEARER & Leslie HOWARD
Romeo and Juliet
An M-G-M Picture
3RD MONTH
ASTOR
B'way & 45th St
Daily 2:50, 8:30. Sunday 3-6-8:50. Extra Midnite Show Sat. Mats. 50c to $1.00; Evenings 50c to $2.00. Sat. & Sun. Mat., Saturday Midnite, Sunday 6 P.M., 50c to $1.50 (plus tax).

PARAMOUNT TIMES SQUARE
HELD OVER
"The Big Broadcast of 1937"
Stage: CLYDE LUCAS AND HIS BAND

CAPITOL B'WAY at 51st St.
JEAN HARLOW WM. POWELL
MYRNA LOY SPENCER TRACY
"LIBELED LADY"

RADIO CITY MUSIC HALL
"AS YOU LIKE IT"
With
ELIZABETH BERGNER
Spectacular Stage Producti

LOEW'S STATE 7th Ave. at 47th St.
"DODSWORTH"
Walter Huston
—On the Stage—
ED SULLIVAN
and Big Revue

7th Av. & 50th St.
ROXY
ALL SEATS 25¢ TO 1 P.M.
"The Girl on the Front Page"
On the Stage: NBC adio Show

"THE CHARGE OF LIGHT BRIGADE"
starring Errol Flynn & Olivia De Havilland
NEW YORK Strand B'way & 47th Street. Doors Open 9:15 a.m.
Years Poc

HELD OVER
"LADIES IN LOVE"
UNITED ARTISTS RIVOLI B'WAY at 49th St.

STEIN'S MAKE-UP



IF YOU USE THEATRICAL AND CINEMA MAKE-UP THIS WILL INTEREST YOU

JUST OFF THE PRESS

A new 28-page booklet on Modern Make-Up—based on Stein's Half-Century of Progress in the Theatre and Cinema—contains the only Make-Up Chart of its kind—for any type of Straight and Character role—beautifully illustrated — historical sketches — written concisely and clearly—indispensable to the amateur—equally valuable to the professional. May be obtained from your dealer or direct from us.

amazingly priced 25c

The M. Stein Cosmetic Co.
430 Broome St. New York



Conductor Violinist
The DYNAMIC
ARNO
Shea's Buffalo Theatre
31ST WEEK
"Arno's music delectable. Audiences international-fundamentally." —Buffalo News.

FRANK CAPRA

who produced "Mr. Deeds" and "It Happened One Night"

ENTHUSES . . .

"Theodora Goes Wild is a fine human comedy . . . . Boleslawski has done an excellent job of direction!"

•

This is the first of many comments by Hollywood's great about Columbia's new romantic comedy

IRENE DUNNE

in

THEODORA GOES WILD

with **MELVYN DOUGLAS**

Thomas Mitchell **Thurston Hall**
Rosalind Keith **Spring Byington**

Screen play by Sidney Buchman • Directed by Richard Boleslawski

A COLUMBIA PICTURE

S. & S. Wins Infringement Suit

Lawrence Stallings last week appeared as a witness for Simon & Schuster in an injunction suit brought against the publishers for alleged infringement. It was chiefly on Stallings' expert testimony that N. Y. Supreme Court Judge Philip J. McCook tossed the case out of court.

Sheldon W. Cheney, author and critic of plays, formulated a plan in 1929 to get out a volume of 15 to 20 famous plays. He submitted his plan in writing to Simon & Schuster, Firm rejected it after some consi - eration. The plan, if published in book form, was to be titled 'Drama, a Golden Treasury.' In 1935 S. & S. got out a volume along the same lines which they called 'A Treasury of the Theatre.' Cheney brought action for $25,000, injunction and accounting, on the claim that . & S. had lifted his idea.

However, experts, including Stallings, expressed the opi ion that the Cheney plan and the book bore little similarity. The Court agreed that the idea of getting up a collection of, or anthology of plays or lyrics was an old one, dating back to Palgrave's 'Golden Treasury' published in 1861.

Judge McCook ruled the plaintiff's rights, if any, in plan had been transferred to another publisher, Longman's, Green, before the commencement of the suit.

Nude Photo Suit

Claiming that the publication of a photo in a fan magazine showing her in the nude had caused her husband to refuse to live with her, Sally Miller, night club performer, filed suit for $50,000 in N. Y. supreme court Monday (2). The defendants named in the action are Anthony J. and Nick Bruno, photographers, doing business under the trade name of Bruno of Hollywood; Max R. Reese and Maurice Turet, editors of Movie Humor, and the Ultem Publications, Inc.

Miss Miller avers that while she was performing in Cleveland, last February she consented to pose for Bruno ros. at request of her then employer. She claims the March of the maga- carried picture in an ad without her consent. As a result, she says, she has been held up to ridicule and her husband has deserted her. The defendants claim she posed for the photo with the understanding that she would receive wide publicity.

Hearst Ups Balto Wages

The Hearst sheets in Baltimor , afternoon News-Post and Sunday American, have established minimum wage scale for all editorial employees. Scale minimum is $30 weekly, well above Newspaper Guild minimum, and when put into effect considerably swelled papers' weekly pay roll. New mi imum effected salary increases for many of the men, since district coverers on police stations and hospital beats were only making around $20 in many instances, and some of the photogs around $25.

Quite obvious th t the Seattle strike prompted the sudden pay upgrade on the Hearst Balto properties. Would appear an armoring on the part of Hearst to prevent any simi- lar walkout in Baltimore. Balto chapter of the Guild includes in its membership only about 15% of all eligible Hearstmen.

Guild's Radio Plug

Newspaper Guild got its first airing from the editorial rooms of a metropolitan daily last week when Hal Styles, roving reporter for KMTR, stalked through various departments of the Hollywood Citizen-News and wound up at the desk of Roger Johnson, political ed of the sheet and head of the Los Angeles Guild chapter. Johnson sketched the progress of the organized craft, of which most of the C-N itorial workers are members.

Judge Harlan Palmer, publisher, gave his consent to the broadcast.

Hearst Foes

Hearst newspaper execs in Los Angeles and San Francisco are burned red, white and blue stickers that are being widely circulated bearing the legend, 'I Don't Read Hearst.'

Stickers bear signature of 'The League Against Yellow Journalism,' union label showing they were printed in San Francisco.

Louisville Daily Quits

, Ky., Herald-Post, eve- suspended publication , after filing of a voluntary in bankruptcy.

Counsel for creditors said he hoped the company would be reorganized and publication resumed.

Now It Can Be Told

London,

John Drinkwater never knew that $40,000 slipped through his fingers when he wrote that iography of Carl Laemmle several years back.

Uncle Carl, story now comes out, cabled the London office of Universal, asking them to negotiate with H. G. Wells, Emil Ludwig or Drinkwater to do his life. Would pay to $50,000, he said.

Unsuccessful with Wells and Ludwig, the London office contacted Drinkwater's literary agent. Broke the ice with an offer of $5,000. Agent shied.

'Well, we've got the money to spend,' said the U. office. 'Make it $10,000.'

'Yes, I think Drinkwater will do it for $10,000,' said the agent. he did.

Life to Time for

Though Time, , purchased the magazine Life, the subscription lists went to Judge. All that Time - ed was the title, will conti ife's unexpired subscri . It will expand from 32 to 48 pages, starting with next month's issue.

Judge will also take over George Jean Nathan as drama , together with several other features, including Kyle Crichton, Don Herrold, the Stop and Go Service and Are You Sure? Most of Life's staff has been taken over by the new picture magazine as part of the deal.

Time, Inc., is understood to have paid $150,000 for the mag in order to use the title, which is something of a record. It had previously considered purchase of the title Parade, a small Cleveland mag.

Big Town's Debut

irst issue of Big , new monthly, described on its cover as a 'new and exciting magazine,' and 'The Magazine of New York,' fails to substantiate its promises.

Berlin Printing Co. is understood to have an interest though this is denied by the editor, Eli Salk. Theodore Granik is managing editor and Harry Hershfield, now on the Coast, is titled editorial director. Latter has a piece on the banquet racket which doesn't prove anything much and is supposed to be an expose. Mag is published by the Big Town Corp., of which Granik is pres. and sec'y, Ira C. Walsey, vice-pres. and sec'y.

imes' Book

Seventy-four publishing houses and nearly 150 authors will particl- pate in the N. Y. Times National Book Fair at Rockefeller Center, N. Y., which opens tomorrow (5). Fair will last until Nov. 19.

There will be an afternoon program devoted to a discussion of plays Nov. 9. John Mason Brown will be chairman and the speakers include Lee Simonson, Emylyn Williams, Burns Mantle, Cornelia Otis Skinner and Ernst Toller.

' United Effort

Eugene Lyons is editing a book now in the process of being written by foreign corresponderts, which will be titled, 'We Cover the World.' Among the contributors are Hallett Abend, Negley Farson, George Seldes, Wi iam A. Chamberlin, Randall Gould, Jack Starr-Hunt, James Mills and Junius Wood.

Others expected to turn in pieces to the book, which Harcourt Brace will publish next spring, are Edgar Mowrer, Wythe Williams, Linton Wells, Webb Miller and Mary Knight.

Wanted, Union Reporters

Reporters and photographers from newspapers and news services are refused admittance to N. Y. meetings of stri ing seamen and to strike headquarters unless they hol membership the Newspaper Guild.

A statement was issued by Joseph Curran, chairman of the strike committee, explai ing that this position had been taken following the unanimous vote of a seamen's meeting at which 1,000 were present.

rit. Censorship

No American newspapers for Oct. 16, 17 were ilable at the large international newsstands in London. These were the issues in which Mrs. Simpson's divorce suit was reported.

Four pages of the Time mag issue of Oct. 26 were ripped out before it was placed on sale in England. The offending article was titled 'Innocents Abroad.'

Advertising Agency Mag

Advertisi Agency, a new and elaborate magazine devoted exclusively to ad firms and their doings was distributed to 5,000 offices and national advertisers last month by Western Union messengers. It's a Fortune size book, with a celluloid spiral ing, allowing it to open flat, has heavy coated paper and more than 150 pages of which nearly half are advertisements, many of them in color.

Editors are John Allen Murphy, formerly of Printers' Ink, and Richard Webster, who have worked on the idea for more than year. E. Raynor, formerly of Radio Digest, and D. H. Bell and L. F. McClure, who publish Popular Homecraft are chiefly interested parties and owners of the Agency Publishing Co.

Mag will appear every two months, cost $2 per single copy, $10 per year. Subscriptions to agency men $5, to editors and those in publishing fields, $7.50. The rates for the first issue were $250 per page and will go to $350 for the next issue.

The mag is a first class job of graphic art and follows the general trend of mags to be either very big or very small. This is a big one, but doesn't seem to be bulky despite its weight. It's packed with pictures, stories, color information and material which ought certai to be of interest to the trade.

Price-War On 'Wind'

New York department stores last week engaged in the first book price cutting war of consequence since the NRA went out. The battle was over Margaret Mitchell's best seller, 'Gone With the Wind,' listed at $3, which sold for as low as 86 cents at one point last Thursday (29), the day of the heaviest sales.

Sale of book by drug store chains at a rate apparently started things off. Customers buying the book in department stores complained about the price, which was followed by cutting back and forth with quotations shifting downwards with a rapidity reminiscent of Stock Exchange prices of Oct. 29, 1929. Macy's devoted a special counter to the book. Sales there are estimated to have been between 3,500 and 4,000 on the day of the greatest sale. More than 1,000 copies were sold at Stern Bros. on the same day. Books cost the dealers about $1.60 per copy, depending on the quantity purchased.

The stores themselves deplore the price wars, as they lose money on every book. The author, however, conti to receive her royalty of 45c. per copy. The price war eased up considerably at the beginning of the week, but book was still selling below cost in several stores.

S. C. Newsview Folds

Newsview, Inc., published in Columbi , S. C., and South Carolina's weekly news magazine fashioned after Time, has folded. Publisher Malcombe Ainsworth first announced a temporary suspension of publication several weeks ago after mag's failure to command expected amount of advertising.

Newsview, although only several months old, had a wide circulation throughout both South and North Carolina. Idea was to expand to other nearby states if mag idea clicked.

Fawcett East

After several weeks on the Coast conferring Harry Hammond Beall, is new western manager and managing editor, W. H. Fawcett, publisher of Fawcett Publications, Inc., is back in New York.

He flew East to personally supervise reorganizations his New York and Greenwich offices.

Hays Parleys

(Continued from page 3)

ket or ready to id for the entire line-up of stars with various major producing companies, the sponsored programs using any film celebs would be limited to ight at the most. Just how this would affect other ir advertisers and ad agencies, unable to offer any many picture satellites, now looms as the network's headache.

Understanding with picture - dustry leaders is that the Ford plan of securing the full list of players from one company is still being considered by Metro, with the project having its good and bad points.

Probably no deal ith Ford will be consummated until after the results of the Hays parley with the radio network executives.

Best Sellers

the week ending Oct. 31, as reported by the American News Co.,

'Gone With the Wind' ($3.00).....By Margaret Mitchell
'Drums Along the Mohawk' ($2.50).....By W. Edmonds
'Great Laughter, ($2.50) .....By nni Hurst
'White Banners' ($2.50) .....Lloyd C. Douglas
'Golden Wedding' ($2.50) .....By Anne Parrish
'A Prayer for My Son' ($2.50) .....By Hugh Walpole

Non-Fiction

'An American Doctor's Odyssey' ($3.50) By Doctor Victor G. Heiser
ive Alone and Like It' ($1.50)..... Marjorie Hillis
'Around the World in 11 Years' ichard & John Abbe
'Man the Unknown' ($3.50) .....By Alexis Carrell
'Wake Up and Live' ($1.75).....By Dorothea Brande
'French Quarter' ($3.00) .....By Herbert Asbury

Chatter

Sales -word puzzle reprints risi

Phyllis Bentley on a lecture tour in the midwest.

Christopher Morley to go on a lecture tour this month.

Coronet, new mag, its first issue of 300,000 copies.

John T. Whitaker's book, 'And Fear Came,' deals with his newspaper experiences.

Arthur Robb doing Marlen Pew's column, 'Shop Talk at Thirty,' at Editor and Publisher.

E. M. Delafield's 'Visit the Soviets' will be composed at the N. Y. Times' Book Fair.

Mike Gold, back L. A. from San Francisco, writing a book about the Pacific Coast water front.

Charles Gordon has taken an option on the dramatic rights to E. P. O'Donnell's novel, 'Green Margins.'

Hugh Walpole, whose new novel, 'A Prayer for My Son,' is just out, here from England for a lecture tour.

Monsignor John J. Burke, , editor of the Catholic World, from 1904 to 1922, died in Washington, D. C., Oct. 30.

Jack Lait, Jr., upped from reader to writer at 20th Century-Fox. Developing original idea for Gene Markey unit.

Rachel Field, Dorothy Aldis and Marjorie Barrows will be judges of the Child Life Poetry contest. It closes Dec. 31.

Jack Sanford, under contract to Paramount, is really Julian Shapiro, erstwhile advance-guard novelist, who wrote 'The Water Wheel.'

Associated Press will have 50,000 men throughout the country covering the election, the largest number ever to cover a single event.

Father of Kurt Dosmer, now with U.P. i Vienna, died in Germany. Dosmer couldn't attend funeral because he isn't popular with Hitler.

Kay Maule, daughter of Doubleday's editor, Harry E. Maule, has been placed in charge of a new trade promotion depar'ment to contact booksellers.

N. Y. Times, which reviewed James T. Farrell's novel, 'A World I Never Made,' refuses to accept advertising on the book on the grounds that it is too frank.

Temporarily titled 'Foxygrams,' new 20th-Fox studio house organ has made its initial appearance. Sheet, tabloid in size, is being edited by Nat Dyches and 'Doc' Bishop.

Theatre Workshop, a new quarterly of the film and theatre arts, published by the People's Theatre, Inc. (non-profit), made its first appearance with October issue.

Sales of the inclair Lewis novel, 'It Can't Happen Here,' jumped considerably following the opening of the Federal Theatre production. Novel had previously been selling only 1,000 copies a week.

McNaught Syndicate is marketing new features for newspapers, a daily one-column dog story by Albert Payson Terhune under general label, 'Calling All Dogs.' Series is being illustrated by Wilfrid Bronson.

liver Saylor, editor-in-chief of the N. Y. Post, has been recuperating from a minor operation and has been out of the office about three weeks. Harry Nason, managing editor, is chores during his illness.

Random House will pu the Ruby-Kalmar 'Song Book,' a collection of parodies with a short article accompanying each song. Pi will be written by Groucho Marx, Bob Benchley, Marc Connelly, Nunally Johnson, Ben Hecht, Moss Hart and Irving Berli

C. R. Rosenberry, associate editor and music of the Ithaca Journal, has been made motion picture and drama editor of the Albany Evening News and The Knickerbocker Press, taking the place made vacant by the recent death of William H. Haskell.

Visiting the U. . to see first-hand what a Fascist election looks like is Andre Geraud, political pundit on the Paris L'Echo, who scribbles under the nom-de-plume of 'Pertinax.' 'Perti ' is the Paris correspondent on European political coverage for the Baltimore Sun.

Friedrich Wolf, author of 'Sailors of Cattaro,' and an exiled German playwright, is in Leningrad working on original scenario for Linfilm studio. Collaborating with him is Herbert Rappaport, longtime assistant to German director, G. W. Pabst. Rappaport last year directed Los Angeles production of 'Sailors of Cattaro.'

Ellin's Rally

(Continued from page 3)

li Jessel topped them both singing Eddie Cantor, who was the only important absentee.

Jessel pulled a couple of fast ones by introducing such sterling 100% American patriots as Simone Simon and Freddie Lonsdale, though he could have topped even that by troducing Sonja Henie and have come out with the right answer because she's becoming an American citizen. But Jessel didn't know that and why should he since it's news up to this minute?

Mrs. Berlin's Strong Click

But he came through with flying colors when he sent Irving Berli next-to-closing and closed on the Mrs. She made a 20-word speec that topped anything for sincerity and appeal of the whole campaign. It was her party and she looked as if it had been an ordeal to go through with it, but when her husband led her to the platform the peasantry all but cracked the rafter with applause.

She didn't say much. All she sai was:

'I'm glad you'. all happy and feel as I do and will do everything I can to re-elect President Roosevelt.' No 'great president' stuff, no 'man of the people' routine. After that the election was over and the committee announced a victory ball for next Friday at the same place and same hour.

The belief that this would be the dirtiest election in ages, with the picture industry showing to what new lows propaganda could go, didn't quite come off.

Even the two shorts Metro made for the Republicans never were released. Just before the Irving Berlin party, producers on the Culver City lot held a poll and only one producer voted for a change Washington and that, the boys i sist, wasn't Louis B. Mayer. It certainly wasn't William Anthony McGuire, George Cukor, Joe Mankiewicz, Woody Van Dyke or Groucho Marx, because they were all at the Roosevelt rally. Maybe it was some guy Hearst left behind when he left M-G and took his Cosmopolitan Productions to Warners.

The rest of the studios were too busy to hold even straw votes, a result it was the quietest el .ce pictures began to concern themselves ith the personnel of governments. If 'Dracula's Daughter' couldn't scare them, how, the argued, could Landon's speeches?

Besides, they had those 52 pictures to clear by Christmas. Those double features have everybody worked so hard they haven't time to think how bad off they are under a Democratic administrati Or any other, for that matter.

In its employes plenty of opportunity to vote in this election, with the picture business dominantly Roosevelt, all major film offices in N. Y., excepting Paramount and United Artists, closed down yesterday (Tuesday) for the entire day. This included the Hays office. Par and UA remained open until 1 p.m.

Very few Landon supporters have declared themselves around N. Y. film offices.



ALLAH BE PRAISED

shout the critics





SELZNICK INTERNATIONAL

presents

MARLENE DIETRICH
CHARLES BOYER

in # *The GARDEN*

with **BASIL RATHBONE • TILLY LOSCH • C. AUBREY**

From the book by **Robert Hichens**

IN TEC

"Selznick International's 'Garden of Allah' in Technicolor, with Marlene Dietrich and Charles Boyer, was enthusiastically received at a week-end preview. It is regarded as the finest color effort thus far. Producers of previous films in color, due to preoccupation with the new medium, have neglected story, performance and sound. Here no division is neglected and the color approaches perfection."
—N. Y. Times, Hollywood Notes

"Selznick's 'Allah' production of beauty, artistry, charm. Artistically the most beautiful and atmospherically compelling picture ever made. Its use of color to enhance mood and incident goes considerably beyond anything hitherto attempted . . . will win wide and hearty praise. Strong portrayals from Marlene Dietrich and Charles Boyer. It is, at last, a part worthy of her. Richard Boleslawski's direction is masterful." *—Hollywood Reporter*

"Superb in its production qualities and emotionally arresting, with the drama enhanced by the most discriminating use of Technicolor thus far, 'The Garden of Allah' comes to the screen as entertainment of highest appeal and sturdy box-office calibre . . . Boyer and Dietrich are seen at their best. Dietrich gives the most persuasively human performance of her career.
—Daily Variety

"'The Garden of Allah' is the greatest Technicolor picture ever made. This beautiful production will prove to be a sure fire box-office sensation. Marlene Dietrich and Charles Boyer give the greatest performances of their entire career. David O. Selznick has produced another mighty hit." *—Lloyd Pantages*

"By far the best color picture to date, 'The Garden of Allah' for sheer beauty is unsurpassed, and the greatest beauty of these is Dietrich.
—Virginia Wood, Screenland Magazine

"A true symphony in color . . . Selznick International gains the record for the furthest advance in application of the varied hues . . . splendidly chosen for her beauty in the medium is Marlene Dietrich, who becomes a pace maker for sheer radiance of presence, and who has never appeared to such advantage in any picture. An acting triumph is won by Charles Boyer. A great accomplishment for Richard Boleslawski, as director. *—Los Angeles Times*

"The finest drama of the year and one of producer David O. Selznick's greatest. The most beautiful picture ever made, with the finest performances in the careers of Marlene Dietrich and Charles Boyer. La Dietrich takes her place among the greatest beauties of history."
—E. J. Smithson, Movie Classic Magazine

"'The Garden of Allah' shows how close we are to the time when all pictures will be made in color. I enjoyed 'The Garden of Allah' tremendously. Marlene Dietrich is radiantly beautiful." *—Paul Harrison-N. E. A.*

"It is the most superbly, subtly artistic production I have ever seen, with an added importance because it sets a new standard for color on the screen." *—Reha, Screen Play Magazine*

"'The Garden of Allah' is brilliantly done, the best Technicolor picture so far. It is an exceptionally outstanding drama that will appeal to everybody."
—Leo Townsend, Modern Screen Magazine

"'The Garden of Allah' tells a powerful, penetrating story of immutable spiritual allegiance in conflict with predestined human love. It is produced on a lavish scale with expert Technicolor application making each frame a beautiful picture." *—Motion Picture Daily*

OF ALLAH

MITH • JOSEPH SCHILDKRAUT

Directed by Richard Boleslawski

NICOLOR

Produced by

DAVID O. SELZNICK

Released thru

UNITED ARTISTS

Lux, Shell May Move East; Competition Ends Novelty, Ups Pay; Broadway Looks Good

J. Walter hompson agency is considering moving some of its programs and a portion of its production staff from Hollywood to New York. Reason suggested by the agency for the contemplated move is that the idea of originating air entetrainment from Hollywood has ceased to be a novelty, ince so many programs are now coming from there. With Broadway's legit season now strongly under way, the agency figures that this affords a rich reservoir for tapping. Also that there are suffdcient film to be had from among those passing through New York to or from Europe or in Manhattan for a holiday.

Other agencies that are decidedly entrenched in the picture colony declare that they have no intention of taking part in the Thompson exodus. These agencies opine that if Thompson goes through with the thing it will have been largely influenced by the stiff competition that it has had to meet from other commercial bidders for film talent and the fact that the proposed exclusive tieup of Metro with Ford threatens to shut off a major source of material. Some agencies suspect that if Thompson shifts a few of its shows eastward it won't be for long, and that as soon as there has been a letdown in bidding the Thompson outfit will be back on the Coast stronger than ever.

Two Possibilities

Two Thompson programs that may be moved east for while are the Lux Theatre and Shell Chateau. The latter show, anyway, is due for a considerable overhauling. Another angle which has given the Thompson agency cause for deep cogitation is the substantial jump that film name salaries have taken during the current season. As a whole the boost has figured 20%. Some screen luminaries have asked as high as 40% more than they had received on similar guest appearances last season. Thompson has an idea that these same names, holiday and European business bound, might be inclined to take considerably less for such dates originated from New York.

BUILD STATION FOR RIGHT TO LEVY TAX

Monte Carlo, Oct.

A radio broadcasting station is to be installed during the winter at the Hanging Gardens to be operated by the Prince of Monaco.

Object of establishment is to enable Monaco government to levy taxes on all radio users in principality. At present radios are tax free within the principality boundries, although French neighbors pay heavy tolls.

Officials expect station wi in operation by March.

Ronald Colman at $7,500?

Chicago, Nov. 3.

Ronald Colman, Isabel Jewell and Jane Wyatt in a radio adaptation of 'Lost Horizon' has been offered to Sears-Roebuck's 'Now and Then' program for $11,000. Understood, however, account only interested in Colman alone and at a lower figure but nothing set.

Asking price for Colman alone reported around $7,500.

Irvin Cobb in N. Y.

Hollywood, Nov.

Irvin Cobb moves his Paducah Plantation to New York for two shows next week. Added starter Nov. 11 will be remoted from Commodore hotel. Regular broadcast goes out following Saturday.

Accompanyi Cobb east will be Clarence Muse and Dorothy Page. Eastern unit of Hall Johnson choir will be used on both shows.

EILEEN BARTON'S PIC TEST

Edward Gross, production manager for Sol Lesser, is in New York to make a screen test of Eileen Barton, now known as Jolly Gillette, 10-year-old singer on the Gilbert Community Sing broadcasts Sunday nights over CBS.

If testing okay, girl will be taken for one picture for RKO release.

EX-GOV. NOE EYES RADIO

Louisiana Politician Contemplates New Regional

New Orleans, Nov.

Former Governor James A. Noe is on the market for one of the independent broadcasting stations in the city. He is talking of establishing an independent network among the smaller stations in Louisiana, Texas and Mississippi, and wants a local station as the key for the chain.

Former governor is financially interested in a number of smaller stations in this territory.

'Bottle of Scotch' Crack Puts Radio Gossiper in Dutch with Columnists

Pittsburgh, Nov. 3.

Walt Framer, who does weekly minute session of local gossip on WCAE, ran afoul of the town's columnists last Tuesday (27) with the accusation that there wasn't a columnist in town who wouldn't 'forgive and forget a bottle of Scotch.' Paragraphers burned plenty, blasted Framer unmercifully in their columns the following day, and told him in no uncertai terms that their space was closed to him from then on.

Gossipper attempted to cover himself, telling boys that they took the wrong meaning out of the statement; that it was meant to be facetious and not serious, and that he was sorry. Boys told him, however, that damage had been done and they weren't willing to 'forgive and forget' even for a case of the stuff.

Austria's Radio City

Vienna, Oct. 23.

Capital of Austria is to have its Radio City. Work on the new five story building in the Theresianum Park has progressed so far, that workers will begin with the inside-work when the cold season starts.

Austrian Radio City comprises a territory of 19,000 square feet. General Manager Czejka reports architects followed American experience in building the new radio house.

Colgate Auditions

Benton & Bowles last Friday (30) staged pair of auditions, lasting an hour, at CBS for Colgate-Palmolive-Peet. One show had Pick and Pat with Al Goodman's orchestra, and the other had Sam Hearn in a 'Schlepperman Enterprises' comedy piece.

Shows, if they materialize, will run a half hour. Nothing signed to date.

Brown to Miami

David Brown has taken a special assignment with the Loomis & Hall agency Miami. Brown was formerly with Marschalk & Pratt.

Before that he was radio contact on Beechnut at McCann-Erickson.

KSD INTO COURT FOR CHALLENGE OF F.C.C.

St. Louis, . 3.

Puli Publishing Co., owner of St. Louis Post-Dispatch and operator and owner of radio station KSD, filed notice of appeal in U. S. Court of Appeals for District of Columbia against FCC for granting license to St. Louis Star-Times, rival newspaper, to construct a new radio broadcasting station here. Included among reasons assigned for appeal are: 'The Commission erred in considering, hearing and acting on application of Star-Times Publishing Co. without at same time considering and acting upon application of appellant to enlarge its present facilities and in failing and refusing to consider all pending applications for enlargement of regular broadcasting service to the City of St. Louis in a joint hearing.

'Commission also erred in granting application of Star-Times without having theretofore granted long pending application of appellant to increase its hours of operation from part time to full time. Commission also erred in granting application of Star-Times without having found, and in the absence of evidence to show, that service now available at St. Louis is inadequate.'

Action of Post-Dispatch is another move in long standing rivalry between rags.

SESAC REPLY IN THE WORKS

Society of European Stage Authors and Composers is preparing an answer to the questionnaire about copyrights which was sent it by the National Association of Broadcasters. Copy of this questionnaire was distributed among the NAB membership by Washington headquarters with the suggestion that broadcasters use the resulting information from SESAC as a guide in determining the future obtaining of SESAC performing licenses.

Communication from the NAB carried the of James W. Baldwin, managing director, and called attention to a letter the NAB copyright bureau had received from a European publisher which to Baldwin seemed to question SESAC's claims to foreign music representation. The NAB had quizzed the publisher.

SESAC's New York ices asserted Monday (2) that since Baldwin sent out his letter it had received contracts from several stations and that it would have its answer to the NAB's questionnaire completed within the next week.

ROESLER-HOWARD IN FOREIGN RADIO BIZ

icago,

George Roesler, recently sales manager of the Affiliated regional network, and Bob Howard, whilom time buyer of Campbell-Ewald, have partnered to specialize in foreign language radio. Roesler will headquarter in Chicago. Howard will function in Manhattan.

Specialization in foreign language sales repping is new to radio although old stuff with newspapers.

Columbia Decides Not to Follow NBC Policy on West Coast Line Charges

Columbi
low the lead and eliminate all charges for originating commercial programs from Los Angeles and San Francisco. With CBS, effective last Monday (2), it has become a rate reduction. Under the revised scale clients using the west coast wires will pay approximately 25% less.

As an example of the clip, the old charge of $200 for one-time broadcast out of these two Pacific cities now becomes $150. An account which previously paid $250 when a rebroadcast was added may now figure on being billed $187.50. There will be the usual agency discount of 15% and the additional discount allowed for long term usage.

Edgar Felix in New Biz

ing engineer of New Rochelle, N. Y., is embarking on a new venture. He is establishi a service advertising agencies and interested parties ight signal service.

Felix will publish 'Coverage Ratings.'

ecuwkes at KYW

Philadelphia, Nov. 3.

Lambert B. Beeuwkes named sales promotion manager of KYW.

Used to be with Conquest Alliance Co., reps for foreign stations.

More Clark Rumors—More Denials

Rumors continue to be heard and Warner Bros. continue to deny that it has a stock interest the Transamerican Broadcasting & Television Corp. Rumors have gone west and Hollywood now figures that WB has tipped its connection with Transamerican with the appointment of Bill Ray as Hollywood contact for the latter organization. Ray is biz manager of the Warner-owned KFWB, Los Angeles, and is combining the two jobs in the same office.

Reports it that the Warner organization deci several months ago to take a dip into the broadcasting business and to this end set up Transamerican, with John L. Clark, former WLW, Cincinnati, gen. mgr., retained as president.

Warner also denies that it has delegated Transamerican as agent to make available to a network sponsor a weekly show containing WB screen names and originating from the firm's Hollywood studios. This, says the producer, would be impractical, in light of the fact that Warner has no control over the radio activity of an appreciable number of its contracted stars.

NBC'S BIRTHDAY BALLYHOO

Radio City in Holiday Dress Special Stunts Set

Arrangements have been made to decorate the stores and building in the Radio City sector for the week of Nov. 8-15, climaxing NBC's celebration of its 10th anniversary. In addition to special window displays in each of the stores there will be elaborate exhibits in the Radio City Music Hall and the Center theatre. Stores and theatres will distribute pamphlets relating history of NBC and telling what NBC means to the public.

Network will during same week toss cocktail party and fashion show for the press in the Rainbow Grill, atop RCA building.

NBC's Foreign Guests to Do a Quickie to Capital For Banquet and O.O.

Washington, Nov. 3.

Blow-out for radio big-wigs from abroad is being planned for Nov. 11, with a large delegation of distinguished European broadcast officials skedded as guests of honor of local broadcasters and members of the Federal Communications Commission. They are in country for NBC's 10th anniversary.

Noted foreigners—members of the International Broadcasting Union of Geneva, Switzerland,—will be banqueted at the Hotel Shoreham on the evening of their arrival.

On the following day, group will be shown the sights of the Capital and will be guests of the Overseas Writers at a luncheon at the National Press Club. They will return to New York in the evening.

Many of the officials—here for a two-weeks tour of inspection of American radio facilities in New York, Washington, Chicago, Buffalo and other towns—brought their wives along. They represent almost every major country and include such high government officials as Robert Jardillier, French Minister of Communications, and Maurice Rambert, president of IBU.

Other visiting officials are:

Arthur R. Burrows, IBU secretary general; Raymond Braillar, head of the European Radio Control Center, Brussels; Gladstone Murray, general manager, Canadian Broadcasting Commission; rich Von Kunsti, program director, Austria Broadcasting Company; Dr. Ladislav Sourek, president, Czechoslovakian Broadcasting Company; Chamberlain C. Lerche, president, Danish Broadcasting Company; Kay Christiansen, chief engineer, Danish Post Office Department; M. Pellenc, inspector general, French Broadcasting Company, and Emile Bremond, secretary general, French State Broadcasting.

Dr. Kurt Von Boeckman, head of Forei Department, Reichs Rundfunk Gesellschaft; Werner Nestel, engineer in charge of Foreign Relations, Reichs Rundfunk Gesellschaft; L. W. Hayes, engineer in charge of Foreign Relations, British Broadcasting Corporation; D. B. Vanderpol, chief engineer, Philips Company (representing Dutch Broadcasti Industry); Dr. Chiodelli, general manager, Italian Broadcasting Company; Roman Starzynski, general manager, Polish Broadcasting Company; S. Karaffa Kraeuterkraft, secretary general, Polish Broadcasting Company; Dr. Carl Anders Dymli general manager, Swedish Broadcasting Company; Eric Mattson, ief engineer, Swedish Broadcasting Company; Dr. Ivo Stern, director Zagreb Station, representing Yugoslavi ; and Arthur Gvozdanovic, vice president, Yugoslavian Broadcasting Company.

J. C. PETRILLO BARS ABC OUT OF CHI

Chicago, Nov.

Affiliated Broadcasting Company, local midwest web, is experiencing James C. Petrillo's retaliation following ABC's removal of its nation point for its musical grams from Chicago to Hammond, Ind. Chicago Musicians Union has issued a ruling that no Chicago station may ick up any of the ABC musical periods remotes.

This ABC pick-up ban refers rectly to WJJD, the Ralph Atlass station, which has been serving as the local outlet. With this ban i effect ABC will have no outlet Chicago for any of its programs which carry music.

ABC moved its musical origination point to Hammond in order to get around the ruling of the Chicago union which called for 12 men on the local staff.

Three key men of ABC, Clarence Leich, T. E. Quisenberry and Ota Gygi (the last named the original promoter of the chain), now in confabs in an attempt to straighten out the mess and get ABC reinstated with a Chicago outlet.

BIG RADIO ADVERTISER HAS BIGGEST QUARTER

Profits given for Procter & Gamble for the third quarter of 1936 was $6,629,564, or the highest in the history of the company.

P & G is the biggest user of daytime network and spot broadcasting, spending $2,500,000 a year for hookup facilities and about $750,000 more for spot placements.

Arch Shawd at WXYZ

Detroit,

Arch Shawd, sales manager with CKLW, Windsor-Detroit, until recently, assumes ditto post with WXYZ as the first step in expansion there. Sales-manager position is newly-created, and Shawd will assist General Manager H. Allan Campbell, who previously has handled most of sales stuff.

WXYZ also is planni other jobs, iefly in th creative divisions.

Fielden Farrington, formerly with WSPD, Toledo, has been added to announcing staff at WXYZ.

Duchess Ducks

Grand Duchess Marie Romanoff does her final broadcast week, for the H. J. Heinz morning program. She is saili Nov. 21 to India to pick up material for a magazine signment.

A photographer the side, Duchess will bring back her own pictures.

Renier Upped at KMOX

St. Louis, Nov.

Robert Hafter, former program director at KMOX, goes to WBBM, Chicago, C. G. iny' Renier takes program directorship.

New faces at KMOX are Sid Saunders and Vic Hugh on announcing staff. Saunders comes from MPMV, East St. Louis, Ill., and Hugh from KFH, Wichita, Kan. Others are Don Ownby, from WBBM, Chicago, as special news editor, and Van Woodward, from W9XBY, Kansas City, conti ity.

2ND SALES REP ASSN. UP

Free & Peters' Letter; Petry's Reply

Chicago,

Dear Mr. Petry:

From time to time efforts have been made to form an association of Radio Station Representatives various purposes, most of which have seemed rather vague and intangi It seems obvious that any plan which is contemplated, which requires much time for attending long meetings, which has no important and practical objective, is doomed to failure, as all such previous attempts have failed.

We are essentially competitors, as we should be. Many of us represent competing stations in certain markets. It would not be normal or proper for us to get together for frequent love feasts, nor to exchange leads and other information in connection with our sales work, much of which really belongs not to us but to the stations by which we are employed.

By the process of elimination we can easily arrive at one major objective which all representatives and stations have in common—and that is the promotion of spot broadcasting as a medium among agencies and national advertisers.

We (meaning Free & Peters, and our associated company, ree, Johns & Field) are not interested in wasting a lot of time on meaningless meetings and theoretical cooperation. We are vitally interested in contributing our share to a cooperative effort of station representatives to publicize spot broadcasting and to educate the national advertising field on its value as a medium and its proper place in every important advertisi priation.

It would seem equitable fair to invite representatives listed above to participate in a cooperate advertising campaign, using leading trade papers and direct mail, for the sole purpose of promoting spot broadcasting, with each representative contributing in proportion to the number and size of the stations represented. What simpler and fairer method could be devised than determining each contribution by the published national rates of each list of stations.

The highest quarter-hour, one-time rates of the 225 stations represented by these 14 companies total $13,630.94. If each representative would agree to contribute a monthly amount equal to 10% of the quarter-hour rates, we would have a total fund of $1,363.09 per month, or $16,357.08 per year. With such a fund, or even half that much, we could make a nice start on a promotion campai that would benefit the stations, ourselves, and the industry.

The station represented by Free & Peters and by Free, Johns & Field, and their highest quarter-hour rates, are as follows:

Free & Peters	¼ Hour Rate	Free, Johns & Field	¼ Hour Rate
WHO, Des Moines	$100	WIS, Columbia	$40
WKBW, Buffalo	108	WHKC, Columbus	36
WGR, Buffalo	108	WOC, Davenport	46
WHK, Cleveland	100	WDAY, Fargo	58
KMBC, Kansas City	80	KTAT, Fort Worth	45
WAVE, Louisville	75	WDRC, Hartford	60
WTCN, Minneapolis	45	WKZO, Kalamazoo	38
KOIL, Omaha	65	WNOX, Knoxville	46
KSD, St. Louis	100	WFAB, Lincoln	76
WFBL, Syracuse	70	WMBD, Peoria	30
KALE, Portland	15	WPTF, Raleigh	60
KOIN, Portland	100	KTUL, Tulsa	60
KOL, Seattle	80	KVI, Tacoma	36
		KFOR, Lincoln	18
		WCSC, Charlesto	46
			$675
			1.000
			$1.141
		%	$174.10

ing for these two companies, we will be happy to contribute $174.10 per month to such a cooperative campaign.

Will you contribute (10% of total highest quarter-hour rates) toward such an advertising campaign? If most of the representatives can agree to spend the necessary money it should be a comparatively simple matter to get together to work out details. To sum up, our proposal is simply this. The simplest form of association, with very few meetings required and one definite and important objective—to publicize spot broadcasting and to educate the advertising business on i value and importance through a trade paper and direct mail campaign. The cost to be shared on the above outlined arrangement, based on the of the stations represented by each firm participating. Each advertisement to be signed by those participati the cost.

Before going into further details we would appreciate your reply to the fundamental question,—would you be interested in contributing (10% of total highest quarter hour rate) per month for this purpose?

Best wishes.

resident.

New York, Oct.

Dear Mr.

I have your letter of the 28th outlining a plan to organize an association of station representatives to finance a campaign for the promotion of spot broadcasting.

I presume you are familiar with the efforts we have already made in the direction you suggest, which includes our easel chart talk on the advantages of spot broadcasting, our trade-paper campaign, and the publication of standardized market and coverage data now on the press.

Being in sympathy with the principles of your plan, therefore most emphatically endorse the idea, and assure you of our readiness to cooperate with any organized effort to further the interest of spot broadcasting.

From our experience in this field, however, we should say that you have decidedly underestimated the cost of doing an effective job for the whole industry inasmuch as you have i icated that a $16,000 annual appropri tion would suffice. In our opinion (and we spend in excess of $16,000 per year in the trade papers) it would require an annual appropriation of at least $60,000 to insure a campaign which could achieve noticeable results.

We are eager to joi in a group effort, but at the same time anxious that is effort shall be launched on a scale commensurate ith the importance of the objective sought.

Should it be possible to organize a campaign on the basis we have outlined above, we should like to make at this time two minor suggestions—first, that the advertisements not be signed in the individual names of the representatives but merely by the name of an association of them; and second, that the various advertising agencies active in spot broadcasting be invited to prepare plans for the campaign and be given the most consideration in the placing and handling of the advertising.

Awaiting with interest the reaction of yourself and the other representatives on the suggestion contained in this letter, I am

FREE & PETERS GETS PETRY O.K.

Assessment for Promotional Fund Not Too Popular According to Preliminary Canvas—Petry Wants to Quadruple Amount Suggested by Free & Peters

OBJECTIONS

On the heels of continued talk in rep station sales circles as to a trade association and the recent formation i New York of the Radio Round Table group, James L. Free (Free & Peters) from Chicago a letter of reps servicing 225 stations asking them to pool $16,000 per annum for campaign to promote the spot biz. Coin would be raised by assessing each rep 10% of the total quarter-hour rates of his station. E. Katz, ranham, Ayer, Transamerican are among reps not receiving invitations.

Indications that the plan, suggested by Free last week, is being met with mixed sentiments by the reps, but that the majority will balk at kicking in any coin. Opinion is that it may face the same doom in the end that met the Pat Powers project which held the spotlight briefly last May.

Both Free's and Powers' proposals contain basic essential similarities. Powers (of the Edwi M. Phillips agency) suggested that the reps be assessed from $1 to $10 per week, and that the annual expenditure be around $55,000 trade blurbing. Free's suggestions in general follow this outline, and are reprinted in full in another column on this page.

Fateful Precedent

Reps figure that the fateful precedent of the Powers case might recur in this instance. Opposition to Free's outlined plan are cited by various reps as being the following:

(1) The smaller reps contacted for membership in the drive will be averse to any type of expenditure. Consequently the big boys, in advertising spot as a broad proposition, will carry the smaller boys along free.

(2) Unless an outside person manages the campaign in all its phases, the house suggesting it will get too much publicity. (This is one of the oldest forms of criticism barring a complete rep association, one that has wrecked every previous attempt at ification except the Round Table group.)

(3) Trouble with spot is not so much that it needs promotion, but that it needs internal ironing out. Several reps are pointing out that what keeps an agency from plunging into spot is the fact that spot is less profitable than web radio because of the high overhead. These reps suggest standardization of rate cards and iscounts as one basic cure for spot's ills.

Attitude of some of the New York offices of reps toward Free's suggestions are contained in a summation below.

Edward Petry: Favors idea, but thinks that the total to be collected should amount least $60,000. (This answer is viewed as being a shrewd maneuver on Petry's part; while he puts himself on record as favoring promotion of spot, he concurrently raises the ante to a blue chip stage which makes the participation of most reps impossible.)

Joe Weed: Thinks the idea has merit, but that there should be only a 5% assessment. Also is not in favor of a plan which does not invite all reps into participation.

Paul Raymer: Thinks a trade campaign, while meritorious, could be surpassed by types of tivities.

Joseph Hershey McGillvra: Has countered with a suggestion for another type of association.

Wilson - Dalton - Robertson: New

(Continued ge 59)

Charming Away Headaches

Free & Peters suggestion revives a plan which has previously failed. Proposal, which has the endorsement of Edward Petry, contemplates a dues-financed institutional campaign to be conducted by an undesignated advertising agency the name of a trade association yet to be organized. The proposer and the seconder differ as to the amount of money that should be appropriated, but both appear anguine of the ability of an advertising agency to sell other advertising agencies and sponsors spot broadcasting.

The weakness in this institutional campaign, whether $16,000 or $60,000, that it is simple. It does not come to grips realistically with the basic psychological impediments to spot broadcasting—namely, the trouble and expense and general confusion imposed on advertising agencies by the present lack of standardization station discounts and general business practice plus the anxieties of checking and servicing spot accounts.

It is not possible to charm away these deep-seated headaches by n advertising paign. The cannot be so glibly prescribed and may, in fact, require so of the long-winded consultations that Free & Peters and Petry are apparently loath to attend.

Meanwhile, friends of spot broadcasting have brought up th suggestion that perhaps some radio variation of the poster advertising bureau of information could be devised that would deal an effective blow at the red tape and disorder that complicate the job of making and holding clients for spot. While advertising agencies would probably be alarmed at any suggestion that they finance the overhead of such a bureau, and another method of underwriting the operating costs would have to be found, the outdoor precedent still may be considered a plausible starting point upon which to build a constructive mechanism to facilitate the handling of spot broadcasting.

A bureau of information to take the agonizing detail off the shoulders of the agencies, to serve as a central pivot for spot broadcasting promotion, to develop speakers to visit advertising clubs and sales executive meetings, to work for the simplification of rate structures, nd to do all these things without falling under the domination of any personality, seems sonable and a constructive objective for the spot broadcasting biz.

Meanwhile, the five station reps who three weeks ago pioneered on behalf of spot broadcasting by organizing the Radio Roundtable in New York, seem to have lubricated the long-stalled machinery.

STABBED TO DEATH

Edgar Dodd of WSPA, Spartanburg, Killed by Ice Pick

Spartanburg, S. C., Nov.

Edgar . Dodd, WSPA announcer and sports commentator, ied day (1) in a local hospital of a deep chest stab wound allegedly inflicted by John Early Mintz, Negro employee of the Biltmore restaurant.

Announcer, reported stabbed while in booth, stood erect, pulled long ice pick from heart with own hands, walked to street, where he collapsed and was taken to hospital. He died several hours later. Funeral Monday afternoon, with Rev. John Leland, who broadcasts over WSPA, officiatin

Local morni and evening papers, conti ing even in death their rigi WSPA ban did not mention name of station in page one accounts of slayi , but referred to Dodd simply as 'popular radio announcer.'

Joins Benton & Bowles

Ed P. Small, heretofore spot time buyer for Geyer, Cornell & Newell, has joined Benton & Bowles as member of the media department. Job calls for exclusive attention to the Continental Baking account, and buying of space for all its campaigns, including radi

Meantime all of Geyer, Cornell & Newell's spot buying will be done by J. J. lannigan. Assistant is contemplated to help him handle.

Knight In, Bolton Out

rank Knight, erstwhile CBS announcer and now mikeman with Gov. Lehman's campaign New York, is joi WOR, New York, at eling

Joe Bolton, ong a WOR announcer, meanti esigns to go into free lancing.

WJR EARNINGS $322,438 IN 9 MOS.

Detroit, Nov. 3.

With earnings up almost $100,000 over corresponding nine months in 1935, WJR declared its regular quarterly dividend of 37½ cents, payable Oct. 30 to stockholders as of Oct. 20.

Station, first in U. S. to its stock to public about a year ago, reported 322,438 as earnings for the first nine months of this year, compared to $225,038 for the corresponding period in 1935. This represents $2.45 per share as compare 1 to $1.73 per share for same period last year.

This year's figures are subject to audit at end of year. Reserves for Federal normal tax only have been provided, no provision being made for surtax on undistributed profits.

Lily Pons Goes Dramatic

ily Pons will do her first dramatic part in radio when she teams up with Adolph Menjou to do Noel Coward's 'Conversation Piece' Lux.

Date of the broadcast is Nov.

CBS' New Public Events Man

Kansas City, Nov.

James M. Patt last week was appointed director of public events special features for western division of CBS. Patt has been with KMBC as publicity director for several years.

First assignment will be coverage of Topeka election night. Headquarters in Chicago.

NETWORK SPONSORS

WEEK OF NOV. 4-10

(ALL TIME EST)

Commercial programs are listed alphabetically under the advertiser's corporate name. Asterisk indicates advertising agency handling program.

Where sponsor has more than one network program they are listed consecutively.

All time is P. M. unless otherwise noted.

Abbreviations: SU (Sunday); M (Monday); TU (Tuesday); W (Wednesday); TH (Thursday); F (Friday); S (Saturday).

NATIONAL

Red—WEAF *Blue—WJZ*

ACME
5:30-Su-WEAF
'Home Harmonies' Smiling Ed McConnell
Irma Glenn
Palmer Clark Orc
*H. H. McDonald
AMERICAN CAN Co.
8:30-Tu-WJZ
Ben Bernie & Lads
Ruth Etting
*Fuller-Smith-Ross
AMERICAN HOME PRODUCTS (Anacin)
7 p.m.-Tu-W-Th-WJZ
'Easy Aces'
Goodman Ace
Jane Ace
Mary Hunter
Blackett-S-H
(Old English)
10:15-M Thru F-WEAF
'Mrs. Wiggs of Cabbage Patch'
Betty Garde
Robert Strauss
Andy Donnelly
Alice Frost
Joe Latham
Bill Johnson
Mary Anderson
Estelle Levy
Pat Wyatt
*Blackett-S.-H.
(Louis Philippe)
10 a.m.-M Thru F-WEAF
'John's Other Wife'
Hanley Stafford
Adele Ronson
Rita Johnson
Irene Hubbard
*Blackett-S.-H.
(Bi-So-Dol)
10:30-M Thru F-WEAF
'Just Plain Bill'
Arthur Hughes
Ruth Russell
Effie Palmer
Joe Latham
*Blackett-S.-H.
AMER. TOBACCO CO.
10:45-W-WEAF
Freddie Rich Orc
Edith Dick
Buddy Clark
Songsmiths 4
*Lord & Thomas
AMER. RADIATOR
7:30-Su-WEAF
'Fireside Recitals'
Sigurd Nilsson
Helen Marshall
Frank Kreighbaum
Leger
*Blaker Advs.
BABBITT CO.
11 a.m.-M to F-WJZ
'David Harum'
Wilmer Walter
Peggy Allenby
Paul Stewart
John MacBryde
*Blackett
BOWEY'S
8 p.m.-Tu-Th-WEAF
'While the Sleeps'
Pinney Briggs
Foreen Lewis
Vivian Fridell
Jess Pugh
Clare Benham
Charles Eggleston
Cecil Roy
Marie Nelson
Pauline Hopkins
James Goss
*Comer
BRISTOL-MYERS (Sal Hepatica)
9-W-WEAF
(Ipana)
Fred Allen
Portland Hoffa
Peter Van Steedan
BROWN & WILLIAMS (Raleigh & Kool)
9:30-M-WJZ
Jack Hurl
Cliff Hall
Tommy Dorsey Orc
*B. B. D. & O.
CADILLAC
4-Th-WEAF
'Lasalle Style Show'
Chas. Marie Sally Milgrim
Capt. Molyneux
Lilly Pons
Eddy Duchin Orc
*MacManus, J. & A.
CAMPANA
10 p.m.-F-WEAF
'First Nighter'
Don Ameche
Barbara Luddy
Aubrey, M. & W.
3:30-Su-WEAF
'Grand Hotel'
Anne Seymour
Lester Tremaine
Betty Winkler
*Aubrey, M. & W.
CARNATION MILK
10-M-WEAF
Lullaby Lady
Maud Muller
M. L. Eastman
Ruth Lyon
*Erwin, Wasey
CITIES SERVICE
8-F-WEAF
Jessica Dragonette
Rosario Bourdon Orc
Revelers
*Lord & Thomas
LAMONT CORLISS (Pond's)
30-Tu-WJZ
'Husbands & Wives'
Allie Lowe Miles
Sedley Brown
*J. W. Thompson
FORD
Fri-9:00-WJZ
Fred Waring's Pennsylvanians
Tom Waring
Vera Brodsky
Harold Triggs
Rosemary Lane
Priscilla Lane
Poley McClintock
Johnny Davis
Fred Buckner
Charles Newman
Gene Conklin
Swing Octet
*N. W. Ayer
FIRESTONE
8:30-M-WEAF
Margaret Speaks
Wm. Daly's Orc
Vocal Ensemble
*Sweeny-James
FITCH
7:45-Su-WEAF
Morin Sisters
Ranch Boys
*L. W. Ramsey
GENERAL FOODS (Calumet)
8-Su-WJZ
'We, the People'
Phillips Lord
Mrs. Jeanette Roper
Gino Palmisa
Jerry Markham
Mark Marrnow Orc
*Young & Rubicam
5:30-Su-WJZ
(Tapioca)
Stoopnagle & Budd
Don Voorhees Orc
*Young & Rubicam
(Sanka)
9 p.m.-M-WJZ
'Bambi'
Helen Hayes
James Meighan
Wilmer Walter
Vera Allen
Laura Bowman
Mark Warnow Orc
*Young & Rubicam
(Syrup)
p.m.-Tu-WJZ
'Log Cabin Dude Ranch'
Louise Massey & Westerners
Doll Massey
Wm Massey
Milt Mabie
Larry Wellington
Cameron Andrews
John Milton
(Maxwell)
9-Th-WEAF
'Show Boat'
Lanny Ross
Helen Jepson
Honey Dean
Sam Hearn
'Molasses 'n' Pat Barrett
Pick Malone
Ross Graham
Al Goodman Orc
*Benton & Bowles
(Jell-O)
7-Su-WEAF
Jack Benny
Mary Livingston
Kenny Baker
Don Wilson
Phil Harris Orc
*Young & Rubicam
GENERAL ELECTRIC
4-M-WEAF
'Hour of Charm'
Phil Spitalny Orc
Maxine
Evelyn Kay
3 Little Words
Lola & Rochelle
Glee Club
*Maxon
GENERAL MILLS
8:30-M to F-WEAF
'Jack Armstrong, All-American Boy'
Jim Ameche
John Gannon
Wm. Myers
Jane Maliaanus
James Meighan
Gilbert Douglas
*Blackett-S.-H.
GENERAL MOTOR'S
10-Su-WEAF
Gen. Motor Symph.
Helen Jepson
Erno Rapee, Dir.
*C'mpbell-Ewald
GENERAL SHOE
10:30-M-WJZ
'Portraits of Harmony'
Jan Garber
Ruth Robbins
*C. J. Clark, Inc.
GOODYEAR TIRE
7:15-M-W-WJZ
'Literary Digest Poll'
John B. Kennedy
*Kudner, Inc.
HOUSEHOL FINANCE
8:30-Tu-WJZ
Edgar A. Guest
Bernardine Flynn
Sidney Ellstrom
Gallichchio Orc
*C. D. Frey
HORLICK'S
(Malted Milk)
M to F-7:30-WJZ
Lum & Abner
Chester Lauck
Norris Goff
*Lord & Thomas
HUDSON COAL
2-Su-WEAF
'Beneath the Surface'
Landt 2 & White
Col. Jim Healey
*Paducah Plantation'
IODENT
11:30 a.m.-Su-WJZ
'Dress Rehearsal'
Joe Rines
Mabel Albertson
Morton Bowe
Pinky Lee
*Maxon
INT'L SILVER
4:30-Su-WEAF
'Musical Camera'
J. Cherniavsky Orc
Willie Morris
*N. W. Ayer
JERGEN
9:30-Su-WJZ
Walter Winchell
*Lennen & Mitchell
JOHNSON & SON (Floor Wax)
8 p.m.-M-WEAF
'Fibber McGee & Molly'
Marion & J Jordan
Charles Lavear,
Ted Weems
*Needham, L. & B.
KELLOGG
5:30-Daily Ex. Su-WJZ
'Singing Lady'
Irene Wicker
Milton Rettenberg, Dir.
N. W. Ayer
KRAFT-PHENIX
10-Th-WEAF
Bing Crosby
Bob Burns
Gladys George
Warren Williams
Bruno Castagna
Jimmy Dorsey Orc
*J. Walt Thomp
KRUEGER BREW
10:30-M-WEAF
'Krueger Musical Toast'
Sally Singer
Jerry Cooper
Ray Bloch, Dir.
Debonaires 3
*Maxon
LADY ESTHER
8:30-Tu-W-WEAF
Wayne King Orc
*Black-Globe
LIPTON, INC.
10:30 a.m.-Th-WEAF
Ralph Kirbery
Al & Lee Reiser
*Lynn
LOOSE WILES
9-Sa-WEAF
'Snow Village Sketches'
Arthur Allen
Parker Fennelly
*Newell-Emmett
MACFADDEN
('True Story')
9:30-F-WEAF
'Court of Human Relations'
Percy Hemus
Ned Wever
Wilmer Walker
Alice Reinheart
Rita Johnson
Helen Spring
Vera Allen
Fred Feikel, Org
Lucille Wall
Alyn Joslyn
*Arthur Kudner
Manhattan Soap
11:30 a.m.-Tu & Th-WEAF
'Wife Saver'
Allen Prescott
*Peck
DR. MILES LAB'S (Alka-Seltzer)
9:00-Sa-WJZ
Nat'l Barn Dance
Uncle Ezra
Lulu Belle
Maple City 4
7:15 M-W-F-WEAF
'Uncle Ezra,' Radio Station EZRA
Pat Barrett
Carleton Guy
Nora Cunneen
*Wade
MODERN FOODS
4:30-Tu-WJZ
'Doc Heroes'
Harry Swan
*Clements
MOLLE
9 p.m.-Tu-WEAF
'Voice of the People'
Parks Johnson
Wallace Butterworth
*Stalin-Goble
MORELL'S
4 p.m.-Th-WEAF
'Tea Time'
Gale Page
Chas. Sears
Gallicchia's Orc
*Henri, T. & McD.
J. W. MARROW MFG. CO.
(Mor-O-Oil)
4-W-WEAF
Henry Busse Orc
*Baggoley, H. & H.
NAT'L BISCUIT
9:30-F-WJZ
'Twin Stars'
Rosemarie Brancato
Helen Claire
Joseph Bonine Orc
*McCann-Erickson
NAT'L DAIRY
(Sealtest Lab)
8-Sa-WEAF
'Saturday Night Party'
Walter O'Keefe
Jane Pickens
Walter Cassels
Stuart Churchill
Perde Grofe
*N. W. Ayer
OLDSMOBILE
10:30-Su-WEAF
'Paducah Plantation'
Irvin S. Cobb
Gertrude Niesen
Dorothy Page
John Mather
Norman Field
Clarence Muse
4 Blackbirds
Jimmy Grier Orc
*D. P. Brother
PACKER'S
('Tar Soap')
2:30-Su-WJZ
'Thatcher Colt Mystery Series'
Hanley Stafford
*Black-Globe
PACKARD
9:30-Tu-WEAF
Fred Astaire
Johnny Green Orc
Chas. Butterworth
Anne Jamison
Frdy. Wicker
*Young & Rubicam
PACIFIC BORAX
8:30-F-WJZ
'Death Valley Days'
Edwin C. Whitney
Lonesome Cowboy
Jean King
John MacBryde
Jed Prouty
McCann-Erick
PEPSODENT
7-Daily Ex Sa-Su-WEAF
Amos 'n' Andy
Freeman Gosden
Charles Correll
Lord & Thomas
PHILIP MORRIS
8-Tu-WEAF
Phil Duey
Loretta Clemens
4 Sweethearts
Lee Reisman's Orc
Elon Boys
Charles Martin
*Biow
FILLSBURY
'Today's Children'
10:45-Daily-WEAF
Irma Phillips
*Knox Reeves
Bess Johnson
Ireene Wicker
Lucy Gilman
Fred Von Amm
Jean McGregor
*Hutchinson
PRINCESS PAT
6:30-Su-WEAF
'A Tale of Today'
Joan Blaine
Harvey Hays
Laurette Fillbrandt
Willard Parsons
Robert Griffin
Harriette Widmer
Frank Pascoll
Isabel Randolph
*McJunkin
P&G'TR & G'MBLE (Crisco)
2:30 Daily Ex. Sa-Su-WEAF-11:30 a.m.-WJZ
'Vic & Sade'
Art Van Harvey
Bill Idelson
Bernardine Flynn
(Ivory Soap)
8:45-M to F-WEAF
'Ma Perkins'
Kate McComb
Jane West
Violet Dunn
Jimmy Donnelly
Jack Rubin
Chester Stratton
Harry Kogen
Janice Gilbert
*Blackman
(Oxydol)
3:15 Daily Except Sa & Su-WEAF
'Ma Perkins'
Virginia Payne
Marjorie Hannan
Chas. Egelston
Hilda Graham
Charner Batson
John Mathews
Corine Dearth
Butler Mandeville
Ken Griffis
*Blackett
(Chipso)
11:15 a.m. Daily Except Sa & Su-WJZ
'Home Sweet
S. G. Smith
Marjorie McGibbon
Billy Halop
*Blackman
(Camay)
M to F-10:30-WJZ
'Pepper Young' Curtis Arnall
Betty Wragge
Marion Barney
Jack Roseleigh
*Pedlar & Ryan
(Ivory Soap)
11:45 a.m. Daily Ex Sa & Su-WJZ
'Gospel Singer'
Edward MacHugh
*Blackman
(Ivory)
9:45 M-W-F-WJZ
Capt. Tim Healy
*Blackman
QUAKER OATS CO.
'Kaltenmeyer's Kindergarten'
5:30-Sa-WK.
Bruce Kamm
Marion Jordon
Jim Jordan
Johnny Wolf
Thor Ericson
Merrill Fugit
Harry Kogen Orc
*Lord & Thomas
(Ry Krisp)
5-5:30-Su-WEAF
Marion Talley
Josef Koestner's Or
*Gardner
(Halston Purena)
5:15-Tu to F-WEAF
'Tom Mix Straight Shooters'
Jack Holden
Percy Hemus
Ranch Boys 3
Jane Webb
Chas. McDougal
*Gardner
RADIO GUILD
10-F-WJZ
Shep Fields Orc
Jan Peerce
Ken Murray
Buddy Clark
Donald Towne
Bon Grauer
Fred Uttal
R. C. A.
8 p.m.-Su-WJZ
'Magic Key of RCA'
Milton Cross
John B. Kennedy
Frank Black, Conductor
*Lord & Thomas
REAL SILK
10-Su-WJZ
'Behind the Headlines'
Edwin C. Hill
Harry Sosnik Orc
*Burnett
REGIONAL ADV.
11:30 a.m.-Tu-Su-WEAF
'Mystery Chef'
*McCann-Erickson
SHEFFIELD
6:45-M-Th-WEAF
Billy Wolf Betty
Jimmy McCallion
Florence Sterling
Wilfred Uttell
Audrey Egan
*N. W. Ayer
SHELL (Petroleum)
9:30-Sa-WEAF
Smith Ballew
Edward E. Horton
Marjorie Gestring
Jack Fulton
Peggy Stanton
Jack Gardiner
Conn. Boys Orc
*J. Walt. Thompson
SHEERWIN-WILLIAMS
2 p.m.-Su-WEAF
Metropolitan Auditions
Wilfred Pelletier
Edwin Johnson
*C. W. Cecil
SINCLAIR
9-M-WJZ
Gus Van
Red Grange
Malcolm Claire
Sinclair Qt.
Bill Childs
Frits Clark
Joe Parsons
Harry Kogen
*Peders
10:30-Fri 7 p.m.-Sat WEAF
Harold Teen' Grange
*Federal
(Chase & Sanborn)
SONOTONE
8:30-Tu-WEAF
'Cheerio, Musical Mosaics'
*Topping & Lloyd
STANDARD BRANDS
8-Su-WEAF
'Good Will Court'
A. L. Alexander, Conn.
(Royal Gelatine)
9-W-WEAF
One Man's Family'
Carleton E. Morse, author
Anthony Smythe
Minetta Ellen
Kathleen Wilson
Michael Rafetto
Walter Patterson
Barton Yarborough
Bernice Berwin
(Royal Gelatin)
8-Th-WEAF
G. Thompson, Dir.
Rudy Vallee and His Conn. Yanks
Cab Calloway
Peter Lorre
Stella Barrett
Olivia DeHavilland
Eddie Conrad
Tom Howard
George Shelton
7:30-Su-WJZ
(Royal Gelatine)
Robert L. Ripley
Shirley Lloyd
Ozzie Nelson Orc
*J. Walt. Thomp.
STERLING PROD.
(Dr. Lyons)
11:15 a.m.-M-Th-F-WEAF
'Back Stage Wife'
Vivian Fridell
Ken Griffen
Hilda Graham
Henry Saxe
Forrest Lewis
Norman Gottschalk
Alice Patton
*Blackett-S.-H.
11:30 a.m.-M-W-F-WEAF
'How to Be Charming'
Beatrice DeSylvera
*Blackett-S.-H.
(Bayer's Aspirin)
5:30-Wed-WJZ
Ethel Barrymore
*Blackett
(Bayer's)
10-Su-WEAF
'American Album'
Frank Munn
Lucy Monroe
Arden & Arden
Gus Haenschen Orc
Bert Hirsch
(Phillips Mag)
9-F-WEAF
'Waltz Time'
Kyle Lyman Orc
Bernice Claire
Frank Munn
(Dr. Lyons Tooth-paste)
9-Su-WEAF
'Manhattan Merry-Go-Round'
Pierre Le-Kreun
Rachel Carlay
Men About Town
Andy Sannella Orc
*Blackett
(Phillips Mag)
8:30-M-WJZ
'Melodians'
Abe Lyman Orc
Oliver Smith
Renzie Claire
*Blackett
(Dr. Lyons Powder)
8 p.m.-W-WJZ
'Revue de Paris'
Fannie Brice
Victor Arden Orc
*Blackett
STUDEBAKER
9:30-M-WEAF
'Studebk'r Champs'
Richard Himber Orc
*Roche-Williams
SUN OIL
6:45-Daily Except Su-Su-WJZ
Lowell Thomas
*Roche-Williams
TASTYEAST
12-Su-WJZ
'Parsant of Youth'
Pinky Mitchell
Johnny Johnson Orc
*Clements
WANDER CO.
(Ovaltine)
8:45-Daily-WJZ
'Little Orphan A'
Henrietta Tedro
Jack Mather
Art Van Slyke
Forrest Lewis
Tio Smith
Eugene McGillen
*Blackett
*Cecil, W. & C.
WARNER
(Sloan's Liniment)
9-M-WJZ
'20,000 Years in Sing Sing'
Warden Lawes
Joe Bell
*C. W. Cecil
WASEY
11:45 a.m.-M-W-F-Tu-Th-7:15 p.m. 'Voice of Experience'
*Wasey
8:15-Fri-10-Mon-WJZ
'Singin' Sam'
Harry Frankel
*Wasey
WELCH
(Grape Juice)
8-F-WJZ
Irene Rich
*Teator
WOODBURY'S
9:15-Su-WJZ
Paul Whiteman
Roy Barry
Ramona
King's Men
Durelle Alexander
Judy, Annie & Zeke
Bob Lawrence
Dixie Dunn
*Lennen & Mitchell, Inc.

COLUMBIA

WABC

AFFILIATED PROD.
(Edna Wallace Hopper-Ammident)
12:30-M-F-WABC
'Romance of Helen Trent'
Virginia Clark
Marie Nelson
David Gothard
J. Anthony Kleespropf, Outdoor Girl, Delica-Brow Cosmetics)
12:45-M to F-WABC
'Rich Man's Darling'
Peggy Allenby
Ed Jerome
Ona Simpson
*Blackett
A & P
8-Th-WABC
Kate Smith's Band
*Wasey
Jack Miller
Ted Collins
Le Brun Sisters
Abbandoros 4
*Paris & Peart
AMERICAN HOME PRODUCTS (Blandol)
8-WABC
'B'way Varieties'
Oscar Shaw
Carmela Ponselle
Elizabeth Lennox
Victor Arden's Orc
(Kolynos)
8 p.m.-Tu-WABC
'Hammerstein Music Hall'
Ted Hammerstein
Lucy Laughlin
Jerry Mann
*Blackett
AMERICAN TOBACCO CO.
(Lucky Strike Cigs)
-WABC
'Your Hit Parade and Sweepstakes'
Bob Harris's Orc
Buddy Clark
Edith Dick
Songsmiths 4
'Lord & Thomas
ATLANTIC REFINING
:15-Tu-Th-WABC
Sportcast, Ted Husing
*N. W. Ayer
BE-FICIAL MANAGE CORP.
(Personal loans)
5-Su-WABC
'Your Unseen Friend'
M. H. H. Jochnan
Harry Salter's Orc
*Frank-Law
'Hollywood Hotel' Three Men on a Horse'
Joan Blondell
Frank McHugh
Guy Kibbee
Frances Langford
Anne Jamison
Dick Powell
Lou-lla Parsons
Raymond Paige Orc
Igor Gorin
(Tomato Juice)
8:30-W-WABC
Burns & Allen
Jimmy Newell
Ken Niles
Henry King's Orc
*F. W. Armstrong
CARBORUNDUM Co.
7:30-Su-WABC
'Carborundum Band
Ed. & Anne Cond.
Francis Bowman
*B. B. D. & O.
CHEVROLET MOTORS
6:30-Su-WABC
Rubinoff
Jan Peerce
Virginia Rea
*Campbell-Ewald
CHRYSLER CORP.
9-Tu-WABC
Major Bowes Amateur Hour
*Ruthrauff & Ryan
COLGATE-PALM-OLIVE-PEET
(Palmolive Soap)
9:30-W-WABC
'Palmolive Come On, Let's Sing'
Reese Redeheaver
Tiny Ruffner
10-W-WABC
(Shave Cream)
'Gang Busters'
Phillips Lord
Guy C. Langley
Alice Reinhart
James VanDyk
Howard Smith
Matt Crowley
(Super Suds)
7:30 -M-W-F-WABC
'Goose Creek Parson'
Josiah Hopkins
Mary Michael
Elvia Allman
Sara Hopkins
*Benton & Bowles
CONTINENTAL BAKING
(Wonder Bread)
6:45 Daily ex. Sa & Su-WABC
'Renfrew of the Mounted'
Laurie York Erskine, Jr.
House Jameson
Chester Stratton
Joan Baker
Hanley Stafford
*B. B. D. & O.
CUDAHY PACK. CO
(Old Dutch Cleanser)
9:45 a.m.-M to F-WABC
'Bachelor's Children'
Vivian Fridell
Marjory Hannan
Hugh Studebaker
Edward Nell
*Roche, Williams & Cunnyngham
E. R. DAVIS CO.
(Cocoanut)
6-Su-WABC
Joe Penner
Jimmie Grier's Orc
*Ruthrauff & Ryan
E I DU PONT DE NEMOURS & CO.
8-W-WABC
'Cavalcade of Am.
Arthur Pryor, Jr., Dir.
Kenneth Webb, Au.
Don Voorhees' Orc
(Zerone Anti-Freeze)
7:30-Su-WABC
Irene Beasely
Zerone Jesters
Dorothy Lamour
Wamp Carlson
Guy Bonham
(Suzon Colitchio
*B B D & O
ELGIN NATIONAL WATCH CO.
8:30-Su-WABC
'Elgin Football Revue'
Ed Thorgersen
Kay Kyser's Orc
*J. W. Thompson
FELS & CO.
(Fels Naptha Soap)
11 a.m.-Tu-Th-WABC
'Lazy Dan' Wilt Ken Murray'
Ken Murray
Elva Arden
Tony Oswald' briola
Sassafras
Russ Morgan's orc (Rinso)
11:30 a.m.-M to Th-WABC
'Big Sister'
Alice Frost
Junior O'Dea
Hella Shackelford
Martin Gabel
Lillian Lauferty, Author
*Ruthrauff & Ryan
LIGGETT & MYERS
(Chesterfield Cigs)
9-W-WABC
8:30-F-WABC
Nino Martini (Wed. only)
Kay Thompson and Rhythm Singers
Ray Heatherton
Andre Kostelanetz Orc
*Newell-Emmett
MALTEX CO.
5:30-M-W-WABC
'The Treasure Adventures of Jack Armstrong'
Walter Tetley
dall Gordon
Alice Frost
Mark Smith
Charles Cantor
*J. M. Mathes
NASH MOTORS
8:30-Su-WABC
Floyd Gibbons
Queena Mario
Rosario Bourdon Orc
*J. W. Thompson
NATIONAL ICE ADVERTISING
(Ice & Ice Boxes)
11:45 a.m.-Tu-Th-WABC
'Homemaker's Exchange'
Eleanor Howe
*Donahue & Coe
PHILCO
7:45 daily ex Sa-Su-WABC
Bookie Carter
*Hutchins
PITTSBURGH PLATE GLASS CO.
2-Su-WABC
'The Music You Love'
Pittsburgh Symphony Orc
Reed Kennedy
Antonio Modarelli, Conductor
*B. B. D. & O.
PONTIAC MOTORS
2-M-W-F-WABC
'News Through a Woman's Eyes'
Kathryn Cravens
*McManus, John & Adams
R. J. REYNOLDS TOB. CO.
(Camel Cigarettes)
9:30-Tu-WABC
'Camel Caravan'
Rupert Hughes
Ben Grauham's Bd
Frank Forrest
Helen Ward
Norman Brokenshire
Georgie Stoll Orc
*Wm. C. Esty Co.
ROYAL TYPEWRITER
6:30-Th-Su-WABC
'Football Roundup'
Eddie Dooley
*Hanff-Metzger
SEARS, ROEBUCK
10-Th-WABC
'Sears — Then and Now'
Carleton Kelsey's Orc
Bill Robson, Producer
Bess Johnson,
Tito Schepe
Anita Louise
*Stack-Goble
STEWART-WARNER
(Alemite)
8-M-WABC
Lyndell Hughes
Bob McCoy
Art Thorsen
Horace Heidt Orc
Bernie Mattison
King Sisters
Radio Ramblers
Jerry Bowne
Charles Goodman
Dorothy Russell
Alvino Rey
*Hays MacFarland
SWIFT & CO.
(Sunbrite)
5-M-W-F-WABC
'Junior Nurse Corps'
Lucy Gilman
Sunda Love
Helena Ray
Donald Weeks
Frank Carlon
Parker Wilson
Jack Brinkly
Robert Romaine
Jess Pugh
William Amadell
*Stack-Goble

TEXAS CO.
3:30-Su-WABC
'Texaco Fire Chief' Eddie Cantor
Harry Einstein
Deanna Durbin
Bobby Breen
Jimmy Wallington
Jacques Renaud's Orc
*Hanff-Metzger
TIME, INC.
10:30-Th-WABC
'March of Time'
William Geer, Editor
*B. B. D. & O.
U. S. TOBACCO (Dill's Best)
8:30-M-WABC
Pipe-Smoking Ti
Pick & Pat
Landt 2 & White
Benny Kriner's Orc
*Arthur Kudner
VICK CHEM. CO.
8-Su-WABC
'Vick's Open House'
Nelson Eddy
Francia White
J. Pasternack's Orc
*Morse
WARD BAKING
6:15-Tu-Th-Sa-WABC
'News of Youth'
Laddie Seaman
Jackie Kelk
Helen Claire
Alfred Corn
Lester Jay
Joyce Walsh
Hanley Stafford
Himan Brown, Dir.
*Fletcher & Ellis
WHEATENA CORP.
7:15-M-W-F-WABC
'Popeye, the Sailor'
Floyd Thomas
Buckley
Olive La Moy
Charles Lawrence
Jimmy Donnelly
Bernie Watson, announcer
Victor Astor Orc
Kelvin Keech, announcer
*Rohrbaugh
Gibson
WILDROOT CO.
7:30-Th-WABC
Vee Lawnhurst
Paul Douglas
Charioteers 4
*B. B. D. & O.

MUTUAL

WOR

ARMIN VARADY
12:30-Su-WGN
Perry Como
Elmo Tanner
Curly Washburne
Red Ingle
Pierre Andre
Ted Weems Orc
*Sedlers
CONTINENTAL BAKING
9 p.m.-Su-WOR
'The Wonder Show'
Orson Welles
Lee Patrick
Rita Johnson
Adele Ronson
Ned Wever
Dwight Weist
Frank Readich
Bill Pringle
Florence Holop
Effie Palmer
Ken Christie Orc
Scrappy Lambert
Tubby Yeyout
Len Stokes
Bob Moody
*B.B.D. & O.
CRAZY WATER HOTEL CO.
1-1:15 p.m.-M-W-F-WOR
'Music from Texas'
Jack Amlung Orc
Mary Hagman
*Luckey Bow
CROWN OVERALL
7:45 p.m.-Th-WLW
'Pleasant Valley Frolic'
Charles Seel
Dan Casson
Chas. Dameron
Betty L Arnold
Florence Golden
Charles Wayne
Devore Sis
William Greene
Claire Grenville
Joe Lugar Orc
*H. W. Kastor
CRUSADERS
Tu-7:45-WOR
'The Crusaders' Fred G Clark
10-Thur-2:15-Su-WOR
'Morse Sense Philosopher,' A.E.Kelley
*Marschalk & Pratt
ESTATE STOVE
9:30 p.m.-F-WLW
'Heatrolatown Revue'
Vicki Chase
Herb't Spickerman
Sybil Merritt
Durward Kirby
Florence Golden
Bess McCammon
Louis Levy Orc
Bob Morrison
Bill Stoess Orc
*R. H. Jones
FELS NAPTHA
1:45-M-W-F-WGN
Tom, Dick & Harry
Gordon Vandivoer
Bud Vandivoer
Marlin Hurt
Carl Hoefle
Chas. Allen
*Young & Rubicam
FENDRICK
(Denby Cigar)
1:30-Su-WJW
'Smoke Dreams'
*Ruthrauff-Ryan
FRESH MILK IND.
6:30-T-Su-WOR
'Stars of Milky Way'
Bob Trendler Orc
Ray Jones
Wayne Van Dyne
The Grenadiers
*Aubrey, Moore, Wallace
GENERAL MILLS
12:45 p.m.-M-to-F-WGN
'Kid Sis'
Betty Jeffries
Billy Trusk
Grace Lockwood
Ray J. Largay
Phyllis Duganne
*B.-S.-Summert
GOLDEN BAKERIES
7:30-M-F-W-WXYZ
'Lone Ranger'
*Sehl
GRUEN
8-F-WOR
'Time Flies'
Nancy Noland
Com. Frank Hawks
Allan Joslyn
Milt. Rittenberg Orc
HEALTH PRODUCTS
6 p.m.-Su-WOR
'Amateur Night'
Benny Rubin
Arnold Johnson Orc
*Wm. Esty
KOSMET LABORATORIES
1:45 p.m.-M-F-WGN
'Beauty Forum of Air'
E. V. Meadows
*Brooke-Smith-French
LEHN & FINK
1 p.m.-M to F-WGN
'Life of Mary Sothern'
Minabelle Abbott
*Lennen & Mitchell
LOCAL DEPARTMENT STORE
9 a.m. Th-WOR
'Melody Matinee'
Vincent Lopez
Julius Morgan
Regis Toomey
Ruth Holden
Martha Hodge
Virginia Hammill
James Hall
*Dorland
LUTHERAN
1-4:30-Su-WLW
*Kelly Stahlman
MENNEN (Shaving Cream)
10 p.m.-Tu-WOR
Bernarr Macfadden
*Lennen & Mitchell
9:30-Tu-WLW
'True Detective Mysteries'
MENNEN
10-M-WOR
'Famous Jury Trials'
Harold Carr
Eileen Heckart
Sidney Slon
Luise Squire
Hilda Kent
Franklin Bingman
Don Morrison
Louis Levy
Chas. Dameron
Betty L Arnold
Florence Golden
Charles Wayne
Devore Sis
William Greene
Claire Grenville
Joe Lugar Orc
*H. W. Kastor
CRUSADERS
Tu-7:45-WOR
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'Kid Sis'
Betty Jeffries
Billy Trusk
Grace Lockwood
Ray J. Largay

Station Shifts Complicate Rate Cards

Columbia's raids on NBC affiliated stations in recent months has created a state of confusion as far as the rate card of either network is concerned. Webs would like to put out revised card rates right away to help keep clients straight on available stations and costs, but, since there are a number of other shifts to be made before the first of the year, they have elected to postpone the reprints.

Among the switches in affiliations which are in the offing are WOAI, San Antonio; WRVA, ichmond; WEAN and WPRO, Providence; WICC, Bridgeport, and the Don Lee Network. WEAN and WICC, like Don Lee, are slated to break with Columbia around the end of the year. WPRO will replace WEAN on Columbia's list, with the latter, along with WICC, becoming NBC affiliates.

Dates for the swing of WOAI and WRVA from NBC to Columbi are far from set.

BOOK READING ON KNX BRINGS $40,000 SUIT

Los Angeles, Nov. 3.

Suit asking $25,000 punitive and $15,000 actual damages for alleged unfair competition has been filed by Rachael Fields Pederson against Western roadcasting Co., Edward Albright, an announcer, and several executives of the radio concern.

Plaintiff, who authored 'Time Out of Mind,' published by the Macmillan Co. in 1935, charges that defendant Albright read the book over station KNX and continued to do so after specific warning.

Contention is that the reading of the book destroyed numerous potential sales of the tome.

Radio Dominated Politics In Connecticut Campaign

Hartford, Nov. .

Using every station in the state two advertising agencies here, Julian Gross for the Democrats and Hammer for the Republicans, have conducted intensive campaigns. For the last mile stretch over the week-end and right up to the eve of today's balloting, Connecticut listeners politics and politicians from every irection, with scarcely a quarter hour breathing spell during the peak hours.

When today's results are tabulated it may be possible to draw conclusions as to the 'lessons" of a campaign that radio dominated.

Holly Hotel Airing Tags On to 'Dance' Preview

Hollywood, Nov. 3.

roadcast of Hollywood Hotel Nov. 13 will be from stage inese theatre, following special preview of Metro's 'Born To Dance.' leanor Powell, James Stewart and Frances Langford,, from cast of picture, ill be Louella Parsons' guests.

Dick Powell's vocal selections will span the period of MG musicals from 'Broadway Melody' 'Born.'

Union Angle Cramps WC

, Nov. 3.

Because of music ion trouble WCAU can't air season's concerts by Curtis Institute of Music symph and chamber music groups. Picks up shows and feeds 'em to CBS web Wednesday afternoons. WIP, an Inter-City station, airs 'em locally.

Curtis is one of leading musical academies of world and concerts are real attraction here.

Communist on Air

Birmingham, Nov. 13.

A paid political advertisement by Communists created a little stir at WALA in Mobile last week. Police protection was given the studio, although the coppers were not needed.

Jane Speed spoke on behalf of Earle Browder, Communist candidate for President, for 15 minutes.

RENEW FRED ASTAIRE

Packard Action Upsets an Active Rumor Market

Packard Motors has renewed Fred Astairs for another 13 weeks. New contract becomes effective with the Nov. 8 broadcast. Astaire will continue to do a full hour.

Renewal sets at rest a batch of rumors. Among them was one to the effect that Astaire was insisting that the program be cut down to a half hour.

NETWORK CHART

CBS NEW PROGRAMS

Corn Products Refining (Karo, Linit): 'Musical Reveries,' Mondays, Wednesdays, Fridays, 1 to 1:15 p.m. EST beginning Nov. 16; for 26 weeks (as follows: No. 16 to Dec. 18, then a suspension for two weeks, then a resumption on Jan. 4, 1937, for 21 weeks). Via Albany, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Des Moines, Detroit, Hartford, Kansas City, Louisville, New York City, Omaha-Lincoln, Philadelphia, Pittsburgh, St. Louis, Washington, Dallas, Fort Wayne, Memphis, Minneapolis.

Phillips Petroleum: Undecided show, Tuesdays, 10:30 11 p.m. EST, beginning Nov. 10; for 52 weeks. Via Chicago, Des Moi , Indianapolis, Kansas City, Omaha-Lincoln, St. Louis, Colorado Springs, Davenport, Denver, Fort Wayne, Milwaukee, Minneapolis, Oklahoma City, Peoria, Sioux City, South Bend, Topeka, Tulsa, Wichita, Wichita Falls, Yankton.

CBS Renewals

Pet Milk Sales: 'Mary Lee Taylor, home economist,' beginning Nov. 3. Via 56 stations.

(Note: new programs or renewals for more than 13 weeks are generally cancellable in cycles of 13 weeks on 30 days' notice.)

Talley Hies East

Hollywood, Nov.

Marion Talley's Rykrisp broadcasts will originate in New' York Nov. 22 and 29. Josef Koestner goes east to conduct.

Songbird stops off at her Kansas farm and pays a call on her sponsor in St. Louis enroute.

Sox, Cubs Doom Cuffo Baseball

Not Agreed on Price Set-Up—General Ban on Radio Rumored

Chicago, Nov. 3.

clubs, after years of free-of-charge and unrestricted broadcasting for sponsors and others, have decided to slap a charge on the stations for the privilege of broadcasting play-by-play next year, either for sponsored or sustaining pickups. Chicago Cubs and the Chicago White Sox have just concluded preliminary confabs on the subject and are now trying to agree on a mutual basis of charges.

Chicago White Sox wants a flat sum at present, with $40,000 quoted as the White Sox estimate on the value of its games the station. This 40G, under White Sox charge would be split up equally among the stations taking the Sox games; maki cost of 10 grand each if four stations take the Sox games, eight grand if five stations, and so on.

K. Wrigley the , however, has an entirely ifferent idea on the basis of charging the play-by-play, and favors a system under which the stations would pay according to their power and rating. He 'em listed as stations in Classes A, B, C, D. They would be broken down into clear channel stations with high power as Class A, to be taxed $5,000 for the broadcast rights; clear channel with low power as Class B at $3,500; regional stations, Class C, $2,500, and local outlets, Class D, $1,000.

Both the White Sox and the Cubs are agreed that they will not sell their broadcasting privileges to any one station for exclusive play-by-play, but to keep the radio open to any or all Chicago stations ready to meet the conditions.

Exected that the two clubs will come to a final decision as the basis of charging for the radio privileges withi the next 30 days.

At the same time there are rumors and reports around the Judge Kenesaw Mountain Landis office of the possibility of the banning altogether of play-by-play repor professional baseball games.

General Mills outfit is meanwhile proceeding on double-quick tempo to get as complete a hold as possible on baseball play-by-play for the 1937 and subsequent seasons. Flour firm has reached the decision that baseball reporting the radio is meat-and-potatoes its Wheaties product during the summer time, while its 'Jack Armstrong' kid show is off the air.

Gen. Mills Eager

Though the business end of transactions on the General Mills is handled through the Knox-Reeves agency of Minneapolis, the actual striving and straining to encompass as much the available baseball time as possible is done by General Mills execs themselves such as Cliff Samuelson and Sam Gale. When General Mills sought to get Les Atlass, of Columbia-WBBM, to break his ruling against double sponsorship on programs, it was Samuelson who made the visit for personal appeal to Atlass.

In order to obtain this complete coverage for baseball General Mills is working pretty closely with the Socony-Vacuum company, which, next to General Mills, the largest spread baseball play-by-play. In order to get into certain situations now controlled by the oil company General Mills is permitting Socony to move in on the four firm's situations, such as the Chicago outlet, WBBM, which General Mills has tied up 1938 at a price reported at $85,000 per season.

Radcliffe Joins Ayer

Vernon Radcliffe, long-time member of NBC's production department, has resigned to take up a production job with the N. W. Ayer agency in New York.

New duties consist of handling the 'Saturday Night Party' bankrolled by Sealtest. Position vacated by Radcliffe at NBC has not yet been filled.

★ ★ ★ ★

WSAI *continues to be the fastest growing station in Cincinnati*

WSAI *now has more sponsored programs of local origination than any other station in greater Cincinnati*

Skyrocketing Salaries Deplored Before West Coast 4A's By Agency Radio Exec

Delmonte, Cal., Nov. 3.

High prices to moti picture stars and featured players for their services as guest stars on Hollywood's commercial radio programs is something for the advertising agencies to worry about, delegates to the second annual Pacific convention of the AAAA were informed. broadcasting from the film capital right now is a very sy pictur they were told, but the 'futur resents a dubious and troubloss

Tom F. Harrington, manager of the Hollywood office of Rubicam and one of the pioneer agency men in Hollywood, hits the prevailing cut-throat competition between agencies for talent the road to ruin. In a paper he prepared, but another read to conventi of agency men, he said:

'In many cases the salary of the guest stars has trebled in the last year. Top stars who are in the $5,000 class are not necessarily that much bigger than they were three years ago when they were glad to get $2,000 a broadcast. The terrific competition has set a false value on their services. As brothers under the skin we have nobody to blame but ourselves. Both the and his manager have been more than cooperative, but with the tendency of agencies to outbid another for big names it's only natural that prices should skyrocket, for after all, even Hollywood has only many big names to give to radio.

Frankenstein

He said further:

'In the midst of radio's extremely rosy outlook in Hollywood there seems to be one single shadow—radio has gone Hollywood, but it has gone Hollywood way that threatens its very future. We can't help but feel that unless some action is taken we ill find ourselves in the position of having created a rankenstein that will eventually be our undoing. Competition among the advertising agencies has become so strong with all the variety shows being broadcast from the Coast that guest stars are at a premium and the scramble becomes a riot.'

Harrington says it has all pened within the space of a very short time,—that three years ago there was but a scattering of agency personnel in Hollywood. He sai ther:

'Several of the leading agencies today have Hollywood radio departments, including J. Walter Thompson, Young & Rubicam, William Esty nd Ruthrauff & Ryan. In the Thompson agency alone there are 22 people to handle details of the Shell' Chateau, Lux and Bing Crosby's Kraft programs. Young & Rubicam employ a staff of 12 to handle Jack Benny and Fred Astaire's Packar Hour. Wm. Esty office has five persons engaged in the writing and handling of Camel Caravan, while Ruthrauff & Ryan and F. Wallace Armstrong also maintain substantial radi staffs.

'Without the talent of pictures not one of these programs would be broadcast today. Radio advertisers insist on big names to get their story to as many potential buyers as possible. The long haul to a successful radio program not appeal to many advertisers today. There does not seem to be time for him to start from scratch and build up a big name,—names like Kate Smith, Morton Downey, Lanny Ross and Amos and Andy. The field is too competitive from the advertiser's standpoi

Agencies' Cooperation

'There is a way out, of course, and it lies in the direction we are all heading—that of closer and more thoughtful cooperation between the agenci We have boosted these salaries and now it's up to us to put on the brakes and look about for a solution. It's up to us to bring back the day when an advertiser can get a swell show with big names on the air for less than $10,000 a week. We can, through working together more closely, bring about a return to reasonable talent salaries. One way to do this might be to develop the wealth of featured movie players who have never been exploited on the air but whose names are known to thousands of movie fans.

'We cannot too strongly urge the closest cooperation between agencies to prevent the further skyrocketing of talent fees and to cement the relationship between the icture industry and radio.

'Some 150 advertising men and their wives attended the -day convention here Friday. Agency business is getting better. Every speaker said so.

Attendance was double the expected number, but the program of speeches and recreation was broad enough to include everyone who could get away from San Francisco, Portland, Seattle and Los Angeles. There was strict attention to business—and to pleasure. No arrests were made.

There was no angle, kind or type of advertising enterprise which was not touched upon with more or less skill by experienced spokesmen in the course of the three business sessions of the convention. Radio came in for its share of discussion. So did the newspapers, magazi and outdoor isplays. There was a bit of high idealism expressed by most of the talkers. There was emphasis on consumer and producer responsibilities. And there was a general hope expressed that manufacturers would increase their advertising budgets after election and place most of their expenditures through the West Coast agencies. A good deal was said also that the West Coast advertising men knew a thing or two about their subject.

John Benson, president of the national association, from New York, was reserved as the chief talker for the final meeti He stressed the current business tendencies as exemplified in the numerous federal and state statutes which are regulating much business activity. He had a lot to say about the Robinson-Patman ill and the fact that business men generally are somewhat confused as to the ultimate effects of the measure. He said the bill in its present form is likely to be radically amended, but the evils of special interests which it seeks to correct are recognized as forces which must be curbed, in the cause of honest competition.

There guest speakers from dis points all of whom mentioned the California climate i cidentally and advertising directly. Paul Cornell, president of Geyer, Cornell & Newell, of New York, chairman of the board of the association, spoke about the changing world of business which has arisen from the past seven lean years.

Chairman of the several sessions were Burt Cochran, Seattle manager for McCann-Erickson, Joseph R. Gerber, of Gerber Crossley, Portland, Ore.; and Dan Miner, of Los Angeles.

Speakers

Papers on vari aspects of advertising were by Walter L. Doty, of Lord & Thomas; Fred Ludekens, Lord & Thomas; Dana H. Jones, of Los Angeles; Stanley A. Weigel, attorney of San Francisco; Ewald T. Grether, professor of economi at the University of California; Tom Harrington, Los Angeles manager of Young & Rubicam; E. W. Timmerman, of Good Housekeeping; T. . McLaughli , advertising manager of the Saturday Evening Post; Wilmot P. Rogers, vice-chairman of the association of National Advertisers; Joseph Sinel, designer; and James W. Young, professor of advertising sity of Chicago.

John Benson's Speech

Delmonte, , Nov. 3.

John Benson, resident of the American Association of Advertisin Agenci blossomed forth into an orator of major proportions in his speech before the second annual West Coast convention of the Association here. Concludi a discourse on the new idealism of busi he sai

'You cannot take illusi of advertising because you cannot take it out of life. It is the thing which ives living its savor, helps us all to carry on. I have no fears for the future of advertising — whatever changes it may face. It is an intimate integral part of American . It is the way our people want to sell and goods. It builds up the power influence of the average citizen, the consumer whose voluntary choice based on advertising is the best safeguard have against exploitation or abuse. It fosters that bond upon which the unity of our nation depends: the mutual dependence of producer and consumer, of banker worker, i the building of wealth.'

WCOL Names McGillvra

WCOL, Columbus, Ohio, has named Joseph H. McGillvra as its station sales rep.

Station is now NBC red and blue and talking about nine hours of NBC commercials weekly. Previously had no rep.

Pacific Coast Radio Notes

Seattle, Spokane and Portland were linked for election returns, with KJR, KGA and KEX working five-minute shifts giving local returns from each locale. KJR, Seattle, had its own staff of 14 to cover returns.

Barbara Vanderveer with KOMO-KJR, Seattle, as special contact with the department stores. Has background of experience with Macy's in N. Y.

Caroline Coffman from office to continuity for KOMO-KJR, Seattle, while Kay Mounter takes her place on publicity and news staff.

Stanley Harris of 'Delia &. Tim' cast, KOMO, Seattle, was struck by hit-run car the other night, but picked himself together to make his program. However, seven minutes before the end, he passed out, ith the rest of the staff grabbing his script and carrying on.

(Charles in pictures) Gorin, singer on Hollywood Hotel, will do a concert Nov. 19 at Tucson, Ariz.

George Fischer was set to launch his new commercial (film gossip) on KHJ (Los Angeles) when along came a politico with a speech i his hand.

Warren William the guest spot Bing cheeser Nov. 5.

Jimmy Fidler starts his pic gossip series for Ludens Nov. 10.

Chet Matson departed KHJ (Los Angeles) sales staff to boss radio dep't for Hillman-Shane agency.

KNX (Hollywood) production overflow forced Nelson Eddy to pack up for RCA recording studi down the street.

Marion Karol, recently arrived from N. Y. (WABC), joined CBS commercial dep't in Hollywood.

Jimmy Wallington went social and hosted the 'Scandals' cast at his Hollywood manse.

Jack Benny got permission via long distance to use that rib on his sponsor couple of Sundays ago.

Irene Dunne for Hollywood Hotel late this month. She'll do scene from 'Theodora Goes Wild.'

Ben Klassen, tenor, and the missus returned to San Francisco last week after a year and a half in New York City. Klassen NBC staff singer before he went east.

program called 'Beside the Shalimar' is sponsored on KGW, Portland, by Atiyeh Bros., oriental rug dealers. is weekly 15-minute program ori inates on KGW Sunday nights and remoted to KOMO, Seattle. Program has an unusual style of oriental music plus readings from Omar Khayyam and other oriental writers.

Edna Puphal of the KFRC traffic department left San Francisco last week end for a new job in Hollywood with Diana Bourbon of the F. Wallis Armstrong agency. Connie Blake Miss Puphal at KFDR.

A song composed by Kathryn Julye, San Francisco radio and concert harpist, used by Lily Pons in her next picture, according to word received by Miss Julye from the soprano.

Doris Kemper is subbing for Grace Cooper and Montgomery Mohn for Howard McNear on NBC's Western Farm and Home programs from San Francisco while the two thespians tour in a play.

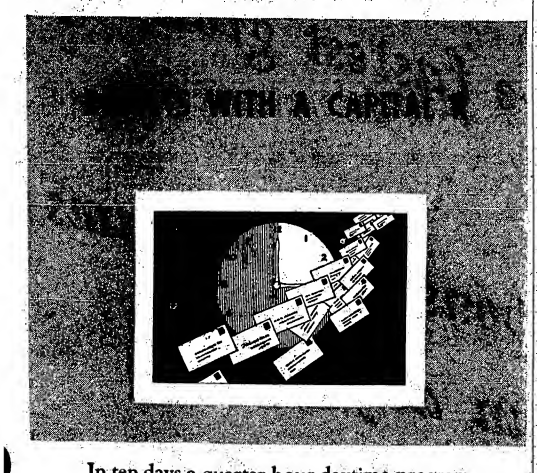
Jack Meakin returned to his baton-swinging duties at NBC's San Francisco studios Sunday (1), after month's leave of absence.

J. E. 'Dinty' Doyle, radio editor of the New York American, planed into San Francisco last Friday, stayed in town to see a Saturday football game and then hopped to Hollywood for chats with mike headliners.

Ralina Zarova, Russian warbler with NBC in San Francisco, has been signed for appearances at the auto show, Nov. 14 to 21, together with Bobby Breen and Meredith Willson's ork.

Samuel Meinice goes into KJBS, San rancisco, production department as announcer-operator; Stanley G. Breyer, formerly of the Garfinkel agency, has joined the advertising-promotion staff, succeeding Ray Lewis, who recently joined KFRC sales force, and Wallace F. Busse, former ad agency and radio salesman, has been added to the KJBS sales department.

Bob Hall the San Francisco Call-Bulletin was the first California scribe to be interviewed by Rush Hughes 'What a Radi Editor Thinks About,' i a series rated last week on the Lanvendorf Pictorial broadcasts over NBC.



In ten days a quarter-hour daytime program on WGY brought in 38,643 pieces of mail. We'll be glad to give you the details of this program well as others. (Successful records are the rule for WGY advertisers!)

WGY
50,000 WATTS
NBC Red Network
SCHENECTADY
Completely programmed by NBC

IN BALTIMORE, IT'S
WFBR

NOTICE

By Arrangement with
FRANZ LEHAR and
GLOCKEN VERLAG
VIENNA

We Have Acquired Exclusive Rights to License Performances and Publication of

OPERETTAS
SONGS
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No performances can be given nor can ny songs of such operettas be published or publicly played anywher without our written permission.

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All Inquiries Should Be Made to

CONTINENTAL MUSIC PUBLISHING CO., INC.
236 W. 44th St., New York City

WILLIAM KLEIN, ATTORNEY
1440 Broadway, New York City



This will Surprise you

...even if you've heard ALL the radio success stories they're telling these days

Early this year, 8,000 beauty shop dealers subscribed $25 each to support a radio campaign on the Columbia Network.

In six months *that campaign* increased their business by $2,500,000. Each $25 brought its investor an average return of $312.50 in increased sales. A six-month radio dividend of 1250%.

The Program

The dealers' investment (in cooperation with the manufacturer) was used for a network of 77 CBS stations for 18 weeks, a half-hour each Sunday (6:00-6:30 P.M.), with Phil Spitalny's All-Girl Orchestra and Chorus as the talent.

When this CBS campaign opened, the experts gravely stroked their beards and allowed as how, "This time, radio has taken on a product that even radio can't sell."

The product? Zotos (the permanent wave that requires no machinery—no electricity).

And this—in the words of Mr. Neal R. Andrews, President of Sales Affiliates—is what CBS did.

"Full Credit Belongs to Radio"

"We found that Zotos sales, nationally, had increased 75.5% over the corresponding six months of 1935. Records revealed dealers with sales increases ranging from 100% to better than 400%. Radio . . . sold the idea of the machineless permanent to thousands who had never heard of such a thing. Against unforeseen competition and cut prices, it sent women out to look for Zotos-licensed shops in order that they might spend $10 apiece to try Zotos. So sure are we that this response was no fluke—that full credit belongs to radio—that plans are under way for a repeat performance.

A luxury item, rarely purchased, restricted distribution, half-price competition . . . are your selling problems any tougher?

THE COLUMBIA BROADCASTING SYSTEM, 485 Madison Avenue, New York

PHIL SPITALNY
Little Words, Glee Arline Francis
Music, Songs
30 Mins.
GENERAL ELECTRIC
Monday, 4 P.M.
WEAF, New York

(Maxon)

Much the same as last year for Zotos, only under General Electric sponsorship. Everything is soft-spoken and aimed point-blank at women listeners. Time-saving contrivances bearing the G.E. label are plugged. Also emphasis on Mazda bulbs. Arline Francis announces the program with verve.

Women composers were given prominence in initial program. Next to some popular lady tunesmiths, Carrie Jacobs-Bond's works rated most attention. Spitlany, as always, is the slick, modern music-dispenser with smooth orchestrations.

Change of pace and variety continues to be guaranteed by the Three Little Words, Maxine, the throaty but socko songstress, and Evelyn Kay, expert fiddler, who also executes many of the trickier arrangements. The Latin numbers are liveliest in the group's repertoire.

As an afternoon program this one will make 4 p.m. on Monday have significance. *Bral.*

BIDE DUDLEY
With Lee Patrick
Broadway Chatter
15 Mins.
GLAME
12:15 EST, Sun.
WOR, New York

(Franklin Bruck)

Bide Dudley is vet radio talker. New chatter series under Glame banner, pushes nail polish and sundry beautifying by-products. Spieler gives out the latest Broadway news, both legit and film squibs included. There's also a guest from the Broadway stage. Airs at noon and should please those at the dials at that time.

Miss Lee Patrick, comedienne in 'Stage Door,' now current at the Music Box, guested Sunday (1). When plied with questions, Miss Patrick lifted lines from the play for a reply. Particular lines regarding what's what on the boards and why the young hopefuls stick around, served the purpose okay.

Program is diverting. *Bral.*

STEPHANIE DIAMOND
Hollywood Revue
15 Mins.
MAX AZED FURS
WCAE, Pittsburgh

Plenty of femme appeal in this weekly quarter-hour shot. Period consists of transcribed dance music and Stephanie Diamond spieling for a few minutes in the middle about Hollywood, tying in the end of her talk with a fashion plug for the sponsor.

Gal is a radio fixture locally, having also sandwiched in a year on NBC with Joe Penner during her long service with Hearst-owned station here, and knows all the ropes. She has a cultivated voice, an easy delivery and makes herself warm, personal and convincing. *Cohen.*

DOC PEARSON'S DRUG STORE
With Landt Trio and White, and Welcome Lewis Discs
Discs
15 Mins.
OMEGA OIL
Mon.-Wed., 7:45 p.m.
WGY, Schenectady

(Husband & Thomas)

Against a rather synthetic drug store background, quintet sing and dialog on waxers spotted over various stations for Block Drug Co. of Brooklyn. Series places entertainers in a college-town spot conducted by a big-hearted pharmacist. An old piano in the establishment is the excuse for the warbling. Miss Lewis plays the druggist's daughter, with whom one of the quartet, soda sprayer, is in love.

Group pour a pleasing pop-music cocktail, blended two or three parts of the characteristic story-telling harmony of the Landt Trio and White and one part of the clear-voiced singing of Miss Lewis. Quartet works smooth, lively style, with bits of mild comedy added.

Miss Lewis sings well and handles snatches of dialog acceptably. Julian Nore, doi the kindly pharmacist is deep-voiced and friendly-mannered. Character and its playing are effective propaganda for neighborhood pill pulverizers. However, Doc's one-minute spiel for Omega Rubbing Oil gives the role announcer tinge.

Two other plugs are delivered, the sign-off being on a new nasal jelly for colds. *Jaco.*

RANEY AND O'DELL
Vocal and Instrumental
15 Mins.
Sustaining
WGY, Schenectady

Six-footers, who came up from Mexican border ith Doc Schneider's Texans in spring of 1935, have split away to do their own act. Back at WGY, where they played extended engagements with Schneider, pair are broadcasting on late-evening blocks, 10-minute supper-hour spots, and an occasional afternoon period. They vocal solo and duet, while Raney manipulates a piano accordion and O'Dell strums a guitar.

Voices are sufficient for cowboy chants, hymns, etc. Harmony is fairly smooth and probably will be more velvety after duo have worked longer. It is tops with the melancholy melody of themer, 'Lonesome Cowboy.' One chap goes light comedy with rube singing. Instrumental end, especially on the accordion, might be built up.

Boys are he-men on speaking voice (Raney being a typical Texan talker), but should be more careful of grammar. They add name-and-place touches which friendly plainsmen use on local salvos. Personal appearance angle is stressed. Incidentally, the spotting of the Hi-Boys on the heels of another cowboy warbler last week was poor programi *Jaco.*

Jack Stewart, sales manager of WFIL, Philly, recoupi in Maryland General hospital, Baltimore, from abdominal operation.

JOE RINES
With Martin Bowe, Mabel Albertson, Pinkie Lee
Comedy, Music
30 Mins.
IODENT TOOTHPASTE
Sunday, 11:30 a.m.
WJZ, New York

(Maxon)

This is a spoof session. Even goes in for joshing the sponsor. Lightly, of course, and always as an excuse to lengthen and repeat the name. Iodent is well publicized throughout.

Called 'Dress Rehearsal,' half hour has Rines giving a hoke twist to things. His efforts to run the program are repeatedly interrupted by the program's producer, who countermands and passes comment of a withering nature from the control room. This is a la Phil Baker's Beetle. But not a lift. In toto rather amusing.

There's Martin Bowe's singing and other change of pace. Program is out-of-the-expected for Sunday morning and should get its share of listeners. Which at these is doing okay.

NADINE CONNER
With William Daze, Gene and Charlie Kreutsinger
30 Mins.
GRAYSON CLOCK CONTROL
Sa-Wed-Fri, 9 p. m.
KHJ, Los Angeles

(Frank Patterson & Assoc.)

Just another commercial (her third) for Nadine Conner. Rest of the show musical filler. Little attempt at production on account it's only in for five times. However, it might have been built up for nibbling purposes after the current bankroller programs from here.

Miss Conner's sopraneing is about tops along these shores. On Shell Chateau she is dubbed Peggy Gardiner, Mobil Mag, one of the better Coast shows, spots her for solos. She does two numbers on this show, both in her usual fine voice.

William Daze, tenor, also has a solo assignment. Gene and Charlie Kreutsinger duet 'Chris Columbus' with a few comic interpolations. Just so-so.

S'ark's crew really goes swingy here. The transition from his well-stamped classic bent to hotcha misses the upbeat. He's much more at home on concert stuff.

Fred Graham handles the commercials and earns his coin. Three fat blurbs are laid on in thick layers. *Helm.*

BYRON DUNHAM
Poetry
15 Mins.
Mon. thru Fri., 1:45 p. m.
BRESEE MORTUARY
KFVD, Los Angeles

(Paul Winans)

This one won't get into many homes. Reading of poetry, submitted by amateurs, against background of canned organ music is not for the masses. Free verse by Mary Livingstone or Gracie Allen would pull better. And Byron Dunham, who reads 'em, is no Dave Ross, though the advance publicity says of him ' is voice refuses to be unctious, sweet or maudlin.' *Helm.*

ALASTAIR COOK
'London Letter'
15 Mins.
Transatlantic
WJZ, New York

Heard at 11:15 a.m. Sundays, this English gent makes 15 minutes of gab ear-worthy. RCA Communications brought him in with beautiful clarity. Only for a moment or so toward the end was the listener reminded that it was London, England.

Not highbrow nor yet hoi polloi, Cook makes interesting contrasts between English and American ways. His 'London Letter' is a pleasant tidbit. *Land.*

LYNN HAYES
Imitations
3 Mins.
TEXACO
Sunday, 8:30 p.m.
WABC, New York

(Hanff-Metzger)

Lynn Hayes is Grace Hayes' son, and has appeared in vaudefilm and in shorts with that still stunning-looking comedienne. He's now doing a bit on the Eddie Cantor-Texaco Town show, and got a real opportunity Sunday night with a specialty of radio imitations.

It's a switch on the anti-radio satire stuff which both Hayes' did in vaude. The good-humored takeoffs are still there, some legit and dignified, and some a bit caustic such as the Arthur Tracy and Vallee impressions. Calloway, Crosby, Fred Allen, Bob Burns, et al. were all good. Otherwise Hayes foils with Wallington for the commercial plugs.

As Cantor observed, young Hayes should go far. *Abel.*

Follow-Up Comment

Washington vs. California broadcast over KOMO, Seattle, by Associated Oil Co. Best commercial was the surprise one thundered, unsolicited, by the playful Washington rooting section, 'Let's Get Associated!'

Hal Wolf, handling the play-by-play and most of the legitimate commercials, does a commendable job. This is his third season of game spieling. Wolf has a pleasing, deep voice and restrains self well under excitement, yet picks up tempo just enough in moments of tension to grip listeners to the pulse-ickening situations.

Displaying football knowledge, he maintains steady chatter between plays, and nice impartiality with praise and comment going to both sides. Self-correction is only occasional, but sometimes he is so busy telling of plays he neglects to tell on whose 40-yard line the ball is. Also, he frequently alludes to 'the same spot' instead of giving exact location. Both faults minor, but irritating.

Assisting Wolf in quarter and half-time lulls were Larry Chatterton, Harold Moan and Clarence Dirks. Chatterton, on field, m.c.'d coin-flipping ceremony at start, and aided with commercials. Moan, at half-time, gave scores and described student card stunts. The latter is dull stuff. Dirks, newspaperman and former Washington grid captain, interviewed personalities and school officials. Likewise dull, since nothing important ever seems to be said—consists mainly of plugs for next week's games. Dirks, with his background, should be able to dish out some pretty live stuff on episodes of the past.

Home games for the Washington team alternate between NBC and CBS airing. This was NBC.

Phil Baker is setting a zingy standard for comedy material on his Sunday night sessions for Good Gulf. It seems certai that ultimately this merit will register with the public at large and Baker will tally in the surveys up with the toppers.

Laughs are even and steady and possess a freshness seldom encountered. To his writers Baker owes plenty. He is being given what all comedians dream about—dependable material to be funny with.

'Good Will Court' will wi up boring Judge Public if Sunday (1) is typical. A succession of simple-minded problems that a first year law student could answer failed to develop dramatic tension or wallop. Censorship or some fundamental change in policy has seemingly placed its baneful influence over the whole program. Whereas on WMCA, New York, as originally broadcast, there was real human pathos, unexpected thrills, a ring of realism and genuineness, it all seemed pretty dull on this hearing.

LaCentra has a tremolo and a contralto that's distinctive. She copes with several pops in an authoritative manner over CBS from the French Casino, N. Y., with Art Shaw's orch.

Eddie Duchin, out of the hoity toity Persian Room of the Hotel Plaza, New York, ripples the black and whites in his best style for late Mutual listening. And he should bring plenty of ears to respectful attention. Mutual has an asset of the first rank in this pick-up.

TOYLAND EXPRESS
With Ruth Loveland
Music, stories, singing
60 Mins.
CROWLEY-MILNER CO.
WJBK, Detroit

Here is a living example of what a low-watt station can do with a little enterprise.

Daily hour program, which'll run through Christmas holidays, represents the largest local account ever snagged by WJBK and is one of the most concerted drives ever launched by any one single local advertiser, running as it does six full hours per week for over two months. It also exhibits what a station can do in the way of building a full hour show daily with only a small outlay of talent, etc.

Show should be right down alley of the kids. It carries 'em on a mythical train to land in which daily episode is set; it contains numerous fairy tales by the Story Book Lady; some nice warbling by Ruth Loveland; talks by Santa Claus and his helpers, and a graphic insight into his workshop.

Production flows smoothly despite use of discs for music and some of tales, and all-around a pleasant little show. Commercial blurb is confined to opening and close, but could be cut some. *Pete.*

RAYMOND TOMPKINS
Commentator
15 Mins.
CONSOLIDATED GAS & ELECTRIC
M-W-F; 6:45 p.m.
WFBR, Baltimore

Two years ago Tompkins was doing similar chore for another sponsor over WFBR. This is the same sort of period. When caught, Tompkins bit into L'Affaire Mrs. Simpson, debatable accuracy of pre-election straw votes, likker lapping-up at grid games, 50th anni of Statue of Liberty, and the 'streamlined' turkeys which are being developed at one of Prof. Guy Rexford Tugwell's projects at Beltsville, Md.

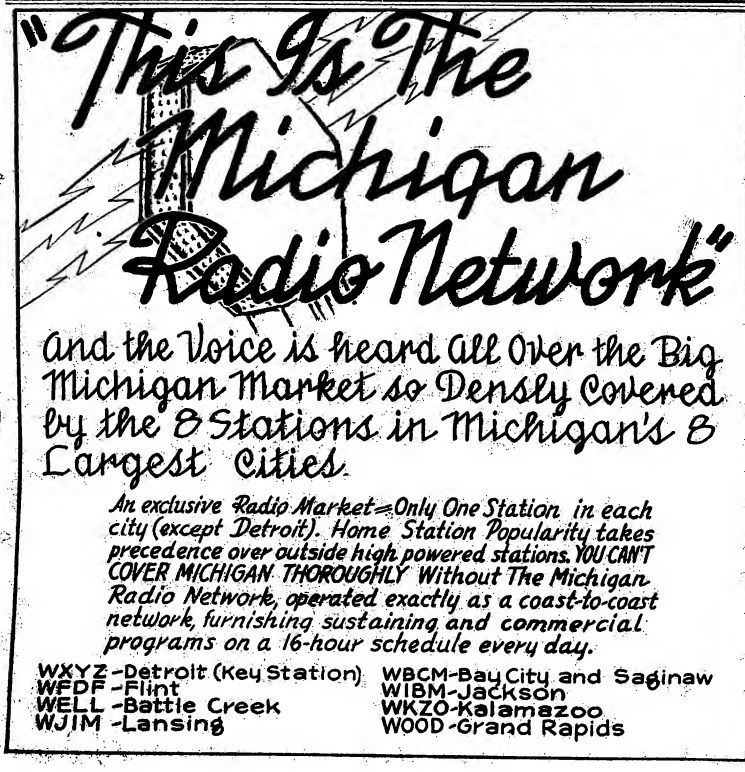
Not the least important tool Tompkins' kit is his voice, clear, easy-flowing and possessed of that authoritative tone that lends the air of conviction to statements and observations on the news happenings.

Sponsor, local utility company, uses only two brief sentences of plugs on each quarter-hour slice of spieling; that, for Balto is sumpin'!

WFBR placed account direct and, as usual on periods aired by station, listener-interest is tied by offer of $5 for all suggested subjects for discourse that talker accepts. Subjects chosen are those deemed most timely, comprehensive and of general interest.

Very good local show. *Bert.*

ADVERTISEMENT



BREAKFAST TABLERS PEEPING TOMS?

Morning Chatter So Real Listeners Suspect Key Hole Biz

Kansas City—Current ear-opening show that's just talk is stirring conversational buzz in Kansas City and near-by heath. Reason: Margaret and Gordon Munro, newlywed duo, it "Across the Breakfast Table" and dish out family chatter with uncanny knack of making it sound so true to life listeners say: "How'd you know that?" Serving up so much early morning fun station puzzled by complaints fans show up late for work. Looks like smart move again by Art Church to get radios turned before the family troops off to Life. "Across the Breakfast Table" swell family product show, network or spot; will go great guns for femme or food product. Aired by KMBC of Kansas City, program building and testing station that has guinea pigged plenty shows now doing bang up selling job for national advertisers.

Hartford Advertisers, Shut Off Air Nights, Root for WTHT's Full Time Grant

Hartford, Nov. 3.

Local advertisers seem to take joy in the fact that the Commissioners of the Federal Communications bureau have recommended full-time for WTHT, the Hartford Times-operated radio station, now broadcasting daytimes only. If and when the station does go ahead on nighttime operation local accounts will be able to at last find time for broadcasting at night.

WTIC and WDRC both have been sold out and do not show much hope for any vacancies in the near future. Although WTHT has not gained any great amount of listeners away from the other stations since its operation last September, it has done a nice job exploiting its endeavors and local programs. It has stressed civic pride in creating programs of appeal to the local community. It has done a number of things which other stations have not attempted in the past, because of inability to find time.

Lawrence Calls Meeting

Chicago, Nov. 3.

Craig Lawrence, chairman, has called meeting of North Central Section of National Association Broadcasters sales managers' division at Hotel Sherman here on Nov. 10.

This is in line with request from national chairman for at least one sectional meeting before national meeti in January.

Bob Becker Returns

Chicago, Nov. 3.

Bob Becker, outdoors editor of the Chicago Tribune, returns as radio program for the Red Heart dog food firm. Goes on WGN, on Nov. 18, with a once weekly 15-minute spot with a talk on dogs.

This program will serve as extra coverage for this territory by the Morrell Co., which already has a weekly network show on NBC.

Set through the local Henri, Hurst & McDonald agency, Becker may sell a new Morrell dog food product.

A Radio Family

Detroit, Nov. 3.

Fourth brother of the Patt clan has entered radio biz. Robert H. Patt, second youngest of the radio family, has just joined radio department Campbell-Ewald agency here. Fifth and last of the brothers is still in school, but may eventually find his way into ether circles, too.

Oldest of the brothers, John, is manager of WGAR, Cleveland; Ralph is announcer for WJR, Detroit, and James is traffic manager at KMBC, Kansas City.

NBC Pays Extra $3 Per Man to Broadcast Opera

San Francisco, Nov.

With NBC paying the ork members the additional $3 per man required by the Musicians' Union for broadcasting, portions of seven operas in the San Francisco Opera Company's 14th Annual season are being aired over the web's coast-to-coast networks. The ork numbers about 65 for the French and Italian operas and 80 for the Wagnerian music dramas, two of which are included in the broadcast series. Three of the pick-ups are for one hour, the others for 45 minues.

NBC also has sent Marcia Davenport, music writer and critic, from New York to act as commentator.

Broadcasts, first of which was on the opening night of the season last Friday (30), include 'La Juive,' 'Barber of Seville,' 'Carmen,' Rigoletto,' 'Pagliacci,' 'Di Walkure' and 'Das Rheingold.'

Ale Renews Jesters

Chicago, Nov. 3.

Sterling Ale Co. has renewed the King's Jester musical and vocal quartet for another 13-week series on discs for midwest coverage. Also negotiating now for a local outlet with a 30-minute show.

Jesters spotted through the Consolidated Radio Artists office with Hays-Macfarland, the ad agency in the picture.

WSM EXACTS RIGHT FROM NBC TO STAY WITH MUTUAL, REPORT WRVA A DITTO

Columbia Outbid in Nashville by NBC—WSM Signs for Five Years—Gets Protection on Local Programs

Future network alliance of WSM, Nashville 50,000-watter, was settled last week when the station signatured a five-year contract with NBC. Columbi withdrew from idding, claiming that it could not meet the terms and conditions agreed to by NBC.

WSM's deal with NBC does not restrict the station's network affi tions. WSM declined to continue with NBC for another five-year period if the web persisted including an exclusivity clause in the new contract, and after considerable discussion NBC waived this point. Under this arrangement WSM may go on taking Mutual programs. It is understood that NBC also agreed to let the Nashville outlet have more Saturday night time for its local use.

In addition to the regular evening time exemptions NBC is said to have agreed to abstain from selling WSM after 7 o'clock on Saturday nights, the station's 8:30 to 9 p.m. period Mondays and the 9 to 9:30 spot Thursday nights. NBC also reputed to have agreed to raise the station's rate from $320 to $360 a night time hour.

Agreement between WRVA, Richmond, and CBS is understood to allow acceptance of Mutual accounts for the moment. Although CBS standard contracts do not permit outside affiliation for any member station, the deal with WRVA was put through with such speed that all details of the Mutual-WRVA relationship were not settled definitely.

As is, Mutual sales force will continue to sell WRVA on that chain. CBS, however, will have first choice of time spots where they are needed for CBS biz, and should Mutual and CBS both be chasing after the same account, CBS will have the right to claim WRVA for its hookups.

Opinion that CBS will allow this dual iliation so long as its Richmond iz does not reach into the major volume brackets. WMBG, previously CBS outlet in the Virginia capital, was carrying 18 hrs. 45 mins. per week.

WGAR, Cleveland, another recent CBS affiliate, severing Mutual connections since teaming up with Columbia.

HUBBARD'S PARTNER DIES

Lytton Shields Succumbs to dominal Hemorrhage

St. Paul, Nov.

Lytton ields, 49, battery manufacturer and one of the owners of KSTP here died Saturday (31) of abdominal hemorrhage. Blood transfusion failed to save his life after three days illness.

In 1927 with Stanley Hubbard and the late Frank Brown, the deceased formed National Battery Broadcasting Co. Acquiring stations KFOY and WAMD these were consolidated into KSTP.

Westinghouse Stations Switching Over to NBC

Fort Wayne, Nov. 3.

WGL, one of the two Fort Wayne outlets which Westinghouse bought earlier in the year, has gone optional NBC blue and red. Other station, WOWO, will leave the CBS fold at the end of next April and become a part of the basic blue (WJZ) link.

WOWO operates at 10,000 watts and WGL 100 watts.

North Carolina's Nix

Charlotte, N. C., Nov. 3.

Commercially-sponsored broadcasts of athletic events at all three units of the University of North Carolina has been ordained by the executive committee of the board of trustees.

Action followed the cancellation of commercial sponsorship of the Carolina-Tennessee game two weeks ago by President Frank Graham. Game was broadcast by stations in Raleigh and Nashville without advertising and the University Athletic association is expected to pay the bill for wire tolls and station time, said to amount to $700.

YASCHA BUNCHUK HOT SWING A LA CONCERT

Discussions are on for Yascha Bunchuk, conductor and cello tuoso, to do a symphonic swing series over NBC on sustaining basis. Irving Mills' office is palavering in Bunchuk's behalf.

Bunchuk proposes using a symphonic setup, with the web furnishing the musicians. It is Bunchuk's idea also to have concert artists for the vocal interludes, with the latter stepping out of character to unlimber such hot ditties as 'Minnie the Moocher' and 'St. Louis Blues.'

Bunchuk says that he has lined up several names from the concert field to go guestee with him. In the event the program gets a commercial, figures Bunchuk, there would be no difficulty in bringing in such names as Grace Moore and Lily Pons to lend a note or two to the swingeroo interpretation.

Landslide!

Philadelphia Shows Sweeping Preference for

WCAU

50,000 WATTS

Philadelphia

ROBERT A. STREET, Commercial Manager

CBS Uses Loew Station, WHN, To Nurse Promising Radio Talent

Under CBS' deal with WHN, New York, for reciprocal talent exchange, the network artist bureau will pay all talent salaries and special production costs. WHN's participation extends to the use of all talent and material supplied by CBS at its own discretion.

WHN thus becomes the first non-network proving grounds for untried network material, and radio's initial counterpart of the break-in theatres through which big time vaudeville of the past obtained practically all of its entertainment material.

Through Loew's, Inc., ownership and the operating supervision of Louis K. Sidney, WHN is perhaps more than any similar indie station in a position to apply the show business' talent-developing methods to radio raw material.

A Farm for CBS

Ralph Wonders of the CBS artists bureau is now auditioning acts for the WHN tryouts. Those accepted will be placed under CBS contract and paid off at sustaining rates while employed on WHN. All ties on talent for the future will be held exclusively by CBS, with WHN not sharing in future incomes or commish.

CBS' only means for breaking in new talent in the past has been on its own sustaining network shows. In many instances promising talent was found to have been graduated to network status too soon, resulting in a setback for the act and a loss for the network. The WHN hook-up will help do away with network brodies by unknowns. It is expected that under Sidney's guidance new talent will find itself one way or the other and eliminate the present element of chance by providing CBS with talent that has proved its value.

CBS will do all the scouting and auditioning for break-in acts, with WHN confining its participation to nursing them along on the local air after CBS turns them over. WHN will reserve the right to accept or reject it sees fit for its own programs.

Deal provides for the trying out of scripts and production ideas along with talent.

RAMON RAMOS
And His ORCHESTRA
Trianon Room
Hotel Ambassador, New York

EDDIE PAUL

MUSICAL DIRECTOR
ROXY THEATRE, N. Y.

S. K. KUSHNER
Presents
Don Bestor
ON TOUR

phil baker
THE GREAT AMERICAN EDITOR
GULF REFINING COMPANY
SUNDAYS
7:30-8 P.M., EST
WABC CBS

'THE O'NEILLS'
LISTEN 3:45-4:00 P.M., EST WEAF
NBC NETWORK — COAST-TO-COAST
IN . . Every Mon., Tues., Wed., Thurs., Fri.
Mgt., ED WOLF — RKO BLDG., NEW YORK CITY
Dir., BLACKMAN ADVERTISING, INC.

COUGHLIN IS TO CONTINUE ON RADIO

Albert Ross agency on Monday eve (2) called in a pack of station reps and asked them to clear time on their stations for a series of coast-to-coast broadcasts by Father Coughlin. Idea, as outlined to the reps, is that the programs will start Dec. 20, from 4 to 5 p.m., and will continue on the Sunday matinee run for 13 weeks.

Mutual Broadcasting was described by the agency as feeder for the series. As many stations in web markets as possible were called for by the Ross people. Understood that a flock of outlets have signed by wire, including WSAI, Cincinnati, which will pinchhit for WLW while the latter has other commitments.

Bill Joyce to Chicago

icago, Nov. 3.

Bill Joyce of the New York office of the William Morris agency moves into the local offices to handle radio contacts for the agency in Chicago and the midwest.

While primarily devoting special attention to the booking of guesters on the Sears-Roebuck show, Joyce will also handle new business connections in radio.

Staff at KFRC, San Francisco, include Lois Hampton, formerly of Pittsburgh.

Other Fellow's Fire

Buffalo, Nov. 3.

Fire swept Nemmers' furniture warehouse. Progress of the fire was reported in the regular news flashes broadcast hourly over WGR and WKBW and sponsored by the Laufer furniture store.

So Bob Mendelson who handles the account, quickly wrote new credit lines to the effect that although a competitor's place had burned up, Laufer's hadn't.

WBAL-WJZ TIE MAY BE ENDED

Washington, Nov. 3.

Proposed shake-up of stations nominally assigned to 1060 and 1040 kc channels was slated for by Federal Communications Commission last week.

Deciding to hear the itself, Broadcast Division agreed to inspect details of scheme which will make permanent a reshuffling of two stations which have been participating in the industry's outstanding experiment in simultaneous operation and synchronization experiment. Proposish affects WTIC, Hartford; WBAL, Baltimore; KRLD, Dallas, and KTHS, Hot Springs.

Particular plan now up for discussion is for WTIC and KTHS to swap places permanently, the former being shunted from 1060 to 1040 and the latter going from 1040 to 1060. Scheme is put forward by WBAL and KTHS, which are bedfellows of WTIC and KRLD respectively.

The applications which will be vehicle for pro and conning the shifts are WBAL's to install directional antenna and increase operating time to unlimited and KTHS's to relocate at Little Rock, install directional antenna and slide over to 1060 for unlimited operation. Both plants are 10 kilowatters.

Wavelength Skipper

If the proposish is approved, it will mean the end of synchronous operation tests which WBAL and WJZ have been conducting for several years. Under present conditions, WBAL functions days on 1060 simultaneous with KTHS, operates specified hours between sundown and 9 p.m. and then shifts to 760 to synchronize with WJZ until signing off. Meanwhile, WTIC has been operating on 1040 under special experimental authority simultaneous with KRLD.

Simultaneous operation experiment recently was described to the Commish as highly pleasing. Spokesmen for the stations involved testified at the reallocation hearings that the results have been satisfactory, with WTIC showing considerable enthusiasm for the idea.

'Its a Good Idea, Anyhow'

CBS Might Trade Wavelengths to Aid KRLD, Dallas Situation

One of the hottest fights in broadcast history is expected to take place in the Texas sector during the next year as a result of the attempt of KRLD, Dallas, to go from 10,000 to 50,000 watts. It is understood that the Dallas Times-Herald, which owns and operates KRLD, will not only have to contend with the opposition of WFAA, owned and operated by the Dallas News, but will encounter opposition from NBC. Latter is affiliated with WFAA, while the other Dallas outlet is a member of the CBS fold.

Columbia as well as KRLD knows that the heat is on, and reports in radiodom has it that the two have a pat way out, if necessary. This alternative, according to reports, involves KRLD and WOAI, San Antonio, exchanging wavelengths. WOAI, which is licensed to operate at 50,000 watts, was recently bought by Columbia. WOAI operates at full time and the switch would give KRLD 50,000 in Dallas and WOAI 10,000 in San Antonio. Columbia denies that it has given thought to such a trade but admits that it wouldn't be a bad one as a final resort.

KRLD application for a boost in wattage is now in preparation and is expected to be filed within the next month.

LANDON TALKS ON DEMOCRATS TIME

NBC itself badly balled up last Saturday night (31) and for a few moments had Alfred M. Landon speaking on time bought by the Democratic National Committee. Tangle resulted from the failure of the Democratic rally at Madison Square Garden, New York, to use the full time that had been contracted.

After President Roosevelt had completed his speech the NBC announcer found that there was over 15 minutes to go. He hung on to the mike with extemporaneous talk for five minutes and since the meeting was breaking up he switched the broadcast back to NBC's New York studio. All that the web had standing by for filling in was a piano single, and it was decided that rather than put this on, to get a program from Chicago. NBC employees in the latter town had nothing better on hand and so St. Louis was cut in. On came the voice of Landon attacking the Democrats for allegedly buying votes by way of relief and the WPA. New York quickly realized the error and after a brief quiet put on the pianist.

It was the first time in the campaign that a major political speaker had run short of the time contracted.

, Froman on

Chicago, Nov. 3.

Grantland Rice and Jane Froman set as guesters on the Sears show for Nov. 12.

Booked through the William Morris agency.

Fred Allen
Portland Hoffa
in "Town Hall Tonight"
SAL HEPATICA-IPANA
WEAF—Wednesdays P.M. EST
WALTER BATCHELOR

KNOX! KNOX!
DICK BALLOU
And His Orchestra
Are There on CBS—Tues-Thurs.,
Knox Gelatine
11:15-11:30 A.M.—EST
Mgt.: Paul C. Wimbish
1619 Broadway, New York

THE 23RD WEEK
BENNY RUBIN
Every Sunday Night,
6 P.M., EST
For
FEEN-A-MINT
MUTUAL BROADCASTING SYSTEM

GRACIE BARRIE
SHOW IS ON"
in Boston November 5
Excl. Mgt. HERMAN BERNIE,
1619 Broadway, New York

ESTELLE TAYLOR
HERMAN BERNI
1619 Broadway New York

Charley Boulanger
And Hi Orchestra
Coffee Dans — New York
Mgt.: PAUL C. WIMBISH
1619 BROADWAY, NEW YORK

RADIO SHOWMANSHIP

Stunts, Novelties, Tie-Ups

Outstanding Stunts:

PARODY WRITERS CONTEST
'THE CLOWN COURT'
KSTP, ST. PAUL

'The Clown Court'
St.

Parodying Tin Pan Alley is now a pastime with KSTP listeners. It's the result of a new program, 'The Clown Court,' written, sold and m.c.'d by Edith Shedlov, station's Polly the Shopper, conductor of a participating shopping column on the ether.

Program not only specializes in novel arrangements Knights of Note, quadruplet singing-instrumental group, but invites listeners to send in their parodies on ditties of the day, with the probable pleasure of having them heard on the air in subsequent broadcasts—if they're good enough for the quartet to work on.

Spoofing features the entire stanza, with Polly knitting the whole thing together in a half hour hot and funny.

Gag Film Ballyhoos Goof Show
Philadelphia.

To bally its 'S. S. Fun for All' variety show, WDAS has filmed pic for showing in halls and auditoriums in neighborhoods where listeners are numerous. Tabbed 'Life of Doctor Gee String,' pic intended to show wacky goings-on of wacky program. Anything for a howl is theme. Film is booked solid through November and December.

Prize
Nashville.

A sure-fire broadcast for children is the 9:15 Saturday a.m. spot on WIAC sponsored by Sally Ann Bread. A pony is given to the boy who guesses nearest animal's weight. Guess must be sent in on slip attached to wrapper of loaf of bread. First week drew 2,000 replies.

Program titled 'Stratosphere Mystery.'

Streets and Avenues
Norfolk, Va.

Snappy telephone response is aim of game being played by the public, WGH and Price's, Inc., the latter a hardware firm in Norfolk. Each day during last half of October the game of Streets and Avenues is on. During 15-minute broadcast the announcer, Marshall Braxton, calls out the name of a street. Any listener living on that street hops to the telephone and calls Price number, given in advance.

For the first two calls received at the store, sets of chinaware are given free. For the next 20 calls, credit tickets toward purchase of Maytag washers are given.

F.C.C.'S WASHINGTON DOCKET

NEW PETITIONS

Connecticut: Charles Greenblatt, Waterbury, new station to be operated on 1190 kc with 250 watts (requests facilities of WATR, Waterbury).

Iowa: WMT, Rapi , boost power from 5 kw days to 5 kw day and night, using directional antenna nights.

Kansas: WIBW, night power from 1 to 5 kw.

New Jersey: WHOM, Jersey City, install new transmitter and boost day power from 250 watts to 1 kw.

New York: WLWL, Missionary Society of St. Paul the Apostle, New York City, change hours of operation from specified to unlimited, requesting facilities of WOV, New York (1130 kc with 1 kw days), requesting WPG, 5- ilowatter operating on 1100 kc from Atlantic City, N. , be assigned 1130 kc.

Ohio: WADC, Allen T. Simmons, Village of Tallmadge, boost night power from 1 to 5 kw; Allen T. Simmons, Mansfield, new station to be operated on 780 kc with 1 kw days; Frazier Reams, Mansfield, new station to be operated on 1370 kc with 100 watts days.

regon: Ellwood Warwick ippincott, new station to be operated on 1310 kc with 100 watts.

Pennsylvania: WIP, iladelphi , install new transmitter and vertical antenna, increase night power from 500 watts to 1 kw, move transmitter.

Texas: KGKB, Tyler, increase day power from 100 watts to 250 watts, change hours of operation from unlimited day-specified ight to unlimited; WOAI, Southland Industries, Inc., San Antonio, transfer control of corporation from G. A. C. Halff to Columbia Broadcasting System, , 2,000 shares common stock.

Virginia: Petersburg Newspaper Corp., Petersburg, new station to be operated on 1370 kc with 100 watts days.

Washington: Central Broadcasting Corp., Centrali new station to be operated on 1440 kc with 1 kw.

GRANTS AND DECISIONS

Washington, Nov.

Florida: WIOD-WMBF, Miami, granted a 90-day renewal of license.

Georgia: WATL, J. W. Woodruff and S. A. Cisler (doing business as Atlanta Broadcasting Co.), Atlanta, received commish okay on voluntary assignment of license to J. W. Woodruff and regular license renewal. Station, operating on 1370 kc with 100 watts, will keep trade name of Atlanta Broadcasting Co.

Illinois: WROK, Rockford, daytime boost to 1 kw from 500 watts, and installation of new equipment okayed; WCBD, WCBD, Inc., Waukegan, renewal of license for the period Aug. 1, 1936, to Feb. 1, 1937 (station has been operating under temporary extension since Aug. , pending decision on application to transfer control).

Indiana: WWAE, Hammond-Calumet Broadcasti Corp., Hammond, temporary license renewal from Nov. 1 to Dec. 1, pending action on regular renewal application.

Iowa: KMA, May Seed & Nursery Co., Shenandoah, day juice-jump from 2½ kw to 5 kw, on 930 kc with 1 kw nights.

Louisiana: WSMB, WSMB, Inc., New Orleans, increase in power from 500 watts to 1 kw, with pro- ions limiting power radiated in direction of Akron, , not to be greater than 88 millivolts per meter, at distance of 1 mile from transmitter of station WSMB be modified so as not to exceed 70.6 percent of average based on radiation by it in all directions.

New Hampshire: WFEA, Manchester, itional license, on a temporary basis only. Subject to action on renewal application and upon petition of WSPD, Toledo, O., in opposition to granting renewal to WFEA. Also subject to the condition that applicant (WFEA) shall not permit night time signal intensity without attenuation of station radiated in the direction of station WSPD to be greater than 62.5 millivolts per meter at a distance of one mile from transmitter of WFEA.

New Jersey: WNEW, Newark, denied petition asking commish to reconsider denial of application and grant same for increase in daytime power from 2½ to 5 kw; WCAP, Radio Industries Broadcast Co., Asbury Park, denied petition asking commish reconsideration of action in designating for hearing WCAP's application for daytime juice-jump from 500 watts to 1 kw (application to boost night power similarly to remain on deck).

New York: WARD, U. S. Broadcasting Co.; WBBC, rooklyn Broadcasting Co., Voice of Brooklyn, Inc., Paramount Broadcasting Corp., all of Brooklyn, temporary okay on their licenses, pending commish action on their applications for regular renewals (stations share 1400 kc frequency, with 500 watts); WBBR, People's Pulpit Assn., Brooklyn, temporary 30-day renewal of license.

Oklahoma: KGFG, Oklahoma City, extension of license on temporary basis only, from Nov. 1 to Dec. 1.

Oregon: WMED, Mrs. W. J. Virgi , Medford, change time of operation from specified to unlimited, move transmitter, install vertical iator, change composite equipment. Station operates on 1310 kc ith 100 watts nights, 250 watts days.

Pennsylvania: WORK, York, renewal of license to operating on 1320 kc with 1 kw, using irectional antenna at night and non-directional antenna days.

Tennessee: WNOX, Knoxville, boost day power to 5 kw, move station locally and install new equipment. Station now operating on 1010 kc with 1 kw nights, 2 kw days.

West Virginia: WCHS, Charleston, W. Va., voluntary assignment of license to Charleston Broadcasting Company. Station operates on 580 kc with 500 watts nights, 1 kw days.

Wisconsin: WKBH, WKBH, La Crosse, temporary 90-day license 1380 kc with 1 kw.

REFERRED TO EXAMINERS

Alabama: WHBB, W. J. Reynolds, Jr., J. C. Hughes and J. S. Allen (doing business as Selma roadcasting Co.), Selma, change hours of operation from 100 watts days only, to 100 watt all times.

California: KDON, Monterey Peninsula Broadcasting Co., Monterey, change frequency from 1210 to 1280 kc, boost night power from 100 watts to 250 watts and day power from 100 watts to 1 kw; KROY, Royal Miller, Sacramento, change frequency from 1210 to 1340 , change equipment, increase power and operating time from 100 watts, days only, to 250 watts nights, 1 kw days; KSFO, The Associated Broadcasters, Inc., San Francisco, voluntary assignment of license to Columbia Broadcasting System of California, Inc. Station operates on 1310 kc with 100 watts nights, 250 watts days.

Michigan: Northern Broadcasting Co., Traverse City, new station to be operated on 830 kc with 500 watts, days only.

Missouri: Charles Porter and Edward T. versole, Fostus, new station to be operated on 1420 kc with 100 watts, days only.

New York: WGY, General Electric Co., Schenectady, juice-jolt from 50 to 500 kc, change equipment and move transmitter locally (to be heard before Broadcast Division).

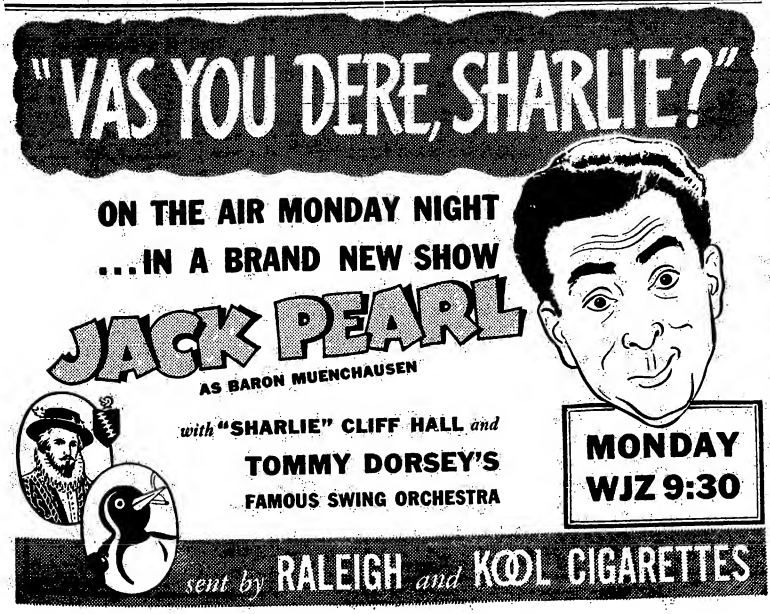
Oklahoma: KFXR, Exchange Ave. Baptist Church of Oklahoma City, voluntary assignment of license to Plaza Court Broadcasting Co. Station operates on 1310 kc with 100 watts nights, 250 watts days.

South Dakota: KGDY, Voice of South Dakota, Huron, renewal of license on 1340 kc with 250 watts days.

Virginia: WDBJ, Times-World Corp., Roanoke, night power boost from 1 kw to 5 kw (to be heard before the Broadcast Division).

Washington: Twin City roadcasting Corp., Longview, new station to be operated on 1500 kc with 100 watts nights, 250 watts days; D. L. Thornton, between Chehalis and Centralia, new station to be operated on 1500 kc with 100 watts nights, 250 watts days; KFIO, Spokane, change frequency from 1210 kc to 1280 kc, boost night power from 100 watts to 250 watts and day power from 100 watts to 1 kw.

Wisconsin: WTAQ, WHBY, Inc., Green Bay, increase day power from 1 kw to 5 kw.



66 Hours Commercially Sold in Balto

Current Check-Up Reveals 75% Improvement Over Year Ago

Baltimore, Nov. 3.

year each of local broadcasters ahead of every previous year's biz. Tabulation of current week reveals total commercials for stations is now 66 hours and 10 mi In- crease of better than 75% over 1935.

Survey is not including political biz placed locally, but only regular stuff; nor are programs of diversified spots in the compilation. Counted are solely periods of five minutes or more bankrolled by single sponsor.

WCBM, indie station and member of Inter-City System, has 31 hours, 25 minutes. Total of 125 periods, 60 of 'em of five minutes' duration, one of 10, 33 of quarter-hour, 26 of half-hour and five of one hour. Station jumped over 100% since this week last year, when total time consumed but 15 hours, 15 minutes.

WFBR, NBC-Red rep , has total of 16 hours, five minutes, representing aggregate of 78 periods. Twenty- ine run five minutes, seven for 10, 34 for 15 and eight for half hour. Last year total was 11 hours.

WBAL, NBC- lue outlet, is weekly filling out 13 hours, 20 minutes with local periods, 31 ich are five-minute marches, quarter-hour slots, two half-hour blocks, and one a 2¼-hour hold. This period last year, 35 minutes.

WCAO, CBS link with much of its time committed to CBS, is giving over to local commercial programs five and half hours weekly. Carries 12 quarter-hour rides, three of half hour, and one 60-minut whirl. Last year totaled three hours, five minutes.

WCKY's Sat. Noon Show With High School Talent

incinnati, Nov. 3.

New series of studio programs on WCKY calls for 26 hourly Saturday noon stanzas of songs, music and drama by students of Northern Kentucky high schools. Three schools participate in separate programs, which are under direction of Buffalo Club of Northern Kentucky School Masters' Association.

Commercial tag is Dine Furniture Co., of Covington and Newport, Ky.

Johnston to WCAU

Philadelphia, Nov. 3.

Edward Johnston, technical supervisor WIP, moves to technical staff of WCAU this Saturday (7). Succeeded by Clifford Harris, who moves up from chief engineer post.

No one picked to yank Harris' ol itches.

The important NEW programs on the air this season may be counted on the fingers of one hand, and this is a serious situation for broadcasting stations, sponsors and listeners everywhere.

TRANSAMERICAN has set for itself the task of supplying, in part at least, the grave need for new radio personalities and outstanding talent to win and hold an increased proportion of the radio audience and thereby sharpen the upward sales curve for sponsors. To accomplish this objective, TRANSAMERICAN has obtained the exclusive rights to the largest single source of untapped entertainment available in America.

From those broadcasting stations and farsighted advertisers who realize the significance of this announcement, we cordially invite inquiries.

Transamerican Broadcasting and Television Corporation

John L. Clark, President

NEW YORK 521 Fi HOLLYWOOD

John Clark in on Schenectady Petition That Revives Knox 1240 Kc. Case

Washington, Nov. 3.

Revival of the radio tiff which last year led to a Department of Justice investigation loomed this week following the filing of a new application for the 1240 k.c. channel in upstate New York, New applicant is the Citizens Broadcasting Co., with Schenectady the town named for the setting up of the new transmitter.

Citizens' papers bore three names as stockholders. They were Dewitt Mower, Schenectady real estate operator; John L. Clark, president of the Trans-American Broadcasting & Television Corp., and Emanuel J. Rosenberg, once salesman for the Society of European Stage Authors and Composers and now a Transamerican exec. What has caused the buzzing in Washington circles is the fact that one of the employees of Transamerican is A. Mortimer Prall, son of the chairman of the Federal Communications Commission.

Shortly before the Citizens Broadcasting Co. moved into the 1240 k.c. picture the Knox Broadcasting Co. of Schenectady sought to have last winter's application reconsidered. The Knox faction, which embraces several prominent Democratic politicians and is fortified by Knox Gelatine bankroll, appealed to the commish to give another look at its application, pointing out that the original examiner's report was favorable and claiming that the only station which might be adversely affected, WNAC, Boston, has given consent to the desired grant.

While the WNFB, inghamton, group, Knox's opposition of last wi ter, is understood to be still desirous of shifting to 1240 from 1500, no formal protest against the Knox request had been received last week.

In New York John Clark declared that the tieup with Mower was strictly something prevailing between Mower and Transamerican. Mower, said Clark, has tried for a long time to obtain co-financing for a construction permit that he was applying for to the FCC and that after he had been successful elsewhere Transamerican took him up on the proposition. In return for the financial support, added, Clark, Mower had agreed to have Transamerican represent his proposed station in the sale of time and that the only reason that Transamerican personnel were represented in the Citizens Co. was to protect Transamerica's investment. Transamerica, said Clark, have nothing to do with the operation of the Schenectady station.

LUCKY STRIKE
Presents
Fred Allen
NBC
EVERY WEDNESDAY
10-11 P.M. WEAF
COAST-TO-COAST

All-Yiddish Returns

Philadelphia, Nov. 3.

Election returns will be aired in Yiddish tonight by WDAS, thereby snaring town's only complete scooperoo on balloting broadcasts. Harry Kandel, electrical equipment dealer, is sponsor of three-hour show, with Nathan Fleisher, former editor and publisher of Jewish World, and Si Feldstein, Yiddish announcer, slated to give vote-by-vote.

Variety program will include players from town's Jewish theatres.

Val Coffey Resigns

Detroit, Nov. 3.

Val Coffey, musical irector at WWJ for past two years, has resigned to return to Detroit Symphony ork, with which he was associated for 17 years. Plans to devote more time to composing, arranging and the classics.

Pending appointment of a new irector, Ole Foerch, who leads poptune band at station, will handle Coffey's duties at WWJ.

WOWO, WLS Cover Corn Feat

Fort Wayne, Nov. 3.

WOWO, . Wayne, and WLS, Prairie Farmer station, will air Indiana State Corn Husking contest to be held Nov. 6 at Bartels' Stock and Dairy Farm, near here. Last year over 110,000 spectators turned out to see the various entries sweat.

Grant County Farm Bureau, Marion Kiwanis Club and Indiana State police department are co-operating on this year's event.

SAM HEARN
"HORACE NIMBLE"
MAXWELL HOUSE SHOW BOAT
WEAF, Thurs., 9-10 P.M. EST
Management: LEO MORRISON
Radio Rep.: FRED B. NORMAN

AL DONAHUE
BOOK-CADILLAC
DETROIT
Decca Records
AND HIS ORCHESTRA

THE THREE MARSHALLS
EVERY TUESDAY
WEAF 4:15-4:30 P.M.
HOTEL NEW YORKER NIGHTLY
Exclusive Management
NBC ARTIST SERVICE
30 ROCKEFELLER PLAZA, N. Y.

MOREY AMSTERDAM
MABEL TODD
TONY ROMANO
ROXY, NEW YORK
This Week (Oct. 30)

SONG FOLIO ON AGAIN

Gillette Gives Okay to Ruthrauff and Ryan Souvenir Idea

Orders have been received from Gillette Razor by the Ruthrauff & Ryan agency to go through with the proposed idea of turning out a souvenir song folio in connection with the account's community sing program CBS Sunday nights. Agency is contacting music publishers direct for the rights to composition reprints.

R. & R. sought to have the Music Publishers Protective Association act as a go-between in obtaining these rights but the MPPA members voted against having the Gillette song folio become an Association matter. Agency, however, is using the MPPA to check on the validity of the copyrights to the various songs which it is interested in having incorporated into the folio.

WHBQ's Staff Changes

Memphis, Nov. .

WHBQ, Memphis, has made following changes in personnel:

Lou Diamond replaces Henry Abernathy as night clerk. Abernathy goes to Abilene, Texas, as wireless operator for American Airlines.

George Ransom, formerly of WNBR, takes over the Classified Section, succeeding J. B. Herbers, resigned.

New programs over that station include wrestling matches from the Auditorium every Monday night, with Bob Alburty at the mike; popular songs by Joe Cunningham every Thursday afternoon; dance program every Saturday night from 10:30 to 12:30. New contracts have been signed by Red Top Brewing Co., Tower Beauty Salon, Zerbst Pharmacal Co., St. Joseph's, Mo.; J. D. Clothing Co., Memphis; Newsum Tire Co., Wener's Bootery, the Shoe Box, Goodyear Rai Co., Ed. Sanders Clothing Store.

Chevvie Heavy in Frisco

San Francisco, Nov. 3.

Two quarter-hour live talen shows are being spotted on KPO by Chevrolet this week, the daytime program featuring Dean Maddox as 'The Man in the Top Hat,' and Beryl Cameron and Johnny Collins, warblers, and the night session, styled 'All-American Football Cavalcade,' using Maddox with organists Paul Carson and Charles Runyan alternating. First series began Sunday and runs daily through Saturday (7). Seven consecutive night broadcasts begin Wednesday (4).

In addition, Chevrolet has two 15-minute disc programs weekly on KGO and KFRC. Northern California dealers are footing the bill for one or more 100-word announcements on 16 stations in this vici ity six days weekly over a 14-day period which started November 1.

Jack Deane Cops Contest

San Francisco, Nov. 3.

Selected by vote of the radio audience out of six finalists, Jack Deane has been named winner of the KJBS contest for a new emcee for its morning Alarm Klok Klub programs. Al Sperry, previously in charge of the broadcasts, will devote himself to the Stamp Club and other activities. Deane is known here as a radio vocalist and in Denver as an announcer.

More Fuel for the WLWL-WOV Fire; Paulists Seek 'No Prejudice' Backdown

Washington, Nov. 2.

Roundabout methods of gaining more air space for WLWL, New York, were abandoned last week by Paulist Fathers as New York's muddled radio row over a spot for the Catholics grew more intense.

Giving up complicated schemes for shifting several stations, clerical group sought to withdraw long-pending application for a transfer to 810 kc and threw overboard hopes of buying WOV, which shares the 1100 kc channel with WLWL. Instead, Paulist filed direct request for the WOV berth and asked the Federal Communications Commission to slide WPG, Atlantic City, from 1100 to 1130, which is dominated by KSL, Salt Lake City.

Latest Paulist move had the effect of making the fight hotter instead of making a solution to the involved political-clerical snarl simpler. Now looks as though the battling will be tougher, since the Paulists asked to be permitted to withdraw their present petition without prejudice and to substitute the new proposition without handicaps.

'With Prejudice'

A commish scrap over procedure appeared be in the making. While franchise-holders customarily are allowed to yank back pleas when they lose enthusiasm, strong feeling exists in certain quarters that the Paulists should not be granted this privilege or, at least, should be censored in some way for causing so much difficulty. Viewpoint in some circles is that WLWL pestered the Commish and other stations, necessitating substantial expenditures and keeping competitors on the anxious seat, and should be made to go through, taking its chances, or should have a 'with prejudice' stinger slapped on any dismissal by request.

Deal between Paulists and John Iraci, owner of WOV, appears off for good, following report that attempts to have the Paulists, Iraci, and Bulova smoke the peace-pipe in the presence of a Cardinal failed. Bulova is reported to have tried to see the Cardinal, presumably to urge him to ask the Paulists not to oppose his scheme to buy WOV, but according to reports the watch-maker did not get past the outer office. Paulists long ago refused to have traffic with Bulova, who offered to put up the cash for WOV and then ive more time to WLWL.

SPONSORS—AGENCIES

Lord Thomas agency, Chicago, setting some announcements for Montgomery Ward in towns where the mail-order house has local outlets. Slated to start middle of this month, on some 25 stations.

rown & Williamson (Kool and Raleigh) cigarettes will supplement its NBC hookup with recorded versions of the Jack Pearl program on 18 stations. Spot contracts guarantee 26 half-hours.

Sleetmaster, apparatus for cleaning windshields, is figuring on using station breaks between Dec. 15 and Feb. 1. Campaign would consist of 26 announcements with the spots selected coming before or after network program plugging either oil or automotive accounts. Schwab & Beatty is the agency.

Benton & Bowles is collecting data on local spots reviews that will be available with the opening of the baseball series next year. Product for which the agency is doing the scouting is General Food's Huskies.

Minneapolis and St. Paul Dodge dealers, sponsors of 1936 U of Minnesota grid battles, have already signed an option for the 1937 Gopher schedule.

Procter & Gamble will launch a new weekly quarter-hour program over KPO, San Francisco, Thursday night at 9:30, with Janet Baird as speaker, Irving Kennedy, tenor, and an organist. Broadcasts will plug Drene shampoo.

Sunset Oil renewed 'Curtain Calls' for another 13 weeks on KFWB (Hollywood). Owen Crum continues as emcee.

Ebling Brewing Co. appointing the Arthur H. Fulton agency, New York, and will use radio.

Pontiac motors have named Sidney C. Bray sales promotion manager.

Elgin Watches contemplating use of time signals over Mutual Broadcasting System through the Chicago branch of J. Walter Thompson.

Next, Inc. (brushless shave) naming Lucky Bowman, New York, and planning a radio campai

eaumont-Four-Way tablets buying announcements through H. W. Kastor, Chicago. Schedule comes to 130 blurbs in all.

Perfect Circle account has gone to Henri, Hurst & McDonald.

Carroll Dean Murphy, heretofore an Erwi Wasey v.p., has been named principal and v.p. ith Hays MacFarland.

Small & Seiffer is the new name of the erstwhile Small, Kleppner & Seiffer agency. Otto Kleppner has formed his own agency.

United Drug (Rexall) using five 15-minute disc programs over WMCA, New York. Series is to run one week, with talent including Donald Novis, Jane Pickens, Virginia Rea, Rubinoff, Connie Boswell, Conrad Thibault, Irene Beasley, and other

AL GOODMAN
and his ORCHESTRA
YOUR HIT PARADE
EVERY SATURDAY
CBS 10 P.M.
SHOW BOAT
EVERY THURSDAY
NBC 9 P.M.
BOOKED EXCLUSIVELY by MUSIC CORP. of AMERICA
WESTERN COMBINATION

HENRY BUSSE
And Hi Orchestra
CHEZ PAREE
CHICAGO
—INDEFINITELY—
MAR-O-OIL
NBC—Coast to Coast
8-8:30 P.M. EST
Management: M.C.A.



BASIL FOMEEN
and His Internationals
RITZ-CARLTON, NEW YORK
Pers. Rep.: PAUL C. WIMBISH
1619 Broadway, New York

WANTED
Reliable radio production office forming artists' bureau wants someone with experience in securing artists and also selling them. Write stating experience and age. Will be kept confidential.
New York

Inside Stuff—Radio

Prefacing bigger fall business, August revenues of broadcast industry were nearly one-fourth ahead of 1935, despite 3.1% slump from July, National Association of Broadcasters reported last week.

With the summer decline still less severe than in the past, trade association estimated August receipts were $6,994,675, bringing the total for the year so far up to $65,029,079. Compared with 1935, virtually all types of business showed increases, ith local and ional station accounts reflecting the greatest gain.

Ruth Brindze, member of the editorial board of the 'Nation,' liberal weekly sheet, writing a book on radio to be published after first of the year by Vanguard Press.

Opus, as yet untitled, is planned to show the layman the private-governmental setup of U. S. radio, along with some notes and an occasional brickbat on alleged censorship, ownership of radio stations with corporate tie-ins, and similar topics.

Margaret Sullavan disappointed the H. J. Heinz (Maxon agency) program on 45 minutes' notice Friday (30). She had been set to appear opposite Brock Pemberton, legit producer. Pemberton by telephone got Elizabeth Love down to the studio in time to pinch-hit. Pemberton dwelled in detail in his quizzing of Miss Love on the days when Margaret Sullavan was understudy to her. Insiders familiar with the full story were chuckling over the ironic twist.

On its own air time, 8 p.m. Wednesday, Oct. 28, Du Pont de Nemours heard itself verbally lambasted by the Democratic election campaign spiel. Du Pont relinquished its time in favor of election talk and then suffered the irony of having the politically opposed Democratic campaigners admi ister a round lampooning.

FTC'S OWN MUSIC CODE

ROBBINS' U. MUSIC DEAL

Jack Robbins is huddling with Charles R. Rogers, prez of Universal, both now in N. Y. on a U filmusical publishing deal.

Already Robbins has a team of his writers and arrangers on the U lot. Jimmy McHugh and Harold Adamson are working on two pictures; Frank Skinner is arranging, and Charles Henderson is orchestrator on vocal recordings.

As with Metro and 20th-Fox, ither the Feist or Robbins firms would publish the U tunes.

Claims Billy Hill Owes $250,000 on Tune Deal

Los Angeles, Nov. 3.

Suit for $250,000 has been filed against Billy Hill, composer, in U. S. District Court here by Morrill Geiger, who claims this amount for a half interest in five songs written by Hill.

Geiger asserts in suit that he purchased a one-half interest in the five tunes, and that Hill has failed to turn over half of an alleged profit of around $500,000 accruing from the songs. Hill composed 'The Last Roundup' and 'The Old Spinning Wheel' among other tunes.

THE BEST IN MUSIC
Guaranteed the quickest hi year
DID YOU MEAN IT?
A New Rhythm Tune
THERE'S FROST ON THE MOON
From the RKO Picture "The Smartest Girl in Town"
WILL YOU?
Another 'Springtime In the Rockies'
There's a Silver Moon On the Golden Gate
HARRY LINK G P M
IRVING BERLIN INC
799 7th AVE. N.Y.C.

Most Played on Air

To familiarize the trade with the tunes most on the air around New York, the following songs were most played on networks last week. Combined plugs on WEAF, WJZ and WABC computed for the week from Sunday through Saturday night. (Oct. 25-31)

1. Did You Mean It?
2. Way You Look Tonight
3. Who Loves You?
4. I'll Sing 1,000 Love Songs
5. A Fine Romance
6. When Did You Leave Heaven?
7. You Turned The Tables
8. Midnight Blues
9. South Sea Island Magic
10. Chapel in The Moonlight
11. Dream Awhile
12. Me and The Moon
13. To Mary—With Love
14. Sing, Baby Sing
15. Close to Me
16. When Lady Meets a Gentleman
17. I Can't Escape From You
18. Talking Thru My Heart
19. Organ Grinder's Swing
20. Did I Remember?
21. It Can Happen to You
22. Tain't Good
23. Until Real Thing Comes Along
24. Love What Are You Doing
25. One, Two, Button Your Shoe

MORRIS RETURNED TO ASCAP BOARD

Edward H. (Buddy) Morris, in charge of the Warner Bros. music interests, was last week elected back to the board of directors of the American Society of Composers, Authors and Publishers. He has been off the board since last June, when Herman Starr, Warner v. p., replaced him, so that he could be in closer contact with the ASCAP board in negotiating new terms for the Warner publishing houses. Starr's resignation from ASCAP accompanied Warner's withdrawal of its publishing houses from the Society membership.

Warner last week submitted to the Society's publisher availability committee in factual form the former's protest against the ratings given the various WB firms. The protests will be studied by the committee and it is expected that some action will be taken by the time the next royalty allocation of the Society takes place.

Capano Switches ASCAP Membership to Lincoln

Directorate of the American Society of Composers, Authors and Publishers last week approved the transfer of the membership of the Frank Capano Music Co., of Philadelphia, to the newly organized Lincoln Music Co.

Lincoln Co., which was organized in New York, is understood to be owned by Joe Davis and Charles Bayha. This firm is apart from Joe Davis, Inc.

MORE STRINGENT THAN PUBS' RULES

FTC Document, However, Does Not Detail Specific Practices It Wants to Taboo—Up to MPPA Directors to Translate Code Trade Terms

MENTIONS BRIBERY

Federal Trade Commission's legal division has devised a code of fair trade practices for the music industry. Drafts of this document are now in the hands of the individual directors of the Music Publishers' Protective Association. It is now up to the MPPA to suggest how the FTC's paper can be so phrased as to make it specifically applicable to the music business' various trade practices and thoroughly understandable to everybody in the industry.

Code, as drawn by the FTC's legalites, adheres merely to the language of the Federal Trade Commission Act and does not make detailed mention of the specific practices that it seeks to make taboo. It mentions, for instance, bribery, but does not stipulate the divers forms of bribery as practiced in the music business. As it is now couched, the FTC's proposed code is decidedly more stringent than the pledge which the popular faction of the publishing industry put into effect Aug. 20. Lots of rules bearing upon the Robinson-Patman anti-chain store act have been written into the FTC's document and it is proposed to have this code apply to standard publishers also.

Difficulty which the FTC experienced in writing a code for the music industry was largely due to the fact that the commish's previous documents had confined themselves to the sale and distribution of merchandise. In the music industry, the major evil has had to do with the exploitation of this merchandise, and the problem facing the FTC is to frame a set of trade practice rules that will legally conform with the commission's authority.

John G. Paine, MPPA chairman, obtained a draft of the FTC's proposed code during a visit to Washington last week. Paine learned that the MPPA's application for a trade conference for the industry had been passed upon by the FTC and turned over to the latter's legal department for use in writing the rules of trade practices for the music industry.

It was also disclosed that the Department of Justice had urged the FTC to pursue an investigation of the music industry, but that the commission had elected to defer making this probe until it became convinced that the music publishers were serious about holding a trade conference and devising an industry code of fair trade practices. What actually halted the investigation was the adoption of a voluntary code by the pubs last August.

Complaints have been filed recently with the FTC that several publishing firms are violating the pledge which became effective last summer. One of the pubs named is not a signator of the code, while the two others cited are charged with engaging in subterfuges. Whether the MPPA will act in these cases is up to Joseph V. McKee, MPPA general counsel and co-ordinator for the music industry. It is his task to decide what legal action can be taken, particularly against the two signators of the code.

As far as the FTC's code is concerned, a special MPPA committee may go to Washington next week to confer with the commission on the rules and discuss the advisability of holding the trade conference in New York City.

Dreyfus Buys Crawford With Pub to Coast on Film Deal; Spier Becomes Active Head

Acquisition of certain stock holdings Crawford Music Corp. by Louis Dreyfus presages the ultimate withdrawal of Bobby Crawford from the music publishing company bearing his name. Crawford, a veteran music man and showman, is en route to Hollywood on one of three film studio propositions.

Active direction of the firm shifts to Larry Spier as general professional head, put into the spot by Dreyfus. Crawford conti as presi the company, as now, and Harry Liebman remains treasurer, per now.

Robbins' Bid

Robbins could have made a deal for Crawford Music Corp. last Monday. Consideration wouldn't have exceeded $100,000 and David Bernstein, treasurer of Loew-Metro, told music publisher that it's okay with the film company if Robbins thinks he ought to add on another music company.

Robbins told Bernstein that he'd prefer to have Robbins Music Corp. first pay off the $400,000 or so on the Feist deal, whereby Robbins bought that firm with moneys advanced from Metro.

The deal releases Crawford for Hollywood, an idea he has been entertaining for no little time, although approached in the past for studio executive positions. It shifts the valuable Crawford Music catalog to Dreyfus, veteran London music publisher, who is slated to sail back Nov. 11.

Crawford Music Co.'s ASCAP revenue has been around $100,000 per annum.

Louis Dreyfus is brother of Max Dreyfus, head of the Harms publishing interests in America. Louis Dreyfus heads Chappell & Co., English music firm. Both companies have interlocking and international music pub affiliations. Both brothers, also, as a separate and distinct venture, are financially interested in Chappell & Co. America, which latter firm is being professionally and financially directed by Henry M. Spitzer, much in the same light that Spier will direct Crawford Music's interests.

Spier Harms'

Spier has been with T. . Harms Co. for many years. This is a Warner Bros.-owned and directed musi firm, but with Max Dreyfus and Jerome Kern also financially interested. Spier also had a participati interest in B. Harms Co. This

(Continued on page 46)

VISIT OR WRITE
MARKS MUSIC
The Marks Hit Parade
RUNNING A TEMPERATURE
POINCIANA
SAY 'SI SI' (Para Vige Me Voy)
AND THEY SAID IT WOULDN'T LAST!
AFTERGLOW
Orchestrations 50c
RADIO CITY, N.Y.

T. B. Harms Co.
Presents
CLOSE TO ME
(Definitely the Big Waltz Hit)
•
LOVE—WHAT ARE YOU DOING TO MY HEART
I'M GOING HOME FOR CHRISTMAS
T. B. HARMS CO.
1256 Sixth Ave. RCA Bldg., N. Y.

Continuing the most amazing hit record of all time, we offer
"TO MARY—WITH LOVE"
"PICTURE ME WITHOUT YOU"
(From the picture, "Dimples," starring Shirley Temple)
"SOMEONE TO CARE FOR ME"
From Universal's " "
LEO FEIST, Inc. 1629 BROADWAY NEW YORK

With justifiable pride we announce that we publish the new Sigmund Romberg-Otto Harbach musical operetta "Forbidden Melody" which successfully premiered Monday at the New Amsterdam Theatre. The very important score includes:
"No Use Pretending" — "You Are All I've Wanted"
"How Could a Fellow Want More"
"Shadows That Walk in the Night"
"Just Hello" — "Moonlight and Violins"
"Lady in the Window"
ROBBINS MUSIC CORP. • 799 7th AVE. NEW YORK

SHAPIRO, BERNSTEIN & CO., Inc. MUSIC PUBLISHERS
LOUIS BERNSTEIN, Pres.
NOW IN THEIR NEW QUARTERS — RKO Radio City Music Hall BLDG. - 1270 SIXTH AVE., NEW YORK

MOVIETONE TOPICS
ITS!
From "PIGSKIN PARADE"
'S LOVE I' AFTER"
"YOU DO THE
DEST THINGS,
"THE BALBOA"
"YOU'RE SLIGHTLY
TERRIFIC"
From "Sing, Sing"
"SING, BABY, SING"
"YOU TURNED THE
TABLES ON ME"
MOVIETONE
MUSIC CORPORATION
1250 SIXTH AVENUE
NEW YORK

Remick
Presents
From "Cain and Mabel".
I'LL SING YOU A THOU-
SAND LOVE SONGS
Coney Island
Swing for Sale
Is My Baby Gonna Love Me All Winter
Now That Summer Is
Gone
Don't Kiss Me Good Night
REMICK MUSIC CORP.
1250 Sixth Avenue
RCA Bldg., N. Y.

Exclusive
PUBLICATIONS, INC
Organ Grinder's Swing
Mr. Ghost Goes to Town
A Moment In the Dark
(WALTZ)
In a Sentimental Mood
Monopoly Swing

SELECT
THE HOUSE OF MUSICAL NOVELTIES
A Great Big Hit!
"SOUTH
SEA
ISLAND
MAGIC"
SELECT MUSIC PUBLICATIONS INC

FOUR
SMASH SONGS
from the New
Cotton Club Parade
COPPER COLORED GAL
THAT'S WHAT YOU
MEAN TO ME
ALABAMA BARBECUE
DOIN' THE SUZI-Q

French Pub Sues U. Despite ASCAP Reciprocal Pact

repudiation of the French Society's right to license film performing rights of the American Society of Composers, Authors and Publishers is the basis of a new kink in international song rights which figures in an action against Universal Pictures. Georges A. Gogni , trading as United Music Co., has started suit against U, Consolidated Film Industries, et al., 'Goofy-tone Newsreel.'

It is alleged that three songs by Alexandre Emile Mercier (Meriat is his nom-de-plume), and Emile Fourdrain were unauthorizedly recorded in the shorts. U takes the position that through ASCAP it licensed the French Society's compositions, and that the Societe des Auteurs, Compositeurs et Editeurs de Musique (SACEM) enjoys a similar reciprocal privilege through ASCAP.

Julian T. Abeles, special counsel on music copyright, has been retained by Universal and is taking depositions in Paris to prove that SACEM's deal with ASCAP puts the film company in the clear.

This is the first time question has been thus raised.

Crawford Music

(Continued from 45)

company differs from Harms, Inc., being separate organization.

Spier, in shifting to Crawford, likewise assumes a participating interest in that firm. It calls for Louis Dreyfus, long a friend and mentor of Bobby Crawford, putting in further funds towards the operation of this catalog and calls for an ultimate picking up of Bobby Crawford's personal stock by the new financial mentors.

Meantime, Crawford, retains his stockholdings, pro tem, just as he remains president pro tem. He gets a drawing account from Crawford Music twice monthly, but otherwise divests himself of active participation.

Crawford's vet background with musical comedy productions on Broadway, also as an indie legit producer, coupled with his filmusical experience with DeSylva, Brown and Henderson, commends him for the new Hollywood executive berth. Ever since he brought B. G. DeSylva, Lew Brown and Ray Henderson together as a songwriting-music publishing team, and incorporated them as a firm, Crawford has been president of the outfit.

Eventually DeSylva became a Fox Film associate producer, Ray Henderson veered into indie production, as did Lew Brown, both stage and screen, resulting in the firm name being changed to Crawford Music.

The reyfus control has nought to do with either Chappell of England or America, although the accord and general affinity may eventually throw certain writers and production channels into the Crawford catalog.

Spier took hold Monday (3) as professional head. Murray Weisl and Frank Marvin, incumbent pro mgr., are out, and both may go in for indie music publishing.

Bobby Crawford has always had a close tie-in with both Max and Louis Dreyfus. It was Max, as head of the Harms group of publishers (Harms, Inc., T.B. Harms Co., Chappell-Harms) who first sold that firm, along with DeSylvia, Brown & Henderson, Inc., to Warner Bros. The WB acquisitions of Remick and Witmark followed. Later, Crawford, as president of the DeSylvi rm, bought back his music firm, again with financial aid of the Dreyfuses, although continuing separate entity.

Spitzer, g.m. of Chappel of America, avers that no Chappell tie-in is possible in view of his firm's deal with Chappell of Englaud. Spitzer states that a month or so ago they talked about it, but it ended there.

While Max Dreyfus is still with the Harms firms under his Warner Bros. contract, which continues until 1939, and while Louis Dreyfus, an important showman and music publisher in England, concentrates on Chappell & Co. in England, both are financially interested in the American Chappell firm, which Spitzer operates for them.

Music Notes

Lester Santly of Santly Bros., Joy, Inc., left Friday (30) for Hollywood. He will stay there until the firm's local branch moves into its new quarters. Other occupants of the same building will be Rockwell-O'Keefe and Select Music Publications, Inc. Bing Crosby owns the land bankrolling the structure.

Freeman Hyde signed by Jed Buell to supervise choral music for 'The Singing Buckaroo.' Seven Singing Buckaroos will warble background music. Fred Stryker-Johnny Lange score for 'Buckaroo' will be warbled by Fred Scott.

Sam Coslow has turned in five numbers for Paramount's 'Every Day's a Holiday,' 'Is It Love or Infatuation,' 'Voom Voom,' 'Along the Broadway Trail' and 'Our Little Home on Wheels' are the ditties.

Harry Axt and Sidney Claire doing quartet of tunes for 'The Holy Terror.' Titles are 'There I Go Agai ' 'I Don't Know Myself Since I Know You,' 'Don't Song' and 'Call Off the '

Benee Russell and Harold Spina are working on the score and book of a musical show that Bill Selig is figuring to produce on Broadway. After this revue is out of the way the pair plan to emigrate to the Coast.

Hoagy Carmichael and Stanley Adamson have started work on score of 'College Hero' at Columbi . Music holding Corp. has exclusive publishing rights on numbers.

Gladys Swarthout will record her 'Champagne Waltz' numbers in five languages at Paramount. Tongues are French, English, German, Italian and Spanish.

Russ Morgan handed in his two weeks' notice to the Biltmore hotel, New York, last Wednesday (28). He has been in the spot almost a year.

Exclusive Publications has taken a suite of offices adjoining that of Mills Music, Inc., with the latter at the same time expanding its own quarters. Exclusive is a mills subsid.

Abe Meyer supervising music on 'Valley Range,' Sol Lesser pic. Joseph Myrow and Milton Royce, songwriters, ticketed to personal contracts by Abe Meyer.

Betty Laidlaw and Bob Lively have cleffed 'Sand Slow,' title number for Buck Jones' pic at Universal, 'We Are the Rangers.'

Walter Donaldson, Chet Forrest and Bob Wright have placed 'I'd Be Lost Without You' in Metro's ' ner Take All.'

Stanley Raub, Val Burton and Will Jason will do words, music and script of 'The Best Years,' Metro short.

Ben Oakland and Herb Magidson penned 'Let's Have Another Touchdown,' which University of Californi will adopt.

Mills Artists and Exclusive Music have a new, combined office in Hollywood. Dick Diamond, son of Lou Diamond,

Carl A. Pritchard, W. Atki Gene La Freniere, Si ippman and Dillon Ober, 20th-Fox musicians, had options lifted.

Jack Mills has acquired the American rights to 'Supposing' from Cecil Lennox, London publisher.

Duke Ellington opens at the Chez Maurice, Dallas, Nov. 10, for one week.

Hal Borne signed to play dance rehearsals for 'Stepping Toes,' Astaire-Rogers starrer at Radio.

Smiley Burnette contracted by M. M. Cole publishing house to write book of cowboy songs.

Eddie Kay set to conduct music and score 'Love and Kisses' for Melody Pictures.

Nacio Herb Brown and Arthur Freed cleffed 'Smoke Dreams' for Metro's 'After The Thin Man.'

Herbert Stothart scoring 'Camille' at Metro, using mostly strings.

Roy Webb assigned to score 'The Plough and The Stars' at Radio.

WIDE WB SHIFTS ON PRO STAFFS

Warner music publishing combine was put through a general realignment of professional personnel during the past weekend. Most important move was the assignment of Rocco Vocco as general manager of the Harms, Inc., and T. B. Harms Co. catalog. Norman Foley will be No. 2 man in both operations.

Vacancy which was created in Witmark and Remick with the Rocco ift will be filled by Charles Warren. Latter will not only head up professional contacts for Witmark and Remick, but co-operate with Edwi H. (Buddy) Morris, v.p. in charge of the WB music interests, in picking songs for the two firms. Johnny White, who was formerly with Feist and Famous, will direct plug placements for Remick, with his staff including Larry Daniels, George Schottler and Nat Freeling.

In moving over to the Crawford Music Co. the past weekend, Larry Spier took along Jack Val and Joe Gold from the Harms staff. Vocco has replaced this twosome with Nicky Campbell, who comes from Feist, and Herbie Hood, ex-Crawford man. Others on the Harms professional staff are Sam Wigler and Irving Brown.

Change has been made Harms also in Chicago. Joey Stool, who last week quit the local management of the Crawford office, now heads Chicago operations for Harms. He replaces Bobby Mellon.

S.A. CAFES, HOTELS PROTEST MUSIC TAX

Capetown, Oct. 12.

Cafes, boarding houses and hotels here are up in arms regarding the decision of the British Performing Rights Society that a royalty must be paid on all music broadcast by local stations, or by a gramophone and musicians and used for the benefit of patrons and residents. Hitherto, all cinemas, broadcasting stations, dances, concerts and public performances using records or playing music have been paying fees and now cafes, boarding houses and hotels must come into line.

Strong protests are made and refusals to pay, it being contended that a yearly license is paid to the African Broadcasting Corporation and that covers all liability. In a recent suit in England, where the Society sued the owners of a hotel relaying broadcast music from a loud speaker, the judge ruled that the hotel was liable for an effective method whereby the guests were able to hear the performance. The Society got the verdict. The decision of the Society to collect fees covers South Africa.

PUBS PROTEST MPPA'S NEW RULING ON OPTION

Several publishers last week protested against the new regulation on picture synchronization options which has been put into effect by the board of directors of the Music Publishers Protective Association. Under the new ruling of the MPPA board, film company may obtain a license on a tune and take 60 days to decide whether it wants to use the number. Previous this latitude was limited to two weeks.

Objectors to the new arrangement hold that a producer ought to know withi two weeks whether he can or cannot make use of a composition. Otherwise the application or license ought to become void and the producer placed in the position of having to negotiate another deal with the copyright owner.

Gumble Going West 1st Time in 14 Yrs.

For the first time 14 years, Mose Gumble, professional head of Donaldson, Douglas & Gumble, goes to the Coast Nov. 14 for an anticipated two months' stay.

Vet music man is figuring on new song material from Hollywood, in view of the concentration of writers in the film capital, plus a couple of picture deals the firm has in mind.

Clarence Freed is DDG's West Coast prof. rep.

Paul Lannin doing musical score for Metro's 'The Little Giant.'

SANTLY JOY
It's a Big Hit—The Request
ME
AND THE
MOON
SANTLY BROS. JOY INC
1619 BROADWAY N.Y.C.

FOX
FLASHES
CURRENT HITS!
"FOLLOW YOUR HEART"
"Magnolias in the
Moonlight"
"Follow Your Heart"
From "THE GAY
"The World Is Mine
(Tonight)"
From "SITTING ON THE MOON"
"Lost in My Dreams"
"Sitting on the Moon"
SAM FOX
PUBLISHING COMPANY

Witmark Presents
The Sensational Ballad
When My Dream Boat
Comes Home
From "Here Comes Carter"
Thru the Courtesy of Love
You on My Mind
Waltzing with an Angel
My Kingdom for a Kiss
Papa Tree Top Tall
Bermuda Buggyride
M. WITMARK & SONS
1250 Sixth Avenue
RCA Bldg., N. Y.

Harms
Watch—Listen for
Warren & Dubin's
and
Arlen & Harburg's
Sensational Score
from
GOLD
DIGGERS
—OF—
1937
HARMS, Inc.
1250 Sixth Ave.
RCA Bldg., N. Y.

Harms
Presents
From "White orse Inn"
Blue Eyes
White Horse Inn
I Cannot Live Without
Your Love
From "Guns of the Pecos"
The Prairie Is My Home
From "Stage Struck"
Fancy Meeting You
In Your Own Quiet Way
Half of Me
HARMS, Inc.
1250 Sixth Ave.
RCA Bldg., N. Y.

B.&K.'S OWN AGENCY IN CHI

N. Y. Exhibs Told to Stop 'Amateur' Shows Or Take Out Stage Licenses

Independent exhibitors and small house throughout the major portion of New York City were told to stop their present amateur, cabaret or vaudeville shows or take out a vaude license by Commissioner Moss last week. Numerous indie film theatres have been using 'amateur' nights addition to double feature bills. Many of them, allegedly neglected to take out the necessary license needed for stage shows.

Not only is the city anxious to receive any additional revenue to be derived from such licenses, but also Commissioner Moss believes the 'amatuer' stunt nights and so-called cabaret performances fail to benefit the regular professional vaudeville actor. The 'chicken-feed' coin given at these small house amateur nights seldom goes to the regular pro-artist and further drags down his wage standard when accepted in desperation, according to reports received by city officials. In addition, the cash is available only a week as a rule.

Under the Moss ruling the small exhib will have to take out this new license for stage performances or eliminate them.

License for theatres present stage shows $500 annually for large seaters, but smaller neighborhood houses can get licenses for $250 to $300. Final decision on smaller fee is understood to be entirely in the hands of Commissioner Moss

Me and the Prez

Los Angeles, Nov. 3.

obby Vernon, m.c. at the Orpheum, is probably first actor ever to share headline billing with the President of the United States.

House is screening 'The President's Mystery,' ith photos and lithos of Roosevelt decorating the lobby, and Vernon's mugg alongside.

$75,000 NET FOR 'NIGHT OF STARS'

Net of $75,000 was realized Wednesday ight (28) from the annual 'Night Stars' benefit at Madison Square Garden, N. Y., sponsored by the United Palestine Appeal, Joint Distribution Committee and N. Y. Daily Mirror. Funds are used for relief and rehabilitation of persecuted Jews abroad.

Louis K. idney, head of WHN, chairmanned the entertainment committee, with all the vaudeville booking offices co-operating.

Garden was close to a sellout for the affair.

Club Sued Over Drowning In Adjoining Swim Pool

Lynchburg, Nov. 3.

Suit for $10,000 has been filed against Carey H. Falwell and others, owners of the Merry Garden here, as the result of the drowning of a 10-year-old boy in a swimming pool operated conjunction with the nite club.

Falwell maintai the pool was not in use at the time of the drowning, and that the child slipped in unobserved by attendants. Father of the boy, claims an attendant accepted a fee and assigned the boy to a locker, and that the nite club management was negligent in not providing life guards and other safety measures.

According to Falwell, the pool is used only by guests at the club and the hotel adjoining, and is kept filled mainly as a reservoir from which water could be drawn in case of fire.

CENTRAL OFFICE FOR REICH VAUDE BOOKINGS

Oct. 25.

Perceptible uneasiness among local vaude agents following a conference held here this week at the offices of the Reichsfachschaft Artistik, official government body circus and cabaret entertainment.

Agents were told that the Artistik plans to do away with all agents in the Reich, substituti central office similar to the in operation for legit actors.

Idea would mean another Parenna, ill-famed here because having caused losses amounting to over $1,000,000. Parenna was originated by the late Max Berol-Konorah, then head of the I. A. L., and was almost 100% boycotted by managers. With conditions changed, managers would be forced to book through the new institution, if the plan, now heavily opposed, gets through.

F. & M. Sets Route for Olsen and Johnson Unit

Hollywood, Nov. 3.

lsen and Johnson will be sent on four weeks' tour by Fanchon & Marco in a unit, 'Hollywood Discoveries.'

Comics open at the Denham, Denver, Nov. 18, with Kansas City, Omaha and Minneapolis to follow.

Par's Bands

Paramount has spotted three name bands for dates in three different towns.

Horace Heidt's crew goes into the Met, Boston, week of Nov. 27; Ted Lewis plays Buffalo Nov. 6, while Ted Weems is booked for the Minnesota, Minneapolis, Nov. 27.

'Exception' Made for Ellington in Dallas

Dallas, Nov.

First time a band has been booked into Texas nite club for longer than one night occurs when Duke Ellington opens Nov. 10 at Chez Maurice here.

Ramon and Renita, dance team, have a four-week contract at spot. They take a recess during Ellington's stay.

Reiders Divorcing

Pittsburgh, Nov.

Ann Rei ight club singer, asked for a ivorce last week from Paul Rei star halfback on the University of Pittsburgh football team in 1932. She charged cruelty and desertion.

According to the wife's charges, Reider has never seen their seven-month-old son. They were married three years ago.

MRS. ELLIOTT SUES

Nov.

Bernard W. (Bernie) Elliott, nite club operator, is being sued for divorce i Supreme Court here by Edith . Elliott.

Recently Mrs. Elliott sued for sep- , with Elliott counterclaiming for divorce. Present action supersedes the separation case.

For Food

Charlotte, N. C., Nov. 3.

A vaudeville bill is booked for the Charlotte Food Show Nov. 11-21, sponsored by independent grocers.

Acts are Merrill Bros. and Sister, Don Barbardo, Los Gintanoes, Jasbo and Rabbit Foot, Virginia Ralston and Harvey and Dale.

50% PARD WITH BERGEN - BORDE

Circuit Will Sell Acts to Itself Through Theatre Booking Office — Trying to Get Outside Vaude and Cafe Biz — Two-Way Commish

PAR IN N.Y., TOO?

icago, Nov. 3.

Balaban & Katz is going into the agency business, with a new setup, the Theatre Booking Office. This becomes a direct agency headed by the B. & K. booker, Richard Bergen, for many years with the RKO and in charge of B. & K.-Great States vaude time.

B. & K. will own 50% of the TBO agency, with Bergen and Al Borde, indie producer, splitting the other half. Office will have a 'favored agency' understanding with B. & K., and will sell most of the acts to the Oriental, Chicago and any other of the houses on the B. & K.-Great States circuit playing stage shows.

Besides this income, the agency will try to specialize in outside cafe, hotel and radio bookings.

Outfit is opening offices in the State-Lake building and starts active operation around the middle of this month. Borde, who will participate as a partner and act as general manager, is a local producer with experience in the cafe and cabaret field as well as in vaude.

New agency will not affect Paramount, Balaban & Katz's own theatre organization, the Artists Booking Office. This is strictly a house office that deducts 5% from all acts playing for Paramount, B. & K. or any of their subsidiaries. With its own agency, B. & K. will be collecting two-way commish from acts.

Understood that same sort of agency in New York is under consideration to service the Paramount theatres booked there on the same basis.

General meeting of Chicago agents was called yesterday (Monday) by Borde and Bergen in Lou Lipstone's office, with agents given outline of plan and propositioned. They were invited to submit their lists of acts to the new agency for nite clubs, radio and other bookings outside vaude.

Costly Nitery, Hotel, New Theatres Seen as Part of 'Save B'way' Move

The world's most costly night club and what will be one of the finest hotels directly in the theatre zone are among the improvements in what may be regarded as 'Save Broadway' movement. There have been predictions made that the amusement district, legit theatres in particular, would gradually have to move eastward, but that is still speculative.

The International Casino which is being readied in the new Criterion theatre building will cost $500,000.

Hard by, on a site yet to be cleared of its realty angles, is the proposed new hotel. It is expected that when that operation starts the long talked about razing of the Gaiety, Astor, Fulton and Bijou theatres will also occur to be replaced by modern theatres and probably another hotel. The hostelries' keenness on Times Sq. arises from the Astor and Edison hotels' renewed prosperity in recent months.

Three stagers will produce the International Casino shows, two coming from Paris, Pierre Sandrini of the Bal Tabarin and Jacques Charles of the Casino de Paris will cooperate with the American stager, Allen K. Foster, Broadway musical producer. Frenchmen arrived in N. Y. last week.

Site of the International Casino is that of the New York roof where the first 'Follies' was staged by Ziegfeld.

Upstairs Sympathy

, Nov. 3.

Rex Weber, with 'Folies d'Amour' at the Orpheum, put so much feeling into his performance, balcony patron took him seriously.

When Weber went into his forte song, 'Brother, Can You Spare a Dime?' somebody in the balcony contributed Weber number and walked.

VAUDE COMPETITION TOUGHENS UP IN PARIS

Paris, Oct. 25.

Competition between music-halls in this town is getting tougher and tighter.

Undoubtedly the large number of houses offering straight variety bills has something to do with it, for the existing situation has managers scratching for ideas on how to pull 'em in, almost regardless of the caliber of the bills offered.

Alhambra is reverting to the w.k. act of cutting b.o. prices for two nights a week. Hereafter, instead of paying 60 and 75c., customers who come in on Tuesday and Friday nights will get the best seats in the house for 40 and 50c.

Trianon is using another plan. Instead of offering lower prices inducements, management is 'allowing' the audience to 'choose' acts for forthcoming bills. At show each spectator is given card whereon he or she is asked to write the names of three artists they would like to see.

Perkins' Quickie

Johnny Perkins, current at the Capitol, Washington, for Loew, has been rebooked by the circuit a quick repeat in the town.

He goes in the week of Nov. 20.

NEW FEMME ORK

Irving Mills has revamped the former Bon John Girls, a trumpet band, into a regular dance orchestra of 15 pieces. Girl tooters just got back from Europe.

Durelle Alexander will baton the femme musickers.

Lucky Luciano Was Willing to Put Up 5G for Morgan Club

Charles (Lucky) Luciano was prospective backer of Helen Morgan in the establishment of House of Morgan nitery,

to Harry Kannen, who continued Friday (30) as a witness before the referee in bankruptcy for Hark, Inc., under which the night club operated.

Samuel Newfeld, counsel for David Schwartz, trustee, asked Kannen concerning an entry in one of his private books in which a reference was made to 'Mr. Lucky.' Kannen admitted the person referred to was Lucky Luciano, who now serving time in the Federal Prison. After being warned that he must answer the question, Kannen said:

'At the time I signed the lease to open the restaurant, Mr. Lucky thought it a good proposition. He conferred with me and wanted to take an interest in it. He invested $5,000. Later on he found that I was going to name the club, The House of Morgan. He thought it a bad idea to name a club after a girl. I disagreed and returned him hi $5,000.'

The hearing was continued to Nov. 13.

Sam Lyons, Who 'Resigned,' Goes Back To Loew—Vallee Via Him This Time

Sam Lyons (A. Lyons, Inc.), who called a one-man strike on Loew's booking office last spring, has apparently patched up is differences all around. Last spring he 'resigned' Loew's franchised agent. Last week he reinstated himself.

The crux of the ispute, Rudy Vallee, was also the crux of the big peace. the spring Sam Lyons submitted Vallee's band to Loew's, which, however, claiming that it got it for a cheaper price, booked it through the Simon agency. And Sam Lyons burned up enough to pay for two scorching telegrams to Loew's and Hymi Bushel, Vallee's attorney.

Now Vallee has been booked again by Loew's, but this time through Lyons. Date is the State on Broadway, either the week of Nov. 20 or Nov. 27. Salary is $9,000.

Vallee was originally booked for the Paramount on Broadway, but accepted is prerogative to cancel when his date was moved back because of the holdover for three weeks of 'Big Broadcast' (Par) (current) and the impending Mae West personal with 'Go West, Young Man' (Par).

TEST DATES BRING MORE TEX. TIME FOR CUSHMAN

, Nov. 3.

for Comerford-Publi steady time for Cushman units starts Nov. 9, when it Kat Klub' show opens at Ritz,

Ri it Nov. 13 with 'Comedy Stars of Hollywood.' Fox-Wyomi theatres line up Nov. , when ' ilk' star at Sheridan's Lotus.

Campaign Over, Chaney And Fox Back to Work

San Francisco,

Mayris Chaney and Edward Fox are back at the Deauville Club here after a tri ith President and Mrs. Roosevelt in the east.

The dancers, personal friends of the Roosevelt family, were guests on the campaign train.

MARCUS SHOW BACK TO ORIENT IN THE SPRING

Chicago, Nov.

A. B. Marcus will take his show back to the Orient next spring for at least six months in the far east, touring Japan, China, French Indo-China, Australia and New Zealand.

Leaves early in March to open in Shanghai March 31. This is repeat tour in the Orient for Marcus, who is at present picking up some midwest vaude dates with his uni

Mitchell-Durant B.R.'ing Own Unit, Delmar Prod.

Harry Delmar of the Lou Irwi office is producing 'Follywood Scandals' unit for Mitchell and Durant. Opens in Hershey, Pa., Nov. 11.

Besides Mitchell and Durant, who are bankrolling, show has Lila Carmen, Harry King and the Sinclair Twins, and a line.

Night Club Reviews

CRYSTAL GARDENS

(RITZ CARLTON, N. Y.)

The press was iven a preview gander Wednesday night (28) of New York's newest (and probably lovliest) rooms—The Ritz Carlton's Crystal Gardens, nee the Crystal room. It was a dress rehearsal with all the trimmings, management even allowing some swells to sneak in ahead of the formal Friday night opening to lend some savoir faire to the muggs visiting east ixth avenue.

Clark Robinson, with $75,000 to spend, converted the Ritz's old Crystal Room, swank enough in the pre-prohibition era, but not in use for some years, into a blue and white picture of real beauty. He retained only the mirror lined walls, even adding sweep to the grand staircase into the nitery proper. Considering the locale and the hotel, that bank of stairs may become one of the Gardens' chief selling points, providing grand entrances for the femme customers that may put the spot on a level in renown with the old Waldorf's Peacock Alley. Ceiling of the room has been starred and beclouded, the clouds providing hidden berths for the spots.

Small stage built at the end of the room directly opposite the staircase is also used as the dance floor. And that's one of the handicaps. Room seats 300 or thereabouts, but the stage is only large enough to accomodate 30 dancing couples at most. Inasmuch as the Crystal Gardens is going out for the patronage of the younger crowd, there'll be plenty of crowding during the hoofing sessions.

Ritz practically put the entire setup of the nitery into the hands of the French Casino crowd. Carl Snyder is contact man; Clifford C. Fisher produced the show; Jean Le Seyeux staged; Maria Gambarelli was especially engaged by the F.C. to routine the girls (10) here and at the Pierre on Fifth avenue, and the International Booking Agency, F.C. subsid managed by Miles Ingalls, booked the talent. That's about the same setup as exists at the Casino on Seventh avenue and in Miami, but the entertainment uncovered for the muggs was slightly under par.

Catering to a different element here (and probably following the wishes of the management), the French Casino group strove too hard for class in the floor show layout; class that starts to become stodgy before the show is more than half through. Routining is much the same as the ordinary Broadway nitery shows, but comedy was neglected entirely in the rather slow-paced menage of Continental type turns. There isn't an act in the show capable or getting laughs. The room and the tall-millinery crowd it will cater to practically scream for a Bee Lillie type.

Trappings of the show blend perfectly with decor of the room itself, the costuming being excellent. Gambarelli-trained ballet girls are all lookers and well routined with the beauty being well sold via some revealing dressing, but not so revealing that some dowager might be offended. The brazz is in effect here all the way.

Besides the line, there are three top-notch femme dance specialties. Eileen O'Connor, a comely toe-worker of grace; Earlyn Wallace, blonde, good-looking acro dancer of a different type, and Carmen Romero, Spanish dancer, also a looker and clicking a mean set of castanets. Miss O'Connor is a particularly facile ballerina.

Three of the important acts in the show are in the New Acts: Afrique, English mimic; Milt Douglas, singer and a last-minute addition to the show (and worthwhile), and Glen Pope, sleight-of-hand artist. Also in the show is William Russell, tenor, who doesn't make much of an impression.

Top click of the night was the vaude acrobatic act of Park and Clifford. Young and nice looking pair of hand-balancers even drew some 'bravos' from a few of the lorgnetted femmes. Team should be spotted on a platform for their groundwork, the stage being too low for patrons sitting halfway back in the room.

In the way of music, the room holds everything to be desired in Basil Fomeen's straight dance orchestra and Hugo Mariani's tango crew. They share playing the two-part show and the dancing, and deliver in high order.

Crystal Gardens has a separate entrance from that of the hotel itself. It will operate six days a week, with the show moving into the Oval Room, in the Ritz proper, on Sunday nights. *Scho.*

Niteries

After two weeks at the Mark Hopkins Hotel, Frisco, the Skyles Boys left for Los Angeles, Oct. 31, to open shortly at the Biltmore.

, kid acrobat, goes into the Congress Casi , Chicago, next week; set through Rookwell-O'Keefe.

Rex Weber into Yacht Club, Chicago, to head show. Set thorugh Al Borde.

CONGRESS CASINO

(CONGRESS HOTEL, CHI)

Chicago, Oct. 28.

This is the Congress hotel's new nite club under Ralph Hitz' operation. Hotel has torn out the former Urban Room, which was located in the rear of the building, and has spread the new Casino all the way from the frontage on Michigan avenue. Makes a nifty entrance, besides giving plenty of seating capacity at nearly 750.

Done in the modern manner, with plain fittings and indirect lighting, room is spacious, yet intimate, due to the arrangement of the seats. Floor is viewed easily by the entire audience, due to raised steps on which the tables are placed.

With its new layout, new name and management, the Congress spot assumes a prominent position in the Chicago nite life. Particularly since it has upped its budget for band and floor show considerably. . .

It brings in a nationally known name band in the Glen Gray Casa Loma orchestra; brings in genuine hitery entertainment in its line of girls and its acts, and tops the entire setup off with a topnotch headliner in Connie Boswell.

Miss Boswell closes the running of the midnight show and stops it cold. She puts over three numbers in her regular act and then does three encores, which were insisted upon by this audience. All pop tunes in the Boswell manner. Miss Boswell's entrances and exits are cleverly handled. A special wheelchair gets her on and off in a jiffy. She hops from the chair to a high stool and right into her song. Entire turn is excellent.

Pierre Andre of WGN, who built up a nitery rep around this town in the days of the Midnight Flyers at the Blackhawk, does m. c. here in workmanlike manner. He has the acts moving in and out at a rapid clip. First of the acts, Embassy Trio, is the weak spot in the line-up. The boys sing operetta stuff, with a vaudeville finish at the end of each song, but are misplaced here. Show could use a novelty act of some kind instead of two singing turns.

In keeping with the room and the intent of the floor show is the Enrico and Novello dance team. Smooth and effective ballroom work, with the girl a looker and the man showing her off to the best advantage. Work well together in everything standard ballroom to tango. They are introduced neatly, being first seen on a small stage above the band-stand, and then walk down the side stairs to the dance floor.

Dorothy Hild Girls from the Oriental theatre are in the show for a couple of weeks while the Balaban & Katz house plays some visiting units. Hild girls are always okay and as good close up as over the footlights.

Casa Loma orchestra plays for the dances and the show in bang-up style.

While the Casa Loma band rests, Joe Cortez' tango orchestra fills in for the rhumbas. There is never a lapse of music or entertainment, the bandstand being on a pivot with the tango orchestra revolving to the front when the Casa Loma group rotates off the floor.

Hotel's service and food remain the best, with the $2 minimum taking care of plenty of everything.

CLUB YUMURI, N.Y.

Taking its place in the New York nitery sun, in stride, Club Yumuri is coasting in on the crest of the rhumba wave, and has become a quick click in the heart of Times Sq. This is the more surprising considering the pioneering done by the Cubanacan in Spanish Harlem, which prospered for a spell and then expired, and the more doughty Latin enterprises such as El Toreador on the fringe of Spanish Harlem on Central Park north; and the Greenwich Village iteries such as El Chico, Latino, Gaucho, Flamenco and one or two others, now no more.

Club Yumuri was to have been Club Daiquiri until the beverage firm of that name objected on ground it infringed on a registered trademark. Yumuri is a showplace valley on the Cuban isle, hence the new billing.

Authentic Cuban in atmosphere and entertainment, its central location and general novelty virtually insure its success. Eliseo Grenet, who composed 'Lamento Esclavo,' 'Oh, Mama Inez' and other w.k. rhumbas, sons, congas and danzons, maestros a corking rhumba combo which is expert on general dansapation but scintillates in the native tempos.

Show is adequate, not too elaborate, but highly satisfactory. Miguel Holdan is the m.c. and a 25% owner of the place. He paces the proceedings nicely. His wife, La Milonguita, is the tango balladist, probably the only one of her kind in the city, as America knows tangos instrumentally rather than vocally. On the other hand, Tino Rossi on the Continent, the late Carlos Gardel in the Argentine, are best known for their vocal delivery of the tango rhythms. La Milonguita—diminutive, margot, for little tango singer—is an engaging personality the floor.

Antonio and Dolores do rhumba variations, topping with the inevitably snappy shake-that-thing version of the Cuban motif. Celiuda is a native terper, her Castillian harvest dance standing out among her repertoire. El Caney Quartet are itinerant rhythmists with the native Latin tempos, performing at tables between Grenet's dance sets. The Grenet combo is a flashy and colorful combo in their native red ruffles—the maestro is in dinner coat for contrast—and one of the instrumentalists stands up and out with his work on the maracas and miniature twin tom-toms.

Spot is next to Arcadia ballroom on Broadway. No couvert, mi imum or 'location' charges; dinner table d'hote $1.25 and $1.50, also a la carte. Ramon Calvo, at El Toreador in the past, is headwaiter at the door. *Abel.*

SAPPHIRE ROOM

(NEW YORK)

New label and guise for the old Embassy Club on East 57th street, which has been done over into an attractive club intime setting stressing a sapphire color Guido, formerly of Mon Paris room on the Jersey shore, is back of this and the official welcomer, Paul Carey, is b.r.ing the spot. Eastside address is close enough to swanky Sutton Place neighborhood that dress policy is almost a necessity.

Entertainment consists of F. N. Lawrence White, baritone, social registerite who is doing an Eve Symington here, and Jean Sargent. White first attracted attention through various society amateur contests which have flooded the eastside hotels and niteries. New Acts.

Miss Sargent has a pleasing personality and a good voice, but her selection of songs is n.s.h. Music honors are divided between Barry Winton's orchestra and Nick Vouzen's rhumba band. Latter plays Viennese fare as well as the Latin numbers.

New decorations feature a dome-like ceiling over the dance space. Indirect lighting and white leather coverings are other effects worked into the scheme. That sapphire tint lends itself well to shifting shades when the spots are turned on.

Minimum cover tariff after dinner. *Brat.*

Beverly Wilshire Hotel

(BEVERLY HILLS)

Beverly Hills, Cal., Oct. 26.

Larry Lee's crew is a fixture here and accounts for most of payees in the Florentine Room. It's a class layout with space to toss the tootsies around, but the general atmosphere is too forbidding to the average night-outer.

Lee is one of the youngest band leaders hereabouts and has built up a strong collegiate following. That gives the nitery a heavy two nights' play. On other nights the residents of the hotel drift in, but not in goodly numbers. Spot gets little attention

(Continued on page 50)

MARINE STRIKE K. O. FOR S. F. NITERIES

San Francisco, Nov.

More than 1,500 and restaurants here and about 500 in the East Bay district will be affected seriously if peace negoti i the marine strike fail. It means inevitable enforced shut-down.

Some 600 food handlers here have joined the ranks of 800 general warehousemen in the stri which started last week. Practically all the dine-and-dance spots have used up what little food and liquor supplies they had on hand. A few with large storage space may be able to hold out only several days longer.

Approximately 1,000 entertainers would be without jobs if the places shut down. Practically every spot has some form of entertainment, from a piano player at the tavern to the elaborate floor shows at the Bal Tabarin and other swank spots.

Show biz has gone on the skids, the nabe houses being the first to feel the drop when 40,000 men in the waterfront district quit their jobs. The talk of a general strike, such as the city went through in 1934, is starting to keep the public away from the houses on the main stem.

When the grocery warehousemen walked out and threatened the city with a food shortage, Mayor Rossi declared a state of emergency. He said he will make every effort to keep the city open.

Preparations for the bridge opening celebration are still going ahead with work on the grandstands and Market street decorations nearing completion.

Hallowe'en Spook Shows Too Costly, Atlanta's Nix

Atlanta, Nov. 3.

For the first time in years, Atlanta theatres were unanimous in their decision against Hallowe'en midnight spook shows. Experience has taught managers that regardless of what they get in at box office, hoodlums usually do so much damage the net take isn't worthwhile.

So they closed their doors and got off light this year, the loss being confined to a few smashed still display easels and such.

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Must be thoroughly experienced, be able to accurately value acts, must know important booking office, theatre, hotel, and motion picture production officials

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Box 11, *Variety*, New York

Five Juggling Jewels

(Formerly Original CARLTON SISTERS)

Now Playing Return Engagement

CHICAGO THEATRE, CHICAGO

WEEK NOV. 13, METROPOLITAN, BOSTON

Direction SIMON AGENCY

A Page Out of Old Vaudeville

By JOE LAURIE, JR.

The Double Wop Act

BOTH enter as music plays 'My Mariutch She Takea Steamboat.' STRAIGHT MAN walks a bit ahead of comedian.

Straight: Come ona—wassa madder—Come ona—

Comic: Waita onea minoots. I no canna walka fast. My uncle is sick.

Strai Whatsa your uncle to do wit you no walka fasta?

Comic: I tella my isa sick.

Strai Your uncle is sick?.

Comic: (A little angrily) Yeh, my uncle—my uncle. (Points to ankle.)

Straight: Oh, you meanna your anklea. Say whatsa your name?

Comic: My names Tom Garibaldi Columbo Scabootcha Castella Maserici, but dey calla me Tom for short.

Straight: Well, Tom is no high class—I will calla you Tommas.

Comic: Say, my namesa Tom and you call me Tommas?

Straight: Yeh, datsa high classa for Tom.

Comic: I gotta broder his namesa Jack—What you call hima, Jackass?

Straight: Say, how's big brud Sylvest?

Comic: He's nunja feela so good.

Straight: Wassa matter wit him?

Comic: You know Sylvest hesa gotta big ship tattooed on his chest.

Straight: Yeh, I know.

Comic: Well, de odrea day a bigga man come up to my brudder Sylvest and givea him one puncha on his chest and sank the ship.

Straight: Say, how many kids you gott em now?

Comic: I gotta 12 bambi

Straight: All together?

Comic: No, one at a time.

Straight: How many girls?

Comic: Five girls.

Straight: And how many boys?

Comic: Fivea boys.

Straight: Datsa only 10 ki

Comic: Five boys and five irls and two other kind. Mixem u

Straight: You worki now?

Comic: I'm a politich in a auto factory.

Straight: What you mean a politician in an auto factory?

Comic: Sure. I'ma assemblyman.

Straight: I gotta good job for you.

Comic: What doin'?

Strai : Manicuring boulevards.

Comic: How mucha you pay?

Straight: Twentytwo dollars a week.

Comic: a week?

Straight: Yeh—two twos.

Comic : Datsa good. Whatsa the hours?

Straight: You start in the morning and stop at 6 ata nighta.

Comic: Datsa too much a work.

Straight: Okay—I'lla make it easier for you. You start at 6 and finish at 8.

Comic: Datsa nice man. I go now and tella my friend at the City Hole.

Straight: What's your friendsa name?

Comic: He livesa at the City Hole —I nunja can remember hisa name —He's gotta name something' likea horse.

Straight: don't mean the Mayor?

Comic: Sure, dats him—the Mare. He's a finea fellow. He invite me be a polar bear.

Straight: You got invitaish to be a polar bear? You nunja can be a polar bear.

Comic: Sure, I gotta be a polar bear.

Strai You know whata polar bear

Comic: No, but I gotta be one.

Straight: Listen—a polar bear sits ice and eatsa fish.

Comic: Nunja foola me now.

Straight: I'ma no fooli Wasa matter?

Comic: You know my friend Guiseppi? He died and his family wanna me to be the pola bear. I no sit on ice and eat fish for nobody.

Straight: Yo meana the pallbearer.

Comic: Sure.

Straight: You are a stronga man, you can be pallbearer.

Comic: I'ma strong but my fadder he's a big stronga mana.

Straight: Yes?

Comic: My fadder he take two billiard balls, squeeze em togeter and make TALCUM POWDER.

Straight: Youa strong man—you wanna be fighter?

Comic: Sure, makea lottsa money fighting.

Straight: First you gotta learn how to block a punch.

Comic: Whata you mean blocka punch?

Straight: I meana you gotta learn how to stop a blow.

Comic: Datsa ease. When he hit me it stop himself.

Straight: Howsa your wife?

Comic: My wifea and me fight all the time like United Snakes and Mexico.

Straight: What you meana you and your wife fight like United States and Mexico?

Comic: We fi on acount of the boarder.

Straight: Where is your wife now?

Comic: My the country with Pendicitus.

Straight: I tolda you she likea Greeks.

Comic: I don't feel so good either, on account of my ki iece.

Straight: You mean your sister's gal?

Comic: Whosa talk about my sister's kid—I say my kid niece—my kid niece. (Points to kidneys.)

traight: Oh, you mean your ki - neys.

Comic: Sure I say ki

Straight: Where you livea now?

Comic: live on not feeling good street.

Straight: Whata you mean not-feelin'-gooda street?

Comic: I live on sick street.

Straight: Your litlea girl Maria—how's she?

Comic: She'sa bigga gal now. She'sa gonna geta deplumber.

Straight: She'sa gonna de pluma? Wassa matter pipes broke?

Comic: Whata you talkin' bout my pipes? I say my gal Maria is gonna geta the pluma.

Straight: Well, if she'sa gonna geta the pluma somthin' musta be wrong wid de

Comic: My little gal Maria goesa to school and she's gonna get deploma.

Straight: Oh, you mean a diploma.

Comic: Sure: Can't I understanda what I speak? Well, so long, I'm agonna get a drink.

Straight: Ain't treat me?

Comic: No, I'ma gonna get a drink myself.

Straight: You selfish.

Comic: What?

Straight: You selfish.

Comic: You crazy. I no sell fish—I buy junk.

Straight: You drive me coconuts. What happened on the boat the other day?

Comic: Nunyou hear? I was on de bigga boat and somethin' hit it and madea big hole in de front of the boat on the bottom, and the water come rushin' i .

Straight: What did you do?

Comic: I'ma smart guy. I go down to the bottom of de boat and make another big hole in de back of he boat.

Strai : Whata you do dat for?

Comic: When de water come in from the front—it GOES OUT IN DE BACK.

FINISH WITH PARODY OR 'DORANDO.'

Saranac Lake

Happy Benway

Lew Katz, formerly Lew Katz and His Kittens, here for that general check-up. ew ill the Kittens again.

Harry Martin (Mills, Kirk & Martin) ogling the Lakes for fish and the hills for a buck. His first shot was at a deer at the St. Regis hotel.

Garry Si two stages of 'Rib' op.

After 10 years of faithful service, Nurse Mrs. George Monroe (NVA Lodge) leaves for family meeting in Arizona. She was the 'show folks' nurse for years.

Harry Livingston (Capitol tre) admitted to our Good Samaritan Club. His last effort in making life worth while for the ozoning gang up here was a shipment of 60 pieces of Hallowe'en wardrobe.

Harold Rodner here hello'ing the gang.

Ben Schaffer, back from his N.Y. tri , says 'show business is all shot. Only actors that I saw on Broadway were me and another fellow who hasn't worked for years.'

Jimmy Cannon (Ray Noble's ork) doing nice healthful things in a big way at the Northwoods sanatorium. His curing is above par, is bridge is lousy.

Are you writing to those that you know in Saranac and elsewhere that are sick?

BINGHAMTON'S VAUDE

Comerford restores vaude in Binghamton, N. Y., Nov. 5, five acts on first halves.

Dows booking.

4 WKS. IN MONTANA FOR CUSHMAN SHOWS

Lincoln, Nov. 3.

Montana's Fox time goes on the Wilbur Cushman circuit this week. Totals about four weeks altogether. Towns included are Idaho Falls, Helena, Missoula, Bozeman, Livingston, Billings and Butte.

Comedy Stars of Hollywood, headlining Brown and Lavelle, is the opener.

PARNELL'S U. S. TALENT HUNT ENDS

Val Parnell, booking manager for General Theatres, returns to London, Nov. 11, after having seen about all there is to see in the way of variety material between New York and Chicago. He's been looking over this side for a month.

Altogether, Parnell has listed about 50 acts which he regards as suitable for London engagements. Chances are that before sailing he will ave issued contracts to about 20 of them.

Among those signed so are Slate Bros., for the Jack Hylton rnn bill at the Palladium in March; id Gordon, Roy Smeck and Frank Libuse.

Parnell looked at everything, from floor shows to units. Harry Foster, who accompanied Parnell over, is not going back with him. The English agent is on the Coast dickering for picture names through the Hollywood William Morris office, and won't return to London before Nov. 25.

15 YEARS AGO

(From VARIETY and Clipper)

Joe Hart, who had been regarded as wealthy, left an estate of only $2,000.

Carl Laemmle, worried over the mounting costs of 'Foolish Wives,' intimated he would take a loss of $250,000 if anyone would take it off his hands. No one did, and he got his money back.

Indie was touring an 'Uncle Tom's Cabin' film. Carried a street parade and wowing the one nighters. Pix not on general release.

E. H. Sothern and Julia Marlowe in N. Y. for a four-week season of Shakspeare.

Bessie Clayton was the star at the N. Y. Palace. ld timer in fine form and applause at close lasted five minutes.

Will Rogers back in vaude in Washington and bragging that after 30 months in pictures he still had the same wife. Bettered that record.

Equity slapped a dollar a month on delinquent dues. Regular dues were $12 a year. Delinquency doubled that.

elle Baker one of rst of the profession to go in for air travel. Hopped from Youngstown to Cincy because a railroad strike was anticipated.

Vaude urry getti Now estimated 12,000. Bi figures, but based on the assumption there were 21,000 vaude turns. That took in everythi

Walter C. Kelly held up the bill at the Palace, Chi. He had the goods.

Joe Wilton, wheel burlesque, was using a street parade for the small A novelty, though at burley shows vied ith the minstrels on parades.

roducers too discouraged to put on new shows. Most were laying off until the next season.

With road bad, Buzz Bai - bridge announced that is Minneapolis stock would present current hits. Had several shows that did not plan to make that territory.

George M. Cohan provided North Brookfield, Mass., theatre with mod-

Ross-Edwards Lose $50,000 Suit Vs. Milton Berle and Loew Circuit

Copyright infringement and $50,000 damages action by Harry Ross and Eddie Edwards, vaudeville team, against Inc. and Milton Berle, was dismissed ert Paterson New York, Thursday (29) for dence after days' hearing. Testimony was funnier than most of the isputed materi

Suit was based alleged fringement by Berle during an engagement at Loew's tate, New York, in September, 1933. The salient point of the complaint was the purported lifting of a copyrighted pi of business with the hands, described by Ross and Edwards as 'a gesture denoting exasperation.'

Witnesses for Loew's and Berle testified that the disputed material had been generally used by others in vaudeville for years. They included Sidney Piermont, Loew's booking head; Al Rosen, manager of the State; Elizabeth Kennedy, Berle's former stage partner, and Dave Kramer, the comedi Ross and Edwards' witnesses included Milt Francis and Darby Aaronson, writers.

When Berle, on the stand, was asked when he had first seen Ross and Edwards' act, he replied:

'The first time I saw Whalen.'

Motion pictures of erle on stage, taken from the orchestra' ing the 1933 week at the State, were shown in court.

Ross and Edwards claimed damages on the grounds that Berle's alleged lifting deprived them of bookings. They pointed out that in 1934 they played 12 weeks for Loew's, against only two weeks in 1935. In answer, Piermont stated that in 1934 Loew's had 12 weeks of playing time, but only two the following year.

Harold Levi was attorney for Loew's and Berle. William Wiseman represented Ross and Edwards.

Nazi Honors

, Oct. 25.

New i istinguishi actors has originated in Hamburg by giving two American acts life-time mits.

in question are Lois & Jean and Con Colleano, both at the Ufa Palace this month.

Idea is to honor foreign acts who have appeared with success in the Fatherland and who have gained popularity. This enables them to play anywhere the country without any re-

UNION STYMIES IN BALTO-PITT.

Baltimore,

Loew's Century, ich wants to return to policy of occasional vaude, has not yet been able to get together with Local No. Musicians want a full best Century offered ite weeks stage shows between now and next Labor Day.

The 12 musicians who comprised the it crew at Century till vaude was suspended Sept. 4 are still out on strike salaries of $37.50 each weekly (leader, $66.25). and till Saturday (31) the union had not been permitting the 'strikers' to accept any jobs. For the Hallowe'en night, however, President Oscar Appel of Local 40 let nine of the former Century pitmen play in a band that dished dansapation for an affair held on roof of Keith's theatre.

The nine were paid for engagement at scale, plus receiving their strike salaries. That is believed first time in any music union that members technically down books as 'strikers' and getting 'strike' wages have been permitted to accept another job simultaneously for a double payoff.

As matter of fact, that 'strike' status which former Century players are tabbed in is bit mysterious here, since Century violated no union rule in letting the musicians go. Union stagehands and operators are still working at the Century.

Appel said he permitted the 'strikers' to work the Hallowe'en engagement because of 'emergency' caused by so many affairs held here requiring musicians. Sponsors of the dance in Keith's ballroom had requisitioned a band in advance and had been promised one, then shortage of available players cropped up.

ighteen-hour session between musicians and theatre managers failed to bring an agreement for the second time in as many weeks, and negotiations have been called off indefinitely. From the looks of things it's doubtful if another attempt get together ill be made before the first of the year.

A week ago conditions looked rosy for settlement and the Stanley had made tentative arrangements to return to stage shows Friday (6). While both sides budged a it, neither would fully accede to others' demands and bust-up finally came after considerable wrangling. Union had a couple of representatives in from New York to plead their case, but they couldn't make any alterations in managers' stand.

Understood that the main bone of contention remai that two-year contract which theatres are demanding. On that point the musicians refuse to yield.

Stanley been without stage shows since Sept. 4.

ern stage equipment to permit shows of better calibre. Not financially interested. Just a gesture.

Gri , a Shubert act, took them into court on a contract. Settled out of court that consecutive contract meant successive weeks.

'CHEZ JOSY BAKER' REPLICA IN PARIS

, Oct.

Josephine Baker, star of rent 'Folies-Bergere,' is going to extend her activities to entertaining the night-lifers. Is to open night club of her own on the rue Pierre-Charron in the Champs-Elysees district on Nov. 15.

To be called 'Chez Josephi Baker,' her new place will be a plica of the nitery she had in New York. Spot she has chosen is the former Guerny's, which was closed earlier this year because of the death of the owner.

Beating of Milwaukee Agent Still Unsolved

Milwaukee, Nov. 3.

lugging ichard Pritchard, nitery agent, here a couple of weeks ago has yet been cleared Police are reported preparing indictments against several labor organizers, though refusing to disclose their names or that of the organization allegedly trying to muscle into the nitery union field.

Ralph Whitehead of the American Federation of Actors was here last week to clear organization of any intimated complicity. He attended join meeting of nitery operators and agents.

Jan Rubini to Sydney?

Sydn , Oct. 14.

Pri Edward theatre management will introduce novel ideas presentation withi the next few weeks. Albert Cazabon, musical director, quits soon and negotiations are on for Jan Rubini to come here and take charge of the musical end.

New exterior lighting system will also be introduced.

FLAMER GOES WEST

Chicago, Nov. 3.

Muriel Page is taking her 'flame dance' to the Coast for the first time, opening at Sherrill Cohen's Orpheum Nov. 11 for two weeks. Then heads along the Pacific towns for further vaude and nitery time.

Booked through Music Corp. of America.

NEW ACTS

MARY LEWIS
Singing
20 Mins.
Versailles, N. Y.

Mary Lewis, former Metropolitan Opera star, with a socialite following, makes her floor show debut at the Versailles nitery on a two weeks' engagement at $2,500 per. Gifted with a unusually fine soprano which has lost none of its charm through the years and with a personality that fits in happily with nite club atmosphere, the op star should prove a satisfactory attraction for the Versailles.

Favored by ability to adapt herself readily to floor show requirements, Miss Lewis is none the less an interesting and surefire entertainer despite her lack of sylphlike dimensions. The voice and personality clear for her in a charming way.

Miss Lewis works with piano, violin and harp accompanying her. She does a routine of five numbers, opening with 'Dein Ist Mein Ganzes Hertz,' a lighter type of composition which at the same time affords an opportunity to introduce her fine soprano. A capricious type of number is second, 'Les Filles des Cadez,' followed by 'Song of India' and two pops, 'I'm Shootin' High' and 'Did You Remember?' She sells the pops well, considering. Now and then Miss Lewis proves she's entirely at home on a floor by her assured small talk.

For presentations or legit, Miss Lewis impresses also. She has been on the air already. *Char.*

Morey AMSTERDAM,
MANO, Mabel TODD
Comedy, Songs
30 Mins.
Roxy, N. Y.

Three new faces eastern vaude. And nothing new but the faces. Also nothing for eastern vaude, because the faces aren't enough.

Three work individually and are billed separately, but they seem to go together as one act. Morey Amsterdam is a comic, Miss Todd, a singing comedi , and Romano, a young Nick Lucas, who sings to his own guitar accompaniment. Of the three, Romano is by far the best. Amsterdam has appeared in several radio script shows.

Amsterdam walks out with a 'cello and plays a cord or two on it between jokes. He's got more nerve than an aching tooth, and in comparison Milton Berle is a shrinking violet. It doesn't get him far, though, because there's no substance behind it. Miss Todd is a blonde in eccentric makeup, attempting a character that's difficult to define. She's a sort of Sis Hopki with hillbilly inclinations, and singing. After some talk that laid there and two songs that did likewise, Miss Todd walked off to slight applause, and then returned for a speech.

It seems the Roxy is now running a break-in house on Broadway, and offering a booker's mistakes to a Broadway audience. Audience will be the first to find it out. *Bi*

TED ALLEN (2).
Horseshoe Pitcher
5 Mins.; Full
Roxy, N. Y.

Ted Allen is the world's champion horseshoe pitcher, and that's a title that may not be much more glorious than that of champ Zweibach eater or lawn mower. But Allen can toss the equine bootery in interesting fashion. What he lacks in showmanship and stage presence he atones for in ability in his particular art and the turn is nice entertainment for a brief early spot on any bill.

Act in content is similar to that exhibited by Allen in the rodeo at Madison Square Garden. He pitches from the regulation 40-foot distance to a peg placed at the other end of the stage, doing about six tricks in all, with each trick comprising four tosses. He carries another boy as assistant and the latter straddles the peg, etc., to add to the effect.

Such stunts as lighting a match by throwing a horseshoe at it, and knocking a cigar out of the assistant's kisser and ringing a peg at the same time, were not in Allen's rodeo repertoire, probably because of the size of the arena. But, as included here, they add immensely to the turn's effectiveness. *Bi*

F. N. LAWRENCE WHITE
Songs
10 Mins.
Sapphire Room, N. Y.

F. N. Lawrence White is first of the male social registerites to go in for regular chores at a nitery. He came up through various society amateur contests, being about the only one able to send his voice out over the tables and be heard clearly without resorting to an amplifying system. He's got plenty of lung-power, which he'll be held in or it will go overboard.

Opening is a medley in the Al gel manner, a good starter. Ensuing numbers are somewhat of a letdown, but this is a matter of song selections. 'Old Man River' is dragged out for an encore, isplaying the full extent of his reserve power. It did not hit a very popular appeal, however, with the assembly present. Pop stuff is his forte.

Baritone is thick-set in the football manner but no screen possibility. He wears tails and does his own announcing, which is good. He is a member of the Rumson family.

AFRIQUE
Impersonator
10 Mins.
Ritz-Carlton, N. Y.

With the super-abundance of mimics on this side, it seemed hardly possible that anybody would want to go to Europe looking for one. Yet, the New York French Casino company imported Afrique from London for the show it produced at the Ritz Carlton's Crystal Gardens, figuring that he was of sufficient Continental flavor to register with the Ritz's ritzy patronage.

How Afrique came by his peculiar billing is unexplained. He's not a youngster, and he paces his work in typical slow European style. Besides which, his impersonations are not particularly good. Only one takeoff, that of King Edward of England, clicks to any great degree. It's an impersonation that depends entirely on the King's physical mannerisms—and depends a lot on how familiar the auditors are with these mannerisms.

His other takeoffs include Eddie Cantor (with very little trace of Cantor's humor); George Bernard Shaw; ichard Tauber; Maurice Chevalier; John McCormack; George Robey (English comic) and Paul Robeson. Where his impersonations require singing, Afrique uncovers a satisfactory voice.

When caught, Afrique was doing his first performance in America. *Scho.*

GLEN POPE (1)
Sleight-of-Hand
8 Mins.
Ritz-Carlton, N. Y.

Young sleight-of-hand artist delivers a fair routine of tricks, his personality and the looks of his femme assistant, Sethma Williams, holding him up in the weaker stunts. Presented on the stage here, but probably would mean more if circulating at the tables.

Opens with the disappearing bird cage trick, though Pope uses a prop canary, but from there on stresses the thimble routine. Uses his femme partner for an umbrella trick that's well done.

Delivers nothing unusual, but manages to get across. *Scho.*

MILT DOUGLASS
Songs
Ritz-Carlton, N. Y.

Milt Douglass (not to be confused with the vaude m.c. of the same name) has been doing okay in the out-of-town niteries. He's a baritone with plenty of ability and class.

Spotted here in the opening show at the Ritz Carlton's Crystal Gardens, Douglass is young and personable enough for the debbies. His singing will easily take care of the entertainment end.

Can go into any type of cabaret, but the classier the better. *Scho.*

Unit Reviews

LADIES IN LINGERIE

(CAPITOL, ATLANTA)
Atlanta, Ga., Oct. 24.

Catchy title of this offering might have drawn in cash customers, but if they looked for spice and flesh display they certainly were doomed to disappointment. What really is presented is only fair entertainment consisting of pretty girls in line numbers, music, song and some vaude. it is a bit heavy with terp and music and needs one or two sock acts. Such additions would eliminate some of frequent appearances of performers who double—even triple—in brass, so to speak. All of the line girls, in addition to their regular routines, are on and off for solo appearances, and the familiarity of their faces gets a bit tiresome.

The show starts off fast enough with the line in an offering done to a special song. Chorines clad in lingerie, but plenty of it, go through their routines and skip off to make way for Le Roi, the frog man. Costumed in what is supposed to be a frog getup, Le Roi looks more like a green ape before the act is over. However, his contortion and stretching stunts got over.

The Whitney Twins, lookers, are on next with a rhumba tap routine. They are spotted immediately as having been a part of the line and their readily creditable act nets only a so-so reception as a result. The girls deserve to be featured and kept backstage instead of being pushed into the line to open.

To vary the dance monotony, a brief comedy bit is inserted at this point, following which Crewe and Summers take the spot. The gal in the act is also from the line. This is another tap routine, furnishing some 12 minutes of solid dancing, with only the 60-second blackout bit as a breaker-upper.

Then comes a close in for the introduction of Cardiel, young fellow with plenty of personality who knows his legerdemain. Texas Peggy, the yodeling cowgirl, is on next after an overdone buildup by the mistress of ceremonies, Raby Crider, who flits in and out all during the show. The female cowhand is also from the line, so her buildup becomes a let-down since she is easily recognized by the audience. Then there is more dancing. This time Bill Crewe does a turn without his partner, a tap routine done to a pantomime baseball game. Morris Nelson is next with an offering that fails to click. This fellow should change his songs, as Cap audiences have good memories.

The Whitney Twins come back for a challenge dance and are followed by Ethel Richards, girl banjoist, also from the line. The real entertainment of the entire unit is centered in the closing, with Hal and Raby Crider in comedy antics, upside down stunts and a general routine of creditable calibre. Hal is Raby's dad. Unit is clocked at 45 minutes.

Pic is 'Bengal Tiger' (WB).

Noble Sissle's Revue

(PALACE, YOUNGSTOWN, O.)
Youngstown, O., Oct. 31.

Noble Sissle's new revue is a marathon of entertainment that moves so swiftly it seems to slow up only to get a better start. Sissle and his orchestra, current at the Palace here, give an entertainment that differs much from the usual vaude unit. The leader and his band do their full share, of course, but they do not monopolize audience interest by any means.

First in the solo spot is Leona Horne, neat tap dancer and strutter. Billy Banks, Cleveland boy, has voice, novelty showmanship and vigor all to his credit. Edith Wilson, heavyweight songstress seen here before, had a hard time getting away from her audience at the opening show, even after doing a half dozen songs and as many encores. Another feminine member of the company is Edna Mae Harris, who played the flapper in 'Green Pastures.'

Two Zephyrs show something unusual in a slow motion pantomime; the dancing Maniacs are a dancing and comedy trio, and several of the band have the spotlight to themselves during the program's progress. *Mack.*

TALK OF THE TOWN

(ORPHEUM, LINCOLN)
Lincoln, Oct.

'Talk of the Town,' owned by Loretta Grey and Joe Clauser (producers of 'Times Square Topics' last year), is a good variety show. It leaves out all attempts for production numbers, etc., which if badly handled make things much worse all around. The band, other than just one little shot behind Miss Grey's specialty, plays the show and calls it square.

Built for a circuit which plays to family audiences, 'Talk' will have no trouble. Show gets by in 50 minutes. Another commendable thing is that no mike is needed. Nearly every act has had plenty of vaude experience and knows how to make itself heard.

Miss Grey, fronting the band and acting as m.c., struts before the music in the opener. She gives way quickly for the Jewell Sisters, neat looking dolls, who dance a novelty modernistic number. First real bang in the program is the Lutes Bros. One of them is armless and past subject for Ripley. He uses his feet for a lot of tough tricks—fires a rifle at a piece of chalk held in his brother's mouth, plays a slide trombone, hammers and saws a board, and winds up playing both bass and snare drum with his feet.

Singing 'Cross Patch,' Miss Grey is out in a change of clothes. Sherman and MacVae, comics, get a few laughs. King Brawn, the escape artist, is hampered in selling his number by his assistant. Obviously the lad is all right to tote props, but he isn't the one to be introducing the numbers, or attempting to explain them. His gag tries fall flat and pronunciation startles once in a while, too. Brawn has a flashy act. He slips through a keyhole, a tennis racquet, out of a straight jacket, and out of a torture cage.

Jewell Sisters give a second ti This time an interpretation of Louis Blues,' which is just fair. Buddy Mack, eccentric tap with a rube comic twist, ties up the show next-to-closing. Final call goes to Amoros and Janet, old timers, who do plenty with gadgets and pantomime. The gal is about six feet tall and sports a mop growth atop—funny enough just to look at.

Barn.

Beverly Wilshire Hotel

(Continued from page 48)

from the street. Joint reeks of class and few dare venture in unless they are properly frocked. That's what hurts biz but the hotel doesn't give a hang. On week nights only the waiters are dressed.

Lee's tunes are geared for the type of customers. If he spots enough oldsters he slows the tempo to coax them from their tables. When the rah-rahs take over, the crew goes swingy and stays that way through the night. Lee knows his showmanship and his band has shown the most improvement in the past year of any outfit in town. He should be heard from if he lands a good air spot.

Lee shares the warbling with Ruth Robin, comely torcher. It was no easy assignment following the late Orville Knapp, but Lee has made the grade. *Helm.*

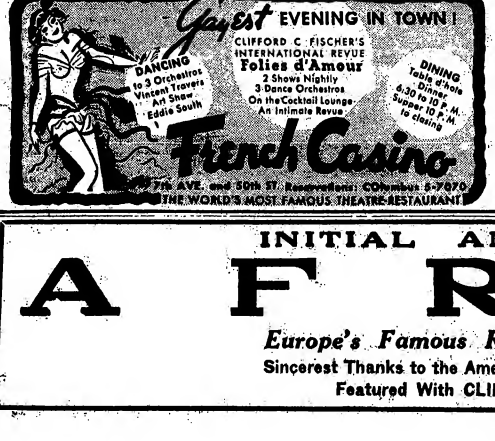
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Sincerest Thanks to the American Public for Their Most Cordial Reception on My Premiere
Featured With CLIFFORD C. FISHER'S RITZ-CARLTON HOTEL REVUE

MUSIC HALL, N. Y.

Florence Rogge runs the works at the big house currently. It's a pleasant confection of more or less standard Music Hall ingredients. The lady pinch-hitter for Leonidoff manipulates the several parts to produce a show in the best traditions of the establishment.

Dish No. 1 is a ballet with a plot. The kind of plots ballets usually have, Griselle commits suicide for love of a noble youth she thought a peasant like herself. Thereafter she dances amidst the white-tulled apparitions in the misty mid-regions of the burying ground. The lover suffers with beating of the chest and other pantomimic demonstrations of 'why did I do it, why id I do it!'

Dolores Pallet sits crinoline (sorry, if wrong—women's editor loafing) and narrates from the sidelines. Her diction is excellent. She makes it all clear about the throbbing and the suffering. Nina Whitney does the throbbing very beautifully. Nicholas Daks undoubtedly suffers the most, however, as the role is strictly a hair-tearer. He gets no chance to dance. And for a dancer like Daks that must be suffering. Indeed, sympathetic members of the audience will join him in pain. Daks should use his legs, not just show them.

George Kiddon, Belle Flower, Val Gueral and Clarice Goldner collaborate with the 'Whitney-Daks team in carrying Griselle to her flowery grave. Choreography by Miss Rogge is imaginative and draws applause at several points.

Second half of the stage section bears the label, 'High Flying.' It employs the Kimris, last seen with Jumbo.' A splendid act for the Music Hall and strongly recommending the potentialities of such flashy acts from circus and similar sources. Kimris did their full turn, uncut, and the audience responded very well although the Music Hall crowd is pretty blase in general. Edith Mann's astounding finesse as a hoofer on the tip of her toes broke down the lethargy, but in a more normal setting she's entitled to expect a lot more mitt-smacking than the Thursday night crowd gave out.

Bob Landrum and the Music Hall Glee Club handle lyrics of a lightly facetious nature. They wear aviator togs and full stage is dressed up with a landing field backdrop and a prop aeroplane. Which fits the Kimris and the title. For the point after touchdown, the Rockettes romp on in aeronautical garb and run through their signals.

Robert Weede pushed over 'Pagliacci' with the pit overture. Walt Disney's 'Alpine Climbers' rang the bell. Newsreel was notable for the complete omission of all politics. There wasn't a thing to hiss at.

Land.

PARAMOUNT, L. A.

Los Angeles, Oct.

Wedged in between long double feature ill, cartoon, newsreel and plenty of trailer footage, this one had to be brief. Outside of opening band number, ing arrangement of classical stuff which could easily be clipped, short show travels at nice pace.

O'Connor Family, two boys and ma, follow band number with dance routines aided by now-and-then comedy. Terping is bit dated, but act on whole does oke. Sue Ryan follows and, with comedy singing along mugging lines of Martha Raye, she proves hit of show. Gal has looks augmented by voice that gets across when she does straight number after four comedy ditties.

Shaw and Lee's standard act strengthens show. Although boys are doing plenty of old stuff, it goes over well. Few new gags sprinkled through routines to animate what was, for those who have seen them before, still life. Eight of Ethel Meglin's older femmes close show with singing and acrobatic chorus work. Youth on stage is refreshing. Weak spot in show is Rube Wolfe's emceeing. Show is well dressed and lighted throughout.

Screen has 'Wedding Present' (Par), 'Man Who Lived Twice' (Col), Par. newsreel and cartoon. Trade fair opening day.

HIPP, BALTIMORE

Baltimore, Oct.

ill on the boards this week is wholly vaude of the old order, unheadlined and when ogled final performance on opening day had a standee-size audience enthusiastic over everything on the card.

Dorothy Crooker and Co., standard dance flash, opens and is o. k. generally and very swell when Miss Crooker, a bland blonde, is doing her specialty, the control kick routine. Her other contribution is a waltz-tempo'd high-kicks, and other assortment in act is supplied by a lad and three lassies legging off a lot of tap steps. On the costume side, the unrelieved whiteness of everyone's getup is repetitious and unnecessarily so. Miss Crooker does wear one frock that isn't altogether white, but every other garment shown is.

Deucing, Roy Smeck, familiar face for long on vaude platforms here, and act that always gives a long measure of entertainment through his adept strumming on banjo and electric guitar. This week he's using for first time here a new novelty of nifty proportions; midway lights dim and spotman treats him with radium, which causes skin of banjo to resemble a luminous clock's face; works in nicely since Smeck is doing sound-imitation of timepiece tolling 3 a. m. winding down and being wound up agai

Nina Olivette, assisted by pair of boys billed Murray and King, get over soundly because of the strong conclusion her turn has. It's the same old comedy clowning, hoofing and singing medley that has always needed more bracing duri its first-half portion.

The anchor act on the bill is en Yost's 12-Singing Collegians, who appeared here past winter only eight-strong. Just why the 'Collegians,' when they're gaudied up in dragoon uniforms of very old vintage, is one of those inexplicable things. Doesn't hamper their lusty lung work, however. Some of the more violent and wild gesturing the lads indulge in could be toned down.

On screen, 'Woman Rebels' (RKO), plus a short and Pathe reel.

Bert.

AMBASSADOR, ST. L.

St. Louis, Oct.

Celebrating Irving Berli 25th anniversary as outstanding pop song writer, Paul Ash and his tooters at Fanchon & Marco's downtown Ambassador grab top honors of 45-mi stage show currently by playing bits of Berlin's hit numbers from 'Alexander's Rag ime Band' down to those written for 'Follow Fleet' (RKO) film. George Byron, ing newstator; Marion Presnell and The Rolling Stones all contribute to success of idea by warbling bits from each song and mob out front gave this act, the finale, top honors opening night.

Byron starts ball rolling with last-min. news flashes from radio station KMOX and does first of three pop songs selected for current week on Lucky Strike Hour. Marion Presnell, a looker, does another before Ash paces band through several fast pop numbers. On comes Fred Zimbalist, a young personable harmonicaist who scores nicely with several tunes, ending with 'Rigoletto.'

The Rolling Stones, girl and boy, latter with a guitar, in some good, close harmony. Gal also does a few tap steps on Ash's tiny platform.

Joaquin Garay, youthful appearing Mexican tenor, clicks in rendition of 'I'm an Ole Cowhand,' 'Rancho Grande' and a number warbled in Spanish. Cookie Bowers, imitator and pantomimist, captured audience with pantomime of head of conniving family arising in am, and of a gal preparing for bed. Then Ash brings show to sock close with Berlin celebration idea.

Screen, 'A Woman Rebels' (RKO).

Sahu.

COLONIAL, DETROIT

Detroit,

This vaudfilmer, ich in the past year has made cleanliness its watchword, has not let down the bars. With a complete change of bill three times weekly, keeping stuff clean isn't so easy, but house has done admirably. Purging hasn't hurt acts an iota; in fact, it's raised some turns to new heights.

Show caught this evening (Friday) topped anything seen here in months, and contained nary a 'damn nor hell.'—Runs about 40 minutes and includes four acts, plus some nifty tunes by Boyd Senter and his 'Senterpedes.' Senter, who has been here more than a year, also m.c.'s and turns in a swell job.

Standouts are McCormick and Marta, comedy duo, and Les Nichols, whistli ventriloquist. McCormick and his femme partner, between some riotous nonsense, contribute coupla neat bits, including McCormick's takeoff on Charlie Chaplin and his 'military' stepping. Aided by femme's spiffy costume, latter bit got strong applause.

Nichols, a nice-appearing lad with peculiar tongue and lips, fills the next-to-closing spot with plenty to spare. His bird impersonations are a touchdown, and his exploits with a dummy are standouts. Could go places.

Opening shot is Tudor Sisters and Avery, trio of acrobats and contortionists. Topper is Avery's 'rubber leg' turn. Edward, Jenkins and Pearson, two colored males and a femme, shut with some nice hoofing and warbling. Trio have flashy appearance, especially girl, and get over easily.

With six-piece band in background and nice setting, whole show has plenty of looks. Near-capacity crowd at early evening show, and there was no giveaways slated for that night. Backing vaude are 'Gentleman from Louisiana' (Rep) and 'Fighting Marshall' (Col), plus short and newsreel.

Pete.

SCALA, BERLIN

Berlin, Oct. 22.

'Traum Karussell' ('Dream Carousel'), revue in two parts and seven scenes by Edward Duisberg; music, Willi Kollo; staged by Duisberg; dances, Anthony Nelle; seven scenes.

With an array of 11 vaude acts, six of whom are American, the 24 Scala Girls, the 10 Scala Boys, two orchestras and two film celebs, Eddie Duisberg has put on a colorful and lively show which is bound to attract attention. 'Traum Karussell' is really a second edition of 'Herrlichs Welt' (Magnificent World'), staged last October and repeated in August to big

Georg Alexander, native picture star, is agai the main figure as the Greek philosopher Charon, this time all dressed up and nowhere to go until he lands at the registrary office. His spouse this time is lovely Dinah Grace who besides her dancing ability went into the vocal realms to warble her dittys.

But after all, it's the acts that make things move fast. New among the American acts are Lois and Jean, American dance darlings who look beautiful and shine in versatile tap, acrobatic and rhythmic dances, going over to enormous applause. Also new are Jack Holland and June Hart, most elegant ballroom team; also American, Gypsy Nina in her unique vocal offerings in different lingos and accompanying herself splendidly on the accordeon, and Ken Harvey, brilliant banjo virtuoso excelling in train imitations. Favorites here from former appearances are Joe Jackson, who brings the house down with his great patrol mimic spiel, and 3 Cossacks, probably the most sensational roller skating act seen here.

Other international acts in the show are the 3 Hermanos Williams, brilliant acrobats, Lolita Bonavente, Spanish dancer, Karin Zoska, extraordinary Russian dancer, and Billy Branch and Co. in a realistic Apache act. Zapojorez is a voice phenomenon in Russian songs, and Canaro's Argentine Orchestra fits in splendidly. Georges Boulanger is well-known with his violin playing.

Show is a flash production of first magnitude. It's only l..ck is sufficient comedy to last through, the dialog and songs being hardly strong enough, coupled with the impossi' ? Scala acoustics.

Outstanding are the line of girls, remarkably trained by Anthony Nelle as well as the Scala Boys, here a novelty. Show runs complete until Nov. 30, with a heavy advance sale reported.

EMBASSY N. Y.

(NEWSREELS)

Politics and football continue to be of special newsreel moment, as judged by the displays here. Show starts out with the former, saving the gridiron tussles for farther down, much in the sports line being bunched toward the end.

Holding over portions of last week's material from Pathe on the 50th anniversary of the Statue of Liberty as background for Pres. Roosevelt's speech on the lady of masonry, this week's show starts off with one of the political candidates in this manner, but doesn't pick up Roosevelt at any other point. Going on to Gov. Landon, Hearst trains cameras on the western candidate upon his arrival in New York, Hisser of 'em all is supplied by Fox. This reel catches Landon and Al Smith together and immediately the sibilance sets a new record for the house. Not a word of what Smith says could be heard because of the booing the show caught.

Also rans, and labeled that way by Par, are then given the mike. Dr. Leigh Colvin, Prohibition candidate, and William Lemke, Union party standard-bearer, both get the haw-haw, while Earl Browder (Communist) gets mingled hisses and applause. Norman Thomas, Socialist, is the other also-ran in Par's opinion.

Nothing of great interest exceptin.g the question of Mrs. Simpson's future in England separates this and the sports material. Latter begins with a special from Pathe on the Napoleons of football, the coaches behind the scenes who plan the plays. Flies yield a shot of Rockne, Pop Warner and others, together with views of plays they worked out. Bernie Bierman of Minnesota and Jim Crowley of Fordham, noteworthy coaches of the present season, are included. Clem McCarthy is on the sound track. McCarthy also dramatically languages the New England Futurity, which was spectacularly won by Reaping Reward. Race is exceptionally well photographed by Pathe.

Fox owns the negative covering the Purdue-Minnesota, St. Mary's-Fordham and Notre Dame-Pitt grid games, all ably filmed. Fox also interviews Dizzy Dean in Florida, but Dizz has nothing to say. A Berlin skating exhi ition, capably shot, and camera closeups of sweeps winners, rounds out the fare in the field of sports. Matter on the sweepstakes' luckiest is funny, as usual, including the bit staged with Benny Rubin by Hearst. Fox also stages a comical session with Lew Lehr and a supposed winnah of sweeps coin.

Other clips cover a freight train wreck in New Jersey; unveiling of a monument to war dead at Alsace; experiments in growing flax in this country; pilgrimage to Teddy Roosevelt's tomb; enlarging of British navy and maneuvers; Berlin's means of handling crowds (not demonstrated); rustling cattle by auto; plug for Burlington R. R. in record Chicago-to-Denver run; underwater craft for salvaging purposes invented by Simon Lake; police show for Mussoli i; Capt. Mollison's take off for South Africa; and Marines at San Pedro winning the Vanderbilt cup. And a few other unimportant items of the like.

'March of Time' (RKO) is here on second run in addition to straight reel cli Business good Friday night.

Char.

STATE-LAKE, CHI

Chicago, Oct. 31.

This ins the haven of actors of the country. No matter how tough it is in other cities and houses, they can always be sure of a solid reception and a bang-up finish in the State-Lake. Balaban & Katz is going to take the house over next May and convert into a straight icture policy, according to the circuit's present plans. If the actors could afford it, they should buy the house back for themselves, so that actors could come in and really find out how it feels to go over with a wallop. It rates unquestionably as about the best audience house for vaudeville in the country today.

Libonati Trio open the show and are a solid getaway turn with fast xylophone work and hotcha hoofing. Act makes excellent appearance as ever, and the quick tempo of their routine never lets down at any time. It starts with fast march tunes and finishes with truckin' tempo that had this audience ready to applaud even before they took their bows. Second turn of Foley and Letuce rates as about the weakest try on the bill. They are truly old-fashioned in their style and material, with poetry patter and serio-comic singing of 'Sweet Adeline.'

Al Libby would be a big money comedy bicycle act if he would drop the American mannerisms and substitute a clown costume and a European flair for his present style. He does some of the best cycle stunts seen anywhere, but he just misses in the top selling of 'em due to an uninteresting style. His act will make good anywhere, but it could be so much better ith just a few revisions.

Closing the vaude half and also opening the presentation portion are Maude Hilton and Ethel. Rapid crossfire between the gals corralled a sufficient number of laughs to make both the audience and the performers happy. Good selling rather than good gags is the real basis of the turn. Ted and Mary Taft stand out with two dancing routines, first a high-kicking number and the Apache Rogers number closing. Look well and work with deftness and finesse.

Back in the loop for the nth time is Jackie Heller, without his stool but still the bouncing crooner. Reception and encores were the order of the day, since Heller has a solid rep and an ability to put a song over.

Picture, 'Satan Met Lady' (WB). Business good supper show Saturday.

Gold.

LOEW'S STATE N. Y.

In is seventh time at the State on Broadway, Ed Sullivan has dispensed Max Factor, N. Y. Daily News columnist, who made his p.a.'s on Broadway au naturel, now has that Miami tan in November, and is waving a nitery clapper in the best N.T.G. style.

Outside of these small items and most of the clips in his 'Water Under the Bridge' reel, now copyrighted by him as 'Things I'd Like to See Again,' Sullivan's act is unchanged.

Has different people with him though from his last 'Dawn Patrol Revue' (spot-booked by Loew's, with Ruby Zwerling's pit orchestra on the stage). Instead of the Ritz Bros., Sullivan now has Jackson, Irving and Reeve, a zany trio bearing some resemblance to the old Clayton, Jackson and Durante (it's the same Eddie Jackson). Val Irving, working something like Durante, but not too much so, carries the turn with his general clowning and singing; Jackson's strut helps, while Reeve's hoofing is just ordinary.

Gloria Gilbert, human top, is one of the socks in the show, as is Josephine Huston and the Berry Bros. (3), former out of the Versailles, while the Berrys are currently at the Cotton Club. Miss Huston is a strong, throaty singer, while the Berrys are as fast a group of colored acro hoofers as are to be found around nowadays.

Another turn in the show is 'e Cappy Barra Harmonica Eight, a mouth-organ crew patterned almost 100% after the Borrah Minevitch and Carl Freed outfits. A none-too-forte imitation at that, though the singing-harmonica-playi soloist is a definite click.

Per usual, everything is in nl...y style and routined fast enough to come under the wire in around 45 minutes. Plenty of applause all the way, Sullivan being an efficient milker.

Picture is 'Dodsworth' (UA) and bix okay at the last show Friday night.

Scho.

ROXY, N. Y.

is is Apple Week in New York State, and applesauce week at the Roxy, ith a show that 'does the theatre' credit. There must better materi around than which was included in the current stage bill. ven Major Bowes manages to find it.

Things start off promising enough, with a ranch set, the Gae Foster girls in western outfits, and two novelty acts that fit the scenery. Latter are Ted Allen (New Acts), the champ horseshoe pitcher, picked up by this theatre from the recent Garden rodeo, and Bud Carlell and Rosa, standard roping and whip act. The Foster girls have a brief opportunity for individual effort with a pickout number that opens the show, and Allen and Carlell do icely i their chances.

But after that it's amateur nite for close to half an hour, until the li returns and Harris, Claire and Shannon, the mixed ballroom trio of two girls and a man, show up for finish. The finale has the line toting parasols in a cleverly arranged and well done novelty. The graceful dancing trio top it off with two short routines.

Lull between the cowboy opening and dancing finish is due to the combination of Morey Amsterdam, Tony Romano and Mabel Todd, all new faces in these parts, and how they got on the Roxy stage is a mystery. All under New Acts. Ten minutes of their stuff would have been enough to murder the show, but the house lets them stay for half an hour.

Eddi Paul is the pit conductor and the news comment, a regular Roxy item, is now handled by Ford Bond from radio. Bond may know more about news, but he lacks the sense of comedy value possessed by his predecessor, Russ Brown. The straight news account as handled by Bond is a meaningless spot on the bill.

'East Meets West' (G-B) picture. Business just fair night.

DRURY LANE, L'VILLE

Louisville, Oct. 30.

An economical bill, with Pat Daly and Jean standing out as a butcher's sore thumb, is the fare offered currently by Fred Hurley, former burley impresari

Band is now back in the trench, and minus the oompah player who has obviously been dropped in the interest of economy. This leaves only five members of local No. 11 to carry on, which they do quite acceptably. Boys wham out a pop as an overture, after which Eddie Brown, m.c., comes out to intro the acts. Opener is Don Amato, who spins balls of various sizes on a conical stick held in his mouth. Presses various individuals in the audience into service and catches a large rubber ball as it is tossed up to the stage. Fair opener.

Trick clarinet tooting is the forte of Connelly and Ratcliffe, male and femme duo, who rather cleverly play two instruments apiece to good effect. Femme has a mobile face and has a flair for comedy, with her male partner standing. Turn is not too lengthy and registers for some good laughs.

Act, which is featured in billing, and plugged over local radio station, is Bob Drake, one of those multi-voiced turns which is known to listeners here as the Jackson Family. Drake is an elderly, gray-haired chap, who has an early morning spot, sustaining across the board. He essays a bit of vocalizing to open his session, and then launches into his routine of characters in Negro dialect. Runs overboard on time and audience lapsed into lethargic state during the interminable gab. Drake chews the mike throughout, which also detracts.

Bruce Jorden, mimic, then comes on for an ordinary routine of yodeling, barnyard imitations and the like. He's a hefty lad, and made references to several local persons, which snared some laughs from the pit musicians, but were lost to the paying customers.

Not new to this town, having played the National last winter, are Pat Daly and Jean. Pair indulge in some fast gagging, after which Daly socks home for some hefty clapping with his sand dance.

Closer, Three Kirkillos, a German rieley turn, is just fair. Walk through a routine of trampoline work, closing with one of the men somersaulting from the bounding mat and alighting in a chair held on the other chap's shoulders.

Eddie Brown, mic., is then back for a bit of clowning with Pat Daly, assisted by Curly Burns, former Gayety standby. Brown is on the stage plenty during the turns, evidently to pad the running time. Has about four bits taken from the files, and works hard throughout.

House line (10) has been dropped current week, and layout is strictly vaude from now on. Continuous policy, sans pics, makes it necessary to have relief band for supper shows, and the staggering of acts in order to allow the turns a respite from the grind.

Bill ran full 90 minutes at first show Friday. iz fair.

Hold.

Variety Bills

NEXT WEEK (NOV. 6)
THIS WEEK (OCT. 30)

in connection with bills below indicate show, whether full or split week

RKO

BOSTON
Boston (5)
Fats Waller Ord
3 Lang Sis
2 Gobs
W Marshall & Jones
Cora LaRedd
(29)
R Patterson's Co
Funnyhouse
Memorial (6)
Mogul
(30)
Mogul
CHICAGO
Palace (6)
Scandals of 1937
Frank Gaby
Petch & Deauville
Jerry Coe
Raymond Wilbert
(30)
Folie Parisienne
CINCINNATI
Palace (30)
N T G Rev
CLEVELAND
Palace (6)
Abel Waters Ord

2 Brown Sis
6 Lindy Hoppers
Sandhise Sammy
Derby Wilson
Teddy Hale
Glenn & Jenkins
(30)
Shooting High
Bartlo & Mann
DAYTON
Keith's (30)
Maj Bowes Co
MINNEAPOLIS
Orpheum (6)
Folie Parisienne
PROVIDENCE
Keith's (6)
Rinaldo
SCHENECTADY
Keith's (6-8)
Of Thee I Swing
TROY
Keith's (5-9)
Jack Seymour Co
Anderson & Allen
Jarrett & E Holm
Johnny Perkins

PECKHAM
Palace
Beam's Babes
Carroll Levis
SHEPHERDS BUSH
Palace
Owen McGivney
STAMFORD HILL
Regent
Harvard Boys
STRATFORD
Broadway
3 Mates
Dave Poole
STREATHAM
Palace
Al Sandler 3.
TOOTING
Granada
Duncan's Collies

Magyar Tr
4 Aces
Tolleton
TOTTENHAM
Palace
Lee Donn
TOTTENHAM COURT ROAD
Paramount
Harry Freyer Bd
5 Ebonites
Revara
WALTHAMSTON
Granada
Serge Krish Bd
McDonald & Pard'e
Talbot O'Farrell
Eastern Bros

Loew

NEW YORK CITY
State (6)
7 Dannills
Jean Jack & J
Nick Goodale
Eddie Garr
Hilda Ballet
Janette Hacket
Pritchard & Lord
COLUMBUS
Broad (6)
Maj Bowes Amateurs

SPRINGFIELD
Poli (6)
Maj Bowes Bd
WASHINGTON
Capitol (6)
4 Robeys
Lamberti
Oliver & Churchill
Sylvia Manon Co
Helen Elly

Paramount

NEW YORK CITY
Paramount (4)
Clyde Lucas Bd
Helen Charleston
Florin Vestoff
BOSTON
Metropolitan (6)
Sallsia Puppets
Eddie Peabody
Tim & Irene Co
Ted Allen
BUFFALO
Buffalo (6)
Ted Lewis Bd
CHICAGO
Chicago (6)
Paddington 2
Debutal (6)
Leon Errol Rev
DALLAS
Majestic (6)
Sally Rand Co
DETROIT
Michigan (6)
3 Kanes
Samuels Bros
Patricia Ellis

Gautier's
3 Graces
Vox & Walters
FORT WORTH
Worth (6 only)
Sally Rand Co
HOUSTON
Metropolitan (6)
Weaver Bros & E
Home-Folks
MONTREAL
Loew's (6)
Ina Ray Hutton Bd
Winstead & Leo
Shay & Raymond
Jack Gilford
Flora Joy
TORONTO
Shea's-Hipp (6)
Rudy Vallee's Co
Roy Atwell
Al Bernie
Stewart Sis
Michael
Fred Lightner
Ford Bowlie & D
Arlene Jackson

Independent

CHICAGO
State Lake (7)
Dick Masino Co
Daisy-Wilder Horse
Bobbie Deva
Fitz & Murphy Bros
G & C Herbert
Dorothy Donley
DETROIT
Downtown (6)
D & D Reay Co
Paul Nolan
M & V Lee
York & Tracy
Harrisons Circus
INDIANAPOLIS
Lyric (6)
Carroll's Mardi Gras
Harry Savoy
Clyde Hager
N Arnaut & Bros
Mack Bros & R
Judith & Igor

Talbot Haslett
Eleanor Eldridge
KANSAS CITY, MO
Tower (6)
Dare Devil Dault
Smith & Wynters
Earl LaVere
Helen Ware
ST. LOUIS
Grand O. H. (6)
Harriett Nawrot Co
Pat Daly & J
4 Warners
Wm Ebs
4 Clovers
WASHINGTON
Earle (6)
Bill Bowers Ens
Barron & Blair
Ben Yost Singers
(30)
Allen & Kent 4
Eddie White
Don Bestor Ore

London

Week of Nov. 1

Astoria D. H.
Jean Florian
Canterbury M.
1st half (2-4)
Carltons
Anderson & Allen
2nd half (5-7)
Ellen Kauer & Ptnr
Wilfrid Worden
Dennison
utch
New Victoria
4 Piano Symp
Tropadero Rest.
Western Bros
Billy Bennett
Fred Brozin
Marex Liven
L La Fosse
Maurice
BRIXTON
Astoria
Anton Bd
CHADWELL H'TH
Palace
Edmund's Pigeons
Louis Almaer
CHELSEA
Palace
Al Sandler's
CLAPTON
Rink
Lou Donn
EAST HAM
Palace
Bentley Pigeons
Dennis Carney
Ernie Lotinga
EDGWARE ROAD
Hippodrome
Bernardos

EDMONTON
Empire
Serge Krish Bd
McDonald & Pard'e
Talbot & Farrell
Eastern Bros
HAMMERSMITH
Palace
Selma 4
HOLLOWAY
Marlborough
Harvard Boys
ILFORA
Super
3 Mates
Dave Poole
ISLINGTON
Blue Hall
1st half (2-4)
Ellen Kauer & Ptnr
Wilfred Worden
2d half (5-7)
Carltons
Anderson &
KILBURN
Grange
3 Harmonists
LEWISHAM
Palace
Popeye
Clair, Mayne & C
LEYTONSTONE
Rialto
F & A Hontri
NEW CROSS
Kinema
Beam's Babes
Carroll Levis

Provincial

Week of Nov. 1

ABERDEEN
Tivoli
Sydney Kyte Bd
Don Francisco
Gandy Bros
Loll
ALDERSHOT
Hippodrome
Carmo
Kadex 4
Sands & Bonia
Dwyer & Dwyer
Lynton 2
B. Lloyd & Ptnr
BRADFORD
New Victoria
Anita, Chas, Jack
Geddes Bros
J Seabrooke
CARDIFF
Capitol
Herschel Henlere
EDINBURGH
Regent
Rene, Ray & Rob
Royal
Bob Carney Co
Van Dock
Jimmy Reid
Harry Carlton
Chris Charlton
Allan Bruce & June
George Prentice
Accordeon Bd
GLASGOW
Paramount
'Song Hits from the Shows'
Marie Burke
Trevor Watkins
Masterslingers
KINGSTON
Empire
'Radio Variety'

E & D Waters
Clapham & Dwyer
3 Step Sis
Eddie Gray
Avan Bros
Jack & Jill
Swan & Leigh
Duncan Sis
LEEDS
Paramount
Petley Jones Co
LEITH
Capitol
12 Alhambra Kids
LIVERPOOL
Paramount
'Radio Revelations'
Ann Penn
Jores & Thomas
Peter Bernard
Gordon Ray Gis
Terry's Juves
Shakespeare
Morston & Kaye
Fredericks & Th'mas
Don Galvan
W C Barnes
Sid Dooley
Mona Vivian
A & E Daron
Hale & Evans
NEWCASTLE
Paramount
Alfredo Ore
PLYMOUTH
Palace
Merrin'a Comm'nder
Geo Lacy
Johnson Clark
Della's Dogs
Ringle Bros & R

Cabarets

NEW YORK CITY

Ball
Virginia Langdon
Godoy Bd
Lou Rand Ore
Bill's Gay 90's
Jerry White
Joseph E. Howard
Spike Harrison
Jack West
Benie Grauer
Lea Barbery
Will Ward
Ethel Gilbert
Black Cat
Amanda Randolph
Jimmy Thomas
Maxie Armstrong
Jerry Spencer
C & Fay Banks
Billy Daniels
Dan Angels Ens
Lonny Simmons Ore
Brass Rail
Vara Niva
Senators
Allen Leafer Ore
Gloria Mossman
Club Gaucho
Dimitri & Virgil
Carlota Montes
Nanette Vallon
Lito & Mengol
Margarita-Cueto
Gloria Alvos
Ramon Carrosco &
Gaucho Ore
Coffee Dan's
Al Quodbach
Frank Shaw
3 Reasons
Chas. Boulanger Or
Cog Rouge
Irwin Gilbert Ore
Tiedale 3
Cotton Club
Bill Robinson
Avis Andrews
Berry Bros
Kalouh
Henri Wessels
Katherine Perry
Anne Lewis
Dynamite Hooker
Tramp Band
Wynn's Maniacs
Broadway Jones
Wen Talbert's Choir
Bahama Dancers
Arthur Davy Ore.
Cab Calloway Ore
Jack Dempsey's
Eddie Ikins Ore
El Chico
Delfina Vera
Mona Montes
Dolores & Candido
Rosita Rios
Los Havaneros
Don Alberto Ore
ABC Trio
El
Ernie Holst Ore
El Toreador
Los Diedas
Don Gilberto Ore
French Casino
'Folies D'Amour'
Anne Lides
Elly Ardelty

Ballet Bodenwieser
Barry & Beatrice
Ibolyka Zilzer
Drena
Gibson Co
Cenda Glenn
Koubek
Manoleas
Rona Riccardo
Maria Tamara
Tahiti
Flaccomia
Tyber
Art Shaw Orc.
Hickory House
Mike Riley
Ed Farley
H'lyw'd Restaurant
Harry Richman
Jack Waldron
Iris Adrian
Nina Olivette
Murray & King
Edna Sedgewick
Joan Merrill
Lydo Sue
Jean Landis
Marion Martin
Del Casino
Archie Bleyer Ore
Arthur Warren Orc
Hotel Ambassador
Traubman & Adler
Ramon Ranos Orc
Hotel Astor
Vincent Lopez Ore
Fred Lowery
Beth Wilson
Emily Van Loesen
Chas Hoffman
Stanley Worth
Robert Lytell
otel Biltmore
Russ Morgan Ors
Illiana
Hotel Commodore
Mal Hallett Ore
Emily Van Loesen
Paul Duke
Paul Gordon
Lopez & Hayes
Hotel Edison
Bobby Hayes Ore
Gypsy Lee
Ralph Torres
Lou Valera
Hotel Elysee
Ann Greenway
Lois Wodell
Chic Farmer
Antobal's Cubans
Joe Moss Ore
Hotel Essex House
N Brandewynne Or
Maxine Tappin
Dick Stone
Claire Eujenie
Hotel Fifth Ave
Roy Strum
Chas Murphy
Billy Hunter
Howard Lally Ore
Hotel Governor Clinton
H McDaniel's Ore
Hotel Lexington
Ozzie Nelson Ore
Shirley Lloyd

Hotel Lincoln
Adele Girard
Dick Stabile Ore
Hotel McAlpin
Enoch Light Ore
Beth Wilson
A Gonzales Ens
Hotel Montclair
Coral Islanders
Dick Swarz
Al Gay
Ann Courtney
Clay Bryson
Happy Powers
Walter Litt
Hal Hope Ore
Hotel New Yorker
Will Hollander Ore
Frank Dussmer
Will Caborne Ore
Dick & D Rogers
Rhythm Cints
3 Randall Sis
Manya & Drigo
Bill Steele
Hotel Park Central
Tic Toc Girls
Don Cossacks
Arthur Berger
Chas & Celeste
Dell Ayden
Dick Messner Ore
Hotel Park Lane
Pancho Ore
Hotel Pennsylvania
Benny Goodman Bd
Bernard & Grah'm
Helen Ward
Hotel Pierre
Shep Fields Ore
Paul Draper
Lee Wiata
Eddy Duchin Ore
De Marcos
Will McCune Ore
Hotel Roosevelt
Guy Lombardo Ore
Hotel Ritz-Carlton
Basil Romeos Ore
Hugo Mariani Ore
Arman Vecsey Ore
Hotel Savoy-Plaza
Dwight Fiske
Emile Petti Ore
Habaneras Ore
Hotel Shelton
Bert Darcy Ore
Hotel Sherry-Netherland
Gen Lodijenzky
Rafhael
Lubov Doublago
Nicholas Zorin
Serge Serger
Catherine Gay
Alex Bunchuk Ore
Hotel St. Moritz
Marjrie Gainsworth
Miriam Verne
Peter Bernard
George Sterney Ore
Hotel St. Regis (Maisonette Russe)
Olga Vadina,
Charles Baron
Boris Belostozky
George Orda
Tarka Nazarenko
Agnes Roy
Sultan Messako
Peter Lischenko
C Codolban Ore
(Iridium Room)
Emil Coleman Or
Mrs A C Forbes
Hotel Taft
Geo. Hall Ore
Sally Dawn
Hotel Vanderbilt
Eddie Lane Ore
Hotel Waldorf-Astoria
Veloz & Yolanda
Eve Symington
Eddie LeBaron Bd
George Hall Ors
Michael Zarin Ore
Hotel Weylin
Charlie Wright
Kretchma
Simeon Karavaeff
Doria Biro
Vilena Gabrielle
Michael Michon
Nadia

LOS ANGELES

Ball
Bruz Fletcher
Charles Lawrence
Beverly Wilshire
Ruth Robin
Larry Lee Ore
Biltmore Bowl
Moore & Revel
Crane 2
Ruth Durrell
Jack Memmis
Harry Foster
Red Harper
Joy Rodgers
3 Rhythm Rascals
Jimmy Grier Ore
Charlie Carter
Blue Room
Billy Snyder
Knight Sis
Jimmy Bittick Ore
Café Casanova
Cross & Dunn
Hal Chanslor
Cafe de Paree
Jack Clawson Ore
Cafe La Maze
Park Ave Boys
Stan Clair Ore
Clover Club
Bob Grant Ore
Coconanut
Virginia Lee
Jan Garber Ore
Latopo Bros.
(lounge).
Lea Parker
Bill Roberts
Cabasola
Augustine
Estellita
Gilberto
El Mirador
Jack Owens
Gasgon & Sr'ught'n
J. Campo & Knight
Ann Miller
Tiny Hogan
Walter Wing Ore
Andy Rice
Esquire,
Mary Jupion
G Rennie & P Riat
Stuart Van Joy Ore
Famous Door
Sylvester Scott
C McCoy Ore

A Stoyanovsky
Mischa
S Hartnovsky
Nicholas Mattley Or
Le Mirage
Fleurette
Elisha Tuttle Ore
La Rue
Frances Maddux
Joseph Zatour Ore
Sid Tuscher
Hugo Fadullo
Eddie Davis Ore
4 Dandies
Leon & Eddie's
Eddis Davis
Zee-Zee
Jal-Leta
Keith Clark
Joyce & Freddis
Della Carroll
Rubber Legs Williams
Wm Farmer's Ore
Sophisticates Ore
Mon Paris
Chick Endor
Chas Farrell
Diana Ward
Gene Fosdick
Onyx Club
Avon Johnson
Don Lambert
6 Spirits of Rhythm
Stuff Smith Bd
Paradise
Bert Frohman
Virginia Verrill
Paul Howard
Julie Jenner
Estelle & LeRoy
Jimmy Richards
J & Nora Bell
Marie Hollis
Joyce Dunkin
Janis Andre
Edna Mae
Jay Freeman Ore
Place Elegante
International Novelists Or
Bill Farrell
Leo Dazaro Ore
Rainbow Grill
Johnny Hamp Ore
Evalyn Tyner
4 Deauville Boys
Dr Sydley Ross
Rainbow Room
Ray Noble Ore
Sheila Barrett
Gomez & Winona
Don Cummings
Al Lewis
Sydney Ross
Evalyn Tyner
Nano Rodrigo Bd
Sapphire
Jean Sargent
Laurence White
Nick Kenny Bd
Barry Winton Ore
Stork Club
Max Berger Ore
Gus Martel Ore
Arthur Dann Ore
Tony's
Spivy
Ubangi
Gladys Bentley Rev
Broomfield & G
Avon Long
Evelyn Robinson
Edna Holly
Kaiser Williams Or
Vanities
Mary Lewis
Gail Gail
Minor & Root
Meadowbrook Boys
Clemente Bd
Village Barn
Larry McMahon
Milt Mann Ore
Berzanzon
Helene Miller
Ruskin & Norman
Wayne Kenner
Zeb Carver Co
Vogue
Edith Roark
Maryan Mercer
Rex Franklin
Mary Roan
Jimmie Lee
Kearns & Reed
Wardell Grill
Red McKenzie Bd
Frances Faye
Florin Vestoff
Henry Youngman
Johnny & George
Dolores McKay

Jane Jones' Little Club
Jane Jones
Gladys Bagwell
Helen Warner
Jeanne Keller
Dorothy Lee
Charles Bourns
Omar's Dome
Joanne Blanche
Kathleen Miller
Galante & Leonardo
George Redman Ore
Pacific Sunset Club
Judy Lane
Carmen Felt
Tommie Jones
Wayne Wise Ore
Palomar
Judy Janis
Hoosier Sylver
Hudson Meixzer Gls
Phil Harris Ore
Prosper & Maret
Paris Inn
The Debutantes
Margarita & Del lo
Henry Monnet
Hugo Marchetti
Thora Matthison
Dominic Colombo
Yvonne St. Claire
Rosita & J. Moreno
Pete Contrelli Ore
Pirrone's
Helen Lewis
Murray Peck
Lolida Lee Avo
Wylie Webb Ore
Dorothy Roberts
Seven Seas
Lily Gibson
Charita Alden
Lonnie McIntire Or
Somerset Club
William Zerker
Kay Hoffman
Topsy's
Pat O'Shea
Bernice Tarrington
Beverly Keene
Warner Sis
Leona Rice
Agnes Johnson
Bob Lightner Ore
Trocadero
Phil Ohman Ore
El-Gene's
Hacjiana Back
Tony Yanis

CHICAGO

Blackhawk
Roma Vincent
B & R Ambrose
Louis Prima Ore
Chez Paree
Jimmie Savo
Lillian Roth
Bob Haasop
Readinger &
Betty Bruce
Henry Busse Orc
Club Alabam
Virginia James
Mlle Burton
Bernard & Henry
Millicent DeWitt
Art Williams Ore
Club Minuet
Buddy Lester
Howe & Perrin
Virginia Audrey
Ramona Hughes
Ruth Deshe
Jerry Glidden Ore
Colony Club
Ann Seymour
Belva White
Ryder Sis
Frankie Hyers
Paulette LaPierre
Jack Fischman Ore
Congress Hotel (Casino)
Connie Boswell
Enrico & Novello
Casa Loma Ore
Gay 90's
Henri Keats Orc
Joan Clark
Skippy & Marie
Colleen
Geo De Costa
Lew Riley
Grand Terrace
Fle'te'r Hend'son Or
Harry's N. Y. Cabaret
Tex Morrissey
'Back the Mule'
Yvette
Eddie Frey
Jack Irving
Dorothy Johnston
Stanley Ogle
Billy Meyers
Millicent
Al Wagner
Art Buckley
Austin Mack
Hi-Hat
Willie Shore
Janice Williams
Mimi Rollins
The Dietschs
Hotel Bismarck (Walnut Room)
Ted & Mary Taft
McNallie Sis
Gretchen Lee
Phil LeVant Ore
Hotel Brevoort
Jaros Sis
Grace Kator
Marian Carlisle
Hotel Drake (Silver Forest)
Hotel Edgewater Beach (Marine Room)

Pat O'Malley
Kay Campbell
Gower & Gene
Dick Jurgens Ore
Geo Olsen Ore
Edith Caldwell
Leighton Noble
Rodrigo & Francine
Chas Carrer
Marriett Smith's Gls
Hotel Lasalle (Blue Fountain Room)
Bob McGrew Ore
Hotel Morrison (Terrace Room)
J & E Torrence
Ted Flo-Rito
Janis Williams
Jackie Green
Muzzy Marcellino
Stanley Hickman
3 Debutantes
Titan 3
Hotel Palmer House (Empire Room)
Little Jack Little
Raoul & Eva Reyes
Ruth Aarons
Sandy Glances
Lester Cole
Paul Rosini
Dale Winthrop
Abbott Dancers
Hotel Sherman (College Inn)
Gertrude Hoffman
Calgary Bros
The Nagyfys
Harriett Dedoff
Roger Pryor Ore
Rufe Davis
4 Rhythm Girls
Speck & Spick
Hotel Stevens (Continental Room)
Gary Leon
Serge Flexar
Marcia Mae
Xavier Cugat
Parody Club
Phil Kaye
Molly Manors
Marsha Bennett
Bobbie Clark
Henry Simmons
Freddy Janis Ore
Royale Frolics
Dolly Kay
Sid Tomack
Adair & Richards
Peggy Marlowe
Byrnes & Farney
Marley & Elsa
Henri Lindon Ore
Chas Engels Ore
Vanity Fair
Edith Murray Ore
Via Lago
Arturo & Evelyn
Buddy Ralph
Stan Carter
Yacht Club
Johnny Wells
Jerry & Turk
Paul Olsen
Nino Rinaldo Ore
885 Club
Carroll & Gor
Paul Keebler
Belva White

PHILADELPHIA

Anchorage Ina
Milton Kellem Ore
Arcadia Int'l
Ben Bernie Ore
Billy Wilson
Ray Henricks
Manny Prager
Joey Nardin
4 Playboys
June Taylor
Florence & Alvarez
Arcadia Ens
Believue-Stratford (Planet Room)
Meyer Davis Ore
Benny Fields Hotel (Georgian Room)
Moe Jaffe Ore
Benny the Bum's
4 Gondoliers
Wally Sheldon
Isabelle Rook
Dotty Mollison
Chez Michaud
Jonny Graff Ore
Cosmos Club
George Clifford
Nadine Wayne
Gypsy Markoff
Barbara Ray
Sally Winston
Helen Benton
Dave Rubinoff's Club
Aristocrats
Monkey Shiners
Burk Sis
Marion Bergeron
Imogene Ross
Jerry Blanchard
1523 Locust
Farrar Sis
Grace Manners
Florence Hallman
Bubbles Shelby
Beth Miller
Martin Knel
Lila Gaynes
3 Kings
Frank Palumbo's
Jess Altmiller Ore
Ted Pike
Helene &
Cesar 2
Pablo
Steppe & Carlos
Lillian Bowman
Hotel Adelphia (Cafe Marguery)
Harold Knight Ore
Vincent Rizzo Ore
Elaine Arden
Betty Kern
Caperton & C'l'mb's
Ross MacLean
Perry Lawler
Agnes Tolle
Paul Duke
Evan B Fontaine
Hotel Philadelphian (Mirror Room)
Joe Frasetto Ore
Mickey Alpert
Kathryn Rand
R & R Lyte
A & N Selby

Olive White
Adele Lake
Mirror Room
Pierre's
Pat Shevlin Ore
Bill Burcaw
Alma & Roland
Lucille Dayton
Doree
Ritz-Carlton (Crystal Room)
Van Levis Ore
Russian Ina
Gypsy Orc
Sansom House
Irwin Leonard 3
Silver Lake Inn (Clementen)
Mickey Faulkner Or
Beth Challis
Townsends
Lita Moya
1214 Spruce
Freddie Pareles Ore
3 Racket Cheers
Hal Dixon
Virginia Bennett
Melba Beaudraux
Jane Moss
29th Cent'ry Tavern
Buddy Roberts
Stinson Sis Ore
Buddy Manners
Siroy & Weaver
Loretta Keller
3 Esquires
21 Club
Sally LaMarr
Dorothy Allinson
Mary Lee
Nila Taylor
Richard Hack
4 Ambassadors
Ubangi Club
Frank Palmer Orc
Bessie Smith
Valarie
Donnie Lyons
Johnny Hudgins
McLane & Ross
Bits of Rhythm
Ida James
Yorktown Tavern
Bill Bilger Orc
Walton Roof
Leo Zollo Orc
Jackie Beckman
Ray Parker
Gaby Lesley
Waltonettes
Weber's Hofbrau (Camden)
Fenwick & Kocher
Bobby Deva
Bernard & Rich
Rose Kirk
Louis Chalkin
Rathskeller Co
Marino & Mona
Carmen d'Antonio
Bob Allen
Gregory Aquinn
John Rothang
Sidney Golden

Reviving McCarthy

Joe McCarthy is being negotiated for a book and lyric writing deal on the 20th Century-Fox lot. McCarthy has been in Hollywood before, but has been more or less inactive of late.

Harry Tierney, his former composer-partner, is likewise East, but strictly vacation, and not to collaborate with McCarthy. Tierney is committed to the RKO lot.

CENSOR TROUBLE SHUTS ATLANTA FOR 3 WEEKS

Atlanta, Nov.

Unfavorable publicity and resulting box office sag that followed local film censor board president's demand for cleanup of Eastern Burlesque's Ass'n shows at the Atlanta theatre, prompted management to declare three weeks' layoff. Fresh start will be made beginning Thanksgiving Day.

Authorities investigated and poo-poohed squawks of bluenoses, but the damage was done.

Jack Kane of Indianapolis, president of wheel, was in Atlanta last week and stated that the 'Some Show' company would lay off a week and then go to Louisville, where it would go into rehearsal and open Nov. 13 at the Drury Lane, burlesque house that has been dark all summer, but reopened couple of weeks with vaude.

Louisville replaces Nashville, which folded latter part of last month, on Eastern's circuit. While Nashville censors were pretty tough, reason for closing, as given, was that town wouldn't support full week burlesque.

Long jumps make it tough for wheel's companies that dip way down South, since it's a long way from Cincinnati to Atlanta. Shows that formerly went from Atlanta to Nashville, jumped from there to Milwaukee. Home spot Eastern's route is Indianapolis.

KING'S COAST SPOT

Hollywood, Nov. 3.

Henry King band opens the Casa Del Mar club Nov. being aired over KNX.

King, currently musical director of the Burns and Allen air show, remains west until end of the year, then goes to the New York Plaza hotel.

Michaels Buys Palace

Buffalo, Nov. 3.

Palace theatre has been purchased by Dewey Michaels, who has been operating the house for the last 11 years with independent burlesque.

Theatre was erected 25 years ago and was one of the first operated by the late Mitchell Mark.

Burlesque Reviews

HINDA BELLES
(GAYETY, BUFFALO)

Buffalo, Oct. 30.

Among wheel shows to play here this season, Hinda Wausau's troupe, in many respects, excels its predecessors, notably in the line and in a couple of specialty numbers.

Miss Wausau, one of burlesque's top attractions, is in for only two short bits during the proceedings. Her dialog with the audience, in which she solicits knockknocks, attains the unmentionable. Whether her strips, under colored lights, are sufficient to appease the lads is questionable.

George Broadhurst and I. . Hamp handle the comedy along the too-familiar lines. How the new burlesque reconciles its avowals of appeal to the ladies and the family with the filth of its comedy material is difficult to understand. With the return to burlesque this season of so many of the old time comedians, many of them with real talent, some producer should have sense enough to spend some money for a book.

Gertrude Beck, Lorrie Lamont, Jack Lamont and Franklyn Hopkins handle the straight assignments adequately. Bower Sisters in dances and strips get results, and Carmen and Mareio do adagio, acrobatic and ballroom hoofing.

Chorus contains many better lookers than has been the order of the past few weeks, although the line seems to be either stiff-legged or indifferent. Show is fairly well mounted and the costuming better than average. Benny Bernard produced. *Burton.*

Independent Burlesque

Week of Nov.

'Hi-Flyers'—Gayety, Minneapoli.
'Hindu Belles'—Rialto, Chicago.
'Beauty Parade'—Open.
'Red Rhythm'—Gayety, Buffalo.
'Babes of B'way'—Lyric, Allentown, Mon.-Tues.; Majestic, Harrisburg, Wed.; Capitol, Reading, Thurs.-Fri.; Majestic, Williamsport, Sat.
'Gayety Girls'—Troc, Philadelphia.
'Vanitenaers'—Hudson, Union City.
'Red Hot'—Jacques, Waterbury.
'Speed and Sparkle'—Howard, Boston.
'Too Hot for Paris'—Empire, Newark.
'Dizzy Dames'—Gayety, Washington.
'Scan-Dolls'—Gayety, Baltimore.
'Modes and Models'—Roxy, Cleveland.
'Ha-Cha'—Capitol, Toledo.
'Steppin's Stars'—Gayety, Detroit.
'Scan-Teez'—Miles Royal, Akron, Sun.-Mon.-Tues.
'Ballyhoo'—Garrick, St. Louis.
'Wine, Woman and Song'—President, Des Moines.
'Garden of Girls'—Casino, Pittsburgh.
'Garden of Girls'—Princess, Youngstown, three days, Fri.-Sat.-Sun.

WPA FINDS 'NEW AUDIENCE'

Iron Workers Learn About Show Biz In 'Iron Men'—And Did They Love It!

By JACK PULASKI

'Well, we had a vacation, anyhow. Now we'll go back to shoving steel.'

That's what the real iron men in 'Iron Men' sai of the show's closi Play was equipped with Norman Bel Geddes' striking scenery but was a flop and stopped Saturday (31) at the Longacre, N. Y., after two bare weeks. of Geddes managerial friends cracked that the title turned out to be '25,000 Iron Men,' the estimated production cost.

There were four structural steel workers the cast, one, William Haade, giving a standout performance as the lead. He a strapping lad but not exceptionally big. Comes from Irish stock and the original monicker was O'Haade. Geddes was reported having received an offer from a film firm for his services, with a bonus mentioned which would wi out the show's red.

Early is week Metro placed Haade under provisional contract but the deal was made through Elizabeth North, not Geddes. It appears that Miss North had him under her personal direction. She was stage manager of 'Men' and also cast the show. Picture contract depends upon the screen test. Haade is quite willing to take a fling at Hollywood.

But the other lads are going back to connecting steel girders and riveting on construction jobs.

Scenic designer-manager got the idea of using genuine iron workers when photographing the steel skeleton of the Dry Dock Savings Bank at 57th and Madison, N. Y., last year. Accompanied by the play's author, Francis Gallagher, they struck up an acquaintance with several men on the job after the whistle blew. All hands adjourned to a Third avenue in-mill and did some talking, and some drinking. Geddes wanted a type for the lead and the men brought around Haade, then working on a job in the Bronx.

Quartet were required to join Equity, but they had their own ideas on paying the initiation and dues.

One said the manager: 'Say, Geddes, we are paying between $6 and $7 monthly to our own union, so who's going to pay the Equity tap?'

Manager promptly agreed to assume the cost, which was $51 each, the odd buck covering the prorata dues to Nov. 1.

The iron men are rather proud of their Equity cards, however, and one, hopeful of getting another soft job on the stage, intends paying the dues, which amount to $18 yearly.

Men did more than spot the girder of the stage set. They operated the guy derrick, which was a McCoy steel-lifting device weighing four tons. Stage hands' union agreed to the iron men doing this work, something out of the ken of deckhands. They also took down the girders between shows.

Although rated junior actors, which called for $15 weekly during rehearsals, they were paid additionally, which equalized their regular wage of $85 weekly. Haade was paid considerably over the union scale, however.

Silent 'Hedda

Hartford, Conn., Nov. 3.

Ibsen's 'Hedda Gabler' played at the Bushnell Memorial in Hartford with Alla Nazimova starring. It was hardly appreciated here when the P. A. system in the massive, beautiful Horace Bushnell Memorial went awry. Theatre was filled to capacity, but the 3,300 spectators barely heard a word spoken on the stage for the entire duration of the play.

Connecticut intelligentsia predominated in the audience and, though the voices of the actors could not be heard, decorum reigned.

Merivale' View

iladelphia,

Currently at the Forrest here with his 'Hamlet' production, Leslie Howard breaking the tradition somewhat by playing the Prince of Denmark with a blonde wig instead the itional dark one. Only insistence of the cast, however, him from itchi back.

Reason for switch is that while in two weeks ago, Howard was told by Philip Merivale that the blonde wig makes him look like Peter Pan.

SUNDAY SHOWS TABLED AGAIN BY EQUITY

Sunday performance problem concerning legits on Broadway has been put in camphor, for the time being at least. Subject has not been given managerial attention since last season, with the new author's contract absorbi time of most showmen. When that was settled they turned to actual production activiti

Managers were in the mood to fight for Sundays even after Equity's referendum, which permits such performances only if actors get double pay, was passed. Some shows have opened on that night recently, but principally to evade conflicts of premiere dates.

When the Sunday problem was put up to the full Equity membership last year, ballots included a notation that the question might again be voted on early this season. Managers were apparently unaware of that stipulation and made no suggestion to Equity to put Sundays to a vote agai Last week the Equity Council formally declared a second Sunday referendum off.

However, the matter may yet arise during the current season, for there are many in show business who believe that legit should not be the lone exception in making New York a Sunday town.

R. R. WRECK DELAYS TWO PHILLY SHOWS

Philadelphi Nov.

rain wreck on the Pennsylvania R.R. main li between here and New York last Monday (26) almost prevented that night's performances of two shows here.

Members of the 'Children's company, week-ending Gotham were on returning trains delayed by the wreckage and the curtain had to be held. Entire cast of Jules Leventhal's road production of 'Personal Appearance' were in the same position. Were held up three-and-a-half hours, arriving in Philly at 7.30 p.m. Then it was discovered that the girl bringing the igs was even later. Town was scoured for placement wigs but the regular ones finally arrived about nine o'clock.

Meanwhile, with the town flooded with 40-cent exchange 'passes' for 'Appearance,' a mob was storming the boxoffice and ticket-takers to get i Town hasn't seen such a hectic opening in years.

21 PRODUCTIONS OF 'CAN'T HAPPEN'

Reaction on All Mountings of Lewis Play Varies—Some Like It, Some Don't —Politics Minimized Generally

BUT FOR HALF A BUCK

Most ambitious production effort of the WPA got a head start last week when 21 companies of 'It Can't Happen Here' opened simultaneously i 18 cities. While reactions were varied, one thing was especially noticeable, and that was that the audiences attracted were of a 'new ki .' In several cities it was reported that customers were on hand who, quite obviously, had never before been in a legit house and this impression was carried out in New York, too. While it has been felt of WPA shows before it was never as forceful previously.

Best busi of 'Can't Happen' i being drawn either by the major company in New York, at the Adelphi, or by the San Francisco troupe, both of which are capacity. As for turning a profit, of course, that is out

(Continued on page 54)

MR. RICE REGRETS

But Can't Shed Tears About Poor, Poor Theatre, He says

New Orleans, Nov. 3.

Profound regret about the state of the theatre, present and future, was expressed here Tuesday (3) by Elmer Rice, who is in the city to open the Lyceum Asso. series of lectures Wednesday (4).

'I can't shed very many tears over the demise of the theatre in the United States, because it hasn't done much,' he said.

'Legitimate theatre is definitely decaying. It is being undermined by Hollywood talking pictures.

'The producers on Broadway, the stronghold of the stage, cannot meet the low price of movies, and the screen is rapidly drawing away our best actors.'

Warners Takes Biltmore, N. Y. For Legit, Despite Hands-Off Pact On Shows With Other Film Cos.

Tough Work

During rehearsals and try-out of 'Red, Hot and Blue,' its producer, Vinton Freedley, lost 13 pounds, quite noticeable, around the throat.

He ducked to Connecticut to vote. Will spend a few days in Maryland riding giddy-aps, too.

SETS DON'T FIT, SO KINGSLEY SUES

Sidney Kingsley is seeking $10,000 damages each from the designer and builder 'Ten Million Ghosts' settings, averring it was their fault that the premiere of the show at the St. James, N. Y., was set back one week. Donald Oenslager designed the show, sets having been supplied by the MacDonald Construction Co. and painted by the Triangle Studio. Latter is not involved in the controversy.

was trouble principally with the first scene, which failed to fit. Set had to be cut down, causing the delay. St. James stage is comparatively shallow, although it has accommodated musical shows. There are nine in 'Ghosts,' ifferent. Manager-playwright scenic people were entirely to blame.

Kingsley not only claims damages for the forced postponement but on the grounds that he had to pay the cast full sala , all rehearsal time having been used up, but he also disclaims liability fo. the cost of cutting down the set.

Equity Tables Minimum Matter Again; Managers Not Interested?

Equity continues to toy with the proposal to establish a single mi imum salary for actors, but its council does not intend being rushed into passing the motion. Monday (2), when the matter was the special order of business for the second successive session, proposal was tabled. It comes up again within a week or so, it is understood.

Managers don't really care what Equity does about establishing one minimum, that of $40 weekly, and dropping the junior minimum of $25 weekly. Leading producers say that only the smaller fry make a practice of engaging juniors to save $15 weekly on a few people.

So far as is known, ity has no intention of lifting minimum over $40, but should that happen there would be plenty of squawking in managerial ranks. Equity adopted the $40 level after the NRA was voided. Havi no agreement with the managers, did not need to consult with them, and, by so doing, prevented showmen from taking advantage of the situation, if any had that in mi

reviously

Previously Equity leaders had steadfastly refused to go into the minimum salary problem. It took the depression measure NRA to force the actors' body into hooking.

It icated that the committee designed to look into the proposed changes the minimum rules favors the $40 level, but with some exceptions. In the matter of players having only one or two lines, it is said to have recommended permission to employ players at $25 weekly. That is in line with advice given the committee by the managers when they talked some weeks ago.

At Monday's session, however, too many cropped so that definite action was thought inadvisable, and the motion to table was readily adopted.

Some Equity leaders are known to oppose dropping the $25 mi imum because it is felt that it might hold down production of big shows. Plenty of actors of ior rating think otherwise, however.

Chorus Equit has had a minimum for years ill stick to its $30 weekly i York and $35 out of town, no matter what Equity does. There have been instances where the chorus got more than some actors, and, in at least one case, the latter received but $10. That show was brought back to New York by Equity. It antedated minimums and salary guarantee rules, which now protect actors and the association.

ite the agreement with other picture firms not to back legit productions under the new authors' contract, Warners takes possession the iltmore theatre, N. Y., Nov. 27. rother- ' will be presented there George Abbott, who has a term production agreement with Warners, signatured prior to the new playwrights contract. Play is a comedy, despite its title.

Said for Warners that it may withi the meaning of the gentlemen's agreement with the other major picture firms, but proposes putting on plays of foreign authorship, in that way evading the objected to authors' rules on picture sales rights. That the firm also first call on all Abbott's productions is indicated.

Having bought the theatre, which was held in the name of a legal firm for a time, it is clear that Warners has no intention of getting out of the legit field. Firm backed Abbott's 'Sweet River,' a quick flop at the 51st Street (Warners Hollywood, Broadway) last week. Abbott counted in two big legit money-makers with Warner backing in the past. He staged 'Three Men on a Horse' and produced 'Boy Meets Girl.'

WPA has used the Biltmore for the past year. Relief show outfit's lease expires late this month. Currently it has a Yiddish version of 'It Can't Happen Here.'

EQUITY'S GAB SESSIONS STAY

Equity's much-discussed discussion meetings are still on and the next such session will be held at the Astor Friday (6). It was proposed that the council should discontinue these meetings, but there is a difference of opinion and indications are that the monthly sessions will be held through this season, at least.

Discussion meetings were designed as gatherings where actors with something on their minds could blow off steam. But since no resolutions or proposals are official, the value of he meetings has been questioned. Discussion sessions were ordered at a time when the so-called militant group (called the Actors Forum for a time) was having frequent get-togethers. It was figured that if Equity offered similar chances for members to talk things over, the Forum sessions would cease. That is the apparent result.

Most of the time during the gab meetings devoted to the WPA, with none of the complaints made proving to be true to date.

ED WYNN DISAVOWS WIFE'S DEBTS IN AD

In a personal ad appearing in the New York Times last Saturday (31), Ed Wynn announced he would not be responsible for any debts incurred by his wife, Edith Keenan Wynn. They are living apart but not separated, either legally or by other arrangement. Query of tradesmen to the comedian as to his willingness to guarantee purchases led him to insert the notice.

Mrs. Wynn was in a sanitarium for some time. Stated by the comedian that he is paying her a liberal allowance and that she must live within that income. Both are resid i in New York hotels. Wynn, however, gave Philadelphia address (Torresdale ave.) as his permanent residence, it being the home of relatives. Wynn house in Great Neck, L. I., is understood to have been rented to persons not in show business.

WPA's 'Can't Happen'

(Continued from page 53)

of the question. No WPA show has ever seen black.

Noticeable that very little politics entered into the production or its receptions around the country. Most localities slighted this phase of it, although several of them hopped on it, as was to be expected.

In New York the Project heads are now turning their attention to new legit show plans. All the Project's attention was riveted during the producti

New Audience in Birmingham

irmingham, Nov. 3.

Federal Theater's 'It Can't Happen Here' is being held over for another week at the Jefferson, following a satisfactory opening last week. Reception, while not creating a sensation locally, was far better than previous WPA shows. Publicity in local papers was not as strong as last year, but toward the end of the week word of mouth had passed around and attendance had increased.

Lydi Woodcock, Clyde Waddell, Verner Haldene and others have done a good job of producing this show, compared with shows of last year.

Most unusual thing noticed about the play is the type of audience attending. Majority of the audience is obviously not accustomed to attending legit shows. Some of the men showd signs of having worked out in the open under a broiling sun. Appeared to be construction workers. There are curiosity seekers and bookkeepers, but few of the 'higher level,' accustomed to attending shows at the Jefferson when it was a famous old legit house. When roadshows played this house in recent years it was the occasion for evening gowns, dress suits and such. All this is missing now. Night show when caught, for instance, not a single person got up between acts for a smoke. Which indicates that a lot of people not accustomed to see legit were present.

Actors Best In Tacoma

Tacoma, Nov.

"It Can't Happen Here' opened at the Scottish Rite auditorium to an audience of about 600 people. Presentation was well received and there were curtain calls. Critics gave credit to the performers for presenting the iece so well after only one week of study and hearsal.

Local press gave the play good notices, but with special emphasis on talent.

Audience at premiere appeared to be iting for the worst and was disappointed.

Locale of the play was shifted from Vermont to a small town near Tacoma.

Chi Not Impressed

Chicago, Oct. 28.

Local production of 'It Can't Happen Here' was done expertly from a production and performance standpoint, though the play itself failed to impress. Opened to a capacity house and first night audience indicated they li it.

Harry Minturn, in charge of the Blackstone group, irected the show under supervision of George Kondolf. Best performances were turned in by Oscar O'Shea as Doremus, Jackson Perki as Shad, and Glen Beveridge as Windri

General opinion among the ily critics was that it didn't add up to a show.

L. A. Doesn't Like Actors

Los Angeles, Oct. 27.

Packed house at the opening of 'It Can't Happen at the Mayan theatre was left limp by its melodramatic ish. Had expected a pointed moral, rather than a shotgun denouement. Consensus was that the Federal players didn't do right by the Sinclair Lewis preachment against dictatorshi Only Ian MacLaren's Doremus Jessup rated a notice detached from the cast.

Critics were rather severe in their arraignment of the talent.

Play here was staged in three acts and 13 scenes. John Langan directed. Same night it was given in Yiddish at the Figueroa Playhouse.

English version may stick around for two weeks on the strength of Lewis' name and controversial ject matter.

Bridgeport Loves It

Bridgeport, Nov.

Connecticut's only production of 'It Can't Happen Here' easily tops all work of the Bridgeport FTP unit at the Park theatre to date. First-nighters and press, including the Republican, wafted bouquets.

Chief credit goes to Anne Grosvenor Ayres, Broadway press agent popular in this territory through her work with Lawrence Langner at the Westport Country Playhouse, straw-hatter. She directed. Casting is uncannily accurate, characterizations of Walter Bradley Klavin as Dictator Windrip and Burke Clark as Editor Jessup being all that any reader of the Lewis novel could ask."

Bridgeport's administration is Socialist, so both the national major factions are municipally mi , but nevertheless there seemed no political significance to the play.

James Conroy, house manager, reports a nice advance and looks for a healthy first week. Scale, as usual, is 25c to 55c.

Okay in Newark

Newark, Nov.

inclair Lewis-J. C. Moffitt dramatization of 'It Can't Happen Here,' under personal direction of Louis M. Simon, director of the Federal theatre of New Jersey, started a limited engagement at the City theatre, Oct. 27 before a jammed house of 1,400, drawing an unusual mixture of socialites and laborites.

Newark Ledger (Dem.) editorially sponsored the production and stated 'there was a tone of professional finesse in the finished production which was enthusiastically received by an overflow audience. The sets were excellent and the cast splendid.' Star-Eagle (Hearst) considered 'cast and production good.' News (Ind. Rep.) gave show the tices via 'the debauchery tion by cruel and predatory forces is the theme and since the nation is America and the malefactors the powers of darkness, there is a message in it of intense interest. Those present saw a gripping theme handled with some competence, directed with skill, enacted with enthusiasm, if not great art, and set in a professional manner.'

Labor organizati have bought out the house for several nights this week and next week. Peace groups are also interested. At club rates, the b.o. can do around $2,500 on a week of five days, no performances Sunday or Monday, and no matinees.

Hartford Won't See It?

Hartford, Conn., Nov. 3.

'It Can't Happen Here' will not be shown Hartford by the WPA Players, understanding being that, having already made one presentation in the State of Connecticut, it cannot be presented again.

State WPA Players are traveling back and forth between Hartford and Bridgeport, playing two weeks in each city. 'It Can't Happen Here' was presented in Bridgeport.

Negro Version in Seattle

Seattle, Nov. 3.

First-night audience at the FTP play, 'It Can't Happen Here,' packed the 2,300-seat Moore theatre to the rafters, with a large percentage of non-theatregoers on hand. Cast, with the exception of the Senator and his sec., was all Negro, which accounted for many Negroes the audience, along with project workers, iving a proleterian aspect to the assemblage. Gross approximated $750 for the night and, with three more night performances skedded, takings are anticipated to be around $3,000 for five performances. After the Seattle run play take to the road and the white company from Tacoma will move in here.

Aftermath was favorable, with no political complaint anywhere. Daily Guild, morning sheet since I. closed, was serious in its revi , as to dictatorship dangers in the U. S. Daily Times thought it it at the administration; Daily Star thought Republicans were the target, and so it's okay all around.

Audience took it gayly, more in the spirit of hilarity than 'reforming impulse.'

Florence James, as director, id a nice job, and the natural acting instinct of the colored principals fit in well. However, the audience had to translate things from the apparent African setting to the U. S.

Outstanders in the cast were Theodore Brown as Doremus Jessup, Jos. Staton as La Due, Herbert Moore as Efingham Swan, and femme leads, Frances Brooks, Alberta Walker, Sar Oliver and Celestine Tudor.

C. Cancelled

Kansas City, Nov.

WPA theatre production of 'It Can't Happen Here' was slated for the week of Nov. 10 here, but was definitely shelved last week and will not get a Kansas City showing.

Chill came about when the State administration failed to reach an agreement with Washington on admish charges. All local WPA producti have been walk-in affairs and, for no reason other than not to break the precedent, the State administration refused to char admission now.

Play had a special interest here, as John C. Moffitt, who dramatized the Lewis novel, is a local boy. Moffitt was in town last week and had several huddles ith W. Zolley Lerner, WPA director.

Indianapolis Calm

Indianapolis, Nov. 3.

Critics politicians alike took the Federal presentation of 'It Can't Happen Here' calmly.

Critics of three dailies gave the play favorable reviews, dwelling more on the staging than the subject matter. Politici discovered the Social Securities Act as an issue on the opening date and were too busy with the pros and cons of that to bring in the production as campaign fodder.

Boston Tremors

Boston, Nov. 3.

No political or censorial repercussions were felt here from Sinclair Lewis' play as interpreted by the Hub Federal Theatre project.

Reviewers apparently liked it better than the previous WPA plays this season, and biz has reflected that thought. Grossed about $2,000 in its first week—and that's substantially ahead of its predecessors. Radio priest character was spotted by most reviewers take-off on Father Coughli

No Argument in Miami

Miami, Nov.

"It Can't Happen Here," as presented by the local Federal theatre, brought out a record first night audience nd played to well filled houses the balance of the week. Theatre officials, hesitant to give actual b.o. receipts, merely stated that the production has broken all records here to date.

Audience opinion was about equ ly ivided over the story content. Manner presentation, irection, sets, etc., were highly praised by both press and public.

Local dailies made no comment other than regular first-night reviews. No unusual reactions were noted from any quarter. Play was accepted strictly entertainment with nothing more than friendly discussions.

Detroit's Mixed Reaction

Detroit, Nov. 3.

Mixed reaction followed the WPA presentation of 'It Can't Happen Here' at Lafayette this week. Built up nicely, and, aided by favorable reviews, the Sinclair Lewis play clipped off approximately $1,200 on a 50c top scale, iggest in the local project's eight-month existence, except for the N. Y. Negro unit's 'Macbeth' a month ago. Holds over.

Majority public inion, leaned from the lobbies, centered around the belief that 'it can happen here.' Independent Detroit News ignored the play's political significance editorially, but the anti-New Deal Free Press and Hearst's imes spewed lengthy editorials, iefly on the Federal government's expenditures on a play to help the ' ig Boss.' litically, no one seemed able to termine whether the play is an id i the campaign or not.

Frisco Okays It All 'Round

San Francisco, Nov. 3.

'It Can't Happen Here,' currently at the Columbia theatre, opened to an advance sale of $2,200, which is an all-ti record for an FTP offering here. Although the local WPA group is believed to be one of the most successful financially of all the government theatre projects, the Sinclair Lewis drama looks like the best bet yet. Booked for four weeks.

Every local critic gave the show the nod in all departments. Considerable advance interest was aroused through a tie-up with the San Francisco Chronicle, which has been running the Lewis story in serial form, with photographs of WPA actors in scenes from the play.

Seats are selling 10 days ahead, with advance reservations running between $1,500 and $2,000. Grossed approximately $4,210 on the first seven shows. Expected bombastic criticism from newspapers on the political angle of the play failed to materialize. Theatre advertises in all the dailies except the Exami , a Hearst sheet.

No Reaction In Omaha

Omaha, Nov. 3.

Federal Theatre's local production of Sinclair Lewis' 'It Can't Happen Here' went on without a hitch at the auditorium of the Odd Fellows building. Omaha production had Jack Kingsbury coming in from Hollywood to wield the megaphone and Jeanne Dixon of New York legit in the femme lead.

lay gave the cricks one of their few opportunities to delve into live drama and both papers went into it at length. Reviews carried little of interpretive or consequential note, but were mostly confined to the quality of the production. Political and general public was slight, if

Limps In

rooklyn, Nov. 3.

Local production of 'It Can't pen Here,' postponed from last week to tomorrow night (Thursday), gets under way at the Majestic theatre with advance box-office sale ported to be good. Cast changes, it was said, caused the postponement. Wendell Phillips listed to play Doremus Jessup.

Plenty of display ads in the local gazettes on the premiere.

Light In Denver

Denver, Nov. 3.

'It Can't Happen Here' opened with half a house, but the ticket sale i buildi Opening night was cold and rainy, accounting for small biz.

Several of the leads were applauded freely, and all parts were well-delivered. Good direction by Michael Andrew Slane was noted. Sets, technically perfect, were by

WPA Reviews

It Can't Happen Here

Federal Theatre (Works Progress Administration) production of play in three acts (11 scenes) by John C. Moffitt and Sinclair Lewis, based on novel of same name by Lewis; staged by Vincent Sherman; incidental music, Hans Bruno Meyer; sets, Tom Adrian Cracraft; at Adelphi, N. Y., Oct. 27, '36; $2 top.

Doremus Jessup	Seth Arnold
Lorinda Pike	Helen Morrow
David Greenhill	Larry Gaylen
Mary Greenhill	Camelia Campbell
Dr. Fowler Greenhill	Robert Ferry
Shad Ledue	Edwin Cooper
Henry Veeder	Hallam Bosworth
Francis Tasbrough	Gustave Gordon
Mrs. Veeder	Minnie Stanley
Clarence Littlie	George Renny Trader
Julian Falck	Ben Bartlett
Mrs. Veeder	Georgia Harvey
Corporal Ickerson	Tom Greenway
Effingham Swan	Frederick Tozere
Telephone operator	Viola Swayne
Pastor Paul Peter Prang	Robert Harrison
Pastor Prang's Secretary	Alan Wilson
Lee Sarason	Maurice Burke
Buzz Windrip	John Adair
Dan Wiligus	Robert Lawrence
Mr. Dimmick	Robert Rhue
Private Brown	Raymond Southwick
Lieut. Peabody	Jack Foss

This, the most ambitious production effort of the WPA theatre branch to date, still presents a problem in reviewing. Baldly stated it comes to this: if viewed as a show selling at 55c top and for the purpose of 'keeping unemployed actors from going hungry,' it's very good; if viewed as the newest play of a Pulitzer prize winning writer, it's very bad.

Considering the difficulties and headaches of a Works Project of this sort, it is a fine job. The scenery is excellent; the acting, while occasionally bad, is also occasionally very good; the direction is not inspired, but more than passable. That the script has faults, many of them, is another story, making, perhaps, an anomaly, since the writers are distinctly the only commercial assets the show has to offer.

Trouble is largely that the show doesn't head anywhere. Neither did the book it was taken from, but there it wasn't so important. It's a bitter denunciation of fascism, for which purpose Lewis imagines the United States taken over by a fascist regime. In writing the book Lewis had in mind showing just what could happen if such a thing came about and he didn't mince words. He wasn't interested in showing a way out, especially; he was just painting possible picture. Reduced to stage terms, this isn't enough. It is still strong and bitter—but the audience wants to know what happens; a theatre audience isn't satisfied to let things hang in mid-air.

Also, brought down to its essentials, the theatre story becomes pretty much ten-twent-thirt melodrama. That's because the trimmings aren't there; it's bald, defenseless. Curious, in this respect, to realize that Lewis and Moffitt, in making their stage adaptation, must have realized something of the same. Thus, in the novel, Mary learns to be an aviatrix toward the end and heads her plane into the plane of Swan, chief fascist nuisance character, in order to kill him, despite the fact that she also kills herself. In the play, this is made a bit less melodramatic—or is it? In the play, Mary corners Swan and shoots him, despite realizing she, too, will be shot.

Since this is a relief project, for the purpose of giving work to the needy, there is no need of mentioning the poor performances, and there are quite a few. What surprises is the number of really excellent performances. John Adair as 'Buzz' Windrip, fascist leader, is about as good as can be imagined; why he should be out of work in commercial theatre is explainable only by the fact that commercial theatre frequently doesn't know what talent is available or where. Seth Arnold turns in a restrained but polished performance as Doremus Jessup, the publisher who stood by and watched things happening without realizing it; Helen Morrow as Lorinda Pike suggests that firmer direction can make her a top-rank actress; Gustave Gordon as Tasbrough, Robert Harrison as Pastor Paul, Robert Lawrence as Dan and Camelia Campbell as Mary are all convincing i difficult assignments. *Kauf.*

Da Ken Es Nit Geshen

('It Can't Happen Here')

(IN YIDDISH)

Federal Theatre (Works Progress Administration) production of play by three acts (12 scenes); translated by ouglinoff; Ressler and Benson; Inke from play by John C. Moffitt and and Sinclair Lewis; based on novel of same name by Sinclair Lewis; staged by Jadah Bleich; sets, George Phillips; incidentbl music, Hans Bruno Meyer; production supervisor, Philip Grau; at Biltmore, N. Y., Oct. 27, '36; 55c. top.

Doremus Jessup	Julius Adler
Lorinda Pike	Lisa Yoran
David Greenhill	Sidney Lamet
Mary Greenhill	Paskewitch
Dr. Fowler Greenhill	Sol Jaskot
Shad Ledue	rice Kirshner
Mr. Veeder	Bonz Young
Mrs. Veeder	Ida Singer
Clarence Little	Schustman
Frank Tasbrough	Samuylow
Julian Falck	Irvin Geist
Mrs. Peabody	Lewenstein
Commissioner Swan	Morris Torkowski
Pastor Prang	Gustav Schacht
Pastor Prang's Secretary	Jack Tanny
Radio Controlman	Morris Trainor
Lee Sarason	Jacob Bergson
Berzelius (Buzz) Windrip	Morris Weisman
Dan Wiligus	Schoban Kasla
Mr. Dimmick	I. Rothblum
Adjutant	Robert Schuman
Jim Nickerson	Emil Hirsch
Mike	Morris Dorf
1st Guard	Robert Cohen
2nd Guard	Morris Yotum
Peabody	Max Tennenbaum

Corpos: Albert Berman, Barney Cohen, Henry Jaffee, Julius Kleinman, Philip Mark, Eddie Pascal, Benjamin Pastrich, Sam Silverbush, Solomon Schnitman, Jack Tammy.

Telephone Operators: Esther Miriam, Grossman, Betty Goldman.

Townsfolk: Sadie Adendollo, Felix Bimko, Caina Finkelstein, Sarah Kindman, Dave Levine, Julius Levine, David Meyerowitz, Eddie Paskel, Rose Rosen, Jennie Samkoff, Pearl Winters.

This is a bad play, but performed capably enough in spots. Unfortunate that a better play on this provocative subject could not have been written.

Play is a stiff warning, perhaps not exaggerated, against fascism, but i Yiddish it provokes only a suspicion that the authors and the Government have been motivated exclusively by commercialism in permitting Yiddish version to be staged. That's unworthy.

Story of the play can be gleaned from review of the play in English, elsewhere in this issue.

Julius Adler as Doremus Jessup, small-town editor, offers a studied and restrained characterization. Other interesting performances are given by Maurice Krohner, Morris Torkowski and Lisa Varon. Morris Weisman as Windrip, the dictator, give an overemphasized characterization. *Shan.*

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Pancho Gates, who di Central City the past summer.

Denver News, Roosevelt backer, gave the production heavy publicity in advance, and Alberta Pike wrote a ighly commendatory review. Post, Landon paper, noticed the play only the day of the opening, and then with only a two-inch reader.

Set to stay three weeks, performances weekly.

Apathetic Yonkers

Yonkers, N. Y., Nov. 3.

Reaction to the Lewis-Moffit offering at the Warburton theatre here was apathetic. Yonkers audiences, however, are proverbially hard-boiled, so far as legit is concerned. In the old days, when the town was on the dog circuit, managers always figured that if they could get by here they were set.

Curiosity, more than peared to prevail at the premiere. This attitude was particularly dicated those who had read novel yenned to compar with the play. One result was an increased demand for the Lewis book in stores and libraries.

Crix gave no opinions, speak of. Some papers handled it as news story. Cynthia Lowry, Yonkers Herald-Statesman, Westchester county, after panning the show from all angles, concluded that the only justification for its presentation was that it gave jobs to a lot of stage folk who might other ise be unemployed.

Inside Stuff—Legit

Apropos of a recent item '15 Years Ago,' relating to a Ned Wayburn production, that producer sheds some inside on the matter, not questioning the accuracy of the report, but adding other details. The show was 'Town Gossip' and was produced by Wayburn with the assurance from three backers of $25,000 from each. The angels folded their wings, leaving Wayburn holding the bag, but he went ahead on the promise of one of the trio to turn up $15,000 before the show left town and another $10,000 in Boston. This was not performed, Grace Moore put $3,000 into the show and Lillian Fitzgerald dug up another $8,000. These sums were later paid back to the stars, a fact not before revealed. Wayburn posted $1,000 (his last money) with Frank Gilmore, of Equity, and later paid from his own account $17,000 to satisfy claims made by Equity members. None of which contradicts the item in VARIETY but which does put an entirely different complexion on the eventual outcome of the production. Everyone was paid in full, including the backstage crew, but not until considerably after the occurrence mentioned, which merely reported that the stage crew had jumped to the Ed Wynn show.

Pals (and not so pals) of Irwin ('Bury the Dead') Shaw are currently accusing him of trying to kill Clifford Odets with deadly parallels. After winning New Theatre's one-act prize with 'Dead,' as Odets did the year before with 'Waiting for Lefty,' Shaw now has a one-acter called 'Church, Kitchen, Children,' an anti-Nazi item which parallels Odets one-acter, 'Till the Day I Die.'

Hollywood Anti-Nazi League for the Defense of American Democracy has given Shavian item two public readings—first by Fredric March and Florence Eldridge, second by Kay Johnson and John Deering. Piece is about young Jewish doctor and Aryan nurse and helpmate, torn asunder by Hitler racial laws.

About 40 kids from an institute for hard of hearing were treated to special performance of three players in 'White Horse Inn' on the stage of the Center, N. Y., last Friday (30). Youngsters were equipped with earphones. How much they could hear was not definitely indicated, but they giggled at the antics of Buster West and Melissa Mason, eccentric hoofers. Kitty Carlisle sang two numbers, one of which was released for newsreel shots, camera being spotted in the orchestra floor.

It was national hearing week, or something like that.

Reminiscent of old times in the legit field is the current tour of George White's 'Scandals,' now on the west coast but heading east shortly. Outfit, on special train movement from Los Angeles to Phoenix, Ariz., requires four baggage cars, four sleepers and a diner to transport. Baggage call is for 20 loads and trunks, which is something in these days of one and two-set shows being sent on tour.

Most booking contracts now include provision that when shows close the production must be moved out on the final Saturday night or the following Monday morning.

Several theatres were stuck with the cost of hauling and the rule operates whether new bookings are in the immediate offing or not.

Pros to Get 1st Call in Coast WPA Shakeup After 'Happen' Squawks

Los Angeles, Nov. 3.

Avalanche of press criticisms directed at the weakness of the cast presenting Federal Theatre Project's production of 'It Can't Happen Here' at the Mayan theatre has prompted the project execs to make some radical departures in future selection of actors, with a prospect in sight that professionals will be given the call hereafter, in preference to amateurs, who have been heavily favored in Los Angeles productions.

In the future, Ann Kingsley, casting director who has been working solo, will be aided in picking players by the director of each individual production, as well as by a member of the newly set-up production committee.

Latter body has been augmented by the addition of Joseph Stefani, actor, bringing the group strength up to five. Jerome Coray heads, with others on the committee being Georgia Fink, head of the play reading depot; Norman Feusier, chief booker, and Virgi ia Farmer, director, recently imported from the east.

All new plays will be passed on by this committee, which will also keep close tabs on all productions pending their opening.

VINT FREEDLEY'S NEXT MUSICAL FOR LONDON

With 'Red, Hot and Blue' off to a flying start at the Alvin, N. Y., Vinton Freedley has turned his attention to readying a musical to be presented in London. It is called 'Greek to You' and is slated among the coronation show crop. Show will probably be presented i association with Charles B. Cochran and come to Broadway the followi

Cast leads lined up are Clifton Webb, now in 'And Stars Remai ' (Guild, N. Y.), Parkyakarkas, who does Greek dialect i Eddie Cantor's airings, and Frances Day, former Texas Guinan girl who is known on the London stage.

Miss Day bri isited New York on maiden trip of the Queen Mary. She had two chickens aboard to ensure having fresh eggs daily. Might have been partly a press stunt, but the Cunard people didn't think it was so funny.

Straw Hat—With Earmuffs

Providence, Nov.

It's not news to report that Rhode Island has several playhouses dotting the horizon during the summer, but it is news when a rustic theatre is opened in these parts when there's a tang in the autumn air.

An old barn on the rolling Lippitt estates in Cumberland, some 15 miles from Providence, has been converted into a makeshift theatre, and there a group of professionals, known as the Lippitt Players, are dispensing legit fare rather successfully. Theatre seats a trifle more than 200 persons, and audiences of late have been capacity.

MASK AND WIG SETS HEAVY SKED ON ROAD

iladelphia, Nov. 3.

Mask and Wi Club of the University of Pennsylvania is taking one of the longest tours in its history this year. Show is being given on Thanksgiving Week instead of Easter and club officials believe biz around the country will be generally better. Formerly they often didn't get started until May.

Show, called "This Mad Whirl" this year, opens in Wilmington on Nov. 21, then moves in here on Nov. 23 to play week at the New Locust. Lays off until Dec. 17 (start of the University's Christmas holidays), when it plays Allentown, Pa., for a single performance. Lancaster follows the next day and then the Wiggers again lay off, resuming on Dec. 28 when, with a special seven-car trai , the club goes out on an extended tour which includes performances in Harrisburg, Cleveland, Buffalo, Rochester, Hartford and Montclair, N. J.

'Whirl' was written by Louis Madeira, 4th, collaborator on last year's show, 'Red Rhumba' and Elliott Hess. Music is by Clay Boland and Moe Jaffe.

'Brother-Rat' by John Monks, and Fred Finkelhoffe is next on George Abbott's schedule for the current season.

Compensation?

George Abbott was keenly disappointed over the failure of 'Sweet River,' his version of 'Uncle Tom's Cabin,' to get over at the 51st Street (Hollywood) N. Y., but there were compensations.

He directed 14-year-old pickaninny Inge Hardison, whom first nighters liked a lot, after the little Harlemite had flopped on a Major Bowes amateur hour.

Then there was Betty Philson, seven, of Philadelphia who, as Eva, was directed to cry at the point where she and Uncle Tom parted. She cried alright. She cried so genuinely that it broke up the rehearsal.

FOUR MORE SHOWS OUT

Three additional sudden closings of new shows on Broadway occurred Saturday (31) and 'New Faces,' which has been around for some time, in its final week.

'The Laughing Woman' stopped at the Golden after three slim weeks. Weak press and business same.

'LAUGHING WOMAN'
Opened Oct. 13, '36. First and second-stringers alike didn't give this production much of a chance. Anderson (Journal) said it's 'both stilted and empty in its writing.'
Variety (Kauf) said: 'Isn't likely to linger long.'

'Sweet River' was quickly yanked after five performances at the 51st St., renamed from Warners' Hollywood. Expansively set Tom show could little patronage after the premiere, which was accorded a mild press.

'SWEET RIVER'
Opened Oct. 28, '36. Revival 'Uncle Tom's Cabin' in modernistic style and with new title met with a couple of first-string 'ayes,' but more 'nays.' Mantle (News) called it 'a pleasantly sentimental evening,' while Lockridge (Sun) said it 'has what it takes.'
Watts (Tribune) felt, however, that 'it isn't good.'

'Ten Million Ghosts' suddenly stopped at the St. James after one week and two days. Decision to fold was not made until an hour before the doors were due to open Monday and the box-office refunded on tickets for that performance.

'TEN MILLION GHOSTS'
Opened Oct. 23, . Only Mantle (News) Sidney Kingsley's author-producer-director effort much chance. Gabriel (American) called it 'very bad, and Atkinson (Times) declared 'Kingsley has written his least spontaneous play.'
Variety (Land) said: scarcely entertainment Broadway.'

'New Faces' has been playing at the Vanderbilt for nearly half a year (25th week). It goes to the road, where it should fare better than it did in New Yor . Intimate revue has been in the red throughout its run but attendance was upped recently with addition of the Duncan Sisters to

'NEW
Opened May 1?, . spring revue entry wasn't accorded much praise by the first-stringers, though the adverse criticisms tough.
(Sun) declared, is nothi really ith 'New Faces, except it isn't very good.'
Variety (Ibee)
summer.

'The Holmses of Baker Street' to be given on Broadway this season, according to Elizabeth Miele. Version is an adaptation by William Jourdan Rapp and Leonardo Bercovici from Basil Mitchell's script played last season in London.

Railroads Expected to Favor Concessions for Touring Shows

Shows in Rehearsal

'Bedtime for Ali Baba—Philip Dunning.
Othello'—Max Gordon.
'The Winged Victory'—Katharine Cornell.
'Matrimony Ptd.'—William A. rady.
'Prelude to Exile'—Theatre Guild.
'This retty World'—Theatre Guild.
'Black Limelight'—Bushar and Tuerk.
'200 Were Chosen'—Sidney Harmon and Actors Repertory.
'Four to Go'—Joe Byron Tot- .
'All Editions'—Juliana Morgan.
'Johny Johnson'—Group Theatre.
'Double Dummy'—Ullman Hellinger.
'Don't Do It, Dodo'—Ben Ford.

'Uncle Tom' '36 Version Vs. Tom Shows of Past; Abbott's Quick Fold

George Abbott's (with Warner Bros. bankroll) 'Sweet River,' which opened at the 51st Street (the former Hollywood), N. Y., last Wednesday (28), closed Saturday night (31), being musical adaptation of 'Uncle Tom's Cabin,' will probably release a flock of 'Tom' stories which may be new this generation.

Pro-Abolition story was dramatized around 1855, being first produced in Troy, N. Y. It was written by an old-timer who sought a good role for his little daughter and who little dreamed that his crude drama would establish what was virtually a distinct branch of the theatrical profession.

more than half century 'Tom' shows were in a class by themselves, having largely their own players, who never appeared in other dramas, and who sometimes specialized in certain parts. The actor playing George Harris, Eliza's husband, was frequently the business manager the outfit, since he could take tickets at the door until time for is brief appearance and then have plenty of time to count up after his one moment. Often, to save time, he had the ' ' tattooed on his hand in conformity with the description in the reward ills, and the yokels would thrill when they slipped their tickets into the marked hand.

'Tom' probably played i more towns than any other show, for in the heyday of the melodrama there were often as many as 150 companies out at the same time, ranging from the big city 'mammoth' production with two Topsys and two Marks the lawyer, to a six or eight-person outfit in which everyone but Tom and Eva doubled and redoubled. It played the largest theatres the cities and was, relatively, as prosperous in the spots too small to have even a town hall. In warm weather the tent troupes came north. In the winter they went south, but the season was 52 weeks a year, unless the company 'graveyard' and folded.

In many sections it was the only drama the hinterlanders knew. In others it shared favor with 'East Lynne' and '10 Nights in a Barroom.' Its popularity did not begi to wane until the motion picture theatres brought entertainment of better quality into the tank towns.

Generally the Eva of today becamc the Topsy or Ophelia of tomorrow, unless she failed utterly to show talent for comedy and was relegated to Mrs. St. Clair or Cassie. Every troupe carried at least two bloodhounds (generally Great Danes) and made a grand street parade daily, no matter how pitifully small the troupe. The larger companies carried a troupe of jubilee singers and often a pony cart for Eva. If business got bad they sold the pony and made the next jump.

After the picture companies had nudged the old-timers out, several producers made or more versions of 'Tom' the funniest probably being the Lubin version and the most ambitious that by Paramount with Marguerite Clarke as a rather hefty That was in '18. The last version was done by Universal i '27, numerous liberties being taken with the text, inclu ing the introduction of the Union Army, though the book dealt with the pre-war slavery days.

Expectation is that favorable consideration by the Trunk Lines Ass ci will given th eppeal from show busi the new two cents per mile railroad rate will be applicable to touring theatrical compani TLA has sent word that the proposal will come up for disposal at the November meeting of passenger agents and rail executives.

Delegation representative of branches of legit cordially received when the application filed recently. There were 40 passenger agents present and the latter are believed favorable to the concession, especially at a time when there is a concerted move to repopularize rail traffic by more attractive service and equipment and speedier passenger trips. Inroads of planes and buses have the railroad people on their toes.

Show business always had the idea that the Interstate Commerce Commission, which ordered in the new rates, would have to okay any rate revision proposed by the roads. That is not so, however, and the ICC recently corrected that impression. Stated from Washington that if the roads favored a lower rate the commission would not object.

Stall

people always gave the ICC reference as an alibi when show business sought concessions bolster waning road business, but they are in a different mood now. ICC made it clear that it never opposed lower group fares and such matters were entirely up to the carriers themselves. War-time rules on transportation rates have been off for years.

Recent letter on a fare concession from the ICC is to the effect that there would be no reason for it to interpose any objection if the roads decide to permit a two cents per mile rate in Pullmans and sleeping cars for parties such as touring shows, instead of holding strictly to the rule that permits this low rate in coaches only.

It will be proposed to the rail association that special theatre party trips be announced by the roads themselves. Trips of 100 miles or more are believed to be practical. Roads would be given theatre ticket service for advance sale if desired, or special ticket-selling booths would be spotted in the New York terminals.

That is one of the ideas which will be disclosed when the Theatre League, Equity and the Dramatists Guild have the first get-together to consider ways and means of helping the theatre in general, particularly on Broadway. Unions and other factions in the legit field will be invited to attend subsequent sessions.

'FOLLIES' TITLE IS VALUED AT $82,500

Value of the title 'Ziegfeld Follies' was approximated at $82,500 when the A. L. rlanger estate's share was purchased last week by Lee Shubert. Latter paid $27,500 for the Erlanger interest of 37½%, Billie Burke Ziegfeld retaining 62½%. When the estate of Flo Ziegfeld claimed a share in the use of the 'Follies' title Miss Burke settled with that estate's admi istrator for $5,000 last season.

Miss Burke will continue to receive 6½% of the gross of the 'Follies' for the use of the title. Shubert actually backs the revue, but its name does not appear in the billing, 'Mrs. Billie Burke Ziegfeld' making the presentation, according to the house boards.

Sale of the Erlanger share in the 'Follies' title is but a step in clearing up that estate. Latter is admi istered by Leonard E. Bergman and Julius Klein. Klaw and Erlanger, and later the latter alone, backed the 'Follies' productions. Others were interested in Ziegfeld's other musicals.

Plays On Broadway

RED, HOT AND BLUE

Musical comedy in two acts (10 scenes) produced by Vinton Freedley. Stars Jimmy Durante, Ethel Merman, Bob Hope; features Polly Walters, The Hartmans. Score, Cole Porter; book, Howard Lindsay, Russel Crouse; staged by Lindsay; dances, George Hale; settings, Donald Oenslager; costumes, Constance Ripley. Opened Oct. 20, '36 at Alvin, N. Y., at $5.50 top; regular scale $4.40 top.

.....	Geoffrey Errett Karl Kohrs Bill Houston Norma Lind Vivian Vance Betty Allen

Deputy Warden Mulligan.....Lew Parker
Warden.....Forrest Orr
'Nails' O'Reilly Duquesne...Ethel Merman
'Policy' Pinkie.....Jimmy Durante
Ann Westcott.....Dorothy Vernon
Grace.....Grace Hartman
Lucille.....Lucille Johnson
Cecile.....Cecile Carey
Kay.....Kay Picture
Irene.....Echelyne Holt
'Fingers'.....Paul Hartman
Bob Hale.....Bob Hope
Sonny Hadley.....Thurston Crane
Peaches La Fleur.....Polly Walters
'Rattlace' Dugaw.....Bill Bonner
'Sure Thing' Simpson.....Prentiss Davis
'Flan-Ears' Meteill.....Leo Schippers
'Louie the Louse'.....Bernard Janssen
Mrs. Peabody.....Mary Adams
Flint.....Anne Wolf
Louel.....Jeanette Owens
Senator Musilovitch.....Lew Parker
Senator Malwinsky.....Robert Leonard
Senator O'Shaughnessy.....Forrest Orr
Senator del Grasso.....Houston Richards
Sergeant-at-Arms.....Norman Lind
First Marine.....Frank Archer
Second Marine.....Bruce Covert
Decorator.....Houston Richards

Debutantes: Ruth Ernst, Helen Hudson, Evelyn Kelly, Marquita Nicolai, Annette Nine, Jessica Pepper, Eve Sorel.

Guests: Ruth Bond, Jeanette Bradley, Dorothy Jackson, Jean Scott, Dorothy Schwank, Stella Bailey, Charlene Tucker, Nancy Lee, Althea Elder, Prudence Hayes, Peggy Oden, Mary Joan Martin, Grace Gillen, Ruth Gormly, Marguerite James, Muriel Downey, June le Roy, Hazel Nevin, Frances Stewart, Gloria Clare, Beverly Hosler, Joan Allen.

Vinton Freedley's new musical, with Paramount financing, is the season's first musical comedy smash. Apart from the marquee values of the Jimmy Durante-Ethel Merman-Bob Hope, co-starring, and Polly Walters and The Hartmans subfeatured for comedy support, a sturdy laff foundation virtually underwrites the show.

The Cole Porter songs—tuneful and clever in their ultra-modern sophistication and versifying—combined with the novelty of the Howard Lindsay-Russel Crouse libretto is sturdy enough substance, upon which Freedley has hung his best production talents.

Durante, Miss Merman and Hope are the center of fast-paced proceedings which should prove highly diverting through the winter season. Schnoz—without once resorting to any of the time-honored nitery zanyisms which first established him—grasps his book assignment with surety of technique, and socks it over for a consistent laugh score.

As the star soloist of the prison chukkerites, and an unwillingly pardoned prisoner who yearns to return to his suite of three cells and a private dungeon, Schnoz is in his element.

Ethel Merman, looking better than ever, trimmer of figure, and surer of poise, is even firmer of voice and delivery. She socks with her vocal opportunities, which include 'Down in the Depths on the 90th Floor,' 'You've Got Something' (with Hope), 'It's De-Lovely' (also with Hope), easily the song outstander, and 'Ridin' High.'

Second act once again gives Miss Merman the vocal calcium with 'You're a Bad Influence on Me' and 'Red, Hot and Blue,' which segues from a wedding finale into a hotcha terp routine wherein some of Georgie Hale's best dance staging gets its opportunities.

This stanza—there are but two acts—also includes a waltz song, 'What a Great Pair We'll Be,' by the subromantic couple, Dorothy Vernon and Thurston Crane, who suffice more than adequately, and also is the background for the second sock terp satirization by The Hartmans. This sterling dance pair are nite club alumni, doing devastating takeoffs on the 'serious' pash terpers of the hoke bolero, before a $4.40 audience, sans nitery distractions, whams 'em even more effectively. Their forepart hoke terps include a burlesque magic routine.

Durante does a little vocal showstopping on his own with a strong comedy lyric, fortified by an even stronger delivery, captioned 'Little Skipper from Heaven.' It's as frankly bawdy in its verifying as is the generally spicy tenor of the whole libretto.

Comedy scenes are strong also, as much to the credit of performers as their material. Scene before the Senatorial investigation committee, with Schnoz doing a cross-examining attorney routine on himself is a gem sequence, made more so by delivery. Durante again is ably foiled by Houston Richards, an interior decorator, without becoming too broadly nancy. Later, another hoke scene with Polly Walters and Hope over some k.o. drops ring the bell.

Book is saucy, to put it mildly. Lottery lover is Bob Hope. His missing childhood sweetheart was branded by a waffle-iron after having sat on it accidentally. This calls for a cellophane spotlighting of rear-view femmes which, while deftly handled, for film purposes it will necessitate changing the situation to a mole or something even more innocuous.

Polly Walters, of the sub-billed principals, is in her element in a dum-belle role. She's excellent as the too willing trollop who, as ultimately develops, is the branded lassie.

Production is ultra in every respect from the Donald Oenslager sets and Constance Ripley costumes to the George Hale dance routines. Co-librettist Lindsay has aptly staged his book and the lines register to the fullest.

One commentary might be the somewhat inept miscasting of the 1934 Mask and Wig alumnus, Thurston Crane opposite comely Dorothy Vernon who, however, seems a shade maturer as the ingenue with Crane.

Second act handicapped by a fast first stanza must be bolstered also.

Kay Picture has a pheasant dance speciality in 'Ridin' High.' Forrest Orr as the warden and Robert Leonard as the dialectician Senator are other cast prominents. *Abel.*

SWEET RIVER

Drama with interpolated choral numbers (no orchestra) presented at 51st Street (Warners' Hollywood), N. Y., Oct. 28, '36; adaptation of Harriet Beecher Stowe's 'Uncle Tom's Cabin' by George Abbott; staged by same; spirituals arranged by Juanita Hall; $3.30 top.

Hagar.....	Gertrude McBrown
Tisha.....	Ethel Purnello
Ben.....	Allen Lewis
Julia.....	Eulabelle Moore
Hesper.....	Assotta Marshall
Eliza.....	Margaret Mullen
Marie St. Clair.....	Kathryn Marlo
Edward St. Clair.....	Bartlett Robinson
Topsy.....	Inge Hardigon
Eva.....	Betty Fiske
Uncle.....	Walter Price
Gabe.....	Juan Hernandez
General Ji.....	John T. L. Bunn
Dexter.....	Ray Yeates
Simon Legree.....	Matt Briggs
Sam.....	John Marriott
Haddo.....	Anna Franklin
Aunt Ophelia.....	Lora Rogers
Queenie.....	Harriett Jackson
Phineas.....	Charles Dingle
Waiter.....	Roy Johnson
Sheriff.....	Marlon Willis
Deputy Sheri.....	Herbert Duffy
Auctioneer.....	Foster Williams
Assistant Auctioneer.....	LaMar King
Major Putnam.....	Tom Morgan
Colonel Jenks.....	William Cravath
Charlotte.....	May Peebles
Luke.....	Julian Miles
Sheri.....	Wyatt Cox
Deputy Sheriff.....	Philip Wood

Slaves: Birleanna Banks, G. Harry Bolden, Orange Cox, John Diggs, Darleen Duval, Estelle Floyd, George F. Hall, Clinton Holland, Paul L. Johnson, Mildred Kelleher, James E. Lightfoot, Richard McMyers, Dorothy Marks, Lona Reynolds, James Sparks, John Taylor, Jr., Louise Twyman, Charles Welch, Irma Williams, Ruth Williams, Rae Woodin, Regina Williams, Jean Williams, Gerald Williams, Earl Burke, Leslie Phipps.

"Uncle Tom's Cabin was brought back in a big way by George Abbott at Warners' Hollywood, renamed the 51st Street. Productionally and directionally 'Sweet River' is a showmanly accomplishment, but it's questionable if enough playgoers will attend the melodrama that was America's classic play of the 19th century. Indications do not favor its chances.

Abbott toyed with the idea of reviving the Harriet Beecher Stowe play for years. He figured that, given settings in a modern fashion and eliminating some of the story and characters, the present generation might go for a Tom show. Maybe he fell in love with the new title, 'Sweet River' for, after the Players Club revived the play two seasons ago, he put his plans aside.

But it is still 'Uncle Tom's Cabin,' revolving stage, choral ensembles, spirituals and all notwithstanding. Lights and settings are attractive and colorful. 'River' is perhaps the best presentation of the classic ever staged, but the story in its present form is not the tear-jerker that it was. Still, any lover of the theatre won't have a bad time witnessing the performance.

Eva doesn't die in 'Sweet River.' Part is played by Betty Philson, a seven-year-old lass from Philadelphia, a sweet child. Seems remarkable that the kid speaks with a Southern accent. That authentic bit is an Abbott contribution. Another is his trai ing of Inge Hardison, a pickaninny who plays Topsy, comic and the McCoy.

What strikes as strange is the casting of Liza, enacted by Margaret Mellen, white. She is very good as the mulatto girl but, since Juan Hernandez of the West Indies plays Gabe, there is no embrace when he leaves her to escape Legree. That a man can depart from his beloved wife, who is bearing their child, without a show of affection, seems an error.

There are in the cast, 16 being whites. Principal parts are by colored players except the St. Clairs, Aunt Ophelia, Legree, Phineas, General Jones, auctioneer, Eva and the several smaller parts. Kathryn March and Bartlett Robinson win sympathy as the unlucky St. Clairs, but the reason for them selling Gabe, at a time when Liza is about to become a mother, is left in doubt.

Lora Rogers as the aunt, Charles Dingle as Phineas and Matt Briggs as Legree stand out. Walter Price as Uncle Tom tops the elder colored contingent. In addition there are 26 in the singing ensemble.

'Sweet River' may be said to be different, but its treats of slavery days, a period in the nation's history when abolition tore the United State asunder. Current problems make it doubtful whether there are enough audiences who care about times long gone. Play is therefore a curio, but a fine curi expertly tooled. *Ibee.*

(Withdrawn Saturday; played five performances; printed for the record.)

DON'T LOOK NOW

Comedy in three acts by John Crump, presented by Gustav Blum; features Joseph Buloff; set by Lou Bromley; staged by producer; at Bayes theatre, N. Y., Nov. 2, '36; $3.30 top.

Tom MacDonald.....	Edward Marr
James Cabot.....	Robert Shayne
Winters.....	Oscar Stirling
Ernest Johnson.....	Joseph Hoffman
Fred Ludens.....	Robert Leslie
Mrs. Jones.....	Kathryn Harris
Elaine Jones.....	Queenell Tucker
Sam Stern.....	Joseph Buloff
Nina Gay.....	Beverly Phalon
T. T. Lawrence.....	Forbes Dawson
Rodney Fletcher Schloss.....	Jack Hasler
Col. Vance.....	Carleton Macy

The Bayes theatre has been unoccupied for about three years or so and, if it depends on this play, won't be occupied very long now, either. 'Don't Look Now' isn't strong enough to hold up very long in the constantly toughening Broadway battle.

Based on show business, there is a not-so-bad basic notion and some occasionally very funny lines. But in toto the production fails to jell. Scenes are over-long, much dreariness creeps in between the widely spaced laughs and—worse and more of it—some of those laughs come for the wrong reasons.

Sam Stern (guess who) is a Hollywood producer with a heavy dialect and a tongue that's constantly getting him into trouble. He spends the most money of anyone on the Coast for talent, writers and all other details of production. His most expensive star runs away in the middle of a $2,000,000 picture, and he goes off to New York to chase her. That's the story, and it's not so bad.

"This picture is costing me two million dollars of the bank's money,' wails Sam, and that's fairly funny. But there isn't another laugh in that act until, 15 minutes later (or is it the other way around?) one of the characters, a press agent, tries to give away tickets to a burn play. That's a lot of communists, and they refuse to come until they get carfare.

Joseph Buloff, sometimes called the best actor on Second Avenue, makes his English-speaking debut in the play, and that is the only important point of the evening. He is really a splendid actor. Generally a character role in the Yiddish legit, but here, in a comedy assignment as the producer, he shines over and above the bad script, the bad company, the bad production, et al.

Support is shabby. Beverly Phalon, femme lead, as the film star, is a newcomer from the Pasadena Playhouse, by way of 'New Faces.' She needs a lot more experience. Robert Shayne, juve, might be okay if he got lines to read which read. Carleton Macy does a nice bit, as does also Jack Hasler. Edward Marr has had better parts and has done better by them. Queenell Tucker as the other woman is another in the cast debutting on Broadway—and she's it.

Direction is indecisive and direction would indicate Mr. Blum had other things to worry about. *Kauf.*

FORBIDDEN MELODY

Operetta in two parts; presented at the Yiddish Art Theatre, N. Y., Nov. 2, '36, by Jack Kirkland and Sam H. Grisman; book and lyrics, Otto Harbach; score, Sigmund Romberg; features Carl Brisson, Ruby Mercer, Ruth Weston, Joseph Greenwald, Jack Sheehan; book staged by Jose Ruben; general direction, Jacklin Megley; $3.85 top.

Theodor.....	Bela Lubloy
Tosk.....	Leo Chalzel
Tomas.....	Samuel Hodis
Katcha.....	Lillion Clark
Alexis.....	Charles Bryant
Donay.....	Joseph Greenwald
Gregor Florescu.....	Carl Brisson
A Waiter.....	Herman Williams
Col. Geza.....	Arthur Hanson
Irene Geza.....	Ruth Weston
Nicholas Constantine.....	Jack Sheehan
Rozsa.....	Jane Havoe
Elena Constantine.....	Ruby Mercer
Nitza.....	Nitza Vernille
Yancsi.....	Helen Gray
Butler.....	Tommy Thompson
Frederic.....	Harry Rubne
Streetwalker.....	Louise Queyli
Policeman.....	Leo Chalzel
Ella.....	Dolores Flores
Another Girl.....	Muriel Muth
Capt. Fedovitch.....	Gladstone Waldrip
Lt. Czenyi.....	Clark Kramer

Jack Kirkland and Sam Grisman, two of the principal owners of 'Tobacco Road,' enter the musical field with 'Forbidden Melody.' They have done a rather good job, considering the ragged opening in Philadelphia, but the show misses on essentials, principally comedy, and its chances are limited.

Show is supposed to be musical comedy, but is more the operetta type. Book is overboard and gags were inserted in the lightening-up process, but the fact is there are only a few smiles, rather than laughs, while one of the comics is on much too often, considering the negative results obtained with a plot that goes back to the old days.

Sigmund Romberg and Otto Harbach have teamed in writing a number of Broadway musical clicks but have been in the background for several seasons. Score is melodious, with two or three standout numbers. Atmosphere generally is European, with the locales Bucharest and Budapest, that impression being well carried out. Story has to do with a scheme to restore Prince Carol to the Rumanian throne, but the character is not among those portrayed, and the political end over-stressed.

Perhaps the most interesting feature of 'Melody' is that it presents some new faces to Broadway. Carl Brisson, Danish singing juve, who was on the coast but not on the stage, makes his debut. He is a personable fellow. Voice is only fair but it is claimed he was too highly excited at his first chance at New York. A slight dialect does not impair his effectiveness.

Here for the first time is Ruby Mercer, a slender, singing, beauty who went from midwest concert appearances in the St. Louis Municipal Opera. Miss Mercer should go right on up. Ruth Weston is well enough known to Broadway in straight plays, but this is her first musical. Assigned to one duet with Brisson, she seems none too sure of herself.

Intrigue which has the young lieutenant Alexis mixed up with his colonel's wife, brings Miss Weston and Miss Brisson on for that part of the story which isn't imparted during the too many entrances of Joseph Greenwald. When the gay soldier meets Elene, songstress, played by Miss Mercer, his real romance begins.

'Lady in the Window,' one of the songs (first used as the show's title) has to do with a photograph showing Alexis having an unknown woman in his arms. That becomes something of a scandal and the number is forbidden in the cafes. Top songs, however, are indicated to be 'ust Hello,' 'You Are All I've Wanted,' 'Moonlight and Violins,' and 'Blame It All on the Night.' Miss Mercer's voice is heard to best advantage in the latter's rendition.

Brisson is graceful in waltzes with attractive Nitza Vernille and Helen Gray. June Havoc nearly stopped the show with an eccentric dance number. But dancing is not the show's forte. Lillian Clark has a liberal song assignment, though Miss Mercer tops.

There are comparatively few musicals on the list, but at $3.30 top 'Forbidden Melody' would have a better chance. *Ibee.*

JACQUES BERGSON

(IN YIDDISH)

Yiddish Art Theatre production of drama in two acts (15 scenes), by Victor Felder; in two acts 15 scenes), by Victor Felder; stars Maurice Schwartz; staged by same; translated from French by Jacob Nadler; sets, Robert Van Rosen; music, Maurice Rauch; at 40th St. Theatre, N. Y., Oct. 29, '36; $2.75 top.

Jacques Bergson.....	Maurice Schwartz
Philippe.....	Alex Tzetelholtz
Anatole.....	Zvi Scooler
Michel.....	Herschel Bernardi
Marianne.....	Anna Teltelbaum
Louise.....	Lucy Gorodetzer
Professor.....	Lazar Freed
Madame.....	Anna Appel
Gertrude.....	dith Abarbanell
David Flacker.....	ichel Rosenberg
Solomon.....	Aaron Kier
Braunstein.....	ntel Wissotzker
Frau Steinfeld.....	Bronia Newman
Herr Goebbels.....	Samuel Lehrer
Rabbi Lewy.....	Louis Hyman
Herr Gottschalk.....	ris Silberkasten
Susanne.....	Charlotte Arnon
Police Sergeant.....	Solomon Krauze
Commissaire de Police.....	Wolf Goldfaden
Gregoire.....	Max Freedlander
Serge.....	Ben Besenko
Rachel.....	Bronia Newman
Burgau.....	Boris Tarris
Betty.....	Rosetta Bialis
Rosa.....	Eva Franklin

Maurice Schwartz, finest of Yiddish actors, is back in the U. S. again, after several years abroad, and on Broadway. He has gathered around himself an excellent company of troupers and has a new play he brought over from France. Unfortunately, it doesn't strike as a successful venture, this first play being a bit too difficult, but it is to be hoped that Schwartz has other plays in readiness for follow-up which will have greater general appeal. The venture most distinctly deserves a break.

'Jacques Bergson' is difficult French play, cumbersome and languid. It was written by a French Jew in French, but never previously produced. The essence is there of great drama, but it doesn't come through because it's a bit too confused in viewpoint. Also, the staging in this edition doesn't help.

Schwartz always ahead of the vanguard of Yiddish drama, tries here to be really up-to-date in staging. But not enough. It is a much better job, that way, than any of his language competitors can do or have, done, but it isn't good enough. At least not in this instance. Calling for 15 scenes, with a number of full-set changes, Schwartz has made the mistake of forgetting that there are such things as platforms or merry-go-rounds available. It is possible that the shallow stage at this house an encumbrance, but the fact remains that there are long waits between scenes which should follow immediately upon one another and which, failing so to do, lose a great deal of their strength.

Basic story is the tragedy of exiled German Jews. Spotted in France, they are shown trying to acclimate themselves among strangers, to find a way out, to find a goal, a destination. That is strong drama in itself. But, in order to put his point over, the author has used this as merely background, with his real play consisting of much prattle about the French political situation. That latter, too, undoubtedly, is interesting, but is not palatable theatre. And the mixture of the two results i something akin to hash. It's neither protest drama, propaganda, just plain play.

In spite of which, the grand acting of the company almost makes it mean something and distinctly makes a number of the scenes tingling with reality. Besides Schwartz's sterling performance as Jacques Bergson, the bewildered French cafe-owner, there are Zvi Scooler, fine as the Socialist son; Berta Gerstin, excellent as Louise, housekeeper; Lazar Freed, who played the title rol in 'Yoshe Kalb,' impressive as an old professor; Anna Appel, restrained and polished, as usual; Judith Abarbanell supplying the femme allure; Michel Rosenberg, an A-1 comic making the most of difficult bit; Anatol Winogradow, last seen on Broadway in 'Winterset.' In smaller roles, standouts are Morris Silberkasten, Ben Besenko, Wol Goldfaden.

Histronically about high-grade a cast as is imaginable. There are at least a halfdozen actors here who could fit (if spotted properly) on Broadway, and show up strongly.

Sets by Robert Van Rosen are a bit too obvious and garish, and lighting is exceptionally poor. *Kauf.*

'TIME' GOES TO BALTO ONE TIME TO OFTEN

Baltimore, Nov. 3.

'Blossom Time' brodied at Ford's last week, getting no more than a threadbare approximate $3,800 at $2.22 top. Simply a matter of the show having been here one time too many; it was the 11th Balto engagement.

This week Ford's has a first-half of 'Plumes in the Dust,' which opens on B'way Friday (6). Last night (Monday) biz was pretty good, despite election fever.

Next week a pair of tryouts will claim the town's attention. 'All Editions,' farce by Charley Washburn, yet legit p. a., premieres at Ford's, while the Maryland relights with a comedy called 'Don't Do It, Dodo.' Both are scaled at $2.20 top, with $1 matinees.

Farnsy on Coast Check

Los Angeles, Nov.

William Farnsworth, member of the Washington advisory council of the Federal Theatre Project, is here for a week of checkup of FTP activities.

Farnsworth arrived on the Coast last week, spent a day and a half here, then pulled out for San Francisco for a quick o.o.

WPA Moves Cast Intact From Oakland to L. A.

Los Angeles, Nov. 3.

Federal Theatre Project's production of 'The Fool,' opening tonight (Tues.) at the Mason theatre here, has been imported intact from Oakland, following a run in the Columbia theatre, in San Francisco.

Cast includes Howard McNear, Grace Cooper, Phil Stearns, Vera Rothery, Daniel Pennell, William Abram, Berkeley Buckingham, Bettye Hale, Maurice Samuels, Helen Audiffred.

WPA's Coast 'Mikado'

Los Angeles, Nov.

First of a series of operettas to be produced here by the Federal Music Project will be 'The Mikado,' slated to go into the iguerоa Playhouse on Nov. 7.

Cast of 100 voices will be headed by Rena Case and Allan Rogers. There will be a 40-piece orchestra. John R. Britz is producer-director.

FUTURE PLAYS

'South Sea Bubbles,' drama by Capt. G. M. Johnstone, secured by Paul De Maria for immediate production. Expects to start this week.

'Lock All the Doors,' comedy by Robert Fontaine and ichard Harrity, promised for December production by Anthony Brunell, another newcomer.

'The Rugged Individualist' by Walter Phylo bei prepared for production by Norman Bel Geddes as his second for the season. Skedded for rehearsals within week.

'Hey Diddle iddle' by Bartlett Cormack announced for Broadway by Anne Nichols and Morris Green. No dates.

Chi Shows Strong; 'End Summer' $14,000, 'Pride' 12G, 'Jan. 16' $8,500

Chicago, Nov.

Legit show business in Chicago and throughout the midwest exhibits a strong pulse beat; a steady strength which hasn't been seen in many a year. Shows in town are going into runs of 10 weeks or better without the slighest hesitation, whereas last year it took dynamite to keep a show going two or three weeks in the loop.

'End of Summer' was the newcomer last week and, as the third play of the American Theatre Society season, it is assured of two capacity sessions. Could do more on its own after that. Turned in a great initial week and will top it the second week, despite the hold-down of the cheap subscription seats. 'Pride and Prejudice,' off the ATS list, holds up strongly to $12,000 and looks ready to settle down for a stay.

Estimates for Last Week

'Dead End,' Studebaker (1,300; $2.75) (8th week). Holding to better than $9,000 again, okay.

'End of Summer,' Erlanger (1,300; $2.75) (2nd week). Walloper on the initial session to around $14,000, smacko.

'Naughty Marietta,' Grand (1,300; $2.20) (3d week). Musical revival lifted neatly after a slow start and finished the second session to $10,000, fine. Will make it three weeks before heading for the road.

'Night of Jan. 16,' Selwyn (1,000; $2.75) (7th week). No matinee value and, with Wednesday mats out, is going only on evening play to profits at $8,500.

'Pride and Prejudice,' Harris (1,300; $2.75) (4th week). With ATS off after a fortnight, piece turned in a zippy $12,000, splendid.

Other Attractions

'Call Me Ziggy,' Playwrights. Holds over for another week at least.

WPA

'It Can't Happen Here,' Blackstone. Mixed comments on anti-Fascist play, but business coming along neatly.

'SCANDALS' BIG $17,000, L. A.

Los Angeles, Nov. 3.

George White's 'Scandals' hit the iltmore last midweek with a bang and is headed for substantial grosses over an 11-day stay, engagement being extended to include next Sunday night (8), due to heavy advance. It's the first big musical of the season to reach the Coast and the natives were hot for it at the $3.30 top.

Because of the extra performance set here it will be necessary for the troupe to travel special out of here that night for Phoenix, Ariz., where they play the following day.

'Meet My Sister' held steady at the El Capitan on its second week, and may hold for a fourth, depending on the take this stanza.

Couple of Federal Theatre Project shows in town currently are garnering fair grosses, despite heavy papering, particularly the Sinclair Lewis opus, 'It Can't Happen Here.' Other profit-maker for the project is 'The Warrior's Husband,' now in the fourth stanza at the Hollywood Playhouse.

Estimates for Last Week

'Scandals,' Biltmore, Los Angeles, (M-1,656-$3.30) (1st week—4 days):—Hollywood gang went strong for the Howard Bros. and Helen Morgan, and trade the first four days, including Saturday mat hit a smashing $17,000. Second week, ending (8) should equal this, if not passing it.

'Meet My Sister,' El Capitan, Hollywood (C-1,571; $1.65) (2nd wk)—Locals are sufficiently interested to warrant a third week, and possibly a fourth. Second stanza okay at $6,000, which is profitable.

WPA

'The Fool,' Mason. Old favorite debuts today (3) and is set to run until Nov. 15.

'The Devil Passes,' Musart. After road tour following a healthy stay downtown, drama is back for an indef. stay.

'It Can't Happen Here,' Mayan. Widely-discussed propaganda play got away to a good start and, despite adverse press criticisms on weakness of cast will stick until Nov. 15. Yiddish version played four performances at the Figueroa Playhouse to so-so returns.

'The Warrior's Husband,' Hollywood Playhouse. Comedy is holding strong and will remain for two more weeks for total of six.

'Captain Kidd,' (Mats) and 'Petrouscha' (Nights), Marionette. Opens tomorrow (4), indef.

$6,500 'Stream,' Detroit

Detroit, Nov. 3.

Plenty of free publicity and rave reviews, but the town didn't get het up over 'Lady Precious Stream' at the Cass last week, so the b.o. hit only a fair $6,500. Top price for the nine performances was $2.75, considerably higher than usual.

Gross was all the more disappointing, considering the fact it was only the second show here this season. Things should perk this week, however, with 'The Great Waltz' returning for a six-day stand at the big Masonic Aude at $2.20 top, and 'Call It a Day' at the Cass on a $2.75 top scale. 'It Can't Happen Here' continues at the WPA spot.

'Blossom Time,' slated to open Detroit's season but withdrawn at the last moment, is now booked for the Cass on Nov. 15. San Carlo Opera Co. will relight the town's other legit house, the Wilson, next month.

COWARD, 'CALL,' $18,000 EACH, BOSTON

Boston, Nov.

'Call It a ,' in its second and final week, and 'Tonight at 8:30,' new Noel Coward one-act play series, in its first week, ran neck and neck last week.

'Boy Meets Girl,' entering its fifth week at the Plymouth, has settled on solid ground, with the help of big week-end biz from the football crowd. For the Princeton-Harvard game, last week-end, the Saturday night scale was tipped to $3.30. Ditto for the Navy game here, Nov. 14.

'Show Is On,' starring Beatrice Lillie and Bert Lahr, opens at the Shubert Thursday (5).

WPA's 'Can't Happen Here' is doing the best trade here of any Federal plays this season.

Estimates for Last Week

'Call It a Day' (Shubert; $2.75, 2nd week). In its closing frame topped opening week, hitting close to $16,000. Moves to Detroit for one week, then to Chi for eight or 10 stanzas. Theatre Guild subscription list aided this one.

'Tonight at 8:30' (Colonial; $2.75, 1st week). Snared big carriage trade to near $18,000. Local reviews were uniformly raves for the series and business is expected to build to capacity. One more week.

'Boy Meets Girl' (Plymouth; $2.75, 4th week). Getting good week-end patronage. Last week hit satisfactory $9,000.

WPA

'It Can't Happen Here' (Repertory; 55c., 1st week, six shows). Best biz of all Federal shows thus far; $2,000.

'ROAD' $6,500, CLEVELAND

Return Date Doesn't Interest Customers at Hanna

Cleveland, Nov.

Hanna skidded again with 'Tobacco Road,' which didn't do as well as 'Mulatto' its return trip. Taylor Holmes' company had good opening but the six-day run didn't quite reach $6,500.

While 50c. seats went fast, the natives who had seen James Kirkwood in the play last season at Masonic Hall wouldn't buy the top-priced. Two conventions and heavy matinee trade helped.

'It Can't Happen Here,' by the local WPA stock company, got off with a fanfare of publicity and controversies at the Federal theatre. Why management put out so much paper was a puzzle. Despite lukewarm notices about second-rate acting, show copped $2,700 at a 55c. top and will stay over two more weeks.

'Hedda Gabler' with Nazimova is current at the Hanna for three days opening Tuesday (2).

Estimates for Last Week

'Tobacco Road' (Hanna) (1,435; 50-$1.50). Return engagement with new star couldn't buck local indifference, resulting in fair $6,500.

'It Can't Happen Here' (Federal theatre) (800; 55c. top). Low prices and Sinclair Lewis' propaganda are the magnets which caught $2,700 on the first stanza.

'Punches' $5,000, Newark

Newark, Nov. 3.

John Golden's new comedy, 'Punches and Judy,' starring Florence Reed, had a mediocre week at the Shubert, netting around $5,000. Press praised Miss Reed and Broderick Crawford was personal hit. Play was taken off Saturday for rewriting.

Current attraction, 'Blossom Time' on its ninth visit in Newark is the first musical here in nearly a year, consequently is getting a brisk advance sale.

Estimate for Last Week

'Punches and Judy' Shubert (1,970; 50-$1.50). Got fair notices, with Florence Reed getting news breaks. Large women's club on opening night helped b.o. to an ordinary $5,000.

LES HOWARD'S 'HAMLET' 20G, PHILA.

Philadelphia, Nov.

Healthy busi was done last week by all but the Erlanger, where 'Forbidden Melody,' Grisman-Kirkland musical, staggered through a third week. At the last moment, the management decided curious step; closed the show after Friday night's performance, saying they needed the extra time in New York, so they would be ready for the Monday opening. Reported they wanted to get in before election.

Biz here was terrible all week, but, with Penn playing Navy and other local colleges listing big games, some activity might have been expected Saturday. On nine performances 'Melody' didn't hit $6,000—incredibly bad at a $3 top.

On the other hand, Leslie Howard's 'Hamlet' was big at the Forrest, although not up to Boston figures or local expectations. One answer is that the revival is playing two weeks here as against one in Boston and at a $2.50 top instead of $3. Gross on the week of $20,000 was, of course, far from bad.

'Children's Hour,' in its second week on subscription at the Chestnut, was quite satisfied with another sturdy $13,500.

New Locust opened as the home of pop-priced shows under Jules Leventhal aegis, although his name isn't being used. First show was 'Personal Appearance' with the same cast that did it at the Garrick last season. Touched close to $6,000, for profit and held for a second week, with 'Correspondent Unknown' postponed.

In addition to the last-named, next Monday will have two other openings, Mme. Nazimova in 'Hedda Gabler' at the Chestnut and 'New Faces' at the Forrest. Former in for a week only; the musical for two.

Estimates for Last Week

'Children's Hour' (Chestnut, 2d week). Another healthy $13,500. Staying for third week, but not on subscription. 'Hedda Gabler' next week.

'Hamlet' (Forrest, 1st week). Very strong, although not up to Boston figures; $20,000, considered splendid, for Leslie Howard revival. 'New Faces' next week.

'Forbidden Melody' (Erlanger, 3d week). Closed after Friday (30) night's performance. Pitiful $6,000 in six days. House dark.

'Personal Appearance' (Locust, 1st week). Pop-priced house opened well; $1 top and cut-rating make biz hard to figure, but probably about $6,000. Stays for second week.

'Boy-Girl' $7,000, Cinci

Cincinnati, Nov. 3.

'Boy Meets Girl' got approximately $7,000 last week at the Cox at $2.50 top, about the same as last season.

It was the theatre's third show this season; 'Mulatto' drew about $7,000 at $2 top and 'Lady Precious Stream' about $4,800 at $2.50 top.

House, dark this week, gets 'Tobacco Road' next week, with Taylor Holmes in the lead and a scale of $1.70 top.

'Plumes' $6,000, D. C.

Washington, Nov. 3.

Henry Hull brought down the house every show last week, but the reviews were generally cool and the premiere of Arthur Hopkins' 'Plumes in the Dust' was held down to approximately $6,000.

Current attraction on the Capital's only pro legit stage is 'Ethan Frome.' Two weeks of Noel Coward's 'Tonight at 8:30' open next Monday (9) and advance sale looks like a sell-out.

Election Campaign Cuts Into B'way B.O.'s; 'Stage Door' $19,000, 'Hot' Big

Presidential election campaign got to the legit box offices last week and very few grosses escaped being nicked. Election night is generally big in theatres, but there was a surprising advance sale for the eve of the big event. However, the agency sales were nil and attendance was distinctly off. Showmen are expectant of four prosperous weeks through November, then the usual decline on the approach to Christmas.

Two more clicks were indicated on Broadway last week with the arrival of 'Red, Hot and Blue' at the Alvin and excellent takings of 'Stage Door,' Music Box, first full week of which resulted in a gross of $19,000. There were two adverse notices ('Hot,' but it is headed towards more than $32,000 this week. Capacity was registered from the Thursday (29) premiere on to Saturday night. 'Hot' will be the top musical comedy, not including the operetta 'White Horse Inn,' which eased off to $44,000 last week. 'Tovarich' went into the straight show leadership with takings quoted at $21,500.

Past week had its grief, too, when 'Sweet River' opened the revised 51st Street (Warners Hollywood), but was withdrawn after four nights. That theatre is again a problem house, now. Other casualties were 'Ten Million Ghosts,' St. James, and 'The Laughing Woman,' yanked from the Golden. Leaving this week is 'New Faces,' Vanderbilt.

'It Can't Happen Here,' most publicized of the WPA relief show attempts, was given a weak press, with one reviewer alluding to it as a 'better epidemic than a play,' phrase referring to the multiple presentation of the drama. Noteworthy, however, that this was a Hearst critic.

Due next week: Leslie Howard's 'Hamlet,' Imperial; 'Black Limelight,' Mansfield; 'Matrimony Ptd.,' Playhouse; 'Double Dummy,' Golden.

Estimates for Last Week

'And Stars Remain,' Guild (4th week) (C-914-$3.30). Some easing off in pre-election going, but quoted over $12,000; may stay beyond the subscription period.

'Boy Meets Girl,' Cort (50th week) (C-1,059-$3.30). Eased off, but Saturdays have been exceptional; rated around $8,500, which is plenty for the holdover.

'Dead End,' Belasco (54th week) (D-1,000-$3.30). Figured around $8,000 last week; holdover drama is aimed through the winter and may run into spring.

'Don't Look Now,' Bayes (1st week) (C-900-$3.30). Presented by Gustav Blum; written by John Crump; first known as 'Happy Ending'; roof house lighted after several years' lapse; opened Monday.

'Follies,' Winter Garden (resumed eng.) (23d week) (R-1,493-$3.85). Revue which originally started last spring is turning a weekly profit, but due for road when 'The Show Is On' is ready; estimated over $25,000 last week.

'Forbidden Melody,' New Amsterdam (1st week) (M-1,717-$3.85). Presented by Sam Grisman and Jack Kirkland; tried out in Philadelphia; first call 'Lady in the Window'; opened Monday.

'Green Waters,' Masque (1st week) (CD-789-$3.30). Presented by the Shuberts; written by Max Catto; done in London during the past summer; opens tonight (Wednesday).

'Hamlet,' Empire (4th week) (D-1,096-$3.30). Getting real coin, with pace over $16,000 on first three weeks; indications are for sticking to late fall holidays.

'Idiot's Delight,' Shubert (resumed eng.) (25th week) (C-1,387-$3.30). Figured to dip during pre-election week, but at $20,500 holdover hit is still with the top group.

'New Faces,' Vanderbilt (25th week) (R-904-$3.30). Final week; intimate revue went through the summer under even break; improvement lately; to road; 'All Editions' due Nov. 16.

'Night Must Fall,' Barrymore (8th week) (D-1,096-$3.30). English thrill play doing moderate business with agency buy support; estimated around $8,000 last week.

'On Your Toes,' Imperial (40th week) (M-1,463-$3.85). Moves to the Majestic next Monday; Leslie Howard's 'Hamlet' replacing; run musical affected last week; around $17,500.

'Plumes in the Dust,' 46th St. (1st week) (D-1,375-$3.30). Presented by Arthur Hopkins; written by Sophie Treadwell; formerly known as 'Nepenthe'; opens Friday (6).

'Pre-Honeymoon,' Little (28th week) (C-532-$3.30). House and show under same management; making some coin both ways and slated to stick; $4,500 estimated.

'Red, Hot and Blue,' Alvin (2nd week) (M-1,355-$4.40). Opened late last week and accorded hit reviews, with several dissenters; can gross over $32,000.

'Reflected Glory,' Morosco (7th week) (D-961-$3.30). Like most other attractions, pre-election affected patronage and low gross of engagement recorded; $11,500.

'St. Helena,' Lyceum (5th week) (D-957-$3.30). Down to around $5,000 but may stay few weeks more; house gets 'Bedtime for Ali Baba' late this month.

'Seen But Not Heard,' 48th St. (8th week) (D-969-$3.30). Getting by, but that's about all; approximately $3,000; '200 Were Chosen' slated to follow soon.

'Stage Door,' Music Box (3rd week) (C-1,013-$3.30). Started at capacity; some performances not going clean, however, because of election; corking first full week at $19,000.

'Sweet River,' 51st St. Withdrawn after five days; costly version of 'Uncle Tom's Cabin' excellently produced but accorded weak press.

'Swing Your Lady,' Booth (3rd week) (C-704-$3.30). Pace slid under $5,500 last week but should improve; not costly to operate and one of few new laugh shows.

'Ten Million Ghosts,' St. James Withdrawn suddenly after one week and two days.

'The Laughing Woman,' Golden. Taken off Saturday after playing three weeks to slim business; 'Double Dummy' due to follow next week.

'Three Men on a Horse,' Fulton (93rd week) (C-913-$2.20). Moved here Monday from the Playhouse and indefinite; William Lynn and Shirley Booth now featured; paced around $6,000 and profitable.

'Tobacco Road,' Forrest (153rd week) (D-1,017-$1.65). Like nearly all others, hot election campaign affected the b.o.; bit over $5,500 last week; still okay for run leader.

'Tovarich,' Plymouth (4th week) (CD-1,036-$3.30). Strongest in agency demand among new comedies; virtual capacity again for second full week, with takings at $21,500; topped all dramas.

'Victoria Regina,' Broadhurst (resumed eng.) (36th week) (CD-1,110-$3.30). Longest run of the hold-over hits continues to draw big money; off with the field last week, but still big at estimated $20,000.

'White Horse Inn' Center (6th week) (M-3,381-$3.85). Getting big money; last week dipped with election campaign, but grossed $44,700; has averaged nearly $48,000 weekly since opening.

Revivals

D'Oyly Carte Opera Co., Beck; last weeks announced but G. & S., troupe may stay until Christmas holidays; cleaning up; topping $20,000 most weeks.

WPA

'It Can't Happen Here,' Adelphi; Sinclair Lewis play drew strong opening, but rated just another WPA attraction; Yiddish version at Biltmore drawing about one-fourth the business of the leading troupe.

'Horse Eats Hat,' Elliott.

'The Path of Flowers,' Daly's 63rd St.

'Noah,' Lafayette, Harlem.

'1ST LADY' ONLY FAIR $12,500 IN PITTSBURGH

ittsburgh, Nov. 3.

Although 'First Lady' showed a slight profit last week at the Nixon, take of $12,500 was somewhat disappointing. Marquee draw of Jane Cowl was figured to pull more than that, but the town was apparently too much engrossed in a real political campaign to pay much attention to the satire on one.

It's the first straight play of the season that hasn't been presented under ATS subscription auspices here.

Nixon has another ATS offering current, 'Lady Precious Stream.' Then comes the perennial 'Blossom Time,' with billing again reading 'Last Time,' followed by another subscription piece, 'Children's Hour.'

Estimate for Last Week

'First Lady' (Nixon; 2,100; $2.85)—Profitable at $12,500, but a bit below expectations. Jane Cowl a sock femme draw here and brought big mats but night, particularly among higher price seats, were off.

'Mulatto' $6,500, St. L.

St. Louis, Nov. 3.

'Mulatto,' which opened the legit season at the American Theatre, Oct. 25, closed its seven-day engagement with a gross of $6,500, for fair biz. Local crix found the theme not of an uplifting nature and said so.

'Tobacco Road,' making its second appearance here since last year, opened a one-week stand Sunday (1). 'Road,' playing three weeks last season, made lots of kopecs.

Plays Out of Town

GREEN WATERS

New Haven, Oct.

Drama in three acts (four scenes) by Max Catto; staged by Reginald Bach, Milton Shubert; setting Watson Barratt. Presented by Lee and J. J. Shubert at Shubert, New Haven, Oct. 30-31, '36; $2.20 top.

Michael Fraser.....Denis O'Dea
Joey Fraser.....Jackie Jordan
Ian McRuvie.....Dennis Hoey
Richard Fraser.....Reginald Bach
Jennifer Fraser.....Doris Dalton
Edgar Fraser.....Terence Neill
Father Roffe.....Ralph Cullinan
Mrs. McFaden.....Alice John

reen Waters' stands a much better chance than lots of previous British imports. As viewed at its premiere here, play is a triple threat click, excelling in writing, acting and staging. Drama lovers showed eat it up, and just plain playgoers will better than an evening's enjoyment from it.

Author has written some splendid dialog and has worked in second curtain smash that left first-nighters a bit stunned. Spotting of comedy lines and dramatic action is A-1 and the entire production is one of the smoothest to hit the local boards this season.

Play is a sincere, outspoken, true-to-life picture of the hatred toward his father held by an illegitimate son. Laid on the West Coast of Scotland, it tells of the bitterness between Michael Fraser and Richard, his father. Joey, a younger son, also illegitimate, is Michael's only source of comfort in his rebellion against the circumstances surrounding his birth. A third son, Edgar, born in wedlock, brings his wife, Jennifer, to the Fraser home for a visit. She and Michael fall in love. Michael and Edgar have a showdown over the situation and, in the hearing of young Joey, Edgar belittles Michael for his shady birth. This comment precipitates a dramatic scene involving the boy.

Meanwhile Ian, a hired man devoted to Michael, has murdered a villager who threatened harm to Michael, and neighbors chase him to the Fraser home. In trying to capture him, a stray bullet kills young Joey and the period of loneliness that follows in the lives of Michael and his father eventually breaks down the barrier and brings them together again, just as Jennifer decides to leave Edgar and cast her lot with Michael.

In a near perfect cast, Doris Dalton is the only member lacking polish. Her performance is in-and-out and, although her work might have been okay in a less outstanding company, she fails to get all that her role calls for. It is her misfortune to be cast in a play with an otherwise group of 100%ers.

Denis O'Dea carries the play's major burden exceptionally well, having personality as well as ability. Reginald Bach does a repetition of his 'Love On the Dole' father with the same finished portrayal that made him a standout there.

Youngster named Jackie Jordan makes Joey's role one of the most convincing in the production. In his work in this play is any criterion, this kid is going places. As Edgar, the son who was always right but seldom human, Terence Neill scores an ace equalled by Ralph Cullinan in a parish priest role. Dennis Hoey and Alice John keeps pace with the other topnotchers.

Watson Barrett's single setting of Scottish living-dining room is a ice contribution to the production, nothing plenty of attention to detail. Staging of the play is noteworthy for the entire absence of false steps in laying it before an audience.

Illegitimacy tangent makes 'Green Waters' a questionable bet for pix, but it should do nicely as a legit attraction. *Bone.*

TONIGHT AT 8:30

(2ND SERIES)

Boston, Oct. 28.

Three one-act plays written and staged by Noel Coward, starring Coward and Gertrude Lawrence. Songs and dance routines, Coward; presented by John C. Wilson at Colonial, Boston, Oct. 28, '36; settings, G. E. Calthrop.

WE WERE DANCING
(Comedy in Two Scenes)

Ipnaga.....Kenneth Carten
George Davies.....Edward Underdown
Eva Blake.....Moya Nugent
Louise Charteris.....Gertrude Lawrence
Karl Sandys.....Noel Coward
Hubert Charteris.....Alan Webb
Major Blake.....Anthony Pelissier

FUMED OAK
('Unpleasant' Comedy in Two Scenes)

Doris Gow.....Gertrude Lawrence
Mrs. Rockett.....Joyce Carey
Elsie.....Moya Nugent
Henry Gow.....Noel Coward

SHADOW PLAY
(Play with Music)

Lena.....Moya Nugent
Victoria Gayforth.....Gertrude Lawrence
Martha Cunningham.....Joyce Carey
Simon Gayforth.....Noel Coward
Hodge.....Kenneth Carten
Young Man.....Anthony Pelissier
George Cunningham.....Alan Webb
Sibyl Heston.....Joan Swinstead
Michael Doyle.....Edward Underdown

Now six of the nine Noel Coward one-act plays have been unfurled, and it is definitely established that he has imported a precious piece of theatrical property. It will sell seats to the carriage trade as well as the shelf clientele, because one group whets the appetite for more. If 'Tonight' runs through the , and it can, many customers will buy three sets of tickets. That all adds up to a tidy sum, while Coward points up a pinnacle of prestige.

This triple-header again demonstrates with a flare the director-producer-actor's versatility. 'Dancing' starts off a varied evening with a tasty bit of farce about a husband who acts so nobly and cooly when his wife and her dancing partner brazenly declare their love to him that the romantic bubble bursts as soon as he quits their company. There is a vocal duet, 'We Were Dancing,' to add zest. And there's another couple who didn't stop to dally, but snatched their tropical fun before dawn nosed in. Coward and Lawrence are the smitten couple and Alan Webb is the model husband who calmly relinquishes his mate of 13 years over a scotch and soda. Joyce Carey as the husband's sister gives a lot of advice but contributes nothing to the settlement of the affair. Honors to all four principals.

'Fumed Oak' is exactly as tagged in the program, an unpleasant comedy. Also it is the best of the six playlets presented up to this point. 'Worm Turns' would fit the plot, but that would be too hackneyed. Situation has a be-nagged husband blowing up and screaming the fireside after delivering some pent-up barbs at the family.

Coward is the middle-aged hosiery clerk who saves a b. r. on the side through the years, then bolsters himself up with two highballs, draws out his savings for retirement in the South Seas, and wades through the climax of his lifetime. It's a merry melee of the sort of stuff that prompts after-theatre chatter. In his make-up, Coward is hardly recognizable; in his interpretation of meekness become bold he's superb. Miss Lawrence is aces as the irritable nagger; and ditto Miss Carey as her snippy, fussy mother who gets a man in the shop during 'Emry's rebellion. Miss Nugent provides an adequate sniveling daughter.

'Shadow Play' is an ambitious, involved, episodic dream-piece of flash-backs, somewhat confusing but interesting as an example of unique stage-craft. Opening as straight drama the husband (Coward) enters his wife's (Lawrence) boudoir and asks for a divorce. Before giving any answer she takes him back with her to their courtship and honeymoon. But it's not quite as simple as that. Dream sequences form a play within a play, themed by a musical comedy they had seen previously that evening. They are principals in the dream-musical, and their friends also appear in bits of the fantasy.

In addition to three musical numbers, 'Then,' 'You Were There' and 'Play, Orchestra, Play!' all vocaled by Coward-Lawrence, there is a solid piece of marital philosophy in one scene, and a modern dance routine, with dialog, devised by Coward. Perhaps he will do a back wire and juggling bit in his next three plays.

Miss Lawrence has the heavy end of the intricate dance; and although she has proven herself a worthy trouper in all assignments handed her, it must be recorded that this routine is at present beyond her reach.

Another interesting bit of staging is the stri ing of a set in full view while the principals work in tab formation during an early scene change.

'You Were There' and 'Play, Orchestra!' are catchy tunes that should get general acceptance.

Again the Calthorp sets are excellent. *Fox.*

TONIGHT AT 8:30

(3D SERIES)

Boston, Oct. 31.

Third set of three one-act plays written and staged by Noel Coward; presented at Colonial, Boston, Oct. 30.

WAYS AND MEANS
(A Comedy Two Scenes)

Stella Cartwright.....Gertrude Lawrence
Topy Cartwright.....Noel Coward
Gaston.....Kenneth Carten
Lord Chapworth (Chaps).....Alan Webb
Olive Lloyd-Ransome.....Joan Swinstead
Princess Elena Kussiloff.....Moya Nugent
Murdoch.....Anthony Pelissier
Nanny.....Joyce Carey
Stevens.....Edward Underdown

STILL LIFE
(Play in Five Scenes)

Laura Jesson.....Gertrude Lawrence
Myrtle Bagot.....Joyce Carey
Beryl Waters.....Moya Nugent
Young Man.....Charles Peters
Stanley.....Kenneth Carten
Albert Godby.....Alan Webb
Alec Harvey.....Noel Coward
Bill.....Edward Underdown
Johnnie.....Anthony Pelissier
Mildred.....Betty Hare
Dolly Messiter.....Joan Swinstead

FAMILY ALBUM
(Comedy of Manners to Music)

Jasper Featherways.....Noel Coward
Jane (his wife).....Gertrude Lawrence
Lavinia Featherways.....Joyce Carey
Richard Featherways...Edward Underdown
Harriet Wister.....Joan Swinstead
Charles Winter.....Anthony Pelissier
Emily Valance.....Moya Nugent
Edward Valance.....Kenneth Carten
Burrows.....Alan Webb

Coward has apparently shuffled his nine plays with shrewd psychology and showmanship as this final group of three is as satisfactory and diversified as the previous two evenings were. As a result, the advance selling for his remaining week in Boston is nicely scattered and very heavy. Window buying is heavily repeat patronage specifying seats for those nights that will enable them to boast familiarity with all nine plays.

The third group consists of a romping bedroom comedy; grim and simple drama of an unhappy love affair; and a semi-musical offering built around the old theme of the assembled relatives waiting to hear the last will and testament. There are no unusual twists to these Coward playlets, no high drama. In manuscript form it seems improbable that they would have found a producer. Written, staged, scored and acted by Coward, co-starred with Gertrude Lawrence in each instance, they have definitely clicked in Boston among the intelligentsia, whilst the hoi polloi finds them uninteresting.

The opener in the third section, 'Ways and Means,' is a hilarious little gem, showing the two stars as a married couple in bed trying to figure what they are going to use for money. They are house guests on a wealthy estate, and have been cleaned at the local casino to the point where their borrowing capacity is zero and they have not even enough cash to tip the servants, or pay for transportation to the next spot in their happy-go-lucky existence. A burglar invades their room and they take him into partnership, showing him where he can make a fat haul. The burglar keeps the jewelry and presents his accomplices with a small fortune in currency. He then binds and gags them, and departs. No double twist to the plot. The burglar is a man of honor and keeps his bargain.

Coward and Miss Lawrence rollick their way through the spirited dialog and make it sparkle. His Boston audiences are definitely of the keen and alert type of theatre-patron, and it is this fact that makes the Coward minor witticisms click to instant and spontaneous response with the balcony laughs (heavily college trade) coming through on time instead of secondarily.

The second play, 'Still Life,' is fairly heavy and a bit sombre, in line with his psychology in the previous evening's trio of plays. Coward in this one over-acts for the first time in the series. The setting is a dismal lunchroom in a railway station. A young doctor, married, meets a young married woman and takes a cinder from her eye. They chat a bit, train time and the five scenes are devoted to the development of their love tangle, meeting each other Wednesday in the same dingy waiting room. They finally realize that it cannot go on, and decide to part. At the point where the final farewell approaches its dramatic conventional crisis, a chatterbox woman recognizes the young woman as an acquaintance and joins them, entirely unaware of the tragedy, and thus forces the young doctor to start for South Africa with nothing but a casual goodbye. For comedy relief, a station attendant and the lunch-counter madam have their cockney type of love affair running through the five scenes, being one of the best character bits in the series.

The third play, 'Family Album,' is set in an English drawing room in 1860 with eight adults in grim mourning garb assembled after the funeral of a rich and peppery old ancestor. At the outset, even casual remarks of a light nature are frowned upon, but as the old butler passes out the sherry, their tongues loosen. Finally the old family chest is opened and a music box's tinkling tunes unbend them with the aid of the alcohol until they are singing and dancing.

Finally it develops that the old butler had burned the last will in which they were all cut off with a farthing and the curtain falls on a riotous scene in which they are all dancing around the old butler, who has been placed on a table like a May-pole.

Overplayed in any way, this entire playlet would be hopeless, but the deft handling makes it an outstanding performance by remarkably well-balanced company.

The Friday night performance was a turnaway and the crowd held almost solid until after a few curtains Coward wound up the evening with a neat speech lasting less than a minute, which sent them away loving him for his of naive modesty.

Coward is admittedly looking forward to New York with some apprehension, not having forgotten 'Point Valai ,' which Boston still remembers and discusses over its tea-cups as one of the best Guild plays in years and which died so suddenly after exposure to a Broadway blast. But it is a safe bet that any playgoer who enjoys any one of the groups will take in one or both of the other groups. The swanky set should love it for no other reason than nine Noel Coward plays, all simple, make swell table chatter now that the election is over, and there is so little else for the brainless to discuss at length. *Libbey.*

Current Road Shows

(WEEK OF NOV. 2)

'Blossom Time,' Shubert, Newark.

'Boy Meets Girl,' Plymouth, Boston.

'Boy Meets Girl,' Fairbanks, Springfield, O., 2; Hartman, Columbus, 3-7; English, Indianapolis, 5-7.

'Call It a Day,' Cass, Detroit.

'Children's Hour,' Chestnut, Philadelphia.

'Dead End,' Studebaker, Chicago.

'End of Summer' (Ina Claire), Erlanger, Chicago.

'Ethan Frome,' National, Washington.

'First Lady' (Jane Cowl); Royal Alexandra, Toronto, 2-4; Erlanger, Buffalo, 5-7.

'Great Waltz,' Paramount, Toledo, 2; Auditorium, Detroit, 3-7.

'Hamlet' (Leslie Howard), Philadelphi

'Hedda Gabler' (Nazimova), Hanna, Cleveland, 2-4; Royal Alexandra, Toronto,

'Invitation to Murder,' righton, Brigton Beach, N. Y.

'Lady Precious Stream,' Nixon, Pittsburgh.

'Meet My 1 Capitan, Hollywood.

'Moon Over Mulberry Street,' Englewood, Englewood, N. J.

'Mulatto,' Davidson, Milwaukee.

'Naughty Marietta,' Grand, Chicago.

'Night Selwyn, Chicago.

'Personal Appearance,' Locust, Philadelphia.

'Petrified Forest,' Boulevard, Jackson Heights, L. I.

'Plumes in the Dust' (Henry Hull), Ford's, Baltimore, 2-4.

'Pride and Prejudice,' Harris, Chicago.

'Scandals,' Biltmore, Los Angeles.

'Show Is On' (Beatrice Lillie), Shubert, Boston, 5-7.

'Tobacco Road,' American, Louis.

'Tonight 8:30' (Noel Coward), Colonial, Boston.

CALL ME ZIGGY!

Chicago, Nov. 3.

Comedy in three acts (6 scenes) by Dan Goldberg and Michael Todd; opened Oct. 27, '36, by Playwrights in their converted barn; directed by Fritz Blocki and Gene Morgan; settings by Virginia Dalton.

Angie.....Samuel Barton
Harriet Gil.....Ferne Head
Thompson.....Joseph Van Grove
Hamilton Burt.....Gene Morgan
Jack Hotchkiss.....Jay Romney
Sarah M'Collum.....Lulse Blocki
Will J. Castle.....Marshall Kruse
Dorothy La Vere.....Lulse Blocki
Gloria.....Delorse de Costa
Badofsky.....Arthur Axdell
Herman.....ranklin Stevens
Brooks.....William Joy
Buskin.....Louis J. Jacobson
Pete.....David Goff

Here is the result of collaboration between a VARIETY mugg and a Randolph street uniteer, representing, perhaps, two nice fellows who should never have met. Which is just one of numerous possible ways of saying that Goldberg is all right, his way, and Todd is all right, in his way, but there is 'Call Me Zi ' which isn't.

The lads drew more than a fair share of the breaks in this matter of their first joint play. Thus, they could afford to discard (and they did!) all the rules and precautions because both had incomes, and really wrote 'Call Me Ziggy!' to show how easy it is to write a play. Seems they ran up to the woods of a Sunday morning, took a swim, and while drying out in the sun wrote their play in long-hand, returning to Chicago the evening, and muttering bitterly that their day in the woods had been spoiled by giving two full hours to the script. A typewriter repair-man copied the script as a means of testing Goldberg's Reming-

(Continued on page 62)

WASH. STATE THEATRE ARRANGES FIRST TOUR

Seattle, Nov. 3.

Washington State Theatre began its first tour Nov. 2 at Aberdeen with 'The Comedy of Errors.' Rockefeller Foundation and state department of education are back of the project, which is said to be only state theatre in the U. S.

Burton James of the Seattle Repertory Playhouse is director. Fall tour will include 19 communities, with night performances for the public and matinees for students.

Second tour is planned for March and April.

Gaites Back on B'dway

Joseph W. Gaites, who was last reported manufacturing church bells out in Ohio, is back on Broadway as company manager of 'Reflected Glory,' Morosco. He succeeds William Trumbell, brought on from the Coast to represent the show's principal backers. Latter are interested in Petroleum Securities, a coast corporation, and own theatrical properties in Los Angeles. Lee Shubert has a minor share of 'Glory.'

Trumbell was taken ill and is resting at the Veterans hospital, Northport, L. I., where he is reported i favorable condition.

ENGAGEMENTS

Alfred Saxe, Paul Mann, Will Lee, Curt Conway, Susan Steel, Orri Jannings, Kate Allen, John Raby, John Most, Robert Joseph, Judson Hall, 'Johnny Johnson.'

Henry De Koven, Franklyn Davi Juliet Lake, 'Four to Go.'

James Todd, 'Seen But Not Hear Arthur Pierson, 'Othello.'

Marie Carroll, 'Show Is On.'

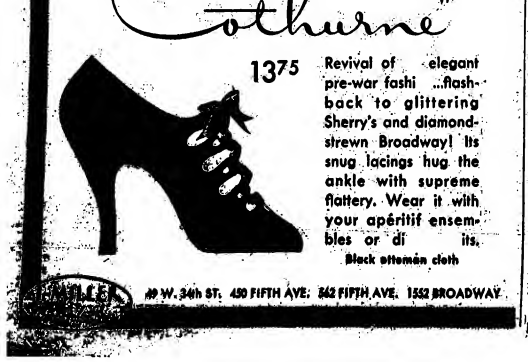
Janet McLeary, Lotta Linthicu Frank Lyon, Sylvia Leigh, Mi na Fiske, 'Don't Do It, Dodo.'

Peggy O'Donnell, 'The Women.'

Paul Douglas, G. Albert Smith, Lesley Woods, William Call, 'Double Dummy.'

Arthur Chatterton, Lois Jameson, Morton Stevens, Hardie Albright, Kent Smith, Helen Zelenskaya, Eda Heinemann, Walter Abel, 'Wingless Victory.'

Olive Reeves-Smith, Winifred Lenihan, Alexander Kirkland, George Curzon, Brenda Forbes, A. P. Kaye, Herbert Standing, J. Malcolm Dunn, Frederic Voight, Bruce Evans, Harold Thomas, John Trevor, 'Jack Limelight' (complete cast).





Unknown Pinch-Hitter for Kreisler Gets Wk. at Vaude House on Publicity

Washington, Nov. 3.

Local artists had field day last week when Fritz Kreisler was delayed by a train wreck and showed up nearly two hours late for concert in Constitution Hall. Audience was told at 8:45 that violinist wouldn't arrive until 10, and hurry call was sent out for local performers to fill in.

NBC studios sent over two pianists and a Negro quartet. Hit of impromptu bill, however, was Glenn Carew, young local pianist, who volunteered. While he was playing Chopin to 3,800 people in town's ace concert hall, his teacher was giving regular concert to 400 YWCA building.

Publicity Carew won through stunt also netted him booking on stage of Capitol, Loew's ace vaude house.

Kreisler arrived at 10 and concert lasted until 11:30, with capacity audience sticking to finish.

AEOLIAN HALL'S WOOLEN MITTEN PIANO VIRTUOSO

Henry Scott, pianist, set a claimed world's speed record for nimble keyboard fingering last Friday (30) in Aeolian Hall, N. Y., by handing out a total of 268 notes in six seconds. He plays with woolen mittens on.

Scott did a race with a piano roll by Paderewski. Paddy did 25 notes per second. Scott did 40.

B. A. Rolfe among the judges. Newsreels covered the stunt.

Philly Symph, $3,800

Baltimore, Nov. 3.

Philly Symph Orch in first of five visits it will make to Balto this season, grossed around $3,800 at a $2.75 top last Wed. (28). Biz was slightly under capacity the 2,700-seat concert hall, Lyric.

Josef Hoffmann, pi ist, guest soloist of the evening.

Ruth Slenczynski Likes Mat Dates; GM Was Late

Ruth Slenczynski, ianist, first New York recital this season on Saturday afternoon (31) at Town Hall, N. Y. (1,500 seats) with program presented at a $2.75 top. Capacity house turned out, date getting close to a $2,000 gate.

Concert given six days after broadcasting on the General Motors hour, when she to stay up late (10 p.m.). She is accustomed to a matinee schedule. Handled through Evans & Salter of Columbia Concerts.

NBC Artists Service is bringing out another child prodigy in Paul Musikonsky, a 14-year-old violinist, today (4) at Town Hall. The juvenile groove in this field has been vacated by Yehudi Menuhin who has retired from the concert platform for two years. New one has appeared in Europe for some time.

James Melton's Dates

Platform dates for James Melton begin Nov. in Toronto. Then he hops to sing on Nov. 9. Other dates the same month follow: Denver, 10; Toledo, 13; Syracuse, 16; New York at the Ambassador Hotel, 19.

On Dec. 2 he sings in London, ; in Cleveland, 26-29 at the auto show, and in Atlanta Jan. 2.

Set through Columbia Concerts.

Stoki's 1st Concert

Philadelphi , Nov.

For his first appearance of season with Philadelphia Orchestra this Friday and Saturday (6 and 7) Leopold Stokowski will offer three 'first performances.' One will be first time anywhere of Sergei Rachmaninoff's new symphony No. 3, ith pianist-composer expected to attend. Other 'firsts' will be synthesis of Stoki's transcription for full orchestra of Moussorgsky's 'Boris Godunoff' and Stoki orchestration of Tchaikovsky song, 'Solitude.'

Program will be repeated at orchestra's second New York concert appearance of season at Carnegie Hall week from tonight (10).

London Philharmonic In Tour of Germany

Berlin, Oct. 23.

Under the baton of Sir Thomas Beecham, the London Philharmonic Orchestra will open its German tour Nov. 13 at the Berlin Philharmonic Hall, to be followed by a concert at the Dresden Opera House the next day.

Other cities to be visited are Leipzig, Munich, Stuttgart, Ludwigshafen, Frankfurt-Main and Cologne.

NO STANDEES COSTS FRISCO $5,000?

San Francisco, Nov. 3.

Recently enacted fire ordinance here which prevents patrons from standing inside theatres will mean a loss of at least $5,000 to the San Francisco Opera Company, which opened its 14th annual season Friday (30).

Although representatives of the opera association protested at a meeting with city fathers last week, Fire Chief Charles Brennan maintained that the opera association had no more right to sell standing room than any privately owned theatre.

The 412 sponsors of the opera organization have had to meet deficits of various amounts in the past. The nixing of standees is giving many of them a headache.

Fritschy's 30th Year

Kansas City, Nov.

Concert by Jascha Heifetz Wednesday (4) marks inauguration of 30th year of concert series managed by W. A. Fritschy.

Entire series complete sellout. Included in the series besides Heifetz are: Rethberg and Pinza, Trudi Schoop's comic ballet, Nelson-Eddy, De Basil ballet and Iturbi.

Tauber as Rossini

Vienna, Oct. 23.

State opera rehearsing 'Rossini in Naples,' opera, by Bernhard Paumgartner. Richard Tauber is to take the part of Rossini, and is expected i Vienna shortly. Music of the opera is reorchestrated by Paumgartner, who is using ori inal Rossini music as the base.

State opera has accepted the opera 'Fremde Frau,' music by Marco Frank, words by Friedrich Schreyvogel.

Warburg Sails South

Edward M. M. Warburg, managing director of American Ballet, sails for South America Nov. 14 to be gone until early in Jan. Premiere of the new Igor Stravinsky ballet which is now being turned out by the composer, will be given after he returns.

Tri is mostly a vacash.

Furtwaengler to London

Berli ,

Dr. Willem Furtwaengler, now on a lengthy vacation, will be the star conductor in London during the Coronation festivities next spri

Gomes Centenary

Rome,

Rome, Milan and Naples Opera Houses will all celebrate the 100th anniversary of Carlo Gomes by a gala evening dedicated to the Brazilian musician's work.

'The Friends of Brazil' ill take part i the celebration.

Lily Pons at Met Feb.

Date for Lily Pons' appearance at the Metropolitan Opera, N. Y., is set for Feb. 4, when she sings 'Le Coq d'Or.' Ezi Pinza will sing opposite her.

Contracted through Columbia Concerts.

Jerusalem Awaits Arturo Toscanini

Jerusalem, Oct. 14.

Arturo Toscanini is due here Dec. 26 to conduct the newly formed Palestine Symphony Orchestra.

Event has already been completely sold out in Tel Aviv and Haifa.

DETROIT SYMPHONY NAMES FRANCO GHIONE

Detroit, Nov. 3.

Detroit Symph has signatured Franco Ghione, conductor of the La Scala, Milan, to direct local ork during season of 1937-38, succeeding the late Ossip Gabrilowitsch, who occupied rostrum here for 18 years.

Signing of Ghione for only the one season leads to the belief someone else, possibly Fritz Reiner, may be obtained as permanent conductor following Ghione's service, or that Ghione himself may consider a longer term after giving local post a fling.

Ghione made his debut here last spring when he conducted the world premiere in English of 'The Dybbuk,' presented by the Detroit Civic Opera. He later appeared with the opera in N. Y. and Chicago. Victor Kolar, assistant director for many years, will that role for next season.

Ghione's appointment will not affect present season, for which several guest conductors, including Reiner, Bernardino Molinari and Jose Iturbi, have already been signed.

2d Reps' Ass'n.

(Continued from page 35)

York office is averse to such an expenditure on the basis of the record of the Powers plan.

istorically, the Free proposal is the fifth attempt at lining up the reps, either to cure internal difficulties or promote spot. First effort was fostered by some of the bigger boys about two years ago along general trade lines. The initial meeting wound up as a social blow-out and no more meetings were held.

When the newspaper reps (Katz and Branham) came into radio early this year, another rep association was talked of to drive this competish into the cellar. It did not materialize.

Third get-together was on the Powers' spot-promotion plant in May. It faltered, chiefly over monetary and competitive difficulties.

Fourth attempt was the Radio Round Table which now has had three meetings, and by all odds holds the record for longevity. Round Table has five members of various sizes, and to date there have been no fights or casualties.

Letter sent to James Free Monday (2) by Joseph McGillvra follows:

Dear Mr. Free:

Thank you very much for your letter of October 26 suggesting a plan for a cooperative promotion campaign on the part of leading station representatives in the interests of spot broadcasting in general.

We agree with you that something should be done to further the acceptance of spot broadcasting on the part of agencies and advertisers but we do not believe that such promotional effort will bring the desired results until such time as certai other very necessary changes are made in the handling and placing of spot radio advertising.

At the present time the average advertising agency faced with the necessity of a much greater proportion of time and effort in the preparati of a spot advertising campaign than it is in the preparation of a campaign in almost any oth medium. Consequently, we believe that the formation of some central bureau to take over certain of these functions which now must performed by the advertising agency—this bureau to be erated either by the agencies themselves or by the members of the National Association of Broadcasters would offer a much quicker and more satisfactory solution of the problem which we all face.

We believe, also, in promotional vertising for spot broadcasting such efforts could be handled much more efficiently by the National Association of roadcasters with our assistance than by ourselves and that the combination of these two factors would doubtedly produce a tremendous increase in spot broadcast business.

Sincerely yours,

Joseph Hershey McGillvra.

'Never Heard These People, but Their Clippings Are Very Nice,' Sez Manager

Anybody Surprised?

St. Louis, 3.

Johnson, made two contributions $15,000 each to reduce deficit of last season of St. Louis Symphony Society, was re-elected president of organization for fourth consecutive year last week.

Other officers chosen Richards, treasurer; Gaines, sec.-mgr., and executive committee composed of William S. Bedal; Mrs. Adolphus Busch III, Mrs. Clifford W. Gaylord, Mrs. Max A. Goldstei Mrs. Charles Lamy, Albert T. Perkins, r. Arthur W. Proetz, Edgar Rand, Charles H. Stix, F. A. Sudholt, John C. Talbot, Miss Mary Bolland and Edgar C. Taylor.

BENEFIT EVIL GETS GUILD ATTENTION

As expected the membership of the American Guild of Musical Artists is opposed to benefit performances unless at least 10% of the gross is donated to a fund from which its own kind derive some benefit. Organization has tabulated answers to a questionnaire sent out on this and other subjects. Will be brought up for discussion at the Guild's meeting in New York on Dec. 29.

Leo Fischer, executive secretary, left for the Coast last Thursday (30) with a Chicago stop-over en route. Cross-country membership drive is under way with leading concert names to be contacted personally by Fischer. He plans to return to New York within six weeks time. Will visit Hollywood.

New members of Guild include: Chalmers Clifton, Ernesto Berumen, Helen Tashnen Tas, Dorothy Gordon and Maria Kurenko.

Hipp's $8,000

Last week-end's for Alfredo Salmaggi's $1 top opera at the Hippodrome, N. Y., slipped somewhat. Four performances starting Friday (30) got around $8,000, which is under the average week's intake of $10,000.

An extra Election Day program, both matinee and night, however, was given yesterday (3).

Next stunt being mulled here is a series of productions of 'Romeo and Juliet,' 'Martha,' 'Bartered Bride' and 'Tales of Hoffman,' all in English.

Grace Moore Heads East

Moore is rehearsing her opera roles between picture chores on the Coast. She completes 'Interlude' for Col. by the end of Nov., and then heads eastward for an ether appearance on the Sears program, Dec. 3. She remains in Chi to sing at the Chicago Opera.

First appearance at the Metropolitan Opera, N. Y. is scheduled for Jan. 'Manon.' On Jan. 14 she sings role of Juliet i 'Tales of Hoffman' and repeats 'Manon' on Jan. 16.

Set through Columbia Concerts.

FRANK TAIT DUE IN N.Y.

Travels With Crooks—stralian

Frank Tait, a the J. & N. Tait concert management bureau, also of J. C. Williamson, Ltd., of Australia, arrives in New York the end of this week for a brief visit lining up concert talent for an Australian tour late this season.

Richard Crooks is returning with him from Australia, where he completed an extended tour under the Tait banner.

Doll Stewart has been appointed N. Y. representative for the Tait bureau.

Charles Henry Freeman management is presenting Cobi Wright, former Registerite, and de Horwath, pianist, in Town N. Y., Nov. $2.20 publicity issued stressing fact that the concert bureau has either them perform. They are taki word of past press-cli ings.

Professionals won't li them, is set forth, but Mr. and Mrs. Average Man Frankness of the statement is causing chuckles around concert circles. Entire publicity campaign has some peculiar twists.

Joint recital is being given memory of Ossip Gabrilowitsch, pianist's former teacher, with her share of the returns to be turned over to a memorial fund.

One tag-line on Miss de Horwath has her billed as the 'Little Paderewski in Petticoats.' Mrs. Wright carries the New York and Newport aura. She had an interviewer ries over CBS last year.

Management's full statement in the heralds follows: 'This management has not heard Cobina Wright or Cecile de Horwath in concert. However, the original undeleted reviews accorded them over many years have been carefully studied. Based upon this we are of the opi ion that non-professional musi lovers will find much pleasure in listening to them. Professional musicians, as usual, will doubtless find much to criticize, but much more to commend. Some may even learn something. Conclusion: Those i terested in music, especially professionals, should not miss this concert.'

STEINDEL AND 76 SYMPH MEN WIN JUDGMENT

St. Louis, Nov.

Judgment for $3,400 in favor of Max Steindel, member of St. Loui Symphony ork, against St. Louis National Song Festival Association was rendered Wednesday (28) by Circuit Judge Harry F. Russell. Steindel filed suit in behalf of self and 76 other tooters who were to have received $5,400 for playing at saengerfest at Arena here May 26-June 2, 1934. Steindel testified terms of contract provided for overtime at $1 for each 30 mins.

Steindel stated tooters played five concerts and attended four hearsals, for which they received $2,500. According to Steindel, George M. Voges, pres. of assn., told him not enough revenue had been taken in at singing festival to pay full sum guaranteed. Judgment included interest at 6% and overtime.

Lawyer's Concert Series

Newark, Nov.

Fuerstman, lawyer, presenting two concert series at the Mosque. First is labeled Star Concerts, and the other, Master Pianist series.

Artists on the former includes: Don Cossacks, Dec. 20; Ruth Slenczynski, Jan 24; Jascha Heifetz, Feb. 6; Nino Martini, March 14; Trudi Schopp and her Comic Ballet, April 24.

Pianists are Ignaz Friedman, Jan. 16; Jose Iturbi, Feb. 22; Rudolf Serkin, March 3; Harold Bauer, March 27; Artur Schnabel, April 17. De-Basil Ballet Russe is booked Nov. 15.

Politics Delays Symph

, Louis, Nov. 3.

resence of Gov. Landon city last Saturday making a speech i Munici itorium execs of St. is Symphony ork to move opening of 1936-37 season up to Thursday (29) instead of following day, and also move Saturday night concert to Friday night.

Heavy traffic and noise in convention hall adjoi opera house was taken into accou as disturbing factors for symphony entertainment.

CHATTER

Broadway

Harry Moses in the hospital.

Tommy Lyman warbling at Chesapeake House.

Lou Cowan in town for a few days from Chicago.

May Ackerman in Memorial Hosital for treatments.

E. W. Wingart, Fox publicist, is gaining a rep as champ golfer.

Ben Washer into hospital for several days to beat a heavy cold.

Bob Ripley will have an art hibit at Macy's early in January.

Irving Morrison of the 48th Street b.o., okay after appendix removal.

Randolph Scott in town and giving the daily newspaper boys the once-over.

Mary Garden lamping tests of operatic voices for future Metro productions.

Mrs. Garnett Marks, wife of the news commentator, recovering from appendectomy.

Same autograf pests as at 'Stage Door' preem also at 'Red, Hot and Blue' opening.

Jack Spooner, the ex-marine head waiter at Lahiff's Tavern, is switching to Jack Dempsey's

Pitt's star footballer, Marshall Goldberg's pop operates picture theatre at Elkins, W. Va.

Jimmy Durante's drummer-secretary, Jack Roth, has piece of Ralph Heaton's cafe on W. 72d street.

George S. Kaufman's grippe holding up completion of his new play with Moss Hart. Still need third act.

Although 'Iron Men' flopped, Norman Bel Geddes tossed a real party celebrating year's stay of 'Dead End.'

Strand, a film house in East Orange, N. J., now being managed by William Goldsmith, brother of the judge.

Kay Magenheimer, ex-American Record Co. pub. and ad head, now in biz for herself in advertising and publicity.

Ralph Sanford, appearing in 'The Great Waltz,' stricken with pneumonia when playing Rochester, N. Y. Condition reported good at Strong Memorial hospital there.

William Morris office agenting yarn by two veteran p.a.' Ben Serkowich and Madeline Woods, which has already been read and approved for negotiation by two major companies.

Francis Albertanti is p.a. for the American Bowling Congress, which will stage the championships in New York next spring. Estimated that 3,500 teams, or around 20,000 bowlers, will compete for $120,000 prize money.

London

Sir Oswald Stoll taking belated holiday at Brighton.

Alhambra tearing-down process for massive picture theatre starts Nov. 1.

Randolph Sutton is one of the biggest property owners of all the local comedians.

Gracie Fields returned from a holiday in Capri to find her London home burgled.

Joe Porter returns to Australia end of February; takes his parents with him this time.

'Heroes Don't Care' closed at the St. Martin's theatre, Oct. 17, after four and a half months.

Vivian Van Damm has leased the Piccadilly theatre, where he intends to run cabaret shows from five till 11 nightly.

Llewelen Johns intends to take a trip to New York to line up new talent for the Stoll circuit early in the new year.

Edna Best making her pantomime debut in the title-role of 'Cinderella' at the Coliseum, which stages this type of show for the first time.

Failure of Komisarjevsky's production of 'Antony and Cleopatra' leaves the house vacant for production of 'Parnell,' which will come to the New theatre first week of November, starring Margaret Rawlings and Wyndham Goldie.

Minneapolis

By Les Rees

George Turner, M-G-M salesman, limping as result of dog bite.

Gene Meredith goes pheasant hunting every week-end with Al Lutz and Kenny Gaines.

Nine-year-old daughter of Larry Kline, RKO booker, fell and broke arm.

French Casino show due at Orpheum next week, and Ted Weems' orchestra underlined for Minnesota.

Hilton Sisters (Siamese Twins) making home here temporarily.

Shooting galleries springing up all over loop.

Granting the demurrer of S. P. Halpern, counsel for the defendant, the district court at Devils Lake, N. D., dismissed the charge against Art Ableson, manager of the Eddie Ruben theatres, of violating the state lottery law by holding Bank Nights.

Berlin

John Hagenbeck, 70.

Stanley Wathon over from London.

Glauer's 23 midgets at the Europa Pavilion.

Martin Rose new agenting in Copenhagen.

Beniamino Gigli to sing at the Scala Nov. 18.

Dance studio opened at the Admiral's Palace.

Centralhallen Stettin reopened with vaude under new management.

Circus Jacob Busch, current in Prague, preparing tour through Belgium.

'Dollars,' new comedy by Hjalmar Bergman, premiered at the Saarlandstr. theatre.

Freimarkt, Bremen's annual fair, going full blast; five theatres there playing straight vaude.

'Ave Maria' (Itala-Syndikat), new Beniamino Gigli film, drew 815,661 visitors in past three weeks in Berlin alone.

UFA preparing a new film, 'Alkazar,' centering around the stubborn fight of the defenders of the Toledo Alcazar.

'Mutiny on the Bounty' (M-G) in extended first-run at the Astor; in fourth week after three weeks at the Capitol.

Galsworthy's 'The Silver Box' performed at the Nollendorfplatz theatre in English by a group of amateur players.

Dr. von Boeckmann, general manager of the German short-wave radio station Witzleben, returned from a lengthy trip to the U. S.

Three American acts at the Schumann, Frankfort-Main (Hazel Mangean Girls, Don Del Monte, Deszo Retter and Polly Day).

Six American acts at the Scala currently (Joe Jackson, Lois and Jean, Three Cossacks, Gypsy Nina, Holland and Hart, Ken Harvey).

An attempt to bring stage shows back into picture houses was made by the Mali, where five acts were presented in addition to the film. Public, asked vote, unanimously approved.

Chicago

Ed Voynow off once more on his cross-country jaunts.

Ben Pollack stopped off for some chinning on way to Coast.

Muriel Page gallops on the local bridle paths each morning.

Sam Ward in advance on eastern dates for 'Circus de Paree' unit.

Clyde Eckhardt tops film row committee on the Community fund.

Rosa Ponselle latest celeb to adopt baby from the Cradle in Evanston.

Bil Hampton handling special comedy material for the King's Jesters.

Patricia Ann Manners negotiating to lease Australian rights to her radio show, 'My Diary.'

Bill Elson dropped in from Minneapolis for a visit and the Minnesota-Northwestern rumpus.

Ed Voynow on his way to becoming the bridge champ of the midwest and the near-northside.

Tommy Rockwell and frau in town on general o.o. of midwest spots for the Rockwell-O'Keefe agency.

More than 250,000 people crammed football stadia over the week-end in this vicinity to catch the Minnesota-Northwestern, St. Mary's-Marquette, Notre Dame-Ohio State, Wisconsin-Chicago, Bears-Green Bay Packers games.

Sydney

By Eric Gorrick

Frank Marden in control of commercial 2 U. W.

Walter Hutchinson tendered a dinner by the '47 Club' in Sydney.

'Mary of Scotland' (RKO) comes into the State, Sydney, for a run try.

Bookings for the Monte Carlo Ballet have exceeded all expectations.

Stuart F. Doyle making a quick trip to Melbourne to meet stockholders.

'Rangle River' (Col-National) is just about ready to go into the cutting-room.

'Show Boat' (U) begins fifth month in Sydney to absolute capacity on three-a-day.

Charles Munro readying to travel the Hoyt chain in company with Walter Hutchinson.

Leo Franklyn, principal comedian with Williamson-Tait for years, leaves for London next month.

Out-of-door amusements got away to a great start during the week when the mercury reached the high spots.

'Great Ziegfeld' (M-G) opened in Sydney on the hottest day in many years. Got away to a good start, however.

'Mary Scotland' (RKO) and 'The Last of the Mohicans' (UA) will premiere in New Zealand prior to Australian showing.

Luna Park got away to a good start in Sydney, Park has dropped admission charge, and also provides free transportation from the city.

When the Monte Carlo Ballet appears in Adelaide for Williamson-Tait, the top admission will be $5. Ballet is expected to stay about two weeks.

Sir Ben Fuller is back again strong in the Melbourne legit field. Next month he will operate two theatres, and also send a road show to New Zealand.

Dan Carroll, Prince Edward, Sydney, progressing favorably after his recent operation. Mel Lawton has been in charge of biz affairs during Carroll's absence.

Premier Stevens of N. S. Wales returned from abroad. When Parliament meets at the end of the month it is expected that some questions will be asked regarding the quota situation.

Clarence Badger has been retained by National to remain here as director. Badger came over from Columbia-National to make 'Rangle River' with Victor Jory. National is lining up two more locals.

Pittsburgh

By Hal Cohen

Stanley manager Bill Scott seriously ailing in St. Francis hosp following operation.

John Robi , Post-Gazette newshawk, named secretary to city's new Mayor Scully.

Carnegie Tech drama school plotting homecoming party for Hardie Albright when he arrives in 'Wingless Victory.'

Cupid hitting Herman Middleman's band here, with 'Bunny' Drown the latest to succumb.

Charles (Doc) Hoffman transferred his magic cocktail bar from William Penn to Astor in New York.

Ralph Wilson named for leading role in 'Y' Playhouse production of 'Milky Way.'

George Bronson to New Haven to attend funeral of his mother, who died in Florida last week.

Sports cartoon of Press sports editor and cartoonist, Chet Smith and Jack Berger, now in 100 papers. They started it less than a year ago.

Variety Club has adopted orphan boy for first time and he's been tagged George Variety Barker.

Pittsburgh Playhouse opens new season Tuesday (10) with 'Russet Mantle.' It's in for three weeks.

Press Dented

(Continued from page 1)

not an isolated phenomenon but proof of public resentment against the propaganda dished out in the guise of news.

Several organizations in the radio industry—networks, stations, representatives and even advertising agencies—are reported readying treatises and brochures demonstrating the strength of radio as the key factor in the shaping of public opinion. They are basing their argument of the strength of radio on the use of ether campaigning during the just-concluded elections. And the public's confidence in what they hear as against what they read.

They are pointing to radio as far more important than the newspapers in the final decision of the public as to the matter of votes. Radio industry leaders sincerely believe that it was the transmitters and not the printing presses which were the key factors in the campaign. In many situations where newspapers were thumbs-down on one candidate, the rival candidate came through with flying colors.

Agency Sentiment

Shrewd advertising men, though they refuse to be quoted, have stated in private conferences, that the presidential campaign as it was handled with bitter distortions by many newspapers and the results of the voting itself has served as a terrific setback for the newspapers' prestige in this country. The bitterness with which the newspapers on both sides fought, the open manner in which they twisted facts and kicked low, and in the final vote their ineffectiveness in bringing the people to the line, have all served to lessen the standing of the newspapers in the eyes of the general public. Even many key men in the daily newspaper business admit that the campaign has hurt the newspaper business; and especially those dailies which were on the wrong side of the fence.

Paris

H. B. Warner in town.

Arthur Loew in town.

Mara-Mara in Brussels.

Marlene Greth to Lyon.

Dolly Arden to the Lido.

Gipsy Nina off for Berli

Major Barcas at Reynolds.

Leda Lombard in from Italy.

Restaurant prices up 10-15%.

George Prieur off for London.

Reine Paulet at the Europeen.

Mona Goya back from London.

Wanda Muth booked for Egypt.

Cinema Moulin-Rouge reopening.

Victor Massi enlarging his offices.

Capella and Lorny Rode in a huddle.

Nita Raya the new Mogador bill.

Oley West planning a New York trip.

'Under Two Flags' (20th) at Le Paris.

Clifford Fischer back from a short vacash.

Indus Hollingsworth out of the Mogador.

Henry Astric hunti with Marcel Sablon.

Pola Negri back to Berlin from the Riviera.

Jim Witteried staging a floor show at the Crillon.

'Anthony Adverse' (WB) opening at the Apollo.

Paramount showing two acts; Rex featuring three.

Cine Hollywood, old Elysee-Gaumont, reopening.

Short and Long signed for the next Lido show.

Bluebell catching the dancing of the Helena Stars.

Zdenke Zika of Viennese opera on the new Mogador bill.

Joan Warner looking over the new Casino de Paris revue.

Korda dangling a contract under the eyes of Jules Berry.

Feodor Chaliapin in for a few days after an Austrian vacash.

Lucile Page held over for a second two weeks at the Mogador.

G. W. Pabst adding Louis Jouvet to the cast of 'Mademoiselle Docteur.'

Josephine Baker appearing at Socialist party artistic fete at Luna Park.

Suzy Prim signing for 'Le Chemin de Rio,' playing opposite Jules Berry.

'Halte, Ou Allez-Vous' ('Who Goes There'), by Eugene Gerber, opening at l'Oeuvre.

Cirque Medrano Voyageur closing its season at Havre and going into winter quarters.

John Loder dropping in from London to see his film-actress wife, Micheline Cheirel.

Anatole Litvak off for Hollywood to make an American version of 'L'Equipage' for RKO.

Edouard Bourdet officially taking over the reins of the Comedie-Francaise from Emile Fabre.

Ray Ventura, now appearing at the Empire, opening a night club of his own in the Champs-Elysees.

Julien Duvivier off to Algeria to choose settings for exterior shots of 'Pape le Moko,' starring Jean Gabin.

'Tout Va Trop Bien' ('All Goes Too Well'), Rip and Willemetz revue at the Nouveautes, completing a month to capacity, tieing 12-year record established by 'Pas Sur la Bouche' ('Not on the Mouth').

Par's G&S Pics

(Continued from 1)

sion of the operettas will be made in screen fashion and not follow the stage formulas.

Three operettas which Paramount wants to put into production as soon as the deal completed are 'Pinafore, 'Mikado' and 'Pirates of Penzance.'

Rights are owned by the Richard D'Oyly Carte Opera Co. estate in foreign lands.

Martin Beck came here over a year ago negotiate rights with both Paramount and Metro. At that time he offered eight of the operettas and wanted around $700,000 for them. Figure in the Paramount deal is undisclosed.

At the time Gilbert and Sullivan wrote, from 1871 to 1891, they got no American copyrights. However, Carte had the British copyrights, which run until 1961, or a period of 50 years after the death of Sir William S. Gilbert, who was drowned i 1911. At that time no reciprocal copyright agreements existed between the United States and Great Britain and, as result, no royalties were paid in the U. S. for performances of the operettas. Foreign copyrights are covered by the Berne Convention, International Copyright agreement.

Hollywood

Leon Gordon beat the flu.

Horace Jackson battling the flu.

Isabel Jewell recuperating at Carmel.

Mrs. Fred Stone here visiti family.

George Bilsons celebed 10th wedding anni.

Mary Carlisle pulling in from London this week.

Ted Loeff claimed a nag at Tanforan for $1,250.

William K. Howard due back from London this week.

Whitey Hendry fully recovered from abdominal op.

The Ben Berinsteins celebrated their 16th wedding anni.

Dolores Del Rio doing series of fashion pics for Harper's.

Herman Robbins in from New York for couple of weeks.

Hugh Mills, London authror, here to join Metro writing staff.

Fred Hamilton here from New York to join Republic's talent school.

Alice Faye, Jules White and W. P. 'Whitey' Hendry all out of hospitals.

Gordon Gordon has joined Harry Brand's publicity department at 20th.

Tyrone Power, Jr., has grown up at 20th-Fox. Studio has dropped the Jr.

John Wentworth has switched from 20th-Fox's ad department to artist at UA.

Eddie Cantor and Parkyakarkas training to Broadway (7) for month's stay.

Bill Herbert, radio ed of the Victoria, B. C., Colonist, o.o.'ing lots for yarns.

Frederic Lonsdale here from London to start on his Metro writing contract.

Eddie Ugast joined Grand National's foreign dep't under Jack Barnstyn.

Ruth Kahan resigned from Warners publicity staff to wed local merchant.

Bing Crosby's nags won two races in a row at Tanforan, paying 8 to 1 in each case.

Max Hayes, former N. Y. agent, now associated here with John Zanft agency.

Major League Heart players opened their winter season at Leo Schlesinger's home.

Paul Kelly has started a new home in Monteria Hills. It's a ranch house with 22 rooms.

Mrs. Irving S. Cobb passed crisis in Santa Monica hospital and will check out soon.

Archie Mayo testing Eileen Earl, Josephine Hutchinson's sec, for part in 'Call It a Day.'

Hal Olive pulled out for El Paso to handle advance for air tour of 'Golddiggers of 1937.'

George Robinson picking the technical crew for Joe E. Brown's initialer for David Loew.

Ruth Frazer named agency contact for British players in Hollywood by Myron Selznick.

Ned Dobson, Republic talent scout, making three-week swing around country in search of new faces.

John Hay (Jock) Whitney planed in from N. Y. with party of guests for preview of 'Garden of Allah.'

Metro will enter a float in the parade to mark opening of the new 'Frisco-Oakland span this month.

Rex Lipton to Frisco to publicize songs for L. Wolfe Gilbert music publishing house. He's Lew's son.

Fernand Gravet, French actor, arriving this week to go into 'The King and the Chorus Girl' at Warners.

Joe Reilly, ex-police chief at 20th-Fox, now screen author, is technical advising 'Great Guy' for Grand National.

Polo pony tossed Michael Curtiz, causing him to direct 'Mountain Justice' at WB for short time on crutches.

Lew Pollack and Sidney Mitchell bought two race hosses and tagged 'em 'Sweet Music' and 'Sing, Baby' to keep them in tune.

Ferdinand Bruckner, Austrian playwright, preparing to apply for U. S. citizenship papers. He just returned via the Mexico quota.

Ruth Renick, Metro contract player, suffered a broken leg in a fall at her home and had to leave cast of 'Maytime.' Mendi at Hollywood hosp.

Lew Pollock and Sidney Mitchell are the doubles handball champs at 20th-Fox. Bill Dover and Lew Schreiber took the count the finals.

Des Moines

W. Moorhead

Drake U's uaring the Circle.'

Myron lanks celebrated first wedding anniversary.

WPA employed 250 additional employes for the reporting of election returns.

Raymond lank is back from three months in Montreal and Atlantic City, recovered from a major operation.

Jack and Jill, dancing ponies, left from Bob Stickney's dog and pony show, getting $94 a month for performance in WPA circus, while ordinary horses and mules used to do WPA work on the roads, etc., get only 55c an hour for owner.

Football

By DICK FISHELL

You can figure them mathematically—you can figure them logically—but never can you figure how some 40-odd individuals are going to react on any one afternoon on any one gridiron. The weirdest and wildest autumn afternoon in 20 years of football was experienced last Saturday as football dramas unfolded themselves throughout the country. It is not done with mirrors and certainly not with crystal balls. There just isn't an answer for it.

The biggest surprise of the day was the Princeton-Harvard tie. Following closely was Minnesota's first defeat in 23 games. Yale went down before Dartmouth, Army before Colgate, Holy Cross bowed to Temple, and Villanova to Bucknell.

It frightens us to even discuss future football but a job's a job, so he goes—

Columbia-Dartmouth

The lions were fairly impressive in their first half against Cornell. They were an aggressive, alert squad but when a green Ithaca team can score 13 points in a second-hand splurge it can come awfully close to deadlocking it. It looks like the answer is a mediocre Columbi eleven. Dartmouth is riding high. Their win over old Eli will help them avenge the drubbing they took from Columbia last fall. They're much too powerful up in front.

Notre Dame-Navy

The Ramblers bounded back after the severe licking by Pittsburgh to batter the Ohio State eleven into submission and win out. The Middies took their third consecutive kayo in big-time competition from Penn. Having watched Navy on two Saturdays, we know they have something. When it will come to the surface is only a question of time. Saturday at two o'clock is the time.

Colgate-Holy Cross

Eddy Anderson's Crusaders have an air-tight defense. Offensively they don't seem to be able to get out of their own way. They were taken out of the unbeaten class by Temple but were fortunate to remain in the immortal class for that length of time. Colgate's stock is booming. Their grizzled mentor—Kerr—has brought them along slowly but as was said here some time ago they're a November club and will hold Holy Cross scoreless and win.

Fordham-Purdue

two weekends in a row the Rams have been brought up to a peak mentally and physically by Jim Crowley. They were magnificent defensively against the great Pitt eleven. The Boilermakers have not reached their top form. But their only possi ility is a question mark, that question being just how tired and bruised Ed. Franko and Wojchowicz & Co. have become. Fordham will stay awake.

Princeton-Cornell

The Tigers are moving through their worst season in the Fritz Crisler regime. A defeat by Penn and a tie by Harvard makes their season as compared with the past few a terrific flop. Cornell, composed mainly of sophomores, are potentially a good eleven, but not good or clever enough to prevent Ken Salbach and his gang from selling them the Brooklyn Bridge or the Palmer stadium.

Manhattan-Kentucky

Chick Meehan was really under the impression that he had a sequel to his great NYU team of 1928. They resemble them in both size, speed and power. But Chick seems to have forgotten that football has come along so fast that his opponents now match him in all these facilities. The Rebels will go into Ebbets Field with not a great record, but enough knowledge to make those darn Yankees wilt.

Michigan-Penn

The red and blue colors have been waving triumphantly for the past three weeks. Philadelphia has gone berserk with their best season i a decade. They have pounded eastern opponents all over the lot and have looked impressive in doing so. The midwest comes to visit the Quakers, and Michigan, starting slowly, has advanced to a point where they smothered Columbia and though losing to Illinois, outplayed and outgained but did not outscore them. By a close margi , it's Michigan.

NYU-Carnegie Tech

The blooming Violets have recovered from their Ohio State shock. That pasti is only a dim memory and victories over lesser opponents has returned their confidence. Tech has met the best the country has had to offer and are none the worse for it. Considering the schedules and the respective scores, it's Tech from any angle.

Alabama-Tulane

is is one of the big ones of the day, as the green wave will attempt to retain its unbeaten record at the expense of the crimson tide. 'Bama has not shown too much power and the punch seems to be lacking. Tulane in its one appearance in New York looked like one of the best blocking outfits in the nation. They bowled over would-be Colgate tacklers like tenpins. Any great blocking team can usually score, and with fingers crossed, it's Tulane.

California-Southern California

Cal played its best game of the year last Saturday against a potent Washington State outfit. They de-

Pittsburghers too much of a letdown after their bi ty game against Fordham, this might surprise, but we'll stick with Pitt.

LSU-Mississippi State

Mississippi State has lost only to Alabama and that by a score of 7-0. Louisiana is still undefeated, having been tied by Texas. They've got to get over this obstacle to make their season a perfect one. Led by the All-American end, Tinsley, Louisiana will get the shade.

Washington State-Oregon State

Pacific Far West football is more like a cross-word puzzle than anything that's ever developed. A favorite means absolutely nothing. But Washington State should clip the wings of Oregon by at least two touchdowns.

Texas Christian-Texas

This will be a wide-open battle with tough footballs in the air to cloud the day. Sammy Baugh will hit the bull's-eye often enough to give Christian a slight margin.

Probable Football Winners and Proper Odds

November 7

By Dick Fishell

(Inter-City Network Sports Commentator)

GAMES	WINNERS	ODDS
Columbia-Dartmouth	Dartmouth	7/5
Fordham-Purdue	Fordham	7/5
Notre Dame-Navy	Navy	5/8
Manhattan-Kentucky	Kentucky	6/5
Princeton-Cornell	Princeton	8/5
Alabama-Tulane	Tulane	/5
NYU-Carnegie Tech	Carnegie	Even
Colgate-Holy Cross	Colgate	7/5
California-Southern Calif.	So. California	7/5
Michigan State-Temple	Michigan State	Even
Michigan-Penn	Michigan	5/7
Stanford-Washington	Washington	9/5
Penn State-Pittsburgh	Pittsburgh	2½/1
LSU-Mississippi State	LSU	9/5
Minnesota-Iowa	Minnesota	2½/1
Texas Christian-Texas	Texas Christian	Even

Stanford-Washington

The Indians played way over their heads to grab a decision for UCLA. But that's the best game they'll play all year. Washington has the greatest team on the Pacific Coast and seems definitely headed for Rose Bowl honors.

Michigan State-Temple

On paper these two squads are evenly matched a low scoring duel should result, as it's the Warner system versus the Rockne. Temple took the steam out of Holy Cross and State's only loss was to Marquette, which is still undefeated. Michigan State is too versatile.

Minnesota-Iowa

The Gophers with their winning streak at an end have had the strain lifted and this should help rather than handicap them. Iowa State has had -so season and cannot be mentioned in the same breath. This will be the start of a new streak for Bernie Bierman.

Penn State-Pittsburgh

What was originally picked as a breather for the Panthers now develops to be somewhat more of a skirmish. State is a dangerous team. They have come along fast and if the

No Class Distinction

Steady picketing of theatres, nite clubs, restaurants and other places on Broadway, in the past couple of years, has had its effect on the lowly sandwich man.

Merchants who used sandwich men for ballyhoo, have been laying them off lately on the grounds that the public no longer recognizes a sandwich man from a picket.

FISTIC UPSETS AT GARDEN AND HIPP

By JACK PULASKI

There were a couple of upsets in New York's pugilistic mart last week. Harry Balsamo was easily licked by Babe Risko at the Hippodrome, while they called it draw between Ceferino Garci hard-hitting Filipino, and Izzy Jannazzo, one of those so-called stars from Alabama, at Madison Square Garden.

Balsamo proved to be just another tough guy, and the sports thumbed those noses at him after making him the odds-on favorite in the betting. Only a couple of weeks back he smacked Eric Selig, thumping German refugee, on the button, and Eric is still trying to figure how come he didn't duck. Risko is the former middleweight champ, dethroned by Eddie Steele, a western party. The boys knew he was okay, but they sure overlooked the other guy at 4 to 1.

It would seem that both the 20th Century Sporting Club, which operates the Hipp, and the Garden bunch were annoyed over the results in both matches. Former counted on the clouting Balsamo to become a box office magnet. Latter's plans on finding opponent for Barney Ross were set back, since the Garcia-Jannazzo melee was to - cide that. Anyhow, the number one welterweight is dated for the Garden Nov. 27. Hipp drew a bettter gross than the Garden, which was poorly attended.

Jannazzo is a fancy fighter. He is in action during clinches, has a good jab and knows many tricks, too many for the average fan. Referee claimed Garcia lost the first two sessions in the 15-round meeting because of low punches, which appeared to land right on the belt line. Izzy took all edges possible, putting over sneak punches on the breaks, using the heel of his gloves and other annoying practices.

One Beason

That may have been one reason why Garcia's eyes were split and he bled. In socking ability the swarthy skinned fellow had it all over the other contender. Izzy absorbed many a lusty sock to the body, but took Garcia's Sunday punches to the jaw without real trouble. Once, off balance, he went horizontal but took no count.

There was quite a pasting of the officals by the fight writers. Latter claimed the match was not that close and most figured Garcia the winner. It was therefore up to the Boxing Commission to select one of the contenders to fight Ross for the title. Indications were that the Filipino would be the fellow if his peepers will have healed in time. His record for knocking 'em out also figures. In a non-title bout with Ross out in Frisco, Garcia is credited with having Barney on the canvas twice.

No boxing at the Garden this week, the horse show having possession. Friday (13) Sixto Escobar will fight Baby Quintana for the bantam title.

They're Guests—Not Suckers

Some Travel Agencies and Hotels Get Together on Anti-Gyp Plan for N. Y. Visitors

Gypping the tourist who New York the pan in outlined by several tour agencies, cabarets, hotels and other interested parties. Movement is being launched with an eye on the 'repeat' trade, these agencies figuring that Manhattan is losing millions annually because irresponsible firms the visitors so badly the first time that they fail to return until years later.

confab was attended by spokesmen for night clubs, T. Cook & Son, the Gray Li (sightseeing), hotels, railroads, museums, and the N. Y. Convention & Visitors Bureau. Next session will be arranged to include a bigger group, with steamship lines and other tourist and attraction firms in attendance.

Representatives at the first meeti emphasized that illegitimate practices of certain firms and establishments which come into active contact with the tourist group gives the city a black eye.

Rated the greatest sight-seeing city in the world, New York's growing tourist business and influx of out-of-town visitors in recent years has aroused legitimate business to the need for some sort of self-regulatory control. Figure that some central bureau should be set up so that visiting firemen are treated as guests and not suckers.

Present indications are that such a bureau will be put into active use as part of the operation of the N. Y. Convention — Visitors' Bureau.

Currently the groups that come to Manhattan under the direction of a travel agency or railroad company do not encounter many difficulties. It is the smaller or individual groups who visit the city without this guidance that cause the concern. And it is the latter group that makes up the major portion of visitors.

This centralized bureau primarily would disseminate information regarding night spots, theatres, ticket agencies, sightseeing tours, trips to points of interest, and all other spots most often taken in by tourists. With the backing of responsible executives, the bureau's work would be to ifferentiate between reliable firms and clip joints.

Rodeo Performers Catch The Sit-Down Strike Bug

Boston, Nov.

Strikebreaki consisti ickup grooms and unemployed wild west show performers, rode the opening show of Col. W. T. Johnson's rodeo at the Garden here last night (Monday). riders and wrestlers demanded $14,000 be up for money instead $7,000 announced for the Boston rodeo. They pulled a sit-down stri Monday afternoon meaning they would perch on anything but hosses.

Strikers sat in with about 3,000 spectators and booed the strike-breakers while their committee successfully negotiated with the Colonel and Garden management for the increased prize money.

Regular performers will ride tonight and three discharged riders, Robert Crosby, bronc rider, and Edward and John Bowman, ickup men, will be reinstated.

H'wood Turf Club Denied Permit, Go Ahead with Track

Los Angeles, Nov. 3.

Hollywood Turf Club, made up of number of prominent film colonyites, will not give up its fight to obtain a permit for the operation of a second Southern California race track at Inglewood (suburb) despite fact that California Horse Racing Board has denied its application.

Claim is made by Turf club execs that racing board and the California Corporation Commission had oked the venture, on which has already been expended $337,000, and they announced they will go ahead with construction.

5 BIG PHILLY HOTELS APPLY FOR THAT 77B

Philadelphia, Nov. 3.

Five leading local hotels, four of which operate niteries, last week filed petitions in Federal Court here asking permission to reorganize under 77B. Listed debts, chiefly back taxes and interest on defaulted mortgages, totalling approximately $6,000,000. Hotels are Bellevue-Stratford, Ritz-Carlton, Adelphia, Philadelphian and Majestic. First four have niteries on premises.

In each case permission to operate under present management, pending reorganization of financial structure, is asked. Expected that Judge William H. Kirkpatrick, who received petitions, will sign order permitting managements to continue temporarily, ith possi ility of hearings to determine whether trustees should be named to take charge.

Defaulting mortgages of five hotels, totalling nearly $16,000,000, were guaranteed by Philadelphia Company for Guaranteeing Mortgages, whose failure is now being investigated by Federal Grand Jury. Several indictments have been returned, but have been held secret pending outcome of inquiry.

There's a possibility that City of Philadelphia, owed about $2,000,000 in unpaid taxes for properties, may take over operation.

Mrs. Whiffen

(Continued from page 1)

is little hope for her recovery. Mrs. Whiffen was the former Blanche Galton, and made her debut in London in 'Turco the Terrible' in 1865. She came to America in 1868 to play Buttercup i 'Pinafore.' She toured under the direction of John Templeton and was once a Charles Frohman star. Among her contemporaries were Mary Mannering, Eleanor Robeson, Margaret Angli , Henry Miller, etc. Plays included 'Builder of Bridges,' 'Br.ss Bottle,' 'Melody of Youth,' 'Man on Horseback,' 'Goose Hangs High,' 'Two Orphans.'

MARRIAGES

Smiley Burnette, film actor, to Dallas MacDonnell, Oct. 25 in Santa Ana, Calif.

Kitty McHugh to Ned Glass, Oct. 25, in Las Vegas, Nev. Groom is a New York playwright, bride is sister of Frank and Ed McHugh.

Madelon Patricia Shefferly, model, to Arthur J. Huck, in Detroit, Oct. 27. Groom is owner of Westwood Symphony Gardens and Westwood Otto Inn, Detroit.

Mrs. Theresa Young Cate, known professionally as actress and model as Peggy Moore, to Harold Hershman, son of Pittsburgh newspaper publisher, Oct. 28 in Los Angeles. Second try for both.

Helen Inch to Bill Roberts, writer at Metro, Oct. 31, in Los Angeles.

Sue Carol to Howard Wilson, Oct. 30, in Hollywood. Both are picture players.

Charlotte La Bonte to Edward Hayes, Jr., technician at Metro studio, Oct. 30, in Redlands, Cal.

Eleanor Byerly to Lambert B. Beeuwkes, sales promotion manager of KYW, Philly, Oct. 14, in Baltimore.

Lita Grey Chaplin to Henry Aguirre, Sept. 21, in Santa Ana, Cal. He's also a film actor.

Mabel Day, opera singer, to Bradford Mills, business manager of San Carlo Opera Co., in Rochester, N.Y.

Marion Shelley to Irving Rosenthal, in Lawrence, L. I., Oct. 31. Groom is part owner of Palisades Amusement Park. Bride is legit actress.

Dorothy Davis, of rooklyn, to Sam Lerner, American songwriter, London, Oct. 24.

BIRTHS

Mr. and Mrs. George H. Jaspert, Jr., son, in Philadelphia, Oct. 24. Father is sales rep for KYW, Philadelphia.

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.*

East

Buster West, who three-cushion billiard champ for number of theatrical clubs, was in a match with Nelson Clifford the Friars last (Tuesday) ight.

Fordham theatre, in the Bronx, celebrating its 15th birthday.

Three fire engi , two trucks, an emergency car and several radio patrols ganged up on the Rivoli Thursday afternoon in response to a false alarm turned in by someone in the smoking room. Offender not located.

An unidentified man died in the lobby of the Imperial theatre Thursday afternoon.

Now it is discovered there's a 70-foot bed of mud underlying the site of the N. Y. World's Fair. Buildings will have to be supported on raft-like 'saucers.'

Indictments against restaurant racketeers reveal that Jack Dempsey paid $285, the Brass Rail was shaken down for $6,050, Hollywood Rest. coughed up $750 and Steuben Taverns topped with $17,000. Total take is about $2,000,000 annually.

Eileen Wenzel, showgirl, who won a verdict of $91,000 against Louis J. Ehret for facial injuries sustained in an auto crash ordered to take a cut in the Appellate division of the supreme court of $50,000; otherwise stand a new trial.

Donald Oenslager gets the job of designing the Alaskan sets for '200 Were Chosen.'

Robert Vivian, of 'Murder at the Old Red Barn,' celebrated his 84th birthday last week. Claims that makes him the oldest working actor.

Four concerts by the Phila. Sypmh and one opera by the Met troupe will constitute a Newark benefit this season at the Mosque. Benefits to a local hospital, plus the establishment of two musical scholarships. Sponsored by Bamberger & Co.

Three Soviet picture execs sent to a labor camp for buying a poor scenario and wasting money frying to make it. Charge was wasting state funds.

'Night of Stars' show at Garden last week netted $75,000 for Jewish emergency relief abroad.

Shakespeare Fellowship of America is looking for the ideal Juliet. She must be approximately between 16 and 26 and look and act the part. Will be given training and a public appearance.

Brooklyn magistrate sentenced Sam Rubenstein, a peddler, to take his wife to the pictures Dec. 2 and hold hands. If she wants to press the charges she made last week, she can come back the next day and get a hearing. One of her complaints was that he never took her anywhere.

'De Lawd' (Rex Ingraham), in an assault case in Harlem court last Friday. Case postponed until next Friday to permit him to prepare defense. Charge is busting a process server.

John Perona, owner of El Morocco club, in the toils on complaint of a patron, James Foraker, that the latter was slugged when a guest he was entertaining was taken ill and was removed to the washroom. Guest's wife sought to follow. She was denied permission and Foraker and Perona mixed it. Each caused the arrest of the other last Friday.

Williams College Little Theatre, Williamstown, Mass., will open its season Nov. 24 with two one-acters and the second act of 'The Second Man.'

Actors, authors and playwrights staged a game of 'touch football' (whatver that is) at Suffern Sunday. Cut out straight football as too strenuous.

Mack Pepper (Max Biller), nite club entertainer, sued by his 60-year-old wife for the $25,000 she gave him to marry her. They were married Sept. 2 of this year and Mrs. Pepper says Max isn't making good on his end of the contract.

Theatre Guild has a new play, 'Let Day In.' By Julius and Philip Epstei , who wrote 'Call It a Day.'

Radio Corp. of America tells convention of American Institute of Physics at Hotel Pennsylvania of a new television screen. Rearranges mololular structure of screen.

Nikolai Sokoloff, band conductor, to pay $300 monthly alimony to his lately divorced wife, according to Bridgeport court. Divorce granted the grounds of cruelty.

Ninety restaurants whose owners testified in the Dewey hearings given constant police guard.

Strike delayed opening of G. W. T. Johnson's rodeo in Boston. Cowhands demanded that prizes be doubled. Said to be first rodeo strike on record.

Juvenile Theatre of Art to do 'What Happened to Jones' with kid players at the Broadhurst Nov. 22.

Coast

Patsy O'Day, actress, granted divorce in L. from Dr. Clement R. Joynt.

Eleanor Powell sli injured in Hollywood auto crash.

A. court sentenced Vir velli, 17, to Preston School of Industry for remainder of his minority for robbing Leo Carrillo after actor took boy into his home.

University of Californi at L.A. chose Lucille Fairbanks, iece of Douglas Fairbanks, Homecoming Queen.

inal divorce decree granted Dolores Costello Barrymore from John Barrymore in L. A. Actress was awarded custody of Dolores, five, and John, Jr., four.

Notice of intention to rewed filed in L. A. by Ethel Duncan, radio minister, and Lloyd Morton Prewitt.

L. A. court approved contract of Charlene Wyatt, five, with Paramount.

Mae Keaton, former wife of Buster Keaton, won suit in L. A. from secretary, who was withholding $500 check, alleging Mrs. Keaton owed her back salary. Mrs. Keaton also granted final divorce decree from comedian.

Mrs. Ruth Murphy, former radio singer, filed suit for divorce in L. A., asking $330 monthly alimony.

Damage suit for $30,000 filed in L. A. by John Alexander, screen actor, against Clarence P. Erickson, whose car assertedly hit player.

Julia Gifford, one-time wife of Bob Fitzimmons and opera singer, granted divorce in L. A. from J. Anthony MacGregor, cafe owner.

Merna Kennedy granted divorce from Busby Berkeley in L. A.

Wife of Charles S. Welbourne, screen photographer, granted divorce in L. A.

Suit asking $16,750 damages filed in L. A. by Mrs. Jean Kerr, screen actress, against L. A. Railways. Actress charges she was injured while riding on tram.

Harry O. Jones, assistant screen director, filed suit for divorce in L. A. against Ninette Jones, screen actress.

Pearly Lyden, screen actress, asked $75,000 damages from Robert Lund, hotel owner, in L. A. court, alleging that he beat her.

Teddy, screen and vaude dog known as 'dumbest dog in the world,' was run over and killed in L. A.

Airline outfit awarded George Jessel medal for having traveled more miles by air than any other passenger. Comedian's record stands at 218,000 miles.

John Zanft agency filed suit in L.A. against Janet Beecher, charging contract violation. Under declaratory relief act, agency asked that pact be declared in effect.

Elaine Shepard, screen actress, and Terry Hunt, director, announced intention to wed Thanksgiving in Hollywood.

Huntington Park, Cal., court fined Mary, Sally Hancock $50 for assaulting Joy Delmarr, fan dancer. Mrs. Hancock asserted she found her husband sitting at cafe table with feather terper.

Robert Cummins, screen juve, will inherit $1,700,000 from father's estate. Windfall comes from a gold mine.

Air 'Control'

(Continued from page 3)

for production and talent will be approximately $30,000 a week.

Since the arrangements would give Ford the exclusive call on the radio services of all talent—actors, writers, irectors, producers and composers—on the studio contract list, Metro thus would be enabled to stop unrestricted radio engagements by its people, and at the same time prevent outside work that may be injurious to the talent or the picture industry, or both.

The picture business thus far has found itself blocked in all efforts to accomplish for those exhibs who demanded the feat of banning radio broadcasts by picture names. The talent cannot be altogethe restrained from picking up that easy radio coin, which runs from $1,000 to $5,000, and often more, for a few moments in front of mike. And the radio trade has thus far adopted a solid attitude of disinterest in the filim industry's problems, with the frequent declaration that it's just 'too bad,' but they don't propose to do anything about it.

The 'control' proposal, as a solution for the radi problem, centers on the thought that in this manner, and only in this manner, can the picture business the harm which radio is doing to the theatre box office, if not curi it altogether. Actors thus controlled would not go on the air in programs and parts not ited to them, with the picture business opinion being that picture people know the picture actors better than the radio people do, and therefore are better qualified to guide their professional destinies, radio and otherwise.

Also, the 'control' method would enable the film producers to exploit their pictures over the air in a manner hich they deem best, rather than leaving it to the radio networks and advertising agencies.

Exhibs' Viewpoint

From the exhibitors' viewpoi the 'control' idea does not eliminate radio as a box office menace, but it is held to ive assurance that the theatre box office value of the stars they play will be enhanced rather than injured in the future. And that if this doesn't altogether atone for the ether opposish losses, it will help to partly recover them, which is better than the present system under which the exhib loses everything and gains nothing. How the exhibs will accept this theory mains be seen. Also, how the film producing faction, as a group, and regardless of the investigating committee's expected recommendation, will react is still problematical.

Among other things, direct radio deals by the film studios on behalf of the talent, would wash up the radio soft touch for film chatterers and others who get expensive film names for their programs on the cuff or cut-rate, and pay off in space. The studios are opposed to this sort of personal press agentry by the players, and the accompanying chiseling by the chatterers. This type of air show would be hardest hit if the 'control' idea is adopted by other ios besides Metro.

How It Lined Up

N. W. Ayer agency represents Ford in the Metro deal, in addition to the two other Ford programs now on the air. The Metro negotiations are being handled by the William Morris office.

Metro will supply a number of stars and studio contract players for each program, plus a script and music supplied by studio writers and composers. Most of the material will be original. While the Metro pictures naturally will be plugged, the arrangements eliminates the usual 'previews' of new pictures from the broadcasts.

Metro's contract lm players, among them Clark Gable, Joan Crawford, Norma Shearer, Robert Taylor, Greta Garbo, Robert Montgomery, Myrna Loy, Spencer Tracy, Jean Harlow, Wallace Beery, etc., will be made available, along with writers, directors, producers and other talent employed the studio.

Program will run an hour once weekly. Network and starting date not yet set.

Some of the Metro players, all of whom would be included in the Ford proposition, are presently committed to other radio sponsors, and efforts to possibly cancel these are being made. Most of them are one-time guest shot for the Metro names, such as Clark Gable's two commitments to Lux, but several regular air jobs are being held down under time contracts by Metro talent. Nelson Eddy is regularly spotted on the Vicks program, and Charles Butterworth has a run engagement with Packard's Fred Astaire show. Chances are, however, that there are not enough future outside commitments to stand in the way of a blanket deal with the rest of Metro's sizable talent roster.

Metro was approached about a year ago by the J. Walter Thompson agency in connection with a similar deal for another sponsor, but it fell through when Metro insisted that its stars' picture work came first, and that radio appearances would be subject to availability between film-i This precluded wholesale delivery of the Metro contract list.

Stars Should Favor

ittle or no opposition to studios making radio commitments on their behalf is expected from the stars, featured players and others on the picture lots. Studios would be required to guarantee radio jobs, and the probability is that the film players would prefer to broadcast for and from their own studios rather than on the outside, as long as there is no shortening of the salaries.

If Metro does get together with Ford, there is no doubt that the other major film producers would follow suit with other sponsofs.

OBITUARIES

JOSEPH K. EMMETT

Joseph K. Emmett, 70, for five years manager Loew's State theatre, New York, and for the past eight holding a similar position at the Capitol, N. Y., died at the Doctors' Hospital, N. Y., Oct. 31. Six months ago he submitted to a major surgical operation for an intestinal trouble, from which he apparently recovered, but a week before his death he was again stricken and this time did not rally. He is survived by his mother, his widow, the former Mary Ellen Ryan, his co-star in his acting career, and a son, the third of his name. Interment was in Albany, N. Y., where the senior Emmett spent the days of his retirement at Wolfert's Roost, a palatial home, now a country club.

He was the son of Joseph K. (Fritz) Emmett, and appeared with him in a number of the 'Fritz' plays, famous 50 years ago as 'Fritz in Ireland,' 'Fritz, Our German Cousin,' 'Fritz in a Madhouse' and other similar titles. He also acted his father's business manager.

Later he starred in his own right as a romantic , never quite attaining his father's fame, but achieving a definite position in popularity, adding an excellent voice to a most agreeable stage presence. Even in his late 60's he was still a commanding personality.

Herman Landwher, acting manager of the Capitol, will continue to handle the theatre, with Maj. Edward Bowes as managing director.

CHARLES KALBFELL

Charles A. Kalbfell, 68, owner-operator of Pauline Theatre, perous nabe in North St. Louis, died at his home here last week. Kalbfell had been in the exhi ition business for 20 years.

Three sons, Charles F., Arthur and Howard, and a brother, Theodore D. Kalbfell, survive. Interment in Frieden's Cemetery.

GEORGE YEOMAN

George Yeoman, 67, Dutch comic in vaude and stock, died Nov. 2 in Hollywood after a brief illness.

He played with George Sidney in stock before launching his vaude act, 'George Yeoman and Lizzie.' Did bit parts i ictures for the past seven years.

Survived by widow and three children. Burial by Troupers Nov. 4 in Los Angeles.

WILLIAM C. PERRY

William C. Perry, 40, musical conductor with National Broadcasting in New York, died Oct. 30 in Banning, Cal., sanitarium. Several weeks ago he was rushed there from N. Y. in an ambulance plane. Before joining NBC he was a conductor of many musical shows i the east.

Body sent to Camden, N. for burial.

CHARLES GILROY CORRELL

Charles Gilroy Correll, who for many years was a member of the vaudeville team of Gilroy, Hayes and Montgomery, later doing double with his wife, Gladys Correll, died at his home, Okemos, Mich., Oct. 23.

He is survived by his widow and a daughter, Gila.

HARRY GRAHAM

Harry Graham, 61, play and song writer, died in London Oct. 30.

He collaborated with Frederick Lonsdale on 'Madame Pompadour,' and wrote several musicals on hi own. Recently he adapted 'White Horse Inn,' 'The Good Companions' and other works for the stage.

THOMAS WEST

Thomas West died at his home i Wheeling, W. Va., Oct. 28 of perionitis after an appendectomy.

For many years he trouped with the better known minstrels, but became best known as a member of the Neil O'Brien show. Funeral services and burial was locally.

LYTTON SHIELDS

Lytton Shields, 49, died Oct. 31, 1936, in St. Paul. A battery manufacturer, he was co-founder of Station KSTP. Death due to abdominal hemorrhage.

Widow and daughter survive.

FELIA LITVINNE

Felia Litvinne, 73, Russian diva of the 1900's, died in Paris at the Cercle Familial d'Auteuil. She was well known at Covent Garden and made her last appearance there in 1910 as Isolde.

TED CREAGER

Ted Creager, 45, tent manager of an itinerant minstrel show, burned to death at Crossett, Ark., when fire destroyed a truck in which he was sleeping Oct. 25.

ZELDA DUNN

Mrs. Mike Fritzel, 39, formerly known in show business as Zelda Dunn, died in Chicago on Oct. 28.

Burial in Chicago.

Mother of Ed Fellers, of Presba, Fellers and Presba agency, died Dayton, Ohi , on Nov. 2.

That would just about ruin film casting chances for the current variety programs using guest stars, particularly film names.

Clinching of the Metro-Ford deal has been temporarily stalled for the past days by the election, with Ford's activities in a political way keeping him too busy to concentrate on the radio proposish. Another angle in the way of conclusion is that any such deal must await completion of the Warner-Aylesworth-Schenck committee's radio- port.

Ford's present radio shows are the Fred Waring band on Tuesday nights and the symphony music on Sundays, both on CBS. Waring's current deal, at $13,500 per program, expires Dec. 25.

Blind Diver

(Continued from page 1)

cause her act was sufficient in itself, and she doesn't want pity.

So daily she walks up the long trail up to the top of the 50-foot tower, waits for her horse, who follows her. She mounts him and the horse does the . She knows as well as if she could see the exact second when she strike the water. The horse contracts his muscles—and so does she.

She doesn't feel afraid, she avers, because for several years before her accident learned every move that was to be made in her plunge. When everythi became dark she could make the dive well as before.

Since coming to Charlotte she and her husband (they are from Waycross, Ga.), have consulted eye specialists and after their first examination they have hopes that the cataracts are 'ripe' and may be removed.

CALL ME ZIGGY

(Continued from page 58)

ton in the Chicago sanctum of VARIETY.

A local play-leader went through the script twice in a friendly effort to find something that would justify the time spent writing it, and told the boys to throw it into the incinerator. Things looked bad when the regional director of W. P. A. said he would gladly put it on for them with one of his Federal units; but he grew timid when Hallie Flanagan came to town, and ent the play back with his regrets that red tape would make for delay. Alice Gerstenberg f lly staged th. play with her own group, the Playwrights, in their own theatre, as nutty a retreat as anything on the dog-days straw-hat circuit.

Which is about all there is to tell of 'Call Me Ziggy!' It has no beginning and no end; and it adds up just the same if Act II or Act III were played ahead of Act I, as there's no w y of telling which is which—or why. Miss Gerstenberg has top-hat subscribers for Playwrights, so a swell audience at least was at the opening.

Principal character penniless impresario with a Broadway flop, 'Three in a Bed,' on his hands, disloyal actors on unmet payrolls, and a lobbyful of creditors. Faith be ins to fade when the delicatessen-man who has been cuffing the food for a dinner-scene withdraws credit; for t e producer has been making his meals on the uneaten viands of the stage feast. Leading woman walks out after the second act, screaming 'No dough, no show!'; stagedoor man hastily scribbles a new third act, with actress written out; new ending wins a Hollywood scout and also captures enthusiasm of a bed-manufacturer, with final curtain as they fiercely raise each other's bids for screen rights on 'Three in a Bed.'

Try-out was for three performances, with the actors getting better each night. Audiences laughed a lot, and had company out for cheers, Theatre Guild fashion, after last curtain. Authors say they will revise and hope to move on to Broadway. *Hal.*

China's Vote Yens

(Continued from page 1)

which has been training employees of night clubs i the gentle art of switching votes. Another organization works the red light district and the hop joints. By frequent mention of the candidate's name to visiting patrons, it is hoped a majority will be built up.

More 2,000,000 women in China—many of them Russians and French by birth—are in the 'entertainment' business. But there are lines of demarcation as great there as in any other line of trade elsewhere. Dancing and sing-song girls seldom go out with patrons.

Shanghai's Paramount, the Orient's largest night club, failed a few weeks ago. Its 20-piece jazz orchestra and 10-piece tango band moved up to the new Presidential Night Club in Nanking. There they will entertain members of the diplomatic corps of the 66 nations represented in the new capital city.

Ultra Joints

Today Shanghai's exclusive after midnight joint is the Tower Club, nine stories above the Whangpoo, on the top of the expensive Cathay hotel. A small bar with gentleman barkeep in sports clothes (he happens to be an ex-German prince); an elaborate piazza overlooking the river and the native city, and a three-piece stringed orchestra are its main attractions. It seats less than 150, and strictly white tie and tails. Officers in uniform are not admitted. Nor are the known ladies-of-pleasure.

The Park Roof Club, 14 stories high, overlooks Shanghai's municipal race-course on one side, and the city on three others. View in miniature something like that from the 39th story of Hotel Pierre, in N. Y. This club is frequented by Chinese, as well as Europeans. Specializes in Sunday tea-dances, when minimum price for tea, sandwiches and cake is equivalent to 40c apiece. Has two Chinese 10-piece orchestras, both born-in-America Chinese, from Frisco. Club very modernistic; decorated in chromium, black glass and red and green leather. 'Invitation Chinese Dancing Girls' sit in groups of threes and fours at ringside tables. No fee to dance with; if you offer tips, will be insulted.

Casanova leads a large list of Russian night spots. Is equipped with 30 beautiful Russian hostesses. On Thursday nights leap-year parties take place. The visiting fireman receives a printed note asking him to dance with the girl who signs . Sometimes score of notes come over. You make your pick, by looking through small opera glasses provided at each table for every guest. You can 'try out' as many girls as you like, but the moment you ask one of them to sit with you, the others turn a cold shoulder instantly. It's 10c. a dance—three tickets for a yen! To sit at your table will cost you $3.30 an hour for the girls' 'time,' plus whatever she drinks. She'll try to get you to buy champagne at $9 a quart. She gets 30c. on this for herself. But she'll actually do better on a champagne cocktail, which costs you ; and she gets 15c.

Del Monte, the best known cabaret in the Far East, specializes in having 50 of the prettiest Russians there all the time. Ezeret, an American, operates it, under Chinese supervision. Occupies large old-fashioned house on Shanghai's outskirts. Interior consists of large bar and huge oval baliroom, hung with tattered curtains on high French windows. Large dilapidated crystal chandeliers speak of better days; 20-piece band plays continuously from high stand at end of hall. Dances are short, never over twice around hall. Dancing gals sit along one entire side; men customers along three others. Dance tickets cost 15c. Girls receive 50% on all tickets they turn in at evening's end, are paid $3 a month by the house, and receive their suppers Del Monte's biggest busi after 2 a.m. when rest of city goes to bed. Is open until 7 a.m.

Next in order come the Metropole, St. Georges and the Vienna. All three are large, elaborate and modern, with much chromium and glass. Pastel-shaded neon lights cover bandstands; and American Chinese orchestra of 30 or more pieces play nearly continuously very bad jazz. All three cater to foreigners exclusively. Thirty to 50 cute little Chinese girls sit at the ringsi They wear lovely, modern, , high-necked, knee-slit without brassieres. None , most of them just 14. Scarcely any of them drink anything, though whisky-soda brings as little as 15c. Champagne isn't served. Dance tickets cost 8c. apiece. Large hefty Chinese bouncers line the floor ready to toss you out if you 'proposition' a little Chinese girl.

Jeffsfield is the last decent place to go, with the possible exception of the Blue Danube bar. Bars are scarcely 10 feet long; sofas and armchairs crowd every corner and lights are dim. Much open necking goes on.

-300 Pound Hostesses

Down in the Japanese settlement is a dive called Venus. All girl hostesses must weigh over 200 pounds—some are over 300! Mostly Germans and French with a few Eurasian. Large German brass band. Four murders were committed here last year. Joint is out-of-bounds for sailors of all fleets and is patrolled constantly by MP's.

In the French settlement lies famous Blood Alley, a group of 8 honky-tonks frequented by sailors, patrolled by MP's, in which from 10 to 50 tawdry Russian, German, French, Hungarian and Chinese girls dance for 5c. a dance. Hundreds of ricksha boys, taxis, and habitues line both sides of the street outside. On Navy pay night sometimes sailors of the 22 fleets in the Whangpoo fight until the street runs with blood. Each navy has two MP's constantly on duty and 20 in reserve barracks for riot duty. Here recently a Jap sailor was killed and three others seriously wounded, which caused Japan to send 2,500 additional marines into Shanghai. And then there are the other sectors and sections of Chinese nite life.

Old or young, ritz or dime-a-dance, each girl will give you printed leaflet telling you why you should vote for Chang Kai-shek at the late November elections. And thus a President is born!

Champ Eater

(Continued from page 1)

sugar over the butter on each slice of bread. This was the midday meal. At the supper hour he destroyed another life-sized repast. McLean is very fond of ham.

Visualizing his eats cut down, McLean emitted squawk against the local Empire theatre. He charged Demerson & Vassis, operating this picture house, paid him $3 for a week of comeding in a stage show, whereas he had signed for $15. Other members of the show were also allegedly paid short.

Thanks to the McLean howl, generated by the hefty eating, all the cast were eventually paid off in full. But, only after McLean had organized the cast into an indignation campaign, and threatened recourse to John Law, as well as doing a bally outside the theatre. In future, McLean says, he's going to insist on being paid after each show. At the Empire he worked 18 shows, for the $15, and was advertised as 'The King of Comedy.'

Show was to have gone on the road for 12 weeks, but the original $3 payoff discouraged the performers, the group being a combo of amateurs and pros. Considerable research work had to be done to provide the jokes. A local lawyer who had angeled the show, disavowed all responsibility, and is inquiring about the $27 he advanced. Speed Worden, producer of the show, claimed he was unable to pay the claims because of complete dislocation of his finances. Finally the theatre partners paid the balance due.

Circus Hagenbeck's Tour

Berlin, 22.

Lorenz Hagenbeck, chief of the Hamburg-Stellingen animal park and of the Carl Hagenbeck circus, sailed on the Cap Arcona for South America to supervise details of the proposed tour of the show.

Circus is current in Bremen, but will sail in two boats, the Vi and the Paraguay, next month time to open Dec. 15 at Montevideo. Plan has a tour through Argentine, razil, Uruguay all fixed and circus will not only visit big harbor towns but also the interior.

Show expects stay until 1940, when a visit to Japan is contemplated. The Olympic Tokio is the bait, not forgetting Hagenbeck's big business there two years ago.

Return journey will be made via China and India.

Partisan Pachyderms

St. Louis, Nov. 3.

Heard of 15 pachyderms of Hagenbeck-Wallace circus, learning new tricks and eating lots of feed at winter quarters at Peru, Ind., earned portion of their keep last week when they were shipped here for participation in parade for Gov. Alf Landon, who made one of principal speeches in presidential campaign in municipal auditorium Saturday, Oct. 31.

Estimated cost, $900, is borne by unidentified Republican, according to Richard Gruner, grand marshal of parade, who conceived idea of bringing elephants for parade.

WICHITA JUBILEE WAS ARTISTIC SUCCESS ONLY

Wichita, Nov.

'ith the returns practically in the Kansas Diamond Jubilee held here Oct. 7-17 was an artistic success but a financial flop. The booths were well rented and the displays were excellent, while the parades were attractive, but in spite of an attendance of around 125,000 the sponsoring merchants, who have already paid 50% of their guarantees, will have to come across with the remainder of their pledges. Means that the total loss will be in the vicinity of $40,000.

Show was handled by Edward Everetts, of New York, with Barnes & Carruther supplying a big list of attractions from Chicago.

Incorporations

NEW YORK

Albany.

International Casino, Inc., Manhattan; vaudeville, theatrical, etc.; capital stock, 200 shares, no par value. Incorporators: Herman M. Solomon and Milton R. Solomon, both of 142 Oak street, Woodmere, N. Y.; Samuel Solomon, 482 Fort Washington avenue, New York City.

Blumstat, Inc., New York; theatrical business; capital stock, 100 shares, no par value. Incorporators, Leo J. Stewart, 207 East 48th street, New York City; Mary J. Dunn, 2526 Grand Concourse, New York City; Adele M. O'Keefe, 2064 East 18th street, Brooklyn.

Penn Elm Corp., Gloversville; motion picture business; capital stock, 10 shares, no par value. Incorporators: J. Meyer Schine, Louis W. Schine, John A. May, all of 50 North Main street, Gloversville. Subscribers: Julius M. Collins, 22 Wilson drive, New Rochelle, N. Y.; Georgette Levy, 603 Isham street, New York City; Sadie Pearl, 840 West End avenue, New York City.

This Pretty World, Inc., New York; theatrical business; capital stock, 100 shares, no par value. Incorporators; Richard Young, 584 Prospect avenue, New York City; J. P. Barry, 2125 Amsterdam avenue, New York City; Paul Kirkwood, 782 East 32nd street, New York City.

Reo Amusement Corp., Manhattan; theatrical business, realty; capital stock, 60 shares, $50 par value. Incorporators: Hyman Inberg, 50 Bushwick place, Brooklyn; Harry Bank, 786 Putnam avenue, Brooklyn; Herman Savage, 1866 52nd street, Brooklyn.

Bonfils & Sommes, Inc., Manhattan; theatrical business; capital stock, 100 shares, $100 par value. Incorporators: George Sommes, 45 Prospect place, New York City; Ben Washer, Hotel Barbizon Plaza, New York City; Max Weinberger, 70 West 40th street, New York City.

Aged 26 Co., Inc., Manhattan; theatrical business; capital stock, 100 shares, no par value. Incorporators; Herbert M. Hanss, John P. Roper, David Weinstein, all of 20 Exchange place, New York City.

Landon Theatre Corp., Manhattan; theatrical business; capital stock, 100 shares, no par value. Incorporators: Clara Monfried, Richard M. Monfried, Milton H. Friesman, all of 21 East 40th street, New York City.

Yatesweod Corp., Gloversville; theatrical business; capital stock, 10 shares, no par value. Incorporators: J. Meyer Schine, Louis W. Schine, John A. May, all of 50 North Main street, Gloversville.

Continental Casino, Inc., Manhattan; theatrical business; capital stock, 200 shares, no par value. Incorporators: Jules Shapiro, Morris Goldberg, Sylvia Levine, all of 155 Seventh avenue, New York City.

292 Amusement Corp., Kings; theatrical business; capital stock, 100 shares, no par value. Incorporators: Laurence M. Lefkowitz, Mortimer Rubenstein, Madelyn Rubenstein, all of 50 Court street, Brooklyn.

issolutions

Seneca Street Theatre, Inc., Ithaca. Filed by Stagg, Thaler & Stagg, 220 North Tioga street, Ithaca, N. Y.

Vincent Lopez Musical Bureau, Inc., New York. Filed by John H. Reiman, 165 Broadway, New York City.

Am-Good Theatre Corp., Rochester. Filed by William A. Ader, 31 Exchange street, Rochester, N. Y.

Bearcat Theatre Corp., New Yor Filed by Strauss & Abrali 18 East 41st street, New York City.

CALIFORNIA

Sacramento.

Ten-O-Win Amusement Co.; theatre game; capital stock, 2,000 shares, no par value. Directors: Hermann Webber, Arthur M. Miller, Daniel C. McLean, Leland C. Dibble and A. C. Ackerman, all of San Francisco.

TEXAS

Galveston.

Westex Theatres, Inc., Delaware; entertainment; capital stock, 15,000 shares, no p value commio Texas agent, R. H. Griffith, Dallas.

W9XBY's 1st Prog. Dir.

Kansas City, Nov.

Manny Marget, sport and special events announcer at W9XBY, appointed station's program director last week.

He's first to hold title.

Dallas Encore to Start June 12, '37, With New Moniker, New Shows

PARIS PLAYOFF

Riviera to Make Second Runs of Attractions

Cannes, Oct. 24.

Arrangements for spectacles from the Paris Exposition of 1937 to be presented on the Riviera have been completed by the recently organized La Compagnie Artistique de la Cote d'Azur (Riviera Theatrical Company) in order that public may keep abreast with productions in Paris during the exposition year.

Claude Renoir's Theatre Antipolis at Antibes has been chosen for the presentations because of its central location on the coast. Myron Bibline, former directer of le Theatre des Artisans in Paris, will handle the Paris end to the project.

Idea is to give the people living in Southern France, from Marseilles to Menton, who are unable to spend more than a few days at the exposition the same numbers shown there as soon as they have been finished in Paris.

FT. WORTH GOES 2 MORE WEEKS

Fort Worth, Nov.

Fort Worth Frontier Centennial, which was supposed to close Oct. 31, was extended to Nov. 14 with some changes in the personnel of the Casa Manana revue, the main attraction.

Sally Rand finished her engagement Oct. 30 and Cardini and Jack Powell were out the following night. The Radio Rogues began an engagement Sunday. Remos and his midgets remain.

Joe Venuti and his orchestra, augmented by Fort Worth musicians, will play for the Casa Manana until closing. Three performances of Casa Manana revue required Friday and Saturday nights. Management said expo cleared $25,000 last week. Sally Rand and her Broadway Revue will open Nov. 6 at Worth on tour of Interstate Circuit. Weaver Brothers and Elviry playing there this week to good biz.

Paul Whiteman and band due to leave tomorrow for New York after directing symphony concert here today, with his men joining with local symphony musicians.

BIGGEST PARIS HOUSE FOR '37 EXPOSITION

Paris, Oct.

Theatre of the Exposition, as it is now called, will be the largest in Paris when it is finished.

Designed to house 3,000, Nierman brothers, the architects, had to keep the triple purpose it will serve constantly in mind. Had to observe all conditions to make it acoustically perfect as a concert hall and sacrifice nothing of the necessary proportions of theatre. When completed it will serve as a concert hall, banquet hall, legit house or cinema.

Stage will be more than 100 feet wide and 40 feet deep. It will be mechanically equipped to handle all types of scenery.

Scene height will be more than 20 feet higher than the Opera, highest in town, proportions being 60 feet wide and about 42 feet high. Orchestra pit have a capacity of 150 musicians.

SHRINE QUITS SHOW

Canton, Nov. 3.

Canton Shrine, which annually has promoted a week's indoor inter circus in the city auditorium here, has abandoned the idea, officials of the organization said this week. The show lost heavily in 1934 and '35, but this spri made the organization some money.

There is talk of other ices taking the promotion over.

NEB FAIT FUND

Lincoln, Nov.

Nebraska's State Fair board filed budget requests last week for a total of $104,000 for the next biennium. This is a big increase from the last biennial appropriation by the legislature amounting to $65,600.

Dallas, Nov.

Dallas business men approach end of freshman term in operation of world fair and valedictory nouncements last week of a second exposition in 1937 indicate complete transformation of ideas about such events.

illy Rose clarioned all summer that the Fort Worth show was the spot for entertainment, and Dallas was the seat of learning in the matter of expositions. Partial revamp of local setup was effected before fair was well underway, but Rose catch-line rankled Dallas officials who attempted to dismiss situation with derision.

Fact is now clear that Dallas fair was education to guiding brains as well as visitors. The second chapter starts June 12, and will wind up Oct. 31. Name of exposition will be changed and principal effort will be directed to coax repeat business with spectacular attractions. Details will not be divulged until fair closes Nov. 31, but consensus among personnel is that following developments are assured:

A new 'village' concession will be procured and will be spotted on Midway, which will be overhauled from end to end. 'Cavalcade' will be revived after whole production has been changed in order to bring back 1936 trade for second review. New buildings are planned, and official announcement claimed assurance big exhibitors (autos) will return. A theatre casino which naturally will follow lines of Fort Worth's Casa Manana is projected.

No Opposition

Confidence of good gate agai next year based on fact that no other major fair is scheduled, officials disregarding plans of Fort Worth to open again also.

Dallas fair probably would be set for earlier opening and later closing in 1937, but R. B. George, operator, of race track on grounds declines to yields 'Cavalcade' setting a second year. He has spring and fall runnings scheduled.

Consideration of the local group's plans indicates the 1937 affair will be a playground and no schoolroom.

PARIS GETS THIRD STATIONARY CIRCUS

Paris, Oct. 25.

is to have still another stationary circus, bringing the total up to three.

Already operating here Cirque Medrano and the irque d'Hiver. Now the Amar brothers, operators of the Empire theatre, are opening a 3,000-seater on the Boulevard de Vaugirard.

Circus will have strong menagerie, topped by 18 elephants, 25 lions, 15 tigers and 25 bears.

Opening acts on the bill include Aka and Partners, a chimpanzee act; Willy Jo, cyclists; Dalcy Trio, jugglers; Nor-Bertys, aerial acrobatics; Birkaneder; the Georgys; Tay and Tys and Manetti and Rhum, clowns. Group of lions will be in the hands of the Abyssi , Damos Tesfai.

H. O. Fair

Spartanburg, S. C.,

Pix often held over in these parts as well as elsewhere, but first time a county fair has been held over just occurred when Greenville County's one-week exposition drew so well it was stretched to two weeks.

First two weeks fair in history of Dixie, officials say.

Newspaper Party

Charlotte, N. C., Nov. 3.

Newspaper workers of North Carolina were guests at the fourth annual State Press party in Hotel Carolina in connection with the N. C. State fair.

About newspaper men and women came from points between Charlotte and the coast to accept the invitation of Manager Norman Y. Chambliss and C. A. Upchurch, Jr. The party began after the final night show at the iz grounds.

Entertainment was provided by members of the cast of 'The Revelations of 1936,' the nightly revue that played the fair, and its band.



IT STOOD THE CRITICS ON THEIR HEADS . . .

AND THEY WROTE THESE JOYOUS WORDS ABOUT THE GREATEST SAMUEL GOLDWYN PRODUCTION!

As close to the last word in entertainment value, this will bring increased prestige not only to Samuel Goldwyn but also to the industry at large . . . the film as a whole is a real prestige builder and looks like a natural in all houses from the deluxe runs down.
—Motion Picture Daily

"Come and Get It" great . . . Samuel Goldwyn has contributed a completely worthy companion piece to his "Dodsworth" . . . the new film will attract an even larger audience for it reaches deeply into the roots of everyday life . . . it can be counted on for a magnificent box office record as a production it is literally superb, one of the outstanding pictures of the year . . .
—Hollywood Reporter

"Come and Get It" emerges as Samuel Goldwyn's second adult masterpi of the season and is a great successor to his "Dodsworth."
—Elizabeth Wilson, Screenland Magazi

United Artists sales department won't have to bother selling "Come and Get It" . . . exhibitors everywhere will come running for it...because once the word-of-mouth starts flashing among the American public they will be yelling for the picture.
— Jack Harr , Film Daily

"Come and Get It" brilliantly transposed from Edna Ferber's tale . . . will claim for Samuel Goldwyn production highest popular and critical praise.
—Daily Variety

"Come and Get It" provoked unusual critical enthusiasm and is regarded as one of the year's outstanding films.
—Douglas Churchill, New York Times

"Come and Get It" is an invitation to any red blooded American audience for a rare ing of superb entertainment.
—Jimmy Starr Los Angeles Herald

Remarkable for consistent all-around tertainment . . . every sequence is of epic importance and with its tremendous box office appeal no doubt will hang up many new records.
—Showmen's Trade Revi

My hat is off to Samuel Goldwyn for his production of "Come and Get It." Surely one of the finest films ever to emerge from Hollywood.
—Vir i ia Wood, Editor Silver Screen Magazi

"Come and Get It" is the best audience picture I've ever seen and I've seen all of them. It is a picture that will thrill every audience everywhere.
—Harry Niemeyer, St. Louis Dispatch

Even if this were not the superlative story and production that it is "Come and Get It" would rate the highest praise for the amazing cast magician Samuel Goldwyn has assembled . . . here in breathless pace he has done what other producers merely dream about.
—Ruth Waterbury, Photoplay

Pictorially thrilling and beautifully dramatized, with this production Samuel Goldwyn has to his credit another of the year's most notable productions.
—Clark Wales, Detroit Free Press

"Come and Get It" further proof of Samuel Goldwyn's sagacity as a producer.
—Louella Parsons

Samuel Goldwyn doesn't make many pictures but when he does make one, you can depend upon its being the best . . . "Come and Get It" is certainly no exception to the rule . . . it is an absorbing, virile epic, the likes of which you seldom see.
—Marian Rhea, Editor Screen Play Magazine

Samuel Goldwyn's "Come and Get It" will go and get it anywhere.
—Ham Beall, Western Editor Fawcett Publi

The previewers are raving about Edna Ferber's "Come and Get It."
— Walter Wi ily Mirr

Samuel Goldwyn
PRESENTS
EDNA FERBER'S
COME AND GET IT
with
EDWARD ARNOLD
JOEL McCREA • FRANCES FARMER
Mady Christians · Walter Brennan · Frank Shields
Andrea Leeds and cast of thousands
Directed by HOWARD HAWKS and WILLIAM WYLER

Released thru UNITED ARTISTS

RADIO SCREEN STAGE

NOV 12'36M

VARIETY

PRICE 15¢

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RAH-RAH SONG PLUGGERS

Film Critics' Box Score

AS OF NOV. 7, '36

Key to abbreviations: PC (pictures caught), R (right), W (Wrong), O (no opinion), Pct (percentage).

NEW YORK

	PC	W	Pct.
HOWARD BARNES (Herald Tribune)	23	4	.826
KATE CAMERON (News)	73	16	.780
ROSE PELSWICK (Journal)	45	3	.777
BLAND JOHANESON (Mirror)	128	25	.765
REGINA CREWE (American)	102	20	.754
ARCHER WINSTEN (Post)	23	6	.739
EILEEN CREELMAN (Sun)	78	19	.705
FRANK S. NUGENT (Times)	63	18	.6825
WILLIAM BOEHNEL (World-Tele)		34	.6822
VARIETY (Combined)	209	175	.837

(This Score Based on 209 Pictures)

Note—Barnes and Winsten are new names on this list, having replaced Richard Watts, Jr., and Thornton Delehanty, respectively, in mid-summer.

CHICAGO

DORIS ARDEN* (Herald-Examiner)	73	53	.726
CLARK RODENBACH (News)	51	34	.666
MAE TINCE† (News)	56	35	.625
CAROL FRINK (Times)	56	33	.589

* Eleanor Keene
† Frances Kurner

(This score based on 76 pictures)

(Story on Page 3)

RE-ELECTION OF F.D.R. PLEASES ALL SHOW BIZ

Re-election of President Roosevelt was pleasing to the amusement business as a whole, and particularly motion pictures, the opi of impartial observers who have been in constant contact with both exhibitors and distributors in the last few years. There is little question but that certain representative executives favored F.D.R.'s opponent, if only hopes of obtaining relief from regulation, restrictions and what they designated as countless

(Continued on page 62)

Bank Nite 'Insurance' Keeps Customers Home

Houston, Nov. 10.

Houston theatre bank night fans will have to get along without "insurance" protecting them against loss in the event their names are called during their absence at a bank night drawing, under a ruling of the Harris County (Houston) district attorney returned this week. A fist fight in the district attorney's office between assistant d. Allie Peyton and Attorney Percy Foreman, representing F. W. Allen of Dallas,

(Continued on page 63)

'Pvt.' Club Gag Gives Snobs the Works

A private nite club racket, predicated strictly on the snob equation and so developed, has many of the East Side bunch doing a burn-up of late. It includes some of the socialite showmen and a number of advertising agency boys in radio.

After paying fancy 'initiation' or 'membership' fees not to rub shoulders with the hoi polloi, but to make private whoopee in their own private little boites, the promoters of these niteries suddenly find themselves economically unable to carry

Memberships are peddled by slick ex-brokerage customers' men. After a couple of hundred at $100 a crack, or thereabouts, are assembled, the private joints suddenly do a fade-out.

The appeal, apart from the ultra exclusivity, is tariffs at pseudo-sonable levels, other conveniences such as gym, squash courts, swimming pool, bridge rooms, taverns and the like. Then, too, the exclusivity angle of being given a careful once-over by a membership committee, is a not an unimportant sales approach.

EAT AND LEARN

London, Nov. 10.

Paramount theatre, Tottenham Court road, London, opened this year, is installing projectors producers in the restaurant side, so that customers who come in for eats get newsreels added to the menu for nothing.

Same principle ill be adopted at the theatre Paramount is to build at Bradford, Yorks.

TUNE-PUSHING COLLEGE GRADS

Mills Thinks Campus Boys Can Help Sheet Sales—Must Be Musically Inclined and Serious — Ad Agency Angle

THAT A. B. APPROACH

Mills, head of Mills Music, Inc., proposes to add several college graduates to his staff of song-pluggers. Mills thinks that the serious collegiate could serve as a more effective ambassador and salesman with the advertising agencies, and so he has written for a list of available candidates to the directors of the personnel placement bureaus at Columbia, Princeton and Cornell.

In his letter to the university officials, Mills pointed out that it is essential that the prospective contact men be musically inclined and harbor serious intentions of making the music publishing business a career. Mills is of the opinion that the college grad would not only tend to give the exploitation end of the music business new life and enthusiasm, but make it easy for a publisher to gain entry to the agencies,

(Continued on page 55)

U.S. FANNER TO MAKE PICTURE IN PARIS

Nov.

Joan Warner, American girl presently fanning herself on and off provi is signed to star in a musical comedy film which Pierre Caron will produce early next year.

Caron is backing the film himself, it's understood, and will personally direct Scenario was specially written for the blonde dancer by Jean Montazel. Vincent Scotto furnish musical score.

Wor scheduled to start on Jan. 15, when Miss Warner returns from a tour.

'Radio Elected Me'

Paul, Nov.

Elmer only mer-Labor governor U. , insists s di Olson two years ago): say without equivocation, r elected me.'

With ily rats, and weekly ones, throughout the state, aligned ost solidly against him, ing Communism and bugaboos, Benson swept state with approximately 200,000 plurality—thanks to the ether medium.

Dramatic Critics' Box Score

AS OF NOV. 7, '36

(Key to abbreviations: . (shows reviewed), R. (right), W. (wrong), O. (no opinion expressed), Pct. (percentage).)

	SR.	R.	W.	O.	Pct.
BROWN (Post)	14	14			1.000
ANDERSON (Journal)	17				.941
COLEMAN (Mirror)	14				.929
GABRIEL (American	16				.875
ATKINSON (Times)	7				.857
LOCKRIDGE (Sun)	16			..	.813
WATTS (Herald Tribune)	16			1	.813
GILBERT (World-Telegram)	13			1	.769
MANTLE (News)	17				.588
VARIETY (Combined)		17	1		.944

(This score based on 18 failures only)

(Story on page 53

'Never Call a Man by Name If He's Accompanied'—'Hostesses' Rule No. 1

By DAN GOLDBERG

icago, Nov.

'Never call a man by name if you encounter him ith somebody else.' That's the golden rule for hostesses i ite clubs.

A canvass of the town's noctural table companions on modus operandi or rules of conduct for Chicago's 10,000 nitery hostesses, also revealed the followi

(1) Don't recognize the man if he comes in at some later date with a woman. If he says 'hello,' just nod or in kind. If introduced, acknowledge it.

(2) Never get into an argument with a customer, especially if he varnished. Many otherwise nice guy get plenty tough when tight and proceed to wreck a cafe if crossed in an argument. Fights give the place a bad name.

(3) Laugh at all , no matter how often you've heard 'em before. Never admit you've already heard the joke. Such remarks as 'you're a card,' 'you're a scream' or even 'you're a nut' are always considered a compliment.

(4) Try to keep him at the bar. A table in the corner or a turn on the floor may lead to the to play Romeo.

(5) Try to get away with mixed

(Continued on p 3)

Six-Year Old Mind-Reader

Des Moi ., Nov.

Baby Yvonne, six-year-old psychic from the south, signatured by the Iowa web for sponsorship by the Ungles Baking Co. for their Harvest Bread. Kid will perform three times daily over KSO, which station also introduced Jackie Merkle, five-year-old mind reader in 1934 for the same sponsor.

First program hits on Nov. 15, with the professors from Drake University and newspapermen in for special stunt interviews.

Femme Athletic Unit Headed by Holm and Jarrett

leanor Holm and Art Jarrett will shortly go out on the road with a femme athleti it called 'All-American Girls.' roupe will include 40 people, with Jarrett only male member. Harry Rogers and Jack Bonney are producing.

Besides Miss Holm, the gal athletic contingent includes Kit Klei , Olympic ice skati champ, and Patty Berg, the golfer. Deals are on for two divers and a pair of fencers, all from the last U. S. Olympic squad.

For the athletic specialties, show will carry imming tank, ice mat and golf driving net.

BABY DERBY FEATURE

Hollywood, Nov. 10.

Ken Goldsmith will be first out with film the Canadi infant race.

John Factor starts 'Baby Derby' this week at Talisman after double quick time on the script.

MET WANTS DEANNA DURBIN, 13, FOR OPERA

Edward Johnson, general manager of the Metropolitan Opera Co., will make an offer to Deanna Durbi , 13-year-old soprano with Eddie Cantor's Texaco air show, when she arrives in New York next week.

Juvenile songbird will be 14 in December. Johnson has visions of an opera career for her as soon she reaches the performi (16). That would make her world's youngest diva.

Newcomer Barnes Tops N. Y. Film Reviewers in 1st Quarter Ratings

Howard Barnes, newcomer, is the top 'I'm telling you' guy among the film critics in the first quarterly box-score for the 1936-37 season. Barnes is new reviewer of the N. Y. Herald Tribune, where he replaces ichard Watts, Jr., switched to drama critic of that daily, and starts right in where his predecessor left off, Watts having led the parade several times. Barnes' score of .826 is far ahead of the field in either New York or Chicago, although based on a good deal fewer films than any of the other critics.

Another new name in the New York film critic ranks this time is that of Archer Winsten, who replaced Thornton Delehanty on the Post. By coincidence Winsten and Barnes caught the same number of pictures, 23, but Winsten muffed six as against Barnes' four, which puts Winsten in the No. 6 niche for the term. Winsten's predecessor in the spot, Thornton Delehanty, was the winner last season, having nosed Watts out. Neither Barnes' nor Winsten's scores are to be considered really indicative, however, because of the greater number of times which their competitors had to face the firing li

In the Chicago sector there is practically no change, as usual, Doris Arden (Eleanor Keene) being at the head of the Loop parade for the fifth consecutive year. It's getting to be a habit.

In the No. 2 position in New York is Kate Cameron of the News, who has been consistently among the top trio for several years. To be noted that her score of .780 compares with .712, which put her in third place exactly a year ago and .761, with which she ended up in second place last season. Delehanty won last season with .781, while at this time a year ago he was leading with .741.

Higher Average

Same ratio is true almost all the way, with all picture critics calling 'em more correctly than they did a year ago. Thus, the average score in New York a year ago, for all nine critics, was .686, while now, for this first quarter, is .745. In Chicago, this isn't so. In Chicago, a year ago, the average score was .668; now it is .651.

Variety's combined score for this first quarter score is .837, topping all others and comparing to an even .800 one year ago, the rise being consistent with the field. Usual parenthetical note to the effect that Variety is keeping its own box-score still goes, of course.

Rose Pelswick of the Journal is in the third groove in New York, her best position in years, and explainable largely by the fact that she has less no opinions than she has had in the past. She led in that department last year, and does again, but only with seven, as against five each for Regina Crewe and Bland Johaneson. Notable that all three are Hearst reviewers.

Miss Johaneson is now the hardest worker among New York critics, having displaced Regina Crewe. Miss Crewe for years caught more pictures than any other film critic, but now has an assistant, Robert Garland, one of last year's drama reviewers.

Curious that the only tie, or near tie, in the current standings, is for the cellar position, With Frank S. Nugent and William Boehnel both scoring .682, although carrying it to the fourth dimension gives Nugent a slight edge. Nugent, incidentally, is also actually a newcomer, although he got into last year's final score after he replaced the late Andre Sennwald.

TAYLOR'S $2,000-$5,000 UNDER NEW MG DEAL

Hollywood, Nov.

Robert Taylor's new term contract with Metro will run into more than $1,000,000, if exercised in full.

Reported that he starts at $2,000 weekly with the stipend graduating to $5,000 on the final stretch.

CORA'S CHARACTER LEAD

Hollywood, Nov.

Cora Witherspoon has been borrowed from Metro by 20th-Fox for featured character lead in 'On the Avenue.'

Cast toppers are Dick Powell and Madelejne Carroll.

Maybe

Paris, Nov.

Etic Von Stroheim had himself a big spread under his own by-line in Le Journal here last week.

Says he doesn't know why Hollywood 'kicked him out' but thinks may be it was because he was too expensive for the place.

1 BARRYMORE GIVES IN, JOINS SCREEN GUILD

John Barrymore joined the Screen Actors Guild, it was stated by Equity after being informed by the latter that he would be required to do so in order to retain good standing on the stage union's rolls. Lionel Barrymore is said to be still holding out, along with Alice Brady and others, on the Coast who do not plan to return to the legit field.

Another coastite who joined is Rosali Russell, better known to pictures than the stage.

Hollywood, Nov.

laine Barrie and John Barrymore were married Sunday (8) in Yuma, Ariz. It's the fourth try for the actor.

Groom gave his age as 55 and bri

McGuinness Bows as Producer with 'Marines'

Hollywood, Nov. 10.

"Tell It to the Marines' will be first picture at Metro by J. K. McGuinness as a producer.

Lee Tracy, Robert Taylor and Jean Harlow will top cast.

SAILINGS

Dec. 2 (New York to Liverpool) Virginia Field (Queen Mary).

Nov. 11 (New York to London) Ruby Lorraine (Aquitania).

Nov. 11 (New York to London), Mr. and Mrs. Louis Dreyfus, Mr. and Mrs. Joseph Pulitzer, Francis C. Coppicus, Mr. and Mrs. Isaac Levy, Dorothy Thompson, Percy Phillips, Count Raoul de Roussy de Sales, Robert Lang, Thomas Ybarra, George Kamen, Pierre Sandrini, Jacques Charles, Val Parnell, Johnny Hines (Normandie).

Nov. 6 (N. Y. to Naples), Will Hays (Conte di Savoia).

Nov. 4 (London to N. Y.), Irene Brown (Normandie).

ARRIVALS

Milly Monti, Lee Ephraim, Anita Dorfman, Elsa Maxwell, Marc Connelly, Mr. and Mrs. Gilbert Miller, Princess Natalie Paley, Lew Ayres, Albert Spalding, Robert Casadesus, Robert Jardellier, Michel Denard, Clifford C. Fischer, Henri Varna, Irene Brown, Molly Picon, Simon Barer, Grace Bradley, Bette Davis, Whitney Bourne.

L. A. to N. Y.

Frank Albertson,
Clarence Brown,
Eddie Cantor.
Ruth Chatterton,
Deanna Durbin,
Gregory Gaye.
Bob Goldstein.
Benny Holtzman.
Ray Jones.
Al Lichtman.
Cliff McDougal.
Oscar Oldknow.
Harry Parke.
Jack Sherrill.
Hubert Voight.
jimmy Walli

N. Y. to L. A.

Irene Dunne.
Scilly Eilers.
Dr. A. H. iannini.
Mose Gumble.
Olivi de Havilland.
Jerry Horwi
Carl Laemmle, Jr.
Kenyon Nicholson.
Bill Pierce.
Mary Pickford.
Hal Roach.
Charles Robinson.
Charles R. Rogers.
Randolph Scott.
Ham Beall.



KEN MURRAY and OSWALD

RCA-Victor's latest recording sensations—recently released Victor record No. 25418, 'Mama That Man's Here Again — 'Oh Yeah' — an instantaneous hit. Abel Green, in 'Variety,' said: 'filling the niche left open by Moran and Mack.'

Broadcasting 'Laugh With Ken Murray' for Rinso-Lifebuoy, CBS

'Radical' H'wood Writers to Stage Frisco Congress

Hollywood, Nov.

Western Writers' Congress will have a three-day session, Nov. 13-15 inclusive, at the Scottish Rite Auditorium, San Francisco. A large group of Hollywood writers will attend.

They include Dorothy Parker, Humphrey Cobb, John Bright, Guy Endore, Bud Schulberg, iola Brothers Shore, Robert Tasker and Edwin Justus Mayer. Upon Sinclair will be the principal speaker.

Bright will read a collective paper on screen writing, composed of ideas expresesd by Robert Tasker, Sam Ornitz and Gordon Kahn. Various 'movie papers' will be read at the roundtable discussion by Endore. Schulberg will read a paper, 'Motion Pictures and the Left Critics'; Shore will read a paper, 'Rise and Fall of the Screen Writers' Guild,' and Lucita Squier will read a paper, 'Soviet Movies.'

This is the so-called ' group from Hollywood.

BOLAND AND HERBERT TEAM AS WB COMICS

Hollywood, Nov.

Mary Boland and Hugh Herbert will be teamed by Warners in 'The Full Life.'

Yarn, original by George Bricker, will be a Bryan Foy production.

Morris Markey at Metro

Hollywood, Nov.

Metro has signed Morris Markey, staff writer on the New Yorker mag, to a term scribbling contract.

He arrives here next week to work with James K. McGui

Add Election Gags

President Roosevelt may balance the budget this year by selling Maine and Vermont to Canada.

Republicans fear that President Roosevelt may ask for recount in Vermont.

But Landon isn't the only one that took a whacking the election. Literary Digest poll has been used for gag purposes by every comic, radio and stage, for the past week. Mere mention of the poll, with or without an accompanying joke, is good for a laugh.

Hollywood, Nov.

Only offer Gov. Landon has got from show biz, so , according to Palace layoffs around Hollywood and Vine, is a blues number in 'one' for a amateur program.

Hash and Rehash

JOE BIGELOW

Maybe it's a good thing the American-British film merger didn't go through after all.

They'd have a fine time getting Gaumont-British-Metro-Goldwyn-Mayer-20th Century-Fox & Schencks on one piece of stationery.

To the Rescue

Mother-in-law gags were running quite dry,
Old 'Irish Justice' had punctured its bladder,
Knock-knocks were just about ready to die,
'Here he comes now' grew sadder and sadder.

Plays upon words made the audience hiss,
Customers yawned at the tyro detective:
'Who was that lady?' was starting to miss,
Punch lines and tag lines were getting defective.

Farmers' fair daughters were strictly taboo,
Radio's humor just had to stay spotless.
But the best of the clean ones were mostly p.u.,
So most of the scripts became largely bon mot-less.

'Goodbye, Sam' no longer drew laughter,
Dumb Dora retorts were laying large oeuffs,
'How high is up?' shook nary a rafter——
A gag-wise republic was losing its goofs.

It was tough on the gagsters, this sophistication,
And tough on the comics who had to be funny——
Yes, the time had arrived when a gag-weary nation
Gave nothing but Bronx cheers to everything punny.

But those who write gags are lucky indeed,
For just as they murdered the 'walking mole,'
And for jokes to replace it were sorely in need——
Along came the Literary Digest Poll!

Last Call for Dinner

Mackie McLean, up in St. Johns, N. B., claims the title of world's champion eating actor. At one sitting Mackie packed away loaf and half of bread, tin of deviled ham, large can of beans, six of coffee, one pound of butter, one pound of sugar.

But this pillar knows a couple of guys who would make Mackie look like he's on a diet, if the Loew time ever opens up agai

Vox Popping a Mugg

Ever since a radio vox popper from WOR popped in on a Variety mugg a couple of weeks ago, it's gotten to be a habit. Members of the Variety staff no longer have any privacy, so great is the demand for their services as stooges in impromptu radio interviews. The latest outrage occurred the other day, just as one of the muggs was about to sit down to dinner at home. Here's what happened:

(Knock, Knock)

Variety Mugg: It's probably that Rolls Royce salesman . (Opens door.)

Man at Door: Good eveni . I'm Jerry Grepser from NBC. We're going through the building for interviews. (Waves a mike in front of the mugg's kisser to prove it.) Would you care to be popped?

Mugg: Huh?

Grepser: That's splendid of you. (Mooches in.) Now, would you mind telling the radio audience your name?

Mugg: Huh?

Grepser: Your name——name.

Mugg: Oh, my monicker? Brewster Fi Just call me Fing, the way I sign my reviews—Fi

Grepser: Your reviews? Well, well, isn't that interesting. You are a critic?

Mugg:

Grepser: A critic, a connoisseur of talent.

Mugg: Naw, I write reviews.

Grepser: For what publication?

Mugg: Huh?

Grepser: I mean for what rag?

Mugg: That's better. For Variety.

Grepser: Ah, a journalist.

Mugg: Huh?

Grepser: All right, now let's test your knowledge for the edification of the radio audience. The image of what animal was used to conquer Troy, and who used it?

Mugg: It was an animal all right, but it wasn't Troy. It was out on the Pan time. The animal was one of Powers' Elephants.

Grepser: Are you familiar with the classics?

Mugg: Sure. The time somebody asked an actor who was limping how he hurt his foot, and he said he kicked his agent in the heart. That was a classic.

Grepser: Are you versed in Greek literature?

Mugg: You mean coffee pot menus?

Grepser: No, I mean such things as the writings of Sophocles, Aristophanes and Aeschylus.

Mugg: Huh?

Grepser: This is very Do you mind if I rest my feet on the piano?

Mugg: That's the logical place, in't it?

Mrs. Mugg (burning): What kind of company are you keeping nowadays, Brewster? Don't the punk know enough to take off his shoes when he enters a friend's house?

Grepser: That's the little wife, I presume. Quai , isn't she?

Mugg: Quaint, hell. She's nerts.

Mrs. Mugg: If you did a buck dance on your shoulder blades in one of Tishman & O'Neal's flash acts for 12 years, you'd be quaint yourself.

Grepser: I wonder if you would care to say a word or two to the radi audience, Mrs. Fingle?

Mrs. Mugg: Sure. Scram!

Grepser: What a delightful sense of humor. Mrs. Fingle, miliar with Napoleon?

Mrs. Mugg: Fresh guy, eh?

Grepser: Let's see if Mr. Fingle is informed on that subject. Mr. Fingle, would you mind telling the radio audience the name of the great general who was sent to a certain island to die, as well as the name of the island?

Mugg: . The guy was General Pisano, the sharpshooter, and the joint was Henderson's at Coney Island. He died at the opening but was better the second show.

Grepser (Easing out before it's too late): This has been indeed a pleasure. I'm sure the radio audience has enjoyed every moment of it. Thanks so much, Mr. and Mrs. Fingle. Au revoir!

Mugg: Huh?

Last week at the Met the Ballet Russe introduced a new one—a male strip tease. But it's just a fad that can't last. What if a male stripper does douse the brassiere?

Audiences are bouhd to find out sooner or later that there's nothing in it.

SPONSORING ALL STUDIOS?

WB Moving N. Y. Exploiteers to L. A. To Really Take Hold of Pix-Radio Biz

With its plan of operation definitely completed, Warner is moving the radio exploitation division of the publicity and advertising department to Hollywood. Marty Gosch, who is director of the division under Charlie infeld's supervision, leaves tomorrow (Thursday) for the Coast to get the project under way. Gosch will remain there indefinitely.

Move entails more than strengthening of the radio end of the ballyhoo activities Warner ictures and stars. It will mark the entry of WB i the business of selling talent and programs for commercial broadcasting. Sale of talent and the creation programs will done through Warner's the ransamerican Broadcasting & Television Corp. Don Becker, former production manager of WLW, Cincinnati, is due in Hollywood within the next two weeks to write and produce programs for auditioning to sponsors.

Before making its talent, story and production facilities available for sponsorship Warner will undertake a survey of the contractual obligations of its stars and featured players to determine how far the producer's air control over them may actually extend. New policy of the picture organization will be to keep such players from signaturing mike contracts without first obtaining the approval of the radio division. Warner will have no objection to outside air appearances as long as the film company is in a position to get a reasonable break on the plug.

N. Y. irection on Adv.

While the major part of the radio exploitation work will be carried on in Hollywood, the direction will come from the New York office. Latter will, among other things, okay the scripts used in transcriptions.

While in Hollywood Gosch will also concern himself with KFWB, the Warner-owned and operated outlet. Gosch will work with Harry Maizlich, manager of the station, in toning up the program schedule and laying plans for going after commercial business. Trend will be to make KFWB less of a mouthpiece for the Warner ros. studios and more of a commercial station competing strongly for a nighttime audience and the spot business which is due to come off KNX when that 50,000-watter becomes the Los Angeles outlet for CBS network commercials.

N.Y. PAR HEARS MAE CANCELING BOOKING

Report from the Coast late yesterday (Tuesday) that Mae West at the last mi may cancel her personal booking - mount, N. Y., starting Wednesday (18) stirred up the it's h.o.

A couple of weeks ago Miss West wanted to cancel her dates entirely because she was dissatisfied with her cancelled Chicago, then she

Lyle Talbot and Jack LaRue to her act, which was okayed by Paramount, but Par burned when it was informed Miss West planned to reach N. Y. Nov. , only a day before her opening at the Broadway Deluxer. Circuit had planned on her coming in Sunday (15) so that it could get a publicity and exploitation campaign under way. Yesterday (Monday) the theatre operating department wired her, 'Are you or are you not coming in Sunday?' It had not received a reply up until ress time yesterday (Tuesday).

Miss West's reasons for delaying her trip to N. Y. until practically the last minute was given as her desire

Marlene's Excuse

, Nov. 2.

Marlene Dietrich is annoying theatre managers here. She has habit of arriving after the performance has started, causing a disturbance and upsetting the audience.

She has an ali that she has to fight her way into the auditoriums, owing to the mobs of autograph hunters.

MORNING SHOW FROM FILM STUDIOS

Hollywood, Nov.

As soon as he gets a nod from the Will Hays office, Paul Harrison, picture ed here for Newspaper Enterprise Ass'n, will launch a film chatter series for General Mills. Marks first time that Producers Ass'n was taken into consideration on a radio deal.

So as not to heap any more coals on the radio-pic fire, Harrison will broadcast in the morning, eliminating any protest from exhibs that he is competing with theatre attendance. Another safeguard against squawks will be absence of advance publicity on the identity of his guest stars.

With full co-operation of production heads, Harrison will broadcast direct from working sets of various studios. He will call players, then working, to the mike for a dash of repartee and retail his chatter between guestings.

Show will go five times a week in 15-minute capsules.

EDDIE GARR REPORTS AT UNIVERSAL JAN. 1

Eddie Garr, current at Loew's State, N. Y., has been signed by Universal and is to report to the U. studio in January. Company is permitting him this time in order to fulfill stage commitments. Garr specializes in impersonations.

Deal swinging Garr to pictures was closed on the Coast by his manager, Harry Young, now out there.

METRO-FORD DEAL FIRST OF MAJORS

$30,000 Week Looks to Go Through — All Big Producers May Tie Up With Commercial Radio Auspices

STILL LIKE 'CONTROL'

If it goes through—and indications now are that it will—the $30,000 a week Metro-Ford radio deal expected to be bellwether for a flock of simjlar film-radio arrangements between major picture producers and commercial ether sponsors. Propositions have already been tendered to practically all the film companies by advertising agencies and others seeking to swing the deals, and several advertisers on the buying side are known to be highly interested.

tatus of the Metro-Ford deal, as far as a final clinching is concerned, remains unchanged. It moved closer to conclusion last week through the radio-film joint meeting in New York and further discussion by the Metro and Ford ends of program details.

The 'control' idea, by which the film producer will wield authority over the air appearances of its contract talent, as a possible compromise with protesting exhibitors who demand total elimination of icture star broadcasts, is the essence of the

(Continued on page 34)

ZANUCK PACTS 12 DIRECTORS

Hollywood, Nov. 10.

New directorial contracts have been handed by Darryl Zanuck to a dozen meggers on 20th-Fox lot.

These include Edward H. Griffith, Norman Taurog, Henry King, John Ford, Roy Del Ruth, William Seiter, Tay Garnett, John Cromwell, Sidney Lanfield, George Marshall, Otto Ludwig Preminger and David Butler.

Muni as Dreyfus

Hollywood, Nov. 10.

Warners will make 'The Truth Is on the March,' based on the Dreyfus case.

Henry Blanke producer, Paul Muni li Dreyfus role.

NBC-CBS Reps Meet With Hays in N.Y., Coast Exhibs Now Favor 'Compromise'

Louella Objects

Hollywood, Nov.

About the only one around here annoyed by the proposed Metro-Ford radio deal is Louella Parsons. She's telling the boys and girls at Metro what a 'dangerous thing' it would be.

If it goes through, along with similar deals by the other major studios, Lolly would get no more talent for her own radio program.

METRO PIX CLIX INTO RADIO SCRIPTS

Newest proposal i connection with the Metro-Ford radio broadcasting is that scripts of old M-G hits be converted into radio material. This would presumably be a separate idea quite distinct from what the recent Ford-M-G-M negotiations contemplate.

L. K. Sidney, Loew theatre exec and managing director of WHN, New York, whose name has been mentioned to head the Metro radio production setup, if and when, is behind the suggestion to make one package of old Metro screen hits and peddle them for broadcasting under sponsorship.

Among the possibilities would be 'Min and Bill,' 'The Champ,' 'Tugboat Annie,' 'Dancing Daughters,' 'I Live My Life,' 'Free Soul,' 'Hell Divers,' 'Red Headed Woman,' iva Villa,' 'Broadway Melody,' 'Rasputin and the Empress,' 'Arsene Lupi ,' 'West Point of the Air' and others for radio reissue.

EDDY'S $4,000 A WEEK DEAL AT METRO—NEW

Hollywood, Nov. 10.

Nelson Eddy signed today (Tuesday) a new seven-year deal with Metro, the first three years of which are straight. Deal provides that Eddy do a maximum of 28 weeks of studio work yearly, giving him the balance of time to do concert and stage work.

Understood that his salary starts at around $4,000 weekly.

The long-awaited conferences between Will Hays and representatives of the radio business on mutual problems, first of which was held last Thursday (5) at the Harvard club, are expected to be conti ing affairs at least until present di iculties are adjusted. Officially, Will Hays and several of his first lieutenants met with officials from National Broadcasting Co. and Columbia Broadcasting System, discussed problems faced by both industries informally and adjourned after agreeing to confer again. Hays sailed Saturday (7) for a European vacation, but that will not impair his organization's sessions on the pix-radio problem.

Don Gilman, who represents NBC, and Don Thornburgh, CBS representative, both on the Coast, came to N.Y. last week, and gave first-hand information regarding picture player appearances on radio network broadcasts from Hollywood, since the bulk of these emanate from there.

iscussions last week, the appearance of film stars on the airwaves was one of the prime subjects up for consideration. Hays was spokesman for the picture industry.

It was explained at the outset that he wanted the radio people to know of the incessant kicks received from theatre owners and operators and even from the film studios over the activity of screen players on the air. Spokesmen for radio interests countered by sayi that they also had their difficulties, proceeding to outline the broadcasting alignment which includes radio artists, agents, advertising agencies and the sponsors.

Many Suggestions

While the negotiations thus far are classified as being still in the exploration stage, both sides bewailed the intrusion of many crackpot suggestions as to how the radio-pictures issue might be solved. Typical example of these cited was the one to

(Continued on page 59)

Haysites Pigeonholing Pic-Air Matter As One o' Those Things

Sherwood Scripts 'Polo'; 'Idiot's Delight,' Mebbe

Hollywood, Nov. 10.

Sherwood will write screen play 'Marco Polo,' joint production venture of Samuel Goldwyn and Fairbanks.

Metro is reported angling for Sherwood's services for screen translation of his play, 'Idiot's Delight,' film rights for which it has purchased.

Clarence Brown, who will direct 'Delight' for M-G, planed east last week-end to ogle the play.

to duck raph pests.

Latest report about her ncellati of the p.a., at $10,500 week plus a split over $53,000 gross, says it was caused by a tiff with Emanuel Cohen, her producer.

Amidst the current clamor the films vs. io situation, the Hays office seems about to pi the entire matter. executive committee , M. Schenck, Harry M. Warner and , for all practical purposes. group had never really met in serious executive session.

Recent conversations held on the situation were John Boettiger of the Hays office. Representing the broadcasters were John Royal, of NBC, and Edward Klauber, of CBS. The more deliberate and experienced minds of the trade have been urging mutual study and understanding of the two arts for the benefit of both.

The joker in the whole affair is that Warner and Metro both are interested in radio stations as owners. Metro, through Loew's, is owner of WHN, New York. KFWB, Hollywood, includes the WB firm name in its call letters.

Just how trade can squawk about hurting the busi when the lil business is doing well right now of thos ings, even the trade admits. On the other hand, the film trade is on a limb to try and figure how much a film player on the air hurts or helps busi There have been some instances where radio helped the b.o.

The film generally s been battling the radio for around 10 years on the premise that radio hurts the b.o. and yet both industries have grown apace in this riod.

Saner minds in the business urge a mutual understanding of the arts by both sides so that greater operation may be had between the two industri the good of both, since each is an integral and definite part of the whole amusement business, and complementary to each other in many respects.

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INDUSTRY HOPES TO INFLUENCE 10 P C. ADMISH TAX STARTING AT 50c OR 60c

Present 40c Barrier Too Tough a Hurdle When Attempting to Up Scales—Argue that Government Would Benefit More from Other Channels

Concerted move gaining headway to have the forthcoming Congress the present tax film theatre admissions at least hike the minimum so that the ducat taxation will not start until 50c. or 60c. Drive has gone beyond the conversational stage in the industry. Understood in N. Y. that the present campaign to alter the levy on admissions will have considerable support from Democratic leaders as well as congressmen. A better than fighting chance for its success is foreseen.

While the push against the admittance tax is viewed favorably by exhibitor and distributor alike, the strong point to be stressed in conversations with congressional chiefs will be that the Government will gain much more from other forms of taxation in the long run, once the admish tax is eliminated or placed in higher brackets. Present intention is to emphasize the angle that millions now are being kept out of federal coffers because picture houses are unable to substantially raise admissions while the levy remains is.

Industry spokesmen claim that the present taxation on tickets is only a drop in the bucket compared to what the Government would gain from increased revenue made possible through greater admission fees, once the old 40c, barrier is obliterated. In income tax returns alone, not to mention other taxes, the entire film business would contribute more to federal revenues, it is estimated, once this old ducat tax is changed.

Under the present arrangement, many exhibitors and distributor chieftains realize that the 40c. line of demarcation represents a definite ceiling which up to now has not been definitely pierced. With the federal tax on admissions starting at this figure, vast majority of exhibs admit that it keeps the admittance scale largely the lower price range.

That 40c. Resistance

Yet exhibs are fully cognizant of patron resistance to the extra nickel or dime necessary when the admittance fee goes above 40c. It is extremely difficult to persuade potential customers that approximately 50% of the hike goes to the government. All the patron sees is the additional amount which he believes the theatre operator grabs.

While the necessity of strengthening the entire picture theatre price structure was realized even under the old NRA, an early attempt a couple of years ago to put in a blanket 5c. increase encountered the same old problem of the 10%. tax barrier.

To many in the industry, a change which would install 60c, or even 50c. as the price where the federal tax on admissions should start would be highly beneficial to all branches of the business. In fact, some exhibitor leaders envision the elimination of numerous current evils if prices can be elevated so as not to develop patronage resistance. They are convinced that it may prove an opening wedge in washing up bank nite cash stunts, giveaways and freak contests of all types.

It's Up to Joe

London, Nov. 10.

Marlene Dietrich has signed a contract with Joe Sternberg to make three pictures under his direction at any time and any place he designates.

Miss Dietrich still has a contract with Paramount for two pictures annually, which has not run

PRESNELL'S NAME YEN

Hollywood, Nov. 10.

Robert Presnell, who will produce 'London Bridge Is Falling Down' at Universal, dickering for Anna Sten as femme topper, and also is trying to secure Michael Brook (Earl of Warwick) from Metro on loan for same opus.

Story treatment is being worked out by Cromwell Ormsby.

$10,000 Default Libel Award Vs. Defunct 'London Reporter'

London, Nov.

U.C.P. Publishing Co., publishers of W. R. Wilkerson's London Reporter, which folded in July, ran into heavy weather in the law courts here. Michael Spoliansky, composer, walked out with an award of $10,000 damages for libel.

Spoliansky charged the paper with damaging him professionally by publishing an article stating Ralph Benatzky, another composer, had charged him with plagiarism in composing music for Korda's 'Ghost Goes West.'

Sir Patrick Hastings, for Spoliansky, derogatorily referred to the now defunct Reporter as publication, and stated its text consisted largely of references to personalities which were mainly not to their credit.

'A thing of this sort,' said counsel, 'alleging plagiarism against a musician, may be fatal to him in his profession. After this publication, Mr. Korda, for whom he had been working for a long time, told him he could not employ him again.'

Spoliansky's case was that the music alleged to be plagiarized was actually a transcript of an old Scottish song which he had adapted for the film.

Company's defense was that the allegations were true. Wilkerson's outfit was not represented in court.

U.C.P. Publishing Co. is in the hands of a receiver, following closing of the paper after four months' existence, so the court award for Spoliansky is only formal. Composer has been identified with many films, including 'Sanders of the River' and 'Be Mine Tonight' and is currently composing music for G-B's 'King Solomon's Mines.'

Sir Patrick Hastings, for the composer, informed the court that, as a receiver had been appointed for the company, the probabilities are the judgment was of no value.

'Beethoven' Revived by WB

Hollywood, Nov. 10.

Warners has revived 'Life of Beethoven,' with Milton Krims, who wrote original treatment, assigned to do a new script.

It will be directed by William Dieterle.

BALLEW IN RKO PIC

Hollywood, Nov. 10.

Smith Ballew draws the co-starring part with Ann Sothern in RKO's 'Serenade on Sei .'

Cliff Reid produces.



LANNY ROSS

Celebrated American Tenor. First New York Recital, Town Hall—Sunday, Nov. 15, 3 P.M.

Hear him present the Maxwell House Showboat over NBC Network Thursday evening.

Concert Mgt.

ARTHUR JUDSON, Inc.

COLBERT RESTS, THEN 'MET HIM IN PARIS'

Hollywood, Nov.

Before going into her next picture at Paramount, 'I Met Him in Paris,' Claudette Colbert, presently finishing up in 'Maid of Salem,' will rest at Palm Springs for week or 10 days.

'Paris,' a Wesley Ruggles production, is set for production start Nov. 23. Claude Binyon is doing the screen play.

Paris, Nov. 10.

Miss Colbert has a commitment to make 'Joan of Arc' for Warners and was expected back here next spring for location shots.

Understand, Warners may have chilled on the idea since out.

From Cockpit to Screen, Schulberg's John Trent

Hollywood, Nov. 10.

John Trent gets lead spot in B. P. Schulberg's 'A Doctor's Diary,' for Par release.

Opposite the air pilot, recently signatured by Schulberg, will be Helen Burgess. Charles Vidor will direct from an original by Joseph Anthony and Sam Ornitz, screen play by Ornitz and David Boehm.

London, Nov. 10.

Luli Deste, the Baroness Godfried Hohenburg of Austria, will make her American film debut for B. P. Schulberg early next year.

Contract was negotiated in London, through Marion Geri

Levine Wants Crack at Top Bracket Of Duals for Rep Pix; Sweetening Bait

Hollywood, Nov. 10.

Hoping to garner some of the top bracket bi ing in dual program situations, Republic loosening its purse strings and goi after established box office talent to play the leading roles in a series of four outstanding, prestige and box office bait pictures for 1936-37 season.

Nat Levine, production chief, is offering heavy coin to get stellar names, and has been checking up available talent that may be secured on loan from other studios.

First big offer by Republic was a $125,000 bid for a picture to Fredric March, with a four-week mi imum shooting schedule set, but star passed it up because of previous commitments.

Offers ranging from $40,000 to $75,000 per picture are reported to have been made by Levine to other talent, with hope held out that one or more of the names sought will be available soon.

Republic figures that with the nation now nearly solidly dual conscious, it should get a crack at the top bracket, and figures that only with top names can this be accomplished. Company plans to step up its production costs considerably to turn out this prestige type of film.

Scripts have been completed on four stories that Republic hopes to put into the top bracket classification. Heading the list is 'Two Years Before the Mast,' an adaptation by Gordon Rigby and Cy Bartlett of the Richard Henry Dana story.

Production will start within three weeks on 'Steamboat Mary,' first of two features co-starring Alison Skipworth and Polly Moran, from script by Endree Boehm and Sam Ornitz.

'Gangs of New York,' from Nathaniel West's adaptation, is being readied by Wells Root, while Lester Cole is finishing script of 'Affairs of Cappy Ricks,' a Peter B. Kyne yarn.

Back to Normalcy Again

Scarcely a day passes that does not bring some report of the emergence from financial snarls of one of the larger film companies which capsized during the stormy days of 1932-33. The motion picture industry is getting back on its financial keel. It has been a long, hard, costly pull. It is an occasion for some rejoicing, and much sober reflection.

Few persons realize the depths of demoralization of the i dustry when the bricks began to fall. It is difficult today, when one sees again the lines in front of boxoffices, and nearby parking spaces jammed, to appreciate how great was the fall and how high the rise has been.

It is a disagreeable memory to recall the savage shrinkage in amusement securities and the terrible lacing which the public took when today's market reports reflect substantial appreciations of values.

It is not pleasant to bring up for discussion the unhappy and anxious days, lately passed; but it is important that those experiences shall not be forgotten and that the wild theatre building and film booking control, which contributed to the collapse of the picture business, shall not again get out of hand.

That the quality of films has improved immeasurably, due entirely to intra-industry precautions and regulations, is a recognized fact—even in the picture business. But no improvement, no betterment, would have been possible if a renewed sense of obligation and responsibility had not been earnest and practical.

Much more important to the future of the industry, than the economic recovery of its corporate institutions, has been the changed attitude of those in top positions in Hollywood towards the public which patronizes films.

This transition in point of view was not brought about over night. It was not spontaneous. It was not generally recognized as necessity for the welfare of the business until certain organized outside forces of public opinion blasted the industry wide open.

But to the credit of the business it should be stated that, once the problem of cleaning up the pictures to make them suitable for general theatre exhibition was understood, the business itself, and not outsiders, did the job.

With financial reconstruction comes again the appeal to the investing public to participate in film and theatre securities. The industry is too big to operate and expand strictly within its own resources. The exhibition field for the past five years has been dormant. It cannot continue so. New theatres are required for the greater audience which better pictures attracting. Major circuits are expanding.

The industry must needs tackle the job of protecting public investment as thoroughly as it has applied itself to regulation of what is shown on the screen. Theatre building to be encouraged means that the general public must participate financially in such operations. A theatre without a consistent supply of films is a doomed enterprise. Too frequently, the past, the investors have become acquainted with the vagaries of theatre competition too late to do anything about it. However, the industry could do something about it—and should.

Those Santa Anita Blues

Hollywood, Nov.

H. Bruce Humberstone will direct 'I Hate Horses' for Universal before going to 20th-Fox Jan. 1 on a long-term directorial contract.

Val Paul will produce 'Horses,' starting next week.

IRV CUMMINGS GOES WANGER FOR 1 PICTURE

Hollywood, Nov. 10.

Irving Cummings has signed to direct 'Personal History' for Walter Wanger. Picture was originally assigned to Lewis Milestone, who instead directs an original he's writing on icture commitment to Wanger.

Cummings recently terminated a long stay at 20th-Fox.

Eldredge East for New Hellman Play

Hollywood, Nov. 10.

Florence Eldredge pulls out for New York shortly and will go into Lillian Hellman's new play, untitled, which Herman Shumlin will produce.

Actress recently planed here from New York with her husband, Fredric March.

Frescott in Agency Biz

Hollywood, Nov. 10.

New agency combination here is Norman Frescott and Josie Sedgwick. Frescott is a vaudeville standard, while Miss Sedgwick for many years played leads in ictures. She is a sister of Edward Sedgwick, producer-director.

They have opened offices on the Sunset strip.

DIXON STILL TALKING 'BIRTH NATION' REMAKE

Charlotte, N. C., Nov.

Thomas Dixon, author Clansman,' from which the picture, 'Birth of a Nation,' filmed, said here that plans were under way to remake the picture as a talker.

Dixon, former North Carolina legislator one-time Baptist preacher, said he was negotiating in connection with financing the production. The tall, erect North Carolinian said the silent picture was produced at a cost of $65,000 under the direction of David Wark Griffith. He estimated the cost to produce it as a talker would be between $650,000 and $1,000,000.

Hollywood, Nov. 10.

Thomas Dixon, who authored 'The Clansman,' has been engaged by Halperin Bros. to collaborate on 'Avenging Angels,' Black Legion yarn going into production today (10) at Talisman studios. Victor Halperin will direct.

Powell-MG Talk New Pact

Hollywood, Nov. 10.

William Powell and Metro execs are talking a new term contract.

Actor's pact still has seven months to

Ida Lupino on Loan

Hollywood, Nov. 10.

Ida Lupino goes to RKO on loan from Paramount for lead i 'Coast Patrol.'

Her last previous was 'Gay Desperado' Lasky.

SYMPATHETIC TO A NEW NRA

Permit All-Continent (Fox's Co.) To Carry On; Sup. Court's Setback

Atlantic City, Nov. 10.

The $7,000,000 All-Continent Corp. which William Fox, former film magnate, created from his own assets and later transferred to his wife, Eva, will be permitted to carry on its ordinary business. Vice Chancellor William F. Sooy today (Tuesday) modified his original restraining order which had prevented the concern from disposing of its assets until the chancery court would determine whether a receiver should be appointed.

That injunction was granted recently when Hiram Steelman, trustee in bankruptcy for Fox, charged that the transfer had been made with a view to defraud Fox's creditors. Sooy said he would conduct another hearing Dec. 8 to determine whether the injunction should be made permanent and a receiver appointed to conserve the All-Continent's assets pending Fox's voluntary bankruptcy action.

Fox sought bankruptcy last May, listing assets of $9,535,000. John Milton, Jersey City attorney, appeared for Fox. He said it was 'dangerous' to tie up the company's assets completely and contended that the court had no legal right to issue an injunction in the first place, since Steelman's charges were 'based on testimony given in a bankruptcy examination which is incompetent, one-sided and very much like a legislative investigation.'

Market Values

W. Elmer Brown, of Atlantic City, counsel for Steelman, pointed out that the All-Continent Corp. had no dealings with the public and existed merely for the purpose of handling its own securities. He thought that the concern should obtain permission before disposing of any of its securities. Milton then observed that the stock market had been steadily rising for 20 months and that a number of financial writers were predicting an 'inevitable downtrend very soon.'

'Suppose the stock market takes a sudden drop,' Milton said. 'Should we then be required to come to this court and get permission before selling any of our holdings?' Sooy then granted the modification.

During the hearing, Mme. Rosika Schwimmer, noted pacifist and promoter of Henry Ford's 'Peace Ship' during the World War, came forward and said she had been trying for 10 years to 'meet Mr. Fox face-to-face and ask him a question.' Fox was reported to be in New York and Mme. Schwimmer refused to state what the question was.

Murry C. Becker, of New York, of counsel for Fox, said the U. S. Supreme Court's ruling yesterday that Fox must pay a $238,000 judgment or go to jail 'is not the end of that case.' He hinted that the ruling would be fought from a new angle.

During the past week counsel for Fox asked Federal Judge John Boyd Avis, in Camden, to prevent the Capital Co. of New York, a $5,000,000 creditor, from examining books and records of the Fox family. Murray Becker, representing the former film magnate, said he had already been subjected to an examination before Referee Steedle and asserted the Capital Co., in seeking to re-examine him in New York Federal Court, was 'being unfair to Fox and running us ragged.'

Counsel for the Capital Co. contended there was no agreement that if Becker was examined in Atlantic City he would not have to be examined anywhere else.

'My present idea is to deny Mr. Becker's application,' Judge Avis said after hearing argument lasting more than an hour. 'I don't see how the proposed examination would interfere with the bankruptcy proceedings. However, I will allow Mr. Becker to file briefs.'

Washington, Nov. 10.

Stiff contempt fine plastered on William Fox last year by New York district court in the former film producer's wrangling with Capital Co. was upheld Monday (9) by U. S. supreme court. In a case confined

(Continued on page 31)

Bette Figures It Out

London, Nov. 2.

It cost Bette Davis $35,000 to learn about English law. The Warner femme star told reporters, 'Nearly half my year's salary!'

She decided not appeal against the High Court verdict restraining her from acting here for anybody but Warners. If she did, maybe she'd lose the other half.

Miss Davis returned to America yesterday (Tues.) and is expected to leave for the Coast by the end of the week for her next WB assignment.

HAYS' FOREIGN PIX HEADACHES

Will H. Hays sailed Saturday (7) on a rush call to Europe to attempt ironing out several tough film tangles abroad.

First stop will be in Rome, where American films are in the most serious jam in the history of biz relationship between the two countries. New extra tough film bills were passed in Italy several weeks ago to which American picture biz objects. No American films have gone into Italy in the past three weeks as a result, U. S. filmers insisting that they cannot possibly do business there under current conditions. U. S. Government, through the Department of Commerce, has attempted to calm the waters without result. So serious are things that it was felt Hays himself was the only person who might effect a compromise.

Minute Hays gets through in Italy he has to fly to Paris, where similar headaches are pending. France has a pact with the U. S., signed by the government ousted by the present Blum regime, by which film biz is guaranteed no law changes for two years. But the new government has found a way out of that, it is claimed, and U. S. picture people in Paris are wailing. This feature is explained more fully in the foreign section of this issue.

Another situation which Hays will handle while abroad is in England, where a new quota bill is being framed. Here there is not much trouble anticipated by the industry, but Hays will check up, just in case.

H. B. FRANKLIN GETTING THROUGH AT COLUMBIA

Hollywood, Nov. 10.

Harold B. Franklin goes off the Columbia studio payroll Nov. 20. He has been production assistant at the studio for the past year.

Franklin contemplates going to New York to look around before making future plans.

Goldwyn's $2,000,000 Pic

Hollywood, Nov. 10.

Sam Goldwyn has issued a general letter to agents and writers throughout the country stating he wants a glorified western story in which to co-star Gary Cooper and Merle Oberon.

Said the yarn must be big enough to warrant a $2,000,000 production.

Ostrow at Metro

Hollywood, Nov. 10.

Lou , formerly with Universal, has joined Metro as a ducer.

He is working on several stories, planned for early production.

AMUSEMENTS SAW MANY BENEFITS

Pix and Other Show Biz Views a Re-Vitalized NRA as a Boon, Not a Bane—More Harmonious in Its Effect on This Business

ADVANTAGES

A revitalized NRA, incorporating the best features of the old Blue Eagle and possibly with more sweeping powers, is envisioned by amusement industry chieftains as an inevitable result of Roosevelt's phenomenal landslide re-election. Many of these observers believe that it will be established early next year and by April, 1937, at the latest.

Not only will some form of the old Code Authority be placed in effect, but several of the outstanding workers in the old setup probably will be sought to take the helm once again. That is the consensus among those who followed the Democrats through the campaign and are familiar with contemplated plans of the administration.

It is likely that new NRA will be sold to producers, distributors and exhibitors on the theory that some semi-voluntary organization is a pre-requisite in controlling price-slashing, in keeping down the costly annual bill for litigation, and aiding in the battle for higher admission prices and presenting a means for producers and distributors to effectively handle labor problems.

Fortunately, the operation of the Blue Eagle in the film business under the old NRA act resulted in a better picture than with other industries. There was virtually no snooping, the object of the Code Administration then being only to police affairs within the industry. This was done largely, once the full machinery got in operation, by acting on complaints brought to its attention.

Many Lawsuits

While numerous leaders in the business feel that some such workir_ organization as the old NRA is a practical necessity in dealing with union matters, to innumerable others the vital part of its work will be in reducing the number of lawsuits. There are now approximately $25,000,000 in civil actions pending in the courts that have developed since the Blue Eagle was declared unconstitutional.

Angle that some industry experts take is that it will not hurt distributors and producers to have some such working outfit as a revived NRA at hand to deal with labor problems. They point out that the unions now are fully and efficiently organized, and that such an organization as the Code Authority may be essential to maintain proper balance in the business world.

Whether or not the new alignment will be able to lift admission scales it figured that many interdependent problems which today permit cut-throat competition can be curbed, or at least minimized.

While there is no certainty as to the form the new NRA will take, it seems reasonably certain that many of the pitfalls encountered in first setting up the old Indigo Bird naturally can be avoided with the new layout. The question of whether the anti-trust laws will be temporarily suspended or tossed out the window under the new arrangement is still a bit vague in the minds of many leaders in the busi

DIETZ EYEING PRODUCT

Hollywood, Nov.

Howard Dietz, Metro ad and publicity chief, is here for a two weeks' ogle of forthcoming production and to discuss product campaigns.

While here, he will lay out release campaign for 'Romeo and Juliet,' set for around the holidays.

Holiday Production Schedule At Metro Geared for New All Time High

Hollywood, Nov. 10.

All-time production high is expected to be reached at Metro by Christmas, following setting of advance shooting schedules. Current production comprises three features. They are 'Maytime,' 'Captains Courageous' and 'Sinners Take All.'

Going into work this week will be 'Parnell.' Also getting under way in next few days, after interruption of more than a month, will be 'A Day at the Races' (Marx Bros.).

Other pictures on MG's early schedule are 'They Gave Him a Gun,' Harry Rapf production starri Spencer Tracy and Gladys George; 'The Emperor's Candlesticks,' John W. Considine, Jr., production starring William Powell and Rosalind Russell, and 'The Last of Mrs. Cheney,' Lawrence Weingarten production starring Joan Crawford.

In preparation also are 'Man of the People,' intended as a Joseph Callei starrer, and 'Maiden Voyage,' Bernard Hyman production to star Luise Rainer and Robert Montgomery.

Metro has five pictures now in the cutting rooms, all expected for delivery by Christmas. They are 'Camille,' Garbo starrer; 'Born to Dance,' with Eleanor Powell; 'The Good Earth,' 'After the Thin Man,' another William Powell-Myrna Loy starrer, and 'Love on the Run,' with Gable and Crawford.

In addition to heavy feature schedule, studio will put four short subjects into production is week. Listed are 'The Best Years,' two-reel musical by Stanley Rauh, Val Burton and William Jason, directed by Reginald Borg; 'Hollywood Second Step,' with Carey Wilson as commentator; 'What Do You Think,' and a Pete Smith short, 'Make-Up Magic.'

W.R.H. and F.D.R.

Hollywood, Nov.

Inside of the Hearst with the Administration was over money. As few of Hearst's properties, Cosmopolitan Productions, due to the Warner setup being of them, are making money, and many have been losing steadily, his income tax specialists conceived the idea a few years ago of lumping all Hearst properties for tax purposes. This leveled off to a fairly low tax.

Government nixed the setup, saying in effect, 'We're only interested in your corporations, like Cosmopolitan Productions, which are making money. We're not interested in the ones that aren't.'

Pay up, or else, and seeing no loophole in the Roosevelt setup, Hearst turned to Landon.

'R. C. REVELS' LASKY'S 1ST FOR RKO

Hollywood, Nov. 10.

First pic for Jesse Lasky under his producer contract at RKO will be 'Radio City Revels.' It will be a musical with big names from radio, screen and stage.

Alex Aarons will be Lasky's production aid.

Charles Woolstenhulme has been made production assistant to Jesse L. Lasky in latter's new setup at RKO.

Woolstenhulme was production manager for the Pickford-Lasky company and previously was with Fox Film.

RKO DROPS TWO UNIT PRODS.; MYERS, STEELE

Hollywood, Nov. 10.

RKO is dropping two of its producers.

Zion Myers, who has been there several years on options, was not renewed. Joe Steele, who started in as assistant to Sam Briskin when latter took charge and made one picture, 'Night Waitress,' leaves Nov. 21.

Steele had the assignment to produce 'We, the Jury,' which he will complete.

THAT RKO REORG

Still That Plan Will be Ready Soon

Day-by-day hope among RKO's creditors of an RKO reorganization plan, for that company, continues. It is faintly possible, now, that a plan may be filed this week. At least some insiders believe this. Officially there is no indication whether the common stock will remain disturbed or the amount of shares under settlement are to be granted on the Rockefeller Center claim.

It is granted that the plan will include issues of two new securities, new bonds to replace present debentures, and new preferred stock.

Present debenture holders may get new preferred stock for interest. Also, secured creditors may be offered a choice of cash or preferred stock or both for their claims, under the plan. In all of this, however, there is nothing official, and whether these angles appear the finalized plan is open.

Hollywood, Nov. 10.

Leo Spitz leaves New York Friday (13) after two weeks at the RKO studi

Giannini, Pickford, Laemmle to Coast; Latter's UA Unit

Dr. A. H. Giannini left for the Coast Saturday afternoon (7) by trai while Mary Pickford, after New York conferences, planed west Sunday (8) both to attend the annual meeting of United Artists scheduled for yesterday (Tues.) in Hollywood. Douglas Fairbanks is the only UA owner missing this year's meeting.

George J. Schaefer, v.p. and g.m., boarded the same plane with Miss Pickford but with Dallas as his destination. He will not proceed on to the Coast, under plans.

in carrying Dr. Giannini west also included Carl Laemmle, Jr., with whom a releasing deal is being negotiated by UA. Jerry Horwin, Laemmle's story editor, accompanied him.

Miss ickford's future plans as a producer are reportedly indefinite. She has been ill lately and may undergo an operation on the Coast shortly, with this deferring any producing plans she may have been considering.

Hollywood, Nov. 10.

Carl Laemmle, Jr., expects to close his United Artists production deal on return to U. A. lot this week with Dr. A. H. Giannini, prexy.

Laemmle plans to close with Gregory LaCava to direct several pictures he expects to make this season.

DIRECTOR TAKEN OFF PIC, THREATENS SUIT

Hollywood, Nov. 10.

A court action is threatened by Scott Beall against Myron Nast and Lee Chadwick for yanking him from the direction of 'At the 11th Hour.'

Beall claims to have financial interest i the picture, which Nast-Chadwick say was oral and not in writing.

NAT'L CAMPAIGN TO INCREASE FREE SPACE IN DAILIES FOR FILM NEWS

B&K in Chicago Already Started It — Retailing Trade Weekly Concurs that Bigger B.O. Helps Downtown Merchants

Campaign to obtain more liberal representation of picture news in the columns of N. Y. daily newspapers, started in Manhattan several weeks ago, now promises to spread to every important city and community having a daily publication in the United States. Details now are being worked out for a comprehensive campaign institutional publicity that is expected to make every live-wire exhibitor a potential worker in the drive.

Importance attached to this campaign, both in N. Y. and nationally, is seen by the manner in which Retailing, national trade publication published weekly, has taken up the subject illustrating how the retail establishments and the icture houses have much in common in the matter of draw.

It is the intention of inter- in seeing the picture business a better break to outline the complete setup to virtually every exhibitor in the country. Whole thing is predicated on the idea that additional news and publicity means more attention paid to films, and resultantly improved box office. Attention of distributors is expected to be captured via the b.o.

Figured that if exhibe can be convinced of merits of this alignment every one will become a potential salesman in his individual community in persuading small town and ity stores of the interlocking interests of mercantile establishments and picture houses.

While the big stores' committee continues to collect data and statistics on the subject in N. Y., Ben Serkowich, head of the Capitol theatre advertising-publicity, does not expect any conference with publishers in Manhattan until after the year-end holiday rush is over. Serkowich conceived and launched the present drive, timing it to start shortly after daily newspapers in the metropolitan area lifted their advertising rates, but for the most part remained reticent on the matter of hiking the amount of film news.

A's Tilted Rates

Hollywood, Nov. 10.

Los Angeles exhibitors are plenty burned at the Hearst Herald-Express hiking its amusement rate from $9.24 an inch to $10.88. This is in spite of reports that the sheet is dropping in circulation.

Hearst's Sunday Examiner's rate of $10.99 an inch against the Sunday Times' $8.12 is also kicking up squawks, as the sheet is understood to have lost plenty of subscribers on account of its attacks on President Roosevelt.

B & K Influence in Chi

Chicago, Nov. 10.

Through the intervention of Balaban & Katz, several Chi dailies have agreed to run page ads of institutional copy to plug motion pictures

(Continued on page 59)

IATSE CHECKING ON ITS DUES AT STUDIOS

Hollywood, Nov. 10.

IATSE men working in the studios must be fully paid up with the union in order to remain on their jobs. Locals here have placed stewards on the lots, with the consent of the producers, see that the basic provisions are complied with, and also to allow them to check payrolls and working hour conditions to conform with the agreement.

These stewards also check the dues cards of members and, if the latter are delinquent, they are given a certai time to straighten themselves out with the union or find work unavailable on account of not complying with union regulations.

Sothern in Brown Pic

Hollywood, Nov. 10.

Ann Sothern has been set by David L. Loew for lead spot opposite Joe Brown in the initial Loew production, 'When's Your Birtl.day.' She moves over on loan from RKO.

Production start has been set back from Nov. 9 to 13.

Carewe's $1,000,000 Studio Plans For Palo Alto, Calif.

San Francisco, Nov. 10.

Edwin Carewe's application to sell stock in a proposed $1,000,000 studio to be built on the outskirts of Palo Alto, Cal., was taken under advisement by the State Corporation Dept. here last week.

Carewe's original permit was suspended six weeks ago, following an investigation ordered by Corporation Commissioner Edwin Daugherty. The commissioner's decision will be made some time this week.

The hearing was preceded by a special early morning meeting of the Edwi Carewe Productions, Inc., at which a board of directors was elected. Members are Emory E. Smith, head of an engineering laboratory here; Richard H. Atkinson, San Francisco sales agent; D. A. Mendenhall, retired Palo Alto merchant, and Orville Goldner, art technical director for the dramtics department of the Stanford University, and Carewe.

A permit to sell stock was originally issued. Before any shares could be sold, however, the permit was suspended. It was held that the venture lacked 'substantial backing.'

The new studio would make and distribute educational and religious pictures; they would be printed on a 16 mm. film, suitable for use in schools, clubs and churches. They do not plan to compete with regular theatres. The pictures, however, will have sound effects, and some may be produced in color, according to the prospectus filed with the application.

Carewe was represented at the second hearing by Attorney Ward Sullivan, who placed in the record voluminous testimony to show that business management would be centered in the hands of Smith and other business men, while Carewe would handle directi produc tion of the pictures.

Sherriff on 'Comrades'

Hollywood, Nov.

First screen play assignment for R. C. Sherriff under his two-picture writing contract at Metro will be on 'Three Comrades,' Erich Maria Remarque story.

Sherriff's second MG yarn will probably be an ori inal.

LIND HAYES GOES METRO

Chicago, Nov.

ind Hayes, son of Grace Hayes, signatured by Metro on long-term contract.

Hayes was in with is mother.

Title Clash Stymie

London, Nov. 2.

Film Producers' Group of the Federation of British Industries is tinkering with a scheme to avoid clashing of motion picture titles, in which native and American producers would be asked to co-operate.

Surrounded by the usual secrecy of this department, plan broadly will require advance registration of all proposed titles, and intended to operate from Jan. 1 on.

STAR BILLING IN THREE PAR PIX FOR YACHTERS

Hollywood, Nov. 10.

Yacht Club Boys have been ticketed to three-year pact at Paramount, deal calling for the singing quartet to be starred. Boys will do their own songs for three feature-length pictures.

Quartet, currently in London at the Kit Kat club, sail for New York Nov. 30 for two weeks at a night spot there, then report at Par Jan. 2.

Nat Karson Joins R. C. Music Hall Designers

Nat Karson has been set as scenic designer by the Radio City Music Hall, N. Y., starting immediately. Hall's staff of stage designers has been depleted with the departure of Vicente Minnelli and Albert Johnson, both of whom have gone over to legit production within the past year.

Karson's deal with the Hall ries a clause giving him permission to design legit shows when and if he wishes, on the side.

Crisp's WB Termer

Hollywood, Nov. 10.

Warners has given Donald Crisp a five-year term contract, with the first two years running straight 40 weeks each. Actor's contract reads that of the 12 weeks' layoff, six of them must be consecutive so that Crisp can cruise on his yacht.

This is the first of layoff provisions in a contract that provides for a specific consecutive term of layoff.

Shirley Ross Opp Bing

Hollywood, Nov. 10.

Shirley Ross has been spotted for femme lead opposite Bing Crosby in 'Waikiki Wedding' at Paramount.

Production starts around Dec. 1.

REP'S 2 CHI ETHERIZERS

Chicago, Nov.

Ned Dobson, talent scout for public pictures, snapped up two radio personalities, Peggy Wall and Parker Wilson for Hollywood.

Pass List Bugaboo

That's Another Slant on Self-Constituted Censorial Group

Efforts of parent-teachers' group, known as the Schools Motion Picture Committee, to have theatres arrange programs suitable for exhi ition before members of the organization and affiliates is meeting with cold-shoulder treatment by Broadway houses. This committee is organization composed of parents and teachers of pupils in private elementary and high schools, apparently working cooperation with the Hays office.

However, managers of film theatres in Times Square district do not look with favor on the idea of having their programs gone over and partially censored by such a voluntary group. If a theatre agrees to permit members of the committee to give their regular show the once-over and changes are made according to the committee's suggestions, the theatre is placed on the organization's officially approved list published each week in N. Y. dailies.

Last week the committee listed 14 presentations and as many theatres. This organization also put its stamp of approval on 'Carnival in Flanders,' playing at the Filmarte on West 58th street, though the National Legion of Decency turned thumbs down on it.

Broadway house managers assume the attitude that bulk of their Saturday trade does not include youngsters and they have no intention to disturb presently routined programs for the benefit of one organization. One large downtown house manager did not like the arrangements under which the group operated if only from the standpoint that it increased the pass list.

Inside Stuff—Pictures

Bette Davis's tailspin is having its repercussions among rebels of Hollywood and have many of them wondering why James Cagney could win in Hollywood, where pressure of studios on judges is strong, and she could lose in London, where studios have no influence on courts whatever.

Lawyers who have argued cases in England and America agreed long ago that she had no chance to break a contract in England, though she might have had a very good one in France. Reason is that a contract i England is almost invariably held by English judges to be what the parties agreed to make it, whereas in France, even more than in America, a contract is often one of those things, something to be torn up if the star is drawing far beyond the conditions of the contract, or to be dropped through options if the opposite is true.

Talent now is figuring out a way to make those Hollywood way propositions, arguing that a seven-year contract, that bi and not the other, isn't based on equity at all.

As things stand now talent can hold studios to contracts for three months, six or a year, but after that the studios have a freedom of choice through options, whereas the troupers have no freedom except what can be got by pouting, walking or other forms of subtle sabotage.

Future career of Simone Simon is looming up as doubtful at 20th Century-Fox. Efforts to try to get her to correct her English diction, to become more understandable to American audiences, have failed. Impossible to find any teacher who will brave Simon temperament, or any one with whom she will drop the tiger pose.

The French in Paris did a bit of a burn at billing of find as 'discovery of 1936.' Miss Simon has been a first-rate star in Paris, not only in films but also in musical comedy.

Whether or not she goes into 'Seventh Heaven' with Tyrone Power, according to 20th Century insiders, depends on how her English progresses. Noted in France for her bad diction French, her pronunciation in English has also become more jumbled as she has gained assurance in the American tongue.

Theatres didn't make the killing they expected election day nor were election eve expectations fulfilled. In New York and other large centers the pull of radio and free results on streets lessened the lure of theatres where returns were given out tieups with newspapers or other news sources. Downtown New York had probably its largest election crowd in history but they didn't jam into theatres, neither did the niteries do the business expected. Election biz at box offices was from 20-25% under expectations, though with holiday prices in effect it amounted to about 40% above what a normal Tuesday would be. Monday ight's business was about 15% over a normal Monday evening, yet disappointing.

Bulk of stock transactions in Grand National by Eddie Alperson, president of the company, over a period of a month or more, were non-profit transfers to close friends and business associates, it was revealed at the home office in N. Y. last week. The SEC monthly reports merely showed them as sales, since these reports never attempt to differentiate between sales for profit and transfers, and requiring no statement as to the disposal price.

Sale price or quotation at which the stock was so transferred was listed in GN records as the same as Alperson's original purchasing price, thereby constituting virtually a transfer of the stock to another name. Element of profit was not involved.

Reminder that parcels containing motion picture films must carry stamps from both the mailing and delivering offices was issued last week by the Post Office Department.

Declaring that certain postmasters have been negligent in observing regulations covering films, Acting First Assistant Postmaster General J. M. Donaldson sent out formal notice that the rule requires all packages containing pix must be stamped with the date and hour of mailing and the date and hour of receipt. Officials were jacked up with a statement that strict conformity is expected in the future.

Pressure being exerted on Coast studio publicity heads by home office execs to garner endorsements from star and featured players for Hudnut facial creams, is reported meeting stiff opposition from the lot boys. Later are standing pat for a Hollywood firm which was one of first beauty aid manufacturers to boost film players in its advertising. Hudnut outfit wants to stage smash newspaper ad campaign and is after as many film name plugs as possible.

Harry Brandt, president of the Independent Theatre Owners Assn., who was negotiating with Local 306, New York Operators, when bombings occurred in theatres, including his own, is burned over the statements released by 306 and by George E. Browne. Brandt calls the 306 statement ridiculous, adding that the members of Allied today are receiving more in wages than the members of the 306 union. Brandt's statement would seem to indicate that any deal now between Brandt and 306 is strictly out.

Republic Pictures has run into a snag in selecting title of 'Bold Caballero' for a forthcoming production. Handle is a literal translation of 'El Caballero Audaz,' announced sometime previous by Hispano Films, which is producing Spanish pics on Coast. Latter has notified Rep of the title similarity and negotiations under way for a settlement between attorneys for the two producing organizations.

Grand National has no theatre operating ambitions, for the present least and probably permanently. It will confine itself to production and distribution.

GN probably will become a member of the Motion Picture Producers & Distributors of America. The Hays office invited Republic into fold sometime ago but never followed through on the application.

In inducing J. Edgar Hoover, chief of the G-Men, to endorse the 'Crime Does Not Pay' series, Metro broke through the anti-publicity wall which surrounds Bureau of Investigation czar. Hoover is the person who snarls that he doesn't like 'all this ballyhoo' and has a $10,000-a-year press agent on the payroll to make sure his wishes are respected. Frequently Hoover has blasted film industry for exaggerating feats of his agents.

'Queen Elizabeth,' first feature exploited by Adolph Zukor in 1912, be offered exhibitors during the Zukor Silver Jubilee drive of the Par company. Twenty-five-year-old film will also be screened at the Zukor birthday dinner on the Coast Jan. 7.

Paramount's earnings for third quarter ended Sept. 30 now probably will be held up until after the board meeting scheduled for Nov. 26. By that time Barney Balaban, president of Par, and Stanton L. Griffis, chairman of the executive committee, will be back from the Coast.

Marc Lachmann, piloting Judith Barrett, new Universal ingenue in 'Flying Hostess,' had a tieup with TWA. Plane, however, was forced down i Columbus, and the cross-country trek was finished by rail, as an inauspicious climax to the hookup.

For third time in six months Samuel Goldwyn has failed in attempt to land services of Major Charles L. Clifford to work on treatment of hi story, 'The Real Glory.' War department declined to grant the officer furlough.

Frank Lloyd is negotiating with Sinclair Lewis in an endeavor to have him author an American historical drama for the screen, fashioned after the Noel Coward play, 'Cavalcade.' Lewis has never written an original for films, but Lloyd figures he might accept the offer.

Those Upped Grosses Giving Theatre Builders Ideas, 10 New Houses Going Up in L. A. Area; Seats for 460,000

Hollywood, Nov. 10.

Already admittedly vastly overseated, Los Angeles area is to be augmented by an additional 8,000 or more theatre seats during the next couple of months, bringing the total capacity for the distribution area close to the 460,000 mark.

Theatre building orgy has hit the Southern California area with six new houses currently under construction in and about L. A. proper, and other theatres projected or under course construction nearby towns.

Three of six theatres going up in L. A. presently are located on Wilshire boulevard, in the heart of the Wilshire-Beverly district, and in close proximity to pair of Fox-West Coast ace nabe situations. These three will add 2,650 seats in that area alone.

Largest local construction currently is the Trocadero, nearing completion on Sunset blvd., in the so-called county strip, lickly populated with night clubs. This house, an 1,800 seater is being put up by Joe Aller of Consolidated Film Laboratories and some midwestern associates, with work being rushed opening around the holidays.

Opened last week in the Highland Park district was the Franklin, a 900-seater, with which Harry L. Rackin is making his debut as an exhib.

Gore Bros. and Ramish, through their Pacific States Theatres Corp. are constructing a 900-seater, the El Rey, at Wilshire and Dunsmuir, and will break ground around Dec. 1 for a second house, the Lido, also 900-seater, at Pico and LaCienega.

Go-Gas Co., gasoline distributor, is reconstructing a storehouse it has just erected at Wilshire and Stanley into a modern 850-seater, for operation of which Emil Yumann has a lease. House will be readied for a Christmas Day opening. Third Wilshire blvd. house going up is an 850-seater being erected at Doheny Drive by J. P. Neist, former operator of the La Tosca.

In the metropolitan area outside

(Continued on page 62)

L. A. STATE'S $50,000 FACELIFTING BILL

Hollywood, Nov. 10.

Loew's State, downtown acer, is shuttering for two weeks for alterations that will cost $50,000. Day-and-date first-runs with the Chinese meanwhile shift to the United Artists, continued first-run spot. Fox-West Coast was recently given a new one-year lease on the house by Loew's.

State is to be completely reseated.

Par's Air Cavalcade

Hollywood, Nov. 10.

Paramount is promising the biggest air picture yet, in 'Men With Wings.' James Norman Hall, author and war flyer, is starting on the yarn, which will be a cavalcade of aviation.

Cast-toppers will be Carole Lombard, Fred MacMurray, George Raft, Cary Grant, Frances Farmer and Sir Guy Standing.

Nichols Due Back from Europe, Ford from Hawaii

Hollywood, Nov. 10.

Dudley Nichols, recalcitrant scripter of John Ford's pictures at RKO, is due back after several months touring the old world from Dublin to Moscow. Studio assignment for him won't be settled till Ford gets back from an Hawaiian cruise in his yacht.

Last one together, still unreleased, was Sean O'Casey's 'The Plough and the Stars.'

'Sister Act' at WB

Hollywood, Nov.

Warners has received serialization of the new Fannie Hurst novel, 'Sister Act,' which it purchased in galley proof.

Price paid for the opus was $100,000.

Combustion

Hollywood, Nov. 10.

Sardi's $100,000 fire in Hollywood revives old gag that restaurant burned down when newest chump on seeing size of his check burned up.

SERLIN WEST ON FRI. TO SUPERVISE 'A & M'

Oscar Serlin leaves for Hollywood Friday (13) to start active production of 'Artists and Models' for Paramount. Was to have been done in New York but Par decided it didn't want to monkey with production on two coasts again.

With Serlin set on Coast, Boris Kaplan, his assistant, steps into his shoes as New York talent chief. Edward A. latt remains, as is, in charge of tests and preparation of talent in N. Y., prior to shipment to the Coast.

N. Y. News' Editorial Plea for Kit to Go Pix

N. Y. Daily News devoted its - tire editorial column show biz again Tuesday (10), paying particular emphasis to films. After recommending 'Victori Regina' and 'St. Helena' as plays worth seeing, News editorial writer devoted special space to Katharine Cornell, appealing to her 'to think better of her resolve never to go into the movies.'

Taking the attitude that it is 'historically important' for the legit actress to be recorded cinematographically for posterity, paper argues she should let all other arguments go by the waysi

Blystone Takes Over 'Leave' for MacLean-GN

Hollywood, Nov. 10.

Second directorial assignment for John G. Blystone by Douglas MacLean will be '23½ Hours Leave,' for Grand National release.

Screen play is being prepared by Henry McCarthy and Harry Ruskin, with production start set for Dec. 1. Blystone currently is directi 'The Great Guy' for MacLean.

Ruby Lorraine-MG Set

Ruby Lorraine (Mrs. Rupert Grayson), British actress, sails for London (Wed.) from New York after making a test for Metro on the Coast.

Actress arrived from London about a month ago on the quota which forces her return. While in London she will make one film for Gaumont-British and return to U. for a Metro assignment.

King Clippers Home

Hollywood, Nov. 10.

Henry King gets in this week from Honolulu to start direction of 'Seventh Heaven' at 20th-Fox. Ship strike necessitated taking passage on the China Clipper member of the crew.

King is a licensed pilot and qualified for the berth.

TWO FOR LAMOUR

Hollywood, Nov. 10.

Dorothy Lamour has been spotted by Arthur Hornblow in two forthcoming Paramount pictures, 'Swing High, Swing Low,' and 'High, Wide and Handsome.'

Both assignments were made as result of player's work in 'The Jungle Princess,' completion.

MULL CROSBY'S NEXT

Hollywood, Nov.

Kenyon Nicholson and Charles Robinson planed in from New York to confer with Paramount execs on their script of 'Fly by Night,' next Bing Crosby starrer.

Picture will follow crooner's 'Waikiki Wedding,' now in production.

OLIVIA'S PERSONAL

WB She Took Bends Despite 802

Question of whether the Musicians' Union, Local 802, and the American Federation of Actors succeeded in talking Olivia de Havilland out of making a personal appearance at the Strand, N. Y., Friday ight (6) is something these organizations and Warners can't agree upon.

WB claims Miss de Havilland was slipped into the theatre through a side door and appeared, per schedule, while 802 and the AFA assert she didn't show. The musicians' union and the AFA had sent telegrams to the Warner player asking her not to appear.

This had been successful a few weeks ago when Anita Louise was to make a personal at the N. Y. Strand, but didn't. Miss Louise is a member of the Screen Actors' Guild, which is morally supporting the 802-AFA drive to restore flesh to theatres.

Hollywood, Nov.

Olivia de Haviland will be starred by Warners in 'Gold Is Where You Find It,' into production late in December.

Robert Lord wi with male lead not yet set.

BALLETIST NELLE SET TO PRODUCE PICTURES

Anthony Z. Nelle, European producer, arrived in N. Y. last week to complete a deal to produce for a major film company. A foremost exponent of the ballet, Nelle's experience dates back to 1911, when he graduated from Russian Imperial ballet and subsequently toured with Anna Pavlowa.

Nelle took Leon Leonidoff's position at the Roxy, N. Y., and later opened many Fox deluxers throughout the nation. He has produced for the Kiev and Odessa civic opera, Moscow Art and in Paris, Warsaw, Nice and Cannes. His latest effort was at the Scala, Berli where he recently completed his seventh show in a nine-show contract.

Lumber Camp Dude

Hollywood, Nov. 10.

Dave Howard has been ticketed by RKO to direct 'Park Avenue Logger,' next George O'Brien starrer for George Hirliman.

O'Brien and Howard have gone to the northwest to stake out lumber camp locations.

HELEN WOOD SET

Hollywood, Nov. 10.

Femme lead in 'Death in Paradise,' first directorial effort for Norman Foster at 20th-Fox, goes to Helen Wood.

Story is by Philip Wylie, screen play by Foster and Saul Elki Sol M. Wurtzel will produce.

Important U. S. Supreme C't Ruling On Damages When Films Are Lost; Express Co.'s Limited Liability

Washington, Nov.

ransportation services are not liable for anything more than regular damages for failure to deliver motion picture films unless special arrangements are made before shipment, U. S. Supreme court ruled Monday (9).

Reversing the South Carolina Supreme Court in a long-pending case, top U. S. bench erased verdict $1,500 to Pastime Amus Co. Charleston and ordered further proceedings to fix the liability of Southeastern Express Co. for delay in delivering reels on time. Opinion sets a precedent in such disputes.

With the observation that Federal laws control in such situations, justices took the view that when shipments are made under regular tariffs and no special valuation clared i advance, shippers are entitled to only the regular amount of indemnity. The trial court took the slant that stiffer award was proper because the delay inflicted damage on the exhibitor.

'The statute thus applies to damages caused by delay in making delivery,' court asserted. 'The underlying principle is that the carrier is entitled to base rates upon value and that its compensation should bear a reasonable relation to the risk and responsibility assumed. The broad purpose of the federal act is to compel the establishment of reasonable rates and to provide for their uniform application. Special contracts are not permitted to give any advantage to a particular shipper. The liability in this instance is thus governed by the provisions of the applicable tariff and no recovery could be had in excess of the amount permitted by its terms.'

The tariff in the case limited the express company's liability to $50 for any shipment of 100 pounds unless greater valuation was fixed before the shipment occurred. Because of failure to fix a higher value, the court said nothing over $50 could be awarded.

The trial court ruled that the suit was for damages for the interruption of plaintiff's business caused by lay due to negligence, and thus waived the limitation in the tariff schedule. The South Carolina Supreme court sustained this construction of the case.

Only Up to 8

Hollywood, Nov. 10.

Because he has never been knocked out officially, Maxie Rosenbloom, playing a pug part in Warners 'Trail Horse,' fused to pose for a newspaper insert to be used in film, showing him taking the count.

So writers are now revamping story to have him take an eight count.

'ESCADRILLE' LEWIS' 1ST AS RKO PRODUCER

Hollywood, Nov. 10.

irst chore for Al Lewis under his new associate producer pact at RKO starts Nov. 23 when he will put 'Escadrille' into production.

Film will be first American directorial effort by Anatole Litvak, who previously directed a French version of the novel by Joseph Kessel in Paris. Sacha Lawrence will translate from French into English.

Bert Hall, last survivor of the original flyers who founded the Lafayette Escadrille, will write his experiences for 20th-Fox where he is currently technical adviser on 'Stowaway.'

Croll in H'wood to See Quints Are Done Right By

Hollywood, Nov. 10.

David A. Croll, Canadian minister of welfare, planed here from Toronto to get an advance glimpse of the 20th-Fox film, 'Reunion,' featuring the Dionne quints.

Croll is one of three Canadian government guardians of the quints, and while here is the guest of Joseph M. Schenck and Darryl Zanuck.

Maritime Strike Ties Up Carr's 'Adventure'

Hollywood, Nov. 10.

Not wanting to run afoul of any complications from the Coast maritime strike, Trem Carr has set back production start on the Ben Ames Williams sea story, 'Adventure's End.' Ship, Maid of Orleans, to be used in 'Adventure,' will remain moored at Vancouver until strike ends.

Carr, meantime, is rushing production of 'Short Haul,' John Wayne starrer.

Universal First Company to Go On Record in Favor of MPTOA Plan

Universal's announcement on Monday (9) that it had gone on record regarding all 10 points in the Motion Picture Theatre Owners' plea of reform was the first major company to reply to the 10-point draft. In a communication addressed to E. L. Kuykendall, MPTOA presi , R. H. Cochrane approved a majority of the proposals, and where not in agreement or full accord, he listed his reasons specifically.

One of the main points stressed by Cochrane was that Universal has not tried to collect a score charge for years and that it would not attempt to do so in the future. The MPTOA favored elimination of this charge or absorption the basic rental assessed the exhi

Universal's chief executive wrote: 'We are in complete sympathy with your proposal to establish conciliation boards, provided that satisfactory machinery shall be set up.' He went on suggest that matters to be considered under the conciliation system be limited to vital subjects and not petty disputes.

Universal's reply okayed a continuance of its policy of allowing 10% cancellation, but would not hike the cancellation privilege above that figure as a general policy. Approval also was given on clauses in the 10-point program pertaining to non-theatrical ibitions, preferred playing time and on the proposal to eliminate forcing of shorts ith features.

Although admitting that advantages might accrue to the industry from a uniform exhibition contract, Cochrane stated that he believed the decision of the U. S. Supreme Court and other court rulings precluded Universal from becoming a party to the use of such a contract. On the matter of a short form contract, he placed U on record as favoring any simplified or shortened contract as long as the contract contained full agreement on all points involved.

Cochrane cited his own personal experience as a member of a committee that attempted to work out a uniform contract which satisfied both exhibitor and istributor. He pointed out that the apparently perfect uniform contract drawn up at that time, while satisfying both parties concerned, was 'tossed out of the window by the court.'

Other major istributor have given assurances that they will follow it and grant trade practice concessions much the same as Universal, according to a statement made by MPTOA office Monday (9).

PELTON QUITS AT M-G, HAS BID FROM KORDA

Hollywood, Nov. 10.

Fred Pelton, executive studio manager for Metro for the past eight years, resigned. Pelton has had recent offers from Alexander Korda to go to London. However, he will defer announcement as to his future until his vacation ends in December.

No successor to Pelton has been named currently.

'Night Key' for Karloff

Hollywood, Nov.

Next starrer at Universal for Boris Karloff will 'Night Key,' from a script by John Francis Larkin. It will be a Robert Presnell production, directed by Sidney Salkow.

Supporting roles have been assigned to Polly Rowles, Hobart Cavanaugh and David Oliver.

Payne Back at Goldwyn To Feel 'Woman's Touch'

Hollywood, Nov. 10.

Upon completion of his role i 'Great Guy,' on loanout to Grand National from Samuel Goldwyn, John Payne returns to the Goldwyn lot for lead spot opposite Miriam Hopkins in 'The Woman's Touch.'

Payne has singi lead 'Guy.'

DEE BACK AT PAR

Hollywood, Nov. 10.

Francis Dee has been put under a term contract at Paramount, on which lot she made her film debut.

First assignment under new pact is lead with Gary Cooper in 'Souls at Sea.'

L.A. Trade Just Over the Break, 'Mabel' Strong, $28,500; 'Ziggy' Falters, $27,000; 'Desperado' Good at 17½G

Los Angeles, Nov.

Trade perked up a bit after the election doldrums, and most of the first runs currently are heading for unred grosses. Attendance is still below normal, but use of red ink has been substantially curtailed.

Marion Davies' 'Cain and Mabel' is one of the town's leaders, and giving the day-date Hollywood and Downtown their best revenue in some time. Picture goes eight days. 'Great Ziegfeld,' on first run at regular prices, despite upped tariff at both State and Chinese, will wind up with good returns downtown, but disappointing biz at the Hollywood blvd. house.

Estimates for This Week

Carthay Circle (Fox) (1,518; 55-83-1.10-1.65)—'Romeo' (MG) (6th week). Trade at advanced prices about all taken care of and with one half more stanza to go will garner around $5,500 this week. Last week disappointing at $5,500.

Chinese (Grauman) (2,028; 40-55-65)—'Ziegfeld' (MG). Very disappointing for initial Hollywood run of the 'Ziegfeld' opus and $10,000 best that can be offered. Last week 'Dimples' (20th) and 'Mr. Cinderella' (MG), brutal at $6,800.

Downtown (WB) (1,800; 30-40-55-65)—'Cain and Mabel' (WB) and 'Black Cat' (FN), dual. Marion Davies gets credit for upping take to nifty $15,000 on eight days, which is plenty good. Last week 'Follow Your Heart' (Rep) and 'Comes Carter' (FN), terrible $3,700, plenty red.

Four Star (Fox) (900; 30-40-55)—'Under Your Spell' (20th). Lawrence Tibbett following helping this one for satisfactory $4,500. Last week (8 days) did oke $2,700, which all right after fair run.

Hollywood (WB) (2,756; 30-40-55-65)—'Cain and Mabel' (WB) and 'Black Cat' (FN), dual. Trade somewhat below that at the day-date Downtown but still healthy at $13,500 on ight days. Last week 'Follow Your Heart' (Rep) and 'Comes Carter' (FN), not so hot at $4,160.

Orpheum (Bdwy.) (2,280; 25-30-35-40)—'Wild Brian Kent' (20th) and 'Wives Never Know' (Par), dual, and vaude. Run-of-the-mill screen product keeping take down here and will have to be satisfied with probable $7,000. Last w k 'President's Mystery' (Rep) and 'Longest Night' (MG), off to $6,800, no profit.

Pantages (Pan) (2,700; 30-40-55)—'Woman Rebels' (RKO) and 'Man I Marry' (U), dual. Katharine Hepburn pic isn't meaning much for the Hollywood mob, so best to be offered is $7,000, just fair. Last week 'Magnificent Brute' (U) and 'Without Orders' (RKO), satisfactory $8,500.

Paramount (Partmar) (3,595; 30-40-55)—'Gay Desperado' (UA) and stage show. Customers in sufficient numbers for Nino Martini to insure good $17,500. Last week 'Wedding Present' (Par) and 'Man Who Lived Twice' (Col), $13,500, poor.

RKO (2,950; 30-40-55)—'Woman Rebels' (RKO) and 'Man I Marry' (U), dual. Running slightly ahead of day-date companion and with substantial matinee trade will pass $7,000. Last week 'Magnificent Brute' (U) and 'Without Orders' (RKO), brought profitable $9,400.

State (Loew-Fox) (2,024; 40-55-65)—'Ziegfeld' (MG). Town apparently drained during long run at advanced prices at the Carthay Circle, but house will do good at $17,000. Last week 'Dimples' (20th) and 'Mr. Cinderella' (MG), grabbed satisfactory $10,500 as anticipated.

United Artists (Fox-UA) (2,100; 30-40-55)—'Dimples' (20th) and 'Mr. Cinderella' (MG), dual, with 'Word for Carrie' (Par). Rushed in as companion to 'Dimples' after two brutal days. Hitting fair $4,500. Last week 'Ladies in Love' (20th) and 'All American Chump' on move-over from State, topped current week to hit $3,850.

'Miracle' Won't Happen

Hollywood, Nov.

Universal has shelved temporarily 'West Side Miracle,' rison story, by Quentin Reynolds.

Van Paul, who was to have produced 'Miracle,' goes ahead on 'We've Had Our Moments.'

Landwher's Capitol Post

Herman Landwher was appointed manager formally of the Capitol, N. Y., last week to fill the vacancy caused by the death of J. K. Emmett, announcement being made by Joe Vogel.

Landwher served as assistant to Emmett for a number of years.

'GET IT' OPENS OKAY AT $7,000, PORTLAND

Portland, Ore., Nov. 10.

'Come and Get It' world-premiered at United Artists here and is going along okay.

Estimates for this Week

Broadway (Parker) (2,000; 30-40)—'Libeled Lady' (MG) and 'Black Cat' (FN) (2d week). Still hitting terrific pace at $7,000. First week great $11,500.

Mayfair (Parker-Evergreen) (1,400; 30-40)—'Sworn Enemies' (MG) and 'Mummy's Boys' (RKO). Getting average play at $2,500. Last week 'President's Mystery' (Rep) and 'Follow Your Heart' (Rep) closed with weak $1,800.

Orpheum (Hamrick - Evergreen) (2,000; 30-40)—'Pigskin Parade' (20th) and 'Adventure in Manhattan' (Col). Strong results at $6,500. Last week 'Your Heart' (WB) and 'Wives Never Know' (Par) (2d week), $6,000.

Paramount (Evergreen) (3,000; 30-40)—'Ladies in Love' (20th) and 'Three Married Men' (Par). Strong at $7,500. Last week 'Big Broadcast' (Par) and 'Big Game' (RKO) (2d week) $5,000.

United Artists (Parker) (1,000; 30-40)—'Come and Get It' (UA). Okay first week at $7,000. Last week 'Gay Desperado' (UA) $4,400, fair.

TED LEWIS AND 'LADIES' 20G BUFF BOFF

Buffalo, Nov.

Business is on the up again this week, with Ted Lewis at the Buffalo driving toward topflight gross for the house.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55)—'Ladies in Love' (20th) and Ted Lewis. Plenty over $20,000. Last week 'Dimples' (20th), hardly as good as expected, but okay at $13,500.

Century (Shea) (3,400; 25-35)—'Sworn Enemy' (MG) and 'Hot Money' (WB). Good for $7,000. Last week 'Straight from Shoulder' (Par) and 'Velvet Claws' (WB), fine $7,700.

Great Lakes (Shea) (3,400; 30-50)—'Cain and Mabel' (WB). Substantially better than average at $8,500. Last week 'Big Broadcast' (Par) (2d run), swell, bumper $9,700.

Hipp (Shea) (2,400; 25-40)—'Gay Desperado' (UA) and 'Our Relations' (MG). Grooved for $9,000. Last week 'Wedding Present' (Par) and 'M'Liss' (RKO), $7,500, okay.

Lafayette (Ind) (3,400; 25-35)—'Legion of Terror' (Col) and Tugboat Princess' (Col). Average at $7,000. Last week 'Two in Crowd' (U) and 'Yellowstone' (U), good, $7,500.



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Direction: PHIL RUBINOFF
Paramount Bldg. New York City

Local Gag Makes Bad; But 'Pigskin's' $2,800, In Lincoln, Still Nice

Lincoln, Nov. 10.

'Dodsworth' is giving the Stuart a pretty fair play, although the weekend was without the usual football game shot in the arm. 'Pigskin Parade' at the Lincoln is going good, although the natives don't like that gag about the Nebraska football team's prowess.

Estimates for This Week

Liberty (LTC) (1,200; 10-15)—'Boss Rider' (Indie) plus 'White Zombies' (U), split, with 'Kelly of Secret Service' (Rep) and 'O'Shaughnessy's Boy' (MG). Not bad at $900. Last week 'Cassidy Returns' (Par) plus 'Let 'Em Have It' (UA), split, with 'Accusing Finger' (Par) plus 'Limehouse Blues' (Par), $950, oke.

Lincoln (LTC) (1,600; 10-20-25)—'Pigskin Parade' (20th). Pic gets a boo every show in the opening moments where the regents are trying to find a sucker team to play Yale and ask that Nebraska be invited. Around $2,800, nice. Last week 'Ladies in Love' (20th), $2,600, okay.

Orpheum (LTC) (1,350; 10-15-20-25)—'Lady Be Careful' (Par) with vaude headlining Joe Christy, nut comic. 3 days, followed by 'President's Mystery' plus 'Two in Love' (U) and two days of a fashion and coiffure stage show by Madame Currie. Altogether, the collection will be worth $2,900, which is okay. Last week 'Hollywood Blvd.' (Par) with 'Talk of the Town' unit on stage, split with 'Here Comes Carter' (FN) plus 'Last Outlaw' (RKO), oke at $2,700.

Stuart (LTC) (1,900; 10-25-40)—'Dodsworth' (UA). Good at $3,500. Last week 'Texas Rangers' (Par), $3,600, good.

Varsity (Westland) (1,100; 10-20-25)—'Nine Days Queen' (GB). Getting fair $1,200. Last week 'End of Trail' (Col), 'Come Closer Folks' (Col), split with 'Legion of Terror' (Col) plus 'Man Who Lived Twice' (GB), nine days, $1,600, good.

'Trouble' with Waller $17,500, 'Woman Rebels' Ditto; Boston on 6-Day Week

Boston, Nov. 10.

'Libeled Lady' holds over at the Orph and State and other stands are turning in medium takes. Amongst the new crop 'Woman Rebels' looks best.

Midnight shows Election Night did not click here. Several houses open with new shows Armistice Day (11), clipping off current week to six days.

Estimates	Week

Boston (RKO) (3,000; 35-50-65)—'Women Are Trouble' (MG) and Fats Waller on stage. Adequate $17,500, six days. Last week 'Girl on Front Page' (U) and Russell Patterson unit, okay, $19,800.

Fenway (M&P) (1,600; 25-35-40-50)—'Here Comes Carter' (WB) and 'Give My Life' (Par), dual. Just so-so at $4,500. Last week 'Rose Bowl' (Par) (1st run) and 'Dimples' (20th) (2d run), dual, good, $6,000.

Keith Memorial (RKO) (2,800; 25-35-50)—'Woman Rebels' (RKO) with 'March of Time' and Mogul, mind reader, in lounge. Hitting good clip at $17,500. Last week $17,200 for 'Ladies in Love' (20th).

Metropolitan (M&P) (4,200; 35-50-65)—'Pigskin Parade' (20th) and stage show marking time at $21,000 tempo. Last week $20,000 for 'Word for Carrie' (Par) and stage show with Blackstone and Ned Nichols' band.

Orpheum (Loew) (3,000; 25-35-40-50)—'Libeled Lady' (MG) (2d week). Around $12,000, six days. First week, big, $20,800.

Paramount (M&P) (1,800; 25-35-50)—'Here Comes Carter' (WB) and 'Give My Life' (Par), dual. Weak $7,000. Last week 'Dimples' (20th) (2d run) and 'Rose Bowl' (Par) (1st run), double, okay, $10,000.

Scollay (M&P) (2,700; 25-35-40-50)—'Velvet Claw' (FN) (1st run) and 'Dimples' (20th) (3d run), dual, okay $7,000. Last week skidded slightly to $6,700 for 'Seven Sinners' (GB) (1st run) and 'Broadcast' (Par) (3d run), dual.

State (Loew) (3,300; 25-35-40-50)—'Libeled Lady' (MG) (2d week). After very big opening week, $10,500. First week $13,000.

'Brigade's' $16,000 Leads in Philly's Off Wk.; 'Spell' 5G Brodie, 'Carrie' 9½G

Philadelphi , Nov.

Nothing startling the way of biz.

Particularly disappoi has been 'Under Your Spell,' the Aldine. It departs tonight (Tuesday) after a five-day week. Vali the Word for Carrie' drew good press but hasn't been able to do anything exciting at the Boyd and goes after a single week.

'Charge of the Light Brigade' at the Stanley is doing all right, although far from a sensation. Pic holds for a second week.

Estimates for This Week

Aldine (1,200; 40-55-65)—'Under Your Spell' (20th). Very much flopno and out after five days with less than $5,000. Last week, 'East Meets West' (G-B) $7,500, weak for an Arliss film.

Arcadia (600; 25-40-50)—'Big Broadcast' (Par) (2d run). Fairly good $2,500. Last week, 'Devil is Sissy' (MGM) (2d run), $2,000 for six days.

Boyd (2,400; 40-55)—'Word for Carrie' (Par). Not strong enough for holdover but catching fairish $9,500. Last week, 'Midsummer Dream' (WB), first grind showing here, only $11,500; disappointing.

Earle (2,000; 25-40-55)—'Wedding Present' (Par). House not getting fair without vaude. Week $10,500 for this one. Last week 'Libeled Lady' (MGM) (2d run), after three weeks at the Fox, still managed to get an excellent $13,000.

Fox (3,000; 40-55-65)—'Pigski Parade' (20th) (2d week). Enjoying a nice holdover at $14,000. First week $16,500, good.

Karlton (1,000; 25-35-40)—'Mr. Cinderella' (MGM). First run and won't do more than shade $2,300. Last week, 'Man Who Lived Twice' (Col) could only get $2,000.

Keith's (2,000; 30-40-50)—'Cain and Mabel' (WB) (2d run). Fairish $2,500. Last week, 'Craig's Wife' (Col), also 2d run, only $2,200.

Stanley (3,700; 40-55)—'Light Brigade' (WB). At $16,000 will lead the town. Last week 'Cain and Mabel' (WB), only $14,000.

Stanton (1,700; 30-40-50)—'Legion of Terror' (Col). Fairly good $6,200 indicated. Last week, 'Accusing Finger' (Par) just over $6,000.

OMAHA SOLOS 'LADY' FOR NIFTY $9,300

Omaha, Nov. 10.

As long as the Paramount gets the top films to uphold its single feature policy, should be little reason why it won't lead the town. This week 'Libeled Lady' puts it out in the lead by a definite margin at excellent money.

Estimates for This Week

Brandeis (Singer-RKO) (1,250; 25-35-40)—'Woman Rebels' (RKO) and 'Man Who Lived Twice' (Col), dual. If this one stays eight days will top $5,000, but will fall just under that on seven. Last week 'Without Orders' (RKO) and 'Daniel Boone' (RKO) softies at $3,800.

Omaha (Blank) (2,100; 25-40)—'Magnificent Brute' (U) and 'Lady Be Careful' (Par). Dual $6,200, above par and satisfactory. Last week 'Word for Carrie' (Par) and 'Chan at Track' (20th), dual, suitable at $6,100.

Orpheum (Blank) (2,976; 25-40)—'Pigskin Parade' (20th) and 'Postal Inspector' (U). Headed for $7,700 good. Last week 'Devil Is Sissy' (MG) and 'Two in Crowd' (Par), virile at $7,250.

Paramount (Blank) (2,765; 25-35-55)—'Libeled Lady' (MG). Single feature policy continues for third week. Current week riding to pleasant money at $9,300. Last week 'Big Broadcast' (Par) $10,300, big.

'BRIGADE' OKE $14,000 IN CINCY

Cincinnati, Nov.

Post-election b.o. bulge has 'Charge of Light Brigade' heading trade procession. 'Tarzan Escapes' is an over-the-topper for Keith's.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Woman Rebels' (RKO). At $12,000, poor. Last week 'Libeled Lady' (MG) (2d week), $12,000, wham.

Capitol (RKO) (2,000; 35-42)—'Libeled Lady' (MG) (2d run). Third downtown week $5,000, good. Last week 'Pigskin Parade' (Fox) (2d run), $4,500, all right.

Family (RKO) (1,000; 15-25)—'36 Hours' (20th) and 'Velvet Claws' (WB), lonies. Normal at $2,200. Last week 'Legion of Terror' (Col) and 'End of Trail' (Col), separate, $2,300.

Grand (RKO) (1,200; 25-40)—'Pigskin Parade' (Fox) (3d run). Fair at $2,800. Last week 'Big Broadcast' (Par) (3d run), $3,300, nice.

Keith's (Libson) (1,500; 30-40)—'Tarzan Escapes' (MG). Swell $6,500. Last week 'Black Cat' (WB), $4,200, fair.

Lyric (RKO) (1,400; 35-42)—'Daniel Boone' (RKO). Sad $3,000. Ditto last week on 'Ambassador Bill' (20th), revival.

Palace (RKO) (2,600; 35-42)—'Light Brigade' (WB). Okay at $14,000. Last week 'Magnificent Brute' (U), $9,000, lukewarm.

Shubert (RKO) (2,200; 40-60)—'Met in Taxi' (Col) and 'Glorified Follies' unit. All right at $12,000. Same last week on 'Seven Sinners' (GB) and N. T. G. unit.

Strand (Ind) (1,300; 15-25)—'Rose Marie' (Metro), 'China Clipper' (WB) and 'Last of Mohicans' (UA). Returners, divided, $2,000, par. Last week 'White Fang' (20th), 'His Brother's Wife' (MG) and 'Sing, Baby' (20th), subsies, split, $1,900.

Vaude Top-Billed in Birmingham for $2,000

irmingham, Nov. 10.

'Libeled Lady' only thing in town getting more than a second thought by the amusement seekers. Bills as a whole are a little weak, but with business showing a turn for the better the theatres are not faring so badly.

Estimates	Week

Alabama (Wilby-Kincey) (2,800; 30-35-40)—'Libeled Lady' (MG). Set for $7,700. Last week 'Big Broadcast' (Par) $7,900, good.

Empire (Acme) (1,100; 25)—'Devil's Squadron' (Col). Good here at $2,700. Last week 'King Steps Out' (Col) $2,800, good.

Ritz (Wilby-Kincey) (1,600; 25-30)—'Road to Glory' (20th). So-so, $2,900. Last week 'Old Hutch' (MG), neat, $3,200.

Strand (Wilby-Kincey) (800; 25)—'Rose Bowl' (Par). At $2,300, nice.

'TARZAN' $5,200; INDPLS. PUTS ON CRY

Indianapolis, Nov. 10.

Grosses i the downtown sector are showing a tendency to lighten up a bit early. Things aren't bad yet, but films are not quite living up to managerial hopes in the first-runs.

'Cain and Mabel' is doing all right, but it won't stick around for a holdover. 'Tarzan Escapes,' given heavy national ad help, is also in the moderate bracket at best.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Cain and Mabel' (WB). Opened one day earlier than usual to replace 'Dimples,' which was faltering in its second week. Drawing $5,500, which is good, but not big. Last week 'Dimples' in six-day holdover garnered light $2,500.

Circle (Monarch) (2,800; 25-40)—'Wedding Present' (Par) and 'Don't Turn 'Em Loose' (RKO). Thin at $3,700. Last week 'Word for Carrie' (Par) and 'Wives Never Know' (Par), mild at $4,200.

Loew's (Loew's) (2,600; 25-40)—'Tarzan Escapes' (MG) and 'Adventure in Manhattan' (Col). Lukewarm at $5,200, considering the campaign. Last week dual of 'Old Hutch' (MG) and 'Craig's Wife' (Col) slow at $4,300.

Lyric (Olson) (2,000; 25-30-40)—'Captain's Kid' (WB) and Norman Carroll's 'Mardi Gras' unit. Latter plugged heavily, good at $9,000. Last week 'Pigskin Parade' (20th) and 'Glorified Follies' unit, swell at $10,700.

Last week 'Postal Inspector' (U), so-so, $1,700.

Pantages (Wilby-Kincey) (2,100; 25-35)—'Wives Never Know' (Par) and stage show. Latter gets the billing and house, newly reopened, is selling the vaudeville with picture secondary; $2,000, good. Last week 'Lady Be Careful' (Par) and stage show, $1,900, okay.

'B'Cast' Loop's Lulu at $35,000; 'Dimples' $9,000, 'Chan' with Errol Unit $17,000, 'Sinners'-Vaude $15,000

Chicago, Nov. 10.

Leader in the Loop this week, and by a margin of a city block, is 'Big Broadcast,' at the Balaban & Katz Chicago. Flicker may go a fortnight on its present pace.

For the first time, a Shirley Temple picture has been sloughed out of the Chicago and has been relegated to a minor spot, 'Dimples' going into the Apollo Friday (6), where it is doing well, though nothing special.

With 'Dimples' at the Apollo, 'Broadcast' at the Chicago, 'Chan at Track' at the Oriental and 'Devil Is Sissy' at the Roosevelt, the kids are swarming into the Loop and the 15c. ducats are holding gross possibilities down somewhat.

Estimates for This Week

Apollo (B&K) (1,200; 35-45-65)—'Dimples' (20th). Good $9,000 on Temple following. Last week 'Midsummer Dream' (WB) wound up in the wringer at $6,100.

Chicago (B&K) (4,000; 35-55-75)—'Big Broadcast' (Par) and stage show. Carting away plenty of shekels this week and will continue for a fortnight. Nearly $35,000. Last week a wallop at $32,000, counting Xmas Eve venture in Manhattan' (Col).

Garrick (B&K) (900; 35-45-65)—'Libeled Lady' (MG). Now in its fifth Loop week and still better than $7,500. Last week niftick $9,700.

Oriental (B&K) (3,200; 25-40)—'Chan at Track' (20th) and 'Hollywood' unit. Leon Errol heads stage show. Looks good $17,000. Last week 'Lady Be Careful' (Par), $19,000, big.

Palace (RKO) (2,500; 35-45-65)—'Gay Desperado' (UA) and 'Manhattan Scandals' unit. Strictly the picture for biz currently, and an item of interest since it's one of the few United Artists pictures ever to play this house. Around $19,000, okay. Last week, second session of 'Folie Parisienne' unit, tobogganed to finish below $18,000, no good, with 'Don't Turn 'Em Loose' (RKO).

Roosevelt (B&K) (1,500; 35-45-65)—'Devil Is Sissy' (MG). Opened Saturday (7). Okay for initial session at $10,000. Last week 'Cain and Mabel' (WB) (2nd week), $8,100, fair.

State-Lake (Jones) (2,700; 20-30-35-40)—'Seven Sinners' (GB) and vaude. House remains a heavy winner. Better than $15,000 currently. Last week 'Satan Met Lady' (WB) good at $14,700.

United Artists (B&K-MG) 'Dodsworth' (UA) (2d week). Better than $16,000 for holdover after fine $21,300 last week.

'Come and Get It' Comes and Gets It; Big $10,000, Seattle

Seattle, Nov. 10.

Last-minute switch by Hamrick sent the vaude into the Music Hall instead of the Orpheum, with latter remaining in straight films. Music Hall, with 37c. top, a nickel under straight pic first runs, opened okay.

'Come and Get It' opened strong at the Liberty.

Estimates for This Week

Blue Mouse (Hamrick) (900; 27-37-42)—'Big Broadcast' (Par) and 'Sworn Enemy' (MG) (2d run), dual. Good at $4,000. Last week 'Cain and Mabel' (WB) and 'Big Game' (RKO), dual, $2,600, mild.

Coliseum (Evergreen) (1,800; 21-32)—'Last of Mohicans' (UA) and 'Yours for Asking' (Par), dual. Fair $3,300. Last week 'San Francisco' (M-G-M) and 'Pepper' (20th), dual, $4,300, big.

Fifth Ave. (Evergreen) (2,400; 27-37-42)—'Dodsworth' (UA). Disappointing with mild $7,000. Last week 'Ziegfeld' (M-G-M) (2d week), $5,900, okay.

Liberty (J-vH) (1,900; 16-27-37-42)—'Come and Get It' (UA). Francis Farmer in person opening night. Holding over on great $10,000. Last week 'Legion of Terror' (Col) and 'Come Closer, Folks' (Col), dual, $3,400, slow.

Music Box (Hamrick) (900; 27-37-42)—'Ziegfeld' (M-G-M) (2d run). Catching good $3,800. Last week 'Midsummer Dream' (WB), $2,700, moderate.

Music Hall (Hamrick) (2,300; 27-37)—'Mummy's Boy' (RKO) and 'Isle of Fury,' dual, with vaude and Jackie Souders' band. New policy started cold and ahead of schedule on switch with Orpheum, but opening okay at $5,500.

Orpheum (Hamrick) (2,700; 27-37) 'Word for Carrie' (Par) and 'Two in Crowd' (U). Holding over five days for slow $2,700. Last week $5,000, poor.

Palomar (Sterling) (1,450; 16-27-37)—'Bengal Tiger' (Rep) and vaude. Good at $4,200. Last week 'Follow Your Heart' (Rep) and vaude, $4,100, okay.

Paramount (Evergreen) (3,106; 27-37-42)—'Old Hutch' (Metro) and 'Girl on Front Page' (U), dual. Good $7,500. Last week 'Big Broadcast' (Par) and 'Sworn Enemy' (Metro), dual, $11,000, big.

Roosevelt (Sterling) (800; 21-32)—'Green Pastures' (WB) and 'Met in Taxi' (Col) (2d runs), dual. Good at $3,000. Last week 'China Clipper' (WB) and 'Were Married' (Par), dual, $3,700, good.

'LIGHT BRIGADE' $17,000, ST. LOUIS

, Nov. 10.

With Loew's opening day moved up to Thurs. , to continue until after Thanksgiving, Missouri is shaving admish top from 55c. to 40c., and Grand Opera House reopens with combo policy. Ambassador with 'Cai and Mabel' and Fox with widely publicized 'Charge of the Light rigade' are running neck and neck for top b. o. take this week.

Estimates for This Week

Ambassador (F&M) (3,018; 25-40-55)—'Cain and Mabel' (WB) and stage show. Nice $18,500 should top field. Last week 'Woman Rebels' (RKO) and stage show, $15,100, fair.

Fox (F&M) (5,038; 25-35-55)—'Light Brigade' (WB). Has $17,000 in sight, good. Last week 'Big Broadcast' (Par) and 'Without Orders' (RKO), sock biz, $19,800.

Grand Opera House (Ind) (2,200; 25-35)—'Love Before Breakfast' (U) and vaude. Opening week too much competish downtown for better than $2,700.

Loew's (Loew) (25-35-55)—'Libeled Lady' (MG) (2d week). Collecting $11,000 for six days. First week nice $21,000.

Missouri (F&M) (3,514; 25-40)—'Under Your Spell' (20th) and 'East Meets West' (GB). Slash in price scale enabling dualer to reach $10,600. Last week 'Everything Thunder' (GB) and 'Big Game' (RKO), $9,300, not so hot.

Orpheum (F&M) (1,950; 25-35-55)—'Big Broadcast' (Par) and 'Without Orders' (RKO). Pointing to $8,700, best in several weeks. Last week 'Pigskin Parade' (20th) and 'Seven Sinners' (GB), $6,800, average.

Shubert Rialto (F&M) (1,725; 20-25)—'King of Mounted' (20th) and 'Sitting on Moon' (Rep). Poor $2,900. Last week 'Met in a Taxi' (Col) and 'Give Her Ring' (Jud), $3,200, poor.

St. Louis (F&M) (4,000; 25-40)—'Your Heart' (WB) and stage show. Average biz at $6,500. Last week 'Anthony Adverse' (WB) and stage show, $4,200, worst in weeks.

'TARZAN' DUAL TAMES KANSAS CITY FOR 17½G

Kansas City, Nov.

If the weather doesn't blow it up, houses are in for a fair week. Midland's dual with 'Tarzan Escapes' toppi , will have little trouble in leading the village. 'Light Brigade' at Mainstreet looks like more art than b.o. here.

Estimates Week

Mainstreet (RKO) (3,200; -40)—'Light Brigade' (WB). Only fair $8,-000. Last week ' igskin Parade' (20th), weak, $7,500.

Midland (Loew) (4,000; 25-40)—'Tarzan Escapes' (MG) and 'Our Relations' (MG), dual. Going at a $17,-500 clip, very nice. Last week 'Old Hutch' (MG) and 'Man Lived Twice' (Col) only so-so at $10,400.

Newman (Par) (1,900; -40)—'Pigskin Parade' (20th) (2d run). Fair biz in this house at $6,500. Last week 'Word for Carri ' (Par), $8,000, oke.

Tower (Rewot-Fox) (2,200; 25) —'Captai Kid' (FN) and vaude. Coming along nicely with 7,000. Last week '15 Maiden Lane' (20th), pretty tough at $6,300.

Uptown (Fox) (2,030; 25-40)—'Daniel Boone' (RKO) and 'President's Mystery' (Rep). Bad $3,300. Last week 'Wedding Present' (Par) and 'Velvet Claws' (WB), $3,500, low.

STEADY $5,000 FOR GN'S 'STEPS,' DENVER

Denver, Nov. 10.

First runs are having a nice week. 'Cain and Mabel' is doing well enough at Denver to go to Broadway for a second week. Grand National's 'In His Steps' getting steady business.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40-50)—'Gay Desperado' (UA). Good $6,000. Last week 'Pigskin Parade' (20th) scored a touchdown with close to $5,000. 'Dimples' (20th) had been brought to the Aladdin after a good week at the Denver, but flopped, and 'Pigskin,' which opened at the Paramount the day previously, was doubled at the Aladdin, running with the Paramount. It was double billed at the Paramount, but Huffman singled it at the Aladdin.

Broadway (Huffman) (1,500; 25-40)—'Your Heart' (WB), (2d run). Not bad at $2,000. Last week 'Dodsworth' (UA), (3d run), did nice $2,000.

Center (Allan) (1,500; 15-20-25)—'Jail Break' (WB), 'Ticket to Paradise' (Rep), and stage show. Light at $2,200. Last week 'Damaged Lives,' sex film, without the aid of the usual stage show, pulled in $6,000, big for this house.

Denham (Cockrill) (1,500; 25-35-40)—'In His Steps' (GN). Okay at $5,000. Last week 'Word for Carrie' (Par), neat, $6,000.

Denver (Huffman) (2,500; 25-35-50)—'Cain and Mabel' (WB) and stage band. All right, 35-50. Last week 'Your Heart' (WB), good, $9,000.

Orpheum (RKO) (2,600; 25-35-40) —'Woman Rebels' (RKO), and 'All American Chump' (MG). Fair $6,000. Last week 'Old Hutch' (MG) and 'Big Game' (RKO), big, $9,000.

Paramount (Huffman) (2,000; 25-40)—'Adventure in Manhattan' (Col) and 'Legion of Terror' (Col). Okay at $4,000. Last week 'Pigskin Parade' (20th) and 'Back to Nature' (20th), $6,000, plenty big.

Big Game Big Help in Mpls., 'Folies' $22,000

Minneapolis, Nov.

Influx of transients from all parts of the Northwest for the Minnesota-Iowa football game got showhouses off to a swell start. Game drew a record crowd of nearly 64,000 at $2.50 per ducat, even near-zero weather failing to act as a damper on the attendance which set a new mark for any gridiron clash between Chicago and the Coast.

With 'Folies Parisienne' on the Orpheum stage and 'Libeled Lady' at the Minnesota, the entertainment emporiums had b.o. ammunition for the visitors and home folks as well. Orpheum is topping the procession, but the Minnesota's figures are also something to inspire joy.

Estimates for This Week

Aster (Publix) (900; 15-25)—'American Wife' (Par) and '36 Hours' (20th), second loop runs, and 'Star for Night' (20th), first run, split. Fair $800. Last week, 'China Clipper' (FN) and 'Green Pastures' (WB) second loop runs, and 'Arizona Raiders' (Par), first run, split, $900, okeh.

Century (Publix) (1,600; 15-25)—'Swing Time' (RKO) (2d run). Fine $4,000. Last week 'Gorgeous Hussy' (M-G) and 'Texas Rangers' (Par) (2d runs), split, $3,600, good.

Lyric (Publix) (1,300; 20-25)—'Sworn Enemy' (MG). Fair $1,500. Last week, 'Anthony Adverse' (WB) (2d run), $2,200, good.

Minnesota (Publix) (4,200; 25-35-55)—'Libeled Lady' (MG). Big $17,-000. Last week 'Word for Carrie' (Par), $8,000, fair.

Orpheum (Singer) (2,890; 35-50-60) —'Walking on Air' (RKO) and 'Folies Parisienne' unit. Shrewd booking or luck brought this stage show here during Minnesota homecoming week, with town jammed with visitors who seldom have opportunity to see stage fare. Big $22,000 indicated. Last week, 'Velvet Claws' (FN), $2,500, poor.

State (Publix) (2,300; 25-35-40)—'Wedding Present' (Par). Swept up by the prosperity wave and moving in direction of first rate $5,000. Last week, 'Dimples' (20th), $5,200, fair.

Time (Berger) (290; 15-25)—'Man Who Lived Twice' (GB). Climbing toward good $1,200. Last week, 'Grand Jury' (RKO), five days, $700, light.

Uptown (Publix) (1,200; 25-35)—'Ramona' (20th). First uptown showing. Good $3,500. Last week, 'Great Ziegfeld' (MG) (25-40), $4,500, big.

World (Steffes) (350; 25-35-40-50)—'East Meets West' (GB). Good $1,800. Last week 'Follow Your Heart' (Rep) $1,000, five days, fair.

B.O. Blues Come to B'way After Election; Pix Weak; No Like 'Like It'; 'Lady' 30G, 'Brigade' 25G OK

Election is over, F. D. R. is in for another four years, film stocks are doing well and industry is pleased, but pictures roadway are doing poorer this week on top of voting day than before it. ig-skin fracases Saturday afternoon and a rainy Sunday reduced chances but i the opinion of the street's showmen, spotty business must be due to the pictures chiefly.

There are numerous holdovers and these are doing better than the new pictures, of which the week produced five. 'As You Like It' is probably the bitterest disappointer. It augurs only $60,000 or over for the Music Hall. Another that is failing its backers is 'Girl on the Front Page' which will fall short of hopes at this side of $30,000. Joe E. Brown found his followers deserting him at the Criterion where 'Polo Joe' on its one week ended last night (Tuesday) was worth only around $8,000. This makes three bad ones in a row for the new house and last night on a preview the management brought in a resume of the week's usage.

Two other starters which waited for election to come are 'Under Your Spell' on a double bill at the Palace and 'Without Orders,' latter ending a good week Monday night (9) at the Rialto at $7,800. Arthur Mayer did some last-minute juggling of pictures, taking out 'Wives Never Know' after five days at but $4,000 and bringing in 'Orders' for election. The new picture, opened yesterday (Tuesday), is 'Our Relations.' Pal duo of 'Under Your Spell' (1st run) and 'Give Me Your Heart' (2d run), won't be over $9,000.

Three holdovers doing better business than new pictures are 'Libeled Lady,' 'Big Broadcast' and 'Charge of Light Brigade.' 'Lady' on its second week at the Cap is neck and neck with ' roadcast' at the Par where, ending its third week last night (Tuesday), former being $30,-000, latter $31,000. 'Libeled' goes a third week while 'Broadcast' begins its fourth today (Wednesday).

'Light Brigade' had a big first week of $42,700 and will be about $25,000 on its second, a third week being set starting Saturday (14). 'Ladies in Love' washed up at the Rivoli last night (Tuesday) after a two weeks' stay that was profitable but far from illustrious. First week was pretty good at $28,500, while second proved mildish at $15,000. Riv opens 'Come and Get It' this morning (Wednesday).

'Romeo and Juliet,' which last week (its 11th) got $9,000, gives way to 'Lloyds of London,' 20th-Fox two-a-dayer, which opens at the Astor Wednesday (25).

stimates for This Week

Astor (1,012; 55-$1.10-$1.65-$2.30)—'Romeo' (MG) (12th week). Got $9,000 last week (11th) and goes out Nov. 24, 'Lloyds of London' (20th) opening Wednesday (25) on a two-a-day basis.

Capitol (4,620; 25-35-55-85-$1.25)—'Libeled Lady' (MG) (2d week). Indications point to a good $30,000 currently on second week after first seven days of nearly $55,000, smash. Goes a third week.

Criterion (1,662; 25-55-75-85-$1.10-$1.25)—'Polo Joe' (WB). A poor grosser, only around $8,000 on the week ending last night (Tues.). Previous week's tenant, 'In His Steps' (GN) was even more disappointing at under $5,000 on 6½ days.

Palace (1,700; 25-35-55)—'Give Me Your Heart' (WB) (2d run), and 'Under Your Spell' (20th) (1st run), dualed. Double bill probably won't mean over $9,000, mild. 'The Man I Marry' (U) (1st run), and 'Dimples' (20th) (2d run), coupled the prior week, were under $9,000.

Paramount (3,664; 25-35-55-85)—'Broadcast' (Par) and Clyde Lucas orchestra (3d week). Getting fine $31,000 on the third stanza ended last night (Tues.), goes fourth. The second week was a handsome $45,000. 'Go West, Young Man' (Par), with Mae West in person, is scheduled for Wednesday (18) when the Par celebrates its 10th anniversary.

Radio City Music Hall (5,989; 40-60-85-99-$1.65)—'As You Like It' (20th) and stage show. Bergner starrer failing to attract, week looking only $60,000 or over, weak. Last week 'A Woman Rebels' (RKO) only $66,000. 'Theodora Goes Wild' (Col) opens tomorrow (Thursday).

Rialto (750; 25-40-65)—'Our Relations' (MG). Opened yesterday (Tues), supplanting 'Without Orders' (RKO) which did well, getting $7,-800. Previous booking. 'Wives Never Know' (Par) yanked after five days at $4,000.

Rivoli (2,092; 25-55-75-85-99)—'Ladies in Love' (20th) (2d final week). On holdover around $15,000, after first week of $28,500, on two weeks' run being okay. 'Come and Get It' (UA) opens today (Wed.).

Roxy (5,836; 25-45-55-75)—'Girl on Front Page' (U) and stage show. Something of a disappointment here, looking unable to get up to $30,000. Last week's election failed to lift 'East Meets West' (GB) beyond the $30,000 mark, also disappointi

Strand (2,767; 25-44-65-99)—'Light Brigade' (WB) (2d week). Not getting the women but doing well, around $25,000 this week (2d). First seven days was smashy at $42,700. A third week scheduled, with a fourth possible. 'Three Men on a Horse,' Thanksgiving week release, is next for house. Theatre this week dropped back to a 25c. morning price.

State (3,450; 35-55-75)—'Desperado' (UA) (2d run) and vaude headed by Eddie Garr. Another good weekend points house toward $25,000 take. Last week 'Dodsworth' (UA) and stage bill headed by Ed Sullivan, columnist, close to $34,000.

'YOWSAH' GRABS $20,000 IN BALTO

Baltimore, Nov. 10.

Wow of the week in Balto is Ben Bernie at the vaudfilm Hipp. House added extra performances Sunday and Monday because of patronage.

Runners-up are 'Valiant Carrie' at the Stanley, and second session of 'Big Broadcast' at Keith's.

Estimates for This Week

Century (Loew) (3,000; 15-25-35-40-55) — 'Tarzan Escapes' (MG). Weakish at $7,800. Last week six days of 'Old Hutch' (MG) very poor at $4,600.

Hippodrome (Rappaport) (2,300; 15-25-35-40-55-66)—'Wives Never Know' (Par) and Ben Bernie, Ol' Maestro and the lads needling the b. o. to a smacko $20,000. Last week 'Woman Rebels' (RKO) and vaude, o.k. $11,900.

Keith's (Schanberger) (2,500; 15-25-30-35-40-55) — 'Big Broadcast' (Par) (2d week). Still good at $6,-200. Last week $9,300. Will run into few days of a third.

New (Mechanic) (1,400; 15-25-35-40-55)—'Pigskin Parade' (20th). O.k. at $4,100. Last week nine days of 'Gay Desperado' (UA) banked nice $5,200.

Stanley (WB) (3,450; 15-25-35-40-55)—'Word for Carrie' (Par). Swell $7,800. Last week, second of 'Cain and Mabel' (WB), poor $3,500.

'M'HATTAN'-HUTTON $10,500 IN MONTREAL

Montreal, Nov. 10.

Palace leads the street with 'Great Ziegfeld,' which was last here six months ago at $1.50 as a roadshow. Best of the others is 'Devil Is Sissy' at Capitol, and 'The Magnificent Brute,' at the Princess.

Estimates for This Week

His Majesty's (CT) (1,600; 50)—'Seven Sinners' (Brit) and 'Love in Exile' (Brit). Likely $5,500. Last week's repeat of 'East Meets West' (Brit) and 'Limelight' (Brit), $4,000.

Palace (CT) (2,700; 50)—'Ziegfeld' (MG). Assured of $11,000, very good. Last week 'Ladies in Love' (20th) and '15 Maiden Lane' (20th), good, $7,500.

Capitol (CT) (2,700; 50)—'Devil Is Sissy' (MG) and 'Women Are Trouble' (MG). At $8,000, very good. Last week's repeat of 'Big Broadcast' (Par) and 'Final Hour' (Par), good, $6,000.

Loew's (M.T.Co.) (3,200; 60)—'Adventure Manhattan' (Col) and Ina Ray Hutton unit. Grossing $10,500, average. Last week 'Bengal Tiger' (WB) and 'Hollywood Hotel' unit, $14,000, excellent.

Princess (CT) ; 50)—'Magnificent Brute') and 'Girl on Front Page' (U). Very good $8,000. Last week 'Word for Carri ' (Par) and 'Weddi ' Present' (Par), good, $6,000.

Cinema de Paris (France-Film) (600; 50)—'Veille D'Armes' (3d week). Still holding up for $2,000. Good $2,500 last week.

St. Denis (France-Film) (2,300; 34) —'Les Grands' and 'Une Gueule d'Or.' Grossing $4,500. Last week 'Le rand Refrain' and 'Bach Millionair ' good, $4,000.

JL&S Starting Theatre Expansion In Chi Suburbs; B&K Busy Bldg. Also

icago, Nov. 10.

After having concentrated the bulk of its theatre activities in the loop the past 10 years, Jones, inick Schaefer is casting its eyes over the great outlying neighborhoods of Chicago, and is now readying plans an invasion of the residential istricts.

One serious discussion at present is the erection of three key nabe theatres as a starter, with a possible half-dozen figured by end of [illegible] throughout the city have been under consideration, J.L. & S. indicate particular interest in the north, northwest and western sections. The south area of Chicago has been controlled almost jointly by the local Schoenstadt circuit and the national Warner Bros. circuit. Balban & Katz, while represented in the southern neighborhoods, has restricted itself to such key houses there as the Tivoli, Uptown, Regal. It is on the north and northwest that & K. has been concentrating the bulk of its neighborhood theatre activities in the past 15 years.

Financial arrangements for the three new J.L. & S. houses have not yet been worked out, it is understood, though the deals are all reported to be leasehold setups, with J.L. & S. guaranteei from 15-25 years' rental on houses which contractors or builders agree to erect.

J.L. & S. is particularly seeking houses of moderate size; from 800 to 1,200 seats, for subsequent run pictures at 25c. or 35c.

This J.L. & S. activity in the neighborhoods follows its scheduled departure from the loop State-Lake on May 1, 1937, when the house is slated to be taken over by Balaban & Katz, following B. & K.'s acquisition of the entire State-Lake building.

B. & K. is also paying closer attention to possible new building activities in the nabe districts. Last month it opened the new Wi Rogers in the northwest territory and has taken over two other houses in Evanston. Not only is the B. & K. circuit readying more building, but the two Balaban brothers, Harry and Elmer, indie operators are preparing to erect at least three other houses, starting with the new Esquire which will be opened on the Gold Coast in the next few months. A. J. Balaban is in on the Esquire for 25%.

1st Runs on Broadway

(Subject to Change)

Week of Nov. 13

Astor—'Romeo and (MG) (13th wk).

Capitol—'Libeled Lady' (MG) (3d wk).

Criterion—'One Way Passage' (WB) (11) (revival).

Music Hall—'Theodora Goes Wild' (Col) (12).

Paramount—'Big roadcast of 3' (Par) (4th wk).

Rialto—'Our Relations' (MG) (10).

Rivoli—'Come (UA) (11).

Roxy—'[illegible]igski Parade' (20th).

Strand—'Charge of the Light Brigade' (WB) (3d wk).

Week of

Astor—'Lloyds of London' (20th) (25).

Capitol—'Tarzan Escapes' (MG) (19).

Criterion—'Wedding Present' (Par) (18).

Music Hall—'Garden of Allah' (UA) (19).

Paramount—'Go West Young Man' (Par) (18).

Rivoli—'Come (UA) (2d wk).

Roxy—'Pigskin Parade' (20th) 2d wk).

Strand—'Charge of the Brigade' (WB) (4th wk).

Ethel Waters Unit-'Craig's' $22,500, Cleve.

Cleveland, Nov. 10.

Convention trade boomed main drag's houses in last four months, but letdown in November's visitors is having a visi effect on b.o. It's also the aftermath summer's Great Lakes Expo. Lack of buyers hitti niteries as well department stores, which are forced to toss special sales nearly every.

Most grosses still of a respectable size, however, with Waters' unit and 'Craig's Wife' making majority of week's hay for Palace. 'Tarzan Escapes' at State ivi it a tough fight. Some talk that latter house may go vaudeville soon, with Harry Long dickering for name acts.

Estimates for This Week

Alhambra (Martin Printz) (1,200; 20-30)—'Magnificent Brute' (U). Just fair at $2,200. Last week 'President's Mystery' (Rep) got quick start and gobs of newspaper space for $3,100.

Allen (RKO) (3,000; 25-40)—'Legion of Terror' (Col). Activities of hooded hoodlums strong enough in Ohio, with headlines ballyhooed in lobby displays, to give timely boost to $5,500, good. Last week 'Godfrey' (U) climbed into hot brackets at $7,500.

Circle (Marmorstein) (1,900; 35)—'American Wife' (Par) and 'Murder with Pictures.' First-run dual policy clicking, especially this combo, collecting $3,600. Last week 'Dodsworth' (UA) (2d run), walloping $4,200.

Hipp (Warners) (3,700; 30-40)—'Woman Rebels' (RKO). Smart at $18,500. Last week 'Cain and Mabel' (WB), $16,000, light.

Palace (RKO) (3,200; 30-60)—'Craig's Wife' (Col) and Ethel Waters unit. Corki $22,500. 'Ladies in Love' (20th) and 'Shooting High' unit last week, $19,500, fine.

Penn Square (Shulman) (600; 35)—'Russia Laughs' (Amkino). Town's only foreign pix house, $3,300, extra satisfactory. Last week 'Lorenzino de Medici' (Nuovo), $1,600, mild.

State (Loew's) (3,450; 35-40-55)—'Tarzan Escapes' (Metro). Circused to the limit for excellent $20,500. Shift to Thursday openings for Thanksgiving, one day in advance, proving an aid in drawing bigger weekend biz. 'Word for Carrie' (Par) last week sad at $10,000.

Stillman (Loew's) (1,872; 25-35)—'Rose Bowl' (Par). Eleanor Whitney, best known home-town gal in flickers, has featured role which is sufficient to account for $6,000. Last week 'Devil Is Sissy' (MG) (2d week), $8,500, good.

MD. CENSORING BIZ GOOD—$15,064 TAKE

Baltimore, Nov. 10.

Maryland censor board has turned over to the state treasury $15,064 profit for the fiscal year ending Sept. 30. Year's profit is all-time high take for board its nearly two decades' existence, and $3,179 better than 1935.

Censors' charge for viewing films is $2 per reel.

Keaton's Alimony Plea

N. Y. Supreme Court Justice John F. Carew yesterday (Tuesday) reserved decision on motion of Buster Keaton to vacate a warrant of attachment against his salary obtained by his former wife, Natalie Talmadge Keaton. The actor is at present doing shorts for Educational and, in his motion to the court, he declares that the tying up of his salary deprived him of money sufficient to pay his hotel bills.

Mrs. Keaton claimed that Buster owes her $4,500 in back alimony which was awarded her following her divorce in California. At the time Keaton was ordered to pay $300 a month for the support of his two sons, Robert and Joseph. He declared that up to and at the time of the divorce he had turned over to his wife approximately 90% of his property and cash and at present is broke except for the salary he is getting from Educational.

HARTLEY'S COAST HUDDLE

Hollywood, Nov. 10.

E. M. Hartley, chief of Photophone sales for RCA, is here from Camden, N. J., for two weeks' huddle with local execs on company expansion.

Hartley stopped off at various key cities en route to Coast.

Skouras' Coast Checkup

Los Angeles, Nov. 10.

Charles P. Skouras and party of Fox-West Coast home office execs are back after a week's inspection tour of company's operations in San Francisco and Seattle.

Accompanying Skouras on trip were Charles A. Buckley, head of circuit's legal department; Mike Rosenberg, operating partner, and W. H. Lollier, manager of company's tax department.

'Brigade' Plus Patricia Ellis $25,000, Detroit

Detroit, Nov. 10.

Town is rebounding currently following stiff slump occasioned by presidential election, and grosses generally are pretty hotcha.

'Charge of Light Brigade,' plus Patricia Ellis on stage, has things to itself this stanza at Michigan. 'Magnificent Brute,' abetted by Morton Downey, gives Fox the place position.

stimates for This Week

Adams (Balaban) (1,700; 25-40)—'Girl on Front Page' (U) and 'Back to Nature' (20th), dual. Good $4,200. Last week under normal $3,500 on 'Pepper' (20th) and 'Sea Spoilers' (U).

Downtown (Indie) (2,500; 25-40)—'In His Steps' (GN) and 'She Shall Have Music' (Imp), plus stage show. Not exciting at $3,500. 'Devil on Horseback' (GN) and 'Missing Girls' (Chest), plus vaude, hurt by election but snagged fair $3,500 last stanza.

Fox (Indie) (5,000; 30-40-65)—'Magnificent Brute' (U) and Morton Downey topping vaude. Good $22,000. Another oke $19,000 last session on 'Pigskin Parade' and 'Mardi Gras' unit.

Madison (United Detroit) (2,000; 30-40-65)—'Dodsworth' (UA). Okay $12,000 and will hold second stanza. Special notice carried in ads, explaining film had nothing to do with any actual automotive executive or his family, which was figured necessary in this flivver town. 'Mary of Scotland' (RKO) poor $7,000 last week.

Michigan (United Detroit) (4,000; 30-40-65)—'Light Brigade' (WB), with Patricia Ellis heading stage show. Good $25,000, with local gal doing her share. Fair $15,000 last stanza on 'Wedding Present' (Par) plus Dave Apollon unit.

State (United Detroit) (3,000; 25-40)—'Lady Be Careful' (Par) and 'Isle of Fury' (WB), dual. Biz up considerably here lately; nice at $6,500 this week. Good $4,500 last session on 'Mummy's Boy' (FN) and 'Down Stretch' (FN), dual.

United Artists (United Detroit) (2,000; 30-40-65)—'Libeled Lady' (MG) (2d week). Nice $12,000 following fine $15,000 first session. May hold for third.

'Ladies' with Winston's Gal $25,500 Wash.

Washington, Nov.

Town is back to normal this week after two weeks that saw new high for mi shows and special stunts for Hallowe'en and election nights. ilm row successfully combated public's inclination to patrol street, clubs by interrupting shows constantly to give returns.

Proportionate leader 'Libeled Lady' at the Palace. Actual tops is 'Ladies in Love' and stage bill headed by Sara Churchill and Vic Oliver.

Estimates for This Week

Belasco (Radin) (1,100; 25-35-40-50)—'Kermesse Heroique' (Tobias). Big $4,800. Last week 'Les Miserables' (Pathe-Nathan) lasted nine days for good $3,500.

Capitol (Loew) (3,424; 25-35-60)—'Ladies in Love' (20th) and vaude. Vic Oliver and Sara Churchill head bill. ig $25,500. Last week 'Pigskin Parade' (20th) and Johnny Perkins handling community sing took good $22,500.

Earle (WB) (2,424; 25-35-40-60-70)—'Light Brigade' (WB) and vaude. No names in vaude and pic getting credit for nice $19,000. Last week 'Cain and Mabel' (WB) with Don Bestor took $18,500.

Columbia (Loew) (1,583; 25-40)—'Devil Is Sissy' (MG) (2d run). Nice $5,500. Last week ' imples' (20th) (2d run) fair $4,000.

Keith's (RKO) (1,830; 25-35-60)—'Magnificent Brute' (U). Came out yesterday (9) with weak $3,000 for four resident's Mystery' (Rep) today. Last week 'Woman (RKO) took oke $9,000.

Met (WB) (1,853; 25-40) — 'Midsummer Dream' (WB) (2d week). Second stanza at pop prices seeing oke $3,500. Last week satisfactory $5,000.

Palace (Loew) (2,363; 25-35-60)—'Libeled Lady' (MG). Heading for swell $23,800. Last week 'Big Broadcast' (Par) (2d week) oke, $8,000.

Rialto (Indie) (1,100; 25-30-40-55)—'Hell's Angels' (UA) (revival). Average $3,000. Last week 'Morocco' (Par) (revival) got by with $2,500.

Frisco Emb. Goes Sex with 'Caesarian Op,' and Even the Ushers Pass Out

San Francisco, Nov. 10.

Big three-day celebration here on the opening to traffic of the $77,000,000 San Francisco-Oakland bridge has local showmen dubious about biz this week. Warm weather hurting.

Embassy lobby is just about as sexy as they make them this week, with 'Gambling With Souls' and 'Caesarian Operation.' After first day theatre had to bring in a nurse, as 24 fainted the opening day, including some of the ushers.

Estimates for This Week

Embassy (RKO-Cohen) (1,512; 25-35)—'Gambling With Souls' (I.F.D.) and 'Caesarian Operation' (I.F.D.). Had the sailors and the muggs lined up for a block on the opening day. With the fleet in town, biz is great at $8,000. Last week 'Legong' (Atlantic) and 'Missing Girls' (All-Star) (2d week), $2,500.

Fox (F-WC) (5,000; 25-35-40)—'Light Brigade' (WB) and 'Here Comes Carter' (WB). Only $15,000 in sight. Last week 'Pigskin Romance' (20th) and 'Seven Sinners' (GB) slid to $15,000, n.s.g.

Golden Gate (RKO) (2,850; 30-35-40)—'Woman Rebels'. (RKO) and vaude. Climbing to good $16,000. Last week 'Daniel Boone' (RKO), $13,500, fair.

Orpheum (F&M) (2,440; 30-35-40)—'Legion of Terror' (Col) and 'Man I Marry' (U). Just fair at $6,500. Last week 'Magnificent Brute' (U) and 'Girl on Front Page' (U), swell $10,000.

Paramount (F-WC) (2,740; 30-35-40)—'Tarzan Escapes' (MGM) and 'Man Who Lived Twice' (GB). Kids holding down gross on this. Out after six days, skidding to $8,000. Last week 'Anthony Adverse' (WB) very disappointing at $12,000.

St. Francis (F-WC) (1,470; 30-35-40)—'Pigskin Romance' (20th) and 'Seven Sinners' (GB) (2d week). Lightweight at $4,500. Last week 'Big Broadcast' (3d week), good at $5,000.

United Artists (UA-Cohen) (1,200; 25-40)—'Gay Desperado' (UA) (5 days). Nice going at $4,500. Could have held longer, but had to make way for 'Come and Get It.' First week good at $9,000.

Warfield (F-WC) (2,680; 35-40)—'Libeled Lady' (MGM) and 'Sitting on Moon' (Rep) (3d week). Plenty okay at $10,000. Last week $13,000, very okey.

National 1st Runs

UNITED ARTISTS

'Dodsworth,' M'sota, Mi , Nov. 13; Orph, Omaha, 13; Tampa, Tampa, ; Shea's, Erie, 15; Tiv, Ch'nooga, 15; Roxy, Tac, 20; Soo City, Dec. 4.

'Gay Desperado,' Strand, Portland, Me., Nov. 12; Keith, Cincy, 13; State, New, 13; Maj, Dallas, 14; Orph, Spok, 19; Grand, Atl, 20; Mid, K. C., ; S. Lake, Dec. 4.

'Come Get It,' H'burg, Nov. 12; Denv, Denv, 12; Cent, Balto, 12; Grand, Atl, 13; Alb, Cincy, 13; Mid, K. C., 13; State, L'ville, 13; Pal, Ind, 13; Pal, Dallas, 14; State, ost, 19; Strand, Alb, 19.

'Garden of Allah,' Mus Hall, N. Y., Nov. 19; Roose, Chi, 20; Alb, Cincy, 27; U. A. San F., Dec. 3; Pal, Dallas, 5.

WARNER BROS.

Captain's Kid,' Luna, Lafayette, Nov. ; Cap, Madison, 12; Empr, Danbury, 13; Str, Ft. Dodge, 14.

'Three Men on a Horse,' Main St, K. C., Nov. 13.

PARAMOUNT

West Young Man,' M'sota, Minn., 20; Chi, Chi, ; Denv, 26; Newman, K. C.,

UNIVERSAL

'The Magnificent Brute,' Bost, Bost, Nov. 11; Orph, S'tle, 13; Keith, Wash, 13; Maj, Houst, 13; Str, Memph, 18; Par, Denv, 19; Orph, Des Moin, 26; Str, B'ham, 28; Laf, Buff, Dec. 3; Melba, Dallas, 4; Orph, SL Cy, 4; Amer, Colo Spgs, 19.

'The Man I Marry,' Cent, Ott, Nov. 12; Par, Atl, 13; State, Ced Rap, 14; Lucas, Sav, 16; Fult, Pitt, 18; Miss, St. L, 19; Par, Denv, 19; Shub, Cincy, 27; Fox, Spok, Dec. 3; Ind, Terre H, 9.

'Love Letters of a Star,' Roch, Nov. 12; Alb, Prov, Pri Soo Cy, 14; Cap, Daven, Dec. 4; St. Lake, Chi, 5; Grand, Terr H, 9.

'Luckiest irl in the World,' Pant, L. A, Nov. 18; Pal, Chi, 20; Roxy, N. Y, 27; Laf, Buff, Dec. 3.

'Flying Hostess,' Orph, Nov. 26; Emp, Mob, Dec. 6; Sav, Jan. 4.

METRO

'Born to Dance,' Orph, Nov. 13; State, Easton, 26; Emboyd, Ft. Wayne, 27; Pal, Dallas, 28; Ala, B'ham, Dec. 4; Suns, buq, 4; Pal,

Lachrymose Stickup Man Nabbed in Cleve.

Cleveland, Nov.

Quickest and a theatre robber came when two dicks gunman who stuck University, was boarding a plane for Chicago, only three hours after the job.

Suspect $200 from cashier, Bobby Mathis, ing a gun in his pocket. irport clerk called cops when mugg kept beefing about plane bei up by headwinds, insisting u away. ifteen-minute delay of ship was enough for the law to catch up with im, setting rec- ord.

While confessing stick-up, he claimed he pulled it because of despondency over young wife's divorce suit, which got him in a drinking spell. Soft-hearted cops notified wife, who dropped suit to fight for him.

'BRIGADE' PITT TOPS AT $21,500

urgh, Nov. 10.

Good week end and Armistice Day helping out the doubtful entries i a week that's alternating the good and bad. Couple of disappointments, but for the most part looks like a moderately prosperous session, with Stanley pacing the field hands down with 'Charge of the Light Brigade.'

For month of November, Penn and Alvin are going to Thursday opening, switching from Friday, in order to get off to Turkey Day inaugural.

Estimates for This Week

Alvin (Harris) (2,000; 25-35-40)—'East Meets West' (GB). Opened to special reserved seats premiere, but downpour killed the getaway, and house can thank its weekly bank night on Friday for any showing at all. Doubtful of going much beyond $4,000 in six days, pretty ordinary. Last week in six days 'Girl in Front Page' (U) and 'Adventure in Manhattan' (Col) took it on the chin to tune of $3,700.

Fulton (Shea-Hyde) (1,750; 25-40)—'Road to Glory' (20th) (2d week). Tapering off quietly to around $3,800 after an opening session of just about twice that. 'Pigskin Parade' (20th) comes in tomorrow (11) for two weeks, with 'Gay Desperado' (UA) set for Thanksgiving week.

Penn (Loew's-UA) (3,300; 25-35-50)—'Tarzan Escapes' (MG). Lucky to come through with $9,500. Kiddie trade on Armistice Day, with schools out, may possibly help. Last week in six days 'Old Hutch' (MG); n.s.h, $8,700.

Stanley (WB) (3,600; 25-35-50)—'Light Brigade' (WB). Socking in $21,500, great. House returning to stage shows next week, precluding a h.o. Last week 'Midsummer Dream' (WB) no great shakes at $10,000.

Warner (WB) (2,000; 25-40)—'Wedding Present' (Par) and 'Without Orders' (RKO). Sticks an extra day, due to fact 'Brigade' will move in Friday (13). In eight days, pretty close to $7,250, fine. Last week 'Wives Never Know' (Par) and 'Black Cat' (FN), ordinary, $4,000.

Mayor LaGuardia's Commmittee of 3 Hoped to Clear Up Theatre Bombings

Major developments in the booth operator situation in New York which has reached the point Mayor F. H. LaGuardia is demanding quick action or theatres will be closed as his only alternative, are the following:

1. Appointment by the mayor of a committee of three to negoti te settlement of labor controversies and investigate recent bombings.

2. Order by Justice Wasservogel Monday (9) that all records of Local 306 seized by police in a recent raid be returned immediately.

3. Filing of suit by Local 306 for $500,000 damages against police.

4. Withdrawal of police officer who has maintained a at 306 headquarters.

5. Termination of all negotiations which were leading to a settlement agreement between battling unions when bombings occurred.

After setting up his special committee of three, Mayor LaGuardia held a conference Monday afternoon (9) with members of this committee and union men. It was at this conference that the mayor, long known to have been concerned over the operator situation, delivered his ultimatum that unless existing ditions are corrected, he would have to close up theatres concerned. Most of the houses that have been bombed are in the Harry Brandt string.

The mayor's committee is composed of Howard S. Cullman, himself receiver of the Roxy; Samuel A. Lewisohn, banker, and William Collins, former vice chairman of the Regional Labor Board. These men, together with Joseph D. Basson, president of 306; George E. Browne, president of the International Alliance of Theatrical Stage Employees; Harry Brandt, president of the Independent Theatre Owners Assn. and his brother, William, also a theatre operator, heard the mayor lay down the law. LaGuardia instructed his committee to refer all information on stenching or other activities to the district attorney's office for acti He had demanded action on the part of police after the first bombings two weeks ago, police having made the raid on 306 as a result.

Meeting of the fact-finding committee of the mayor's was scheduled for yesterday afternoon (Tues.) at Cullman's office in the Roxy to discuss initial steps in its investigation of the union situation.

Burnt up at the arrests made and the records seized, with some operators unable to keep engagements at theatres that night, 306 went into court to gain return of papers, books, etc. Justice Wasservogel on Monday (9) ordered all records returned immediately and before an order to force removal of a cop stationed at 306 was filed, he was withdrawn.

The 306 suit, filed in N. Y. supreme court, asks $500,000 damages against Police Commissioner Lewis J. Valentine, Lt. James A. Pyke who directed the raid and other policemen taking part. Grounds for damages are that the police illegally seized records of the union, paralyzed its business activities and defamed its character.

Joe Basson's local, which considered posti rewards for information on recent bombings, is reported highly gratified over the step taken by the mayor and looks for action withi week. Since the mayor has appointed a committee to get at the bottom of the situation, 306 sees no need for now considering rewards itself, it is understood.

On one previous occasion, Mayor LaGuardi took cognizance of the booth situation and appointed Frank Tichenor, publisher, as an intermediary with a view to effecting a peace parley between the 306, Allied and Empire rivals. Tichenor was unable to get the unions together, although spending months on the matter.

Before handing down his decision on the motion, Justice Wasservogel sent for Assistant District Attorney William H. Barr Queens who stated that the Grand Jury of that County had begun investigation into the bombing of motion picture houses that section. Barr quested that the Court direct the Union icials produce such papers were seized in the raid when requested by his office. The Court directed that officials and the documents be available the Queens Grand Jury when it meets Thursday (12).

The court action grew out of the several bombings of picture houses.

Harman-Ising Sued

Los Angeles, Nov.

Rudolph C. Ising and Hugh Harman are targets in a breach of contract action in Superior court on behalf of Mitchell Leichter. Complaint alleges defendants secured a Metro release for 32 pictures but that they have failed to pay him any monies over a several-year period.

He seeks $400 relief on each ject, together with 20% of the net returns.

$2 on 20th Common Possible With Nat'l Theatres' Big Net

Net income of 20th Century-Fox probably will be augmented by more than $1,500,000 as a result of the substantial pickup in income by National Theatres Corp. Wall Street now looks for National Theatres, in which 20th-Fox holds a 42% stock interest, to show earnings of close to $3,000,000 and declare a divvy covering this total.

With 20th-Fox expected to show net profit of around $6,000,000 as a result of its film business, this additional amount, obtained by means of dividends from a subsid, would give the parent corporation a total net of approximately $7,200,000. This is expected to enable 20th-Fox to show more than $4.50 per common share, and justify a further declaration on the common of $1 or more. Company already has paid $1 per share on the common this year.

Net operaing profit of 20th-Century-Fox Film Corp. for the 39 weeks ended on Sept. 26 totaled $4,451,851, after all charges, including federal income taxes, but excepting provision for surtax on undistributed profits. This compares with only $1,996,324 reported for the first 39 weeks of 1935.

Company showed consolidated profit, after all charges, in the September quarter of $1,682,661 against $1,529,430 in the preceding quarter and compared with only $640,543 in the third quarter of 1935.

The 39-week report revealed that gross income totaled $36,378,431. Miscellaneous income amounted to $746,502, while proportion of profits from controlled subsidiaries was $192,958. Total expenses totaled $31,778,778. The company paid out $715,000 for Federal income taxes in this period.

FESSIER, M-G PRODUCER, WRITING HIS OWN YARN

Hollywood, Nov. 10.

Michael Fessier has become a full-fledged producer at Metro following signing of a five-year pact. Previously, Fessier held producer reins jointly with Lucien Hubbard on production of 'Society Doctor' and 'Exclusive Story,' and writer credits on 'Women Are Trouble' and 'All-American Chump.'

New producer, currently, is writing an untitled story for his own production.

Incorporations

NEW YORK

Albany.

elease Pictures, , ronx; theatrical business; capital stock, 100 shares, par value. Incorporators: Herman art, Sidney I. Simon, Joshua S. Chinitz, all of 521 Fifth avenue, New York City.

Life, Inc., New York; motion picture business; capital stock, 10 shares, $10 par value. Incorporators: Julius F. Brauner, Kenneth G. Hosack, George R. Turner, all of 15 road street, New York City.

Bela Joyce, Inc., Ki ; theatrical business; capital stock, shares, $100 par value. Incorporators: Freda Jaret, Berdi elch, Matilda Weinstein, all of 55 Court street, Brooklyn.

Queens County Arena Corp., Queens; promote boxing matches, wrestling, etc.; capital stock, 1,400 shares; 1,400 $10 par value; 400 common, no pi value. Incorporators: John J. Powers, James J. Reilly, Lillian Tasker, all of 29 Broadway, New York City.

Rimberg Corp., Manhattan; motion picture business; capital stock, 200 shares, no par value. Incorporators: Anne Eichel, Belle Balatow, June K. Rothman, all of 1456 Broadway, New York City.

Dissolutions

Attica Film Corp., New lled by Paramount Pictures, imes Square, New York City.

urlew Amusement Corp., Manhattan. Filed by Leopold Friedman, 1540 Broadway, New York City.

'Cheney' Remake Launches Weingarten's MG Contract

Hollywood, Nov. 10.

First icture under a new producer contract at Metro for Lawrence Weingarten will be 'The Last of Mrs. Cheney,' with Joan Crawford in the title role. Monckton Hoffe and Leon Gordon will do screen play. It was ori inally slated for Myrna Loy.

Story was made as a part talker several years ago with Norma Shearer.

PATHE'S $24,687 NET AFTER F. D. WRITEOFF

ilm Corp. and subsi iary companies showed a net profit of $24,687 for the 39-week period ending on Sept. 26, even after allowing proportionate share of expenses incurred because of cleaning up affairs of First Division and replacing with another operating company. Film developing and printing lab work continued to be the company's principal source of operating income while bulk of non-operative income came via dividends received from Du Pont Film Mfg. Co.

Net sales for laboratory work totalled $509,995, but operating expenses and allowances for depreciation trimmed this by $417,044, leaving profit from lab operations at $92,950. Du Pont dividends in the period covered amounted to $105,000, with bulk of year's divvy declarations yet to be received from the company in which Pathe holds a substantial interest.

While income from film rentals (First Division) totaled $619,334 in the 39-week period, distribution allowances and producers' participation (including estimated provisions for unrecouped advances to producers) amounted to $572,435, leaving only $22,935 as net income from this source.

With selling, administrative and general expense costing Pathe $261,511 in the first three-quarters, the company actually was i the red $98,726 before non-operati income was added. Expenses incurred in readjusting relations with First Division were partially included in this expense total.

'St. Elmo's' Return

Hollywood, Nov. 10.

'St. Elmo' will be B. F. Zeidman's next production for Grand National. Producer will follow this with 'Sweetheart of the Navy.'

'St. Elmo' will go into production in four weeks from Hinton Smith's adaptation of the Augusta Evans Wilson novel, at Talisman.

BRIGGS ON DU PONT BOARD

O. Henry Briggs, president of Pathe Film Corp., last week was named a member of Du Pont Film Mfg. Corp. board of directors.

Briggs was sales manager for Du Pont before resigning to become chief executive of Pathe about three months ago.

With the Reelection, Show Stocks Seemingly Point for Bull Market

RCA's Net Up for 9 Mos.

Net income for Radio Corp. of America rose $46,261 in the first nine months of this year as compared with corresponding period of 1936. Net after all charges for the nine months ending Sept. 30 totalled $2,847,383 as against $2,801,123 in the nine-month period last year.

The third quarter net income was $1,083,604, which was an increase of $571,617 over the $511,987 reported for the comparable quarter in 1935.

L. A. Stock Market Wants to Trade In Eastern Pix Issues

Washington, Nov. 10.

Continuance of unlisted trading privileges in two film stocks was requested of the Securities and Exchange Commission last week by Los Angeles stock exchange.

Explaining that time differential between New York and the Pacific Coast handicaps investors and complicates credit arrangements, L. A. exchange asked permit to deal in 17 securities now listed exclusively on eastern boards. Film stocks are Columbia Pictures common and 20th Century-Fox common.

Hearing will be held later to determine whether there is enough trading in these papers to justify extension of the privilege.

SEE EXTRA DIVIDENDS AT LOEW'S MEET NOV. 18

Loew, Inc., directors meet Nov. 18, with many important subjects to be taken up. This is the session that was postponed from the usual earlier meeting date.

Some action of year-end dividends on both the common and preferred stocks of the company, along with anticipated extra melon cuttings, will be considered and undoubtedly acted on, according to Wall Street. Because of the expected large undistributed profits, Loew's probably will have plenty extra coin for distribution to stockholders.

Hollywood, Nov. 10.

Metro studio crowd is not at all excited about the sale of the Thalberg stock to a British syndicate. Simply say that they have right to buy the stock and it in no way makes the holders of this stock important in the Loew organization.

20TH'S MAGYAR TESTEE

Budapest, Oct.

Aranke Hettyey has been screen tested by 20th-Fox.

Hettyey is a local legit actor.

Wall Street decided that oosevelt's reelection boded well for the future of the amusement industry last week and bought picture and radio stocks on a widespread scale. As a consequence, the vigorous upturn in these issues had all appearances of a typical bull market.

With uncertainty as to the White House occupancy for the next four years removed, stocks surged forward in the wake of the national election rising to the highest ground in the last four years or more i many instances.

Because earnings are running far ahead of last year and on the theory that a vast amount of tributed profits will be available for extra melon slicing, picture shares received more attention than they have in many months. The street also was bullish on amusements because the national election results made definite that there would not be any material disturbance of the present high national income, always a vital factor as far as the box office is concerned. The enthusiasm for these stocks was further accentuated by reports that the drive for higher admissions was gaining substantially greater support each week.

Both picture and radio stocks participated in the sweeping advance aided and aletted by strong financi statements from 20th Century-Fox and Radio Corp. Strength was typified by new 1936 highs registered by three Paramount issues, both 20th-Fox stocks, Loew's, Warner Bros. Keith pfd. and General Electric.

Range of Gains Made

Gains by film company shares ranged from 1½ to 13 points, latter being the sensational gain attained by Paramount first preferred. Advances of 1 to 4 points in a single day's transaction were not uncommon. Universal pfd., while not bettering its old high 115, roared forward 8¼ points in two days. Loew common climbed 5¼ points in about the same period of time.

Strength also extended to bonds, with Loew obligations moving into new high ground above 101 and breaking the century mark for the first time since these liens were issued. RKO debentures also reached a new peak.

Loew's stocks and bonds were materially aided by the report current in the street that some 35,000 shares, making up the holdings of the late Irving Thalberg, had been placed with an English banking syndicate. Until these shares had been disposed of, traders regarded them as hanging over the market for Loew and a threat against a sustained advance.

Pathe Films, which has lagged behind in recent weeks, suddenly came to life late in the week and advanced nearly 2 points. Earnings statement, issued late Monday (9), figured in this upturn.

Radio common and preferred were leaders for the radio industry, the former changing hands in huge block preferred lifted 4¼ points.

Sure-Seaters Concur on Anti-Nazi Film Stand in U.S., Jerk M-G Olympix

A dozen producers, distributors and exhi itors, who attended the meeting of the Non-Sectarian Anti-Nazi League last week, signatured an agreement not to show or release any foreign film unless it bears on a title descriptive the country where produced and name of the producer when ilable. This action is taken as a curb on reported prevailing ractice of concealing the identity of producer and country of origi in the instance of certai German-made ictures recently offered for exhi in this country.

Threat the Capitol theatre league apparently brought ithdrawal of the Olympi 'Sports on Ice' and 'Olympic Ski Club,' which Pete Smith furnished the running narrative. However, Metro would not officially admit that the present releasing schedule nationally would be disturbed on the shorts. Obviously, any official action nation-wide would bring immedi reprisals against Metro product in Germany, where the company still is operating. The company has no desire to become involved in any international trade dispute.

Samuel Untermeyer, president of the Anti-Nazi League, sent ire to Nicholas M. Schenck, Metro president, ich the organization threatened to call a boycott of the Olympic shorts being released by M-G-M as part of its policy of boycotting all German goods and services sold in the U. S.

The object of the Anti-Nazi League in going on record against showing foreign pictures unless the country where produced is advertised was to let the public know of the film's German connections and leave the way clear for an immediate anti-Nazi boycott. Representatives of the European Film Corp., Filmarte, Lenauer International Film, American Tobis, General Foreign Sales Co., Guaranteed Pictures, Franklin American Film Corp., Du World Pictures, and the 55th Street Playhouse, ilmarte, Globe, Cameo and Cinema de Paris theatres, latter in N. Y. and Detroit, attended the league's meeting last week.

Joan-Myrna Swap Parts

Hollywood, Nov. 10.

an Crawford is out of the lead in 'Parnell' at Metro. She no like the part which goes to Myrna Loy. Miss Crawford takes the Loy role in 'Last of Mrs. Cheney.' Her contract allows her the refusal right on any picture.

Dunn, Eilers to Have Their 'Moments' at U

Hollywood, Nov.

James Dunn and Sally Eilers be co-featured by Universal 'We've Had Our Moments.'

Miss Eilers, just back from European vacati expected studio first of this week.

DISNEY'S ATTORNEY EAST

Gunther Lessing, attorney for Walt isney, reached New York Monday (9) to discuss business matters for Disney who, while having a contract with RKO, still has around a dozen ictures to deliver to United Artists.

Lessing will be couple of weeks

'Parnell' Finally Opens and a Hit In London; New Plays Mostly Bad

, Nov.

iographical play which was seen roadway last opened at the New Theatre Wednesday (4), after a lot of difficulties, and was enthusiastically greeted. Show was originally produced privately here at the Gate last spring, but banned by the censor. After some changes i the script, was finally okayed.

Margaret Rawlings, who played the same role in the New York presentation, is the standout of the production here. Marda Vanne was equally praised.

'Lese Majeste' opened at the Aldwych Sunday night (8) in a special one-night production by the Repertory Players. It's a brilliant comedy-drama and almost certain to be snapped up by some commercial management.

'Poor Man's Castle' opened at the Arts Saturday night (7). It is an amateurish and confusing of little commercial value.

Framed Wife Needs Doctor

'Decree Nisi' opened at the Embassy Monday (9). It is divorce drama about a framed wife. Has a splendid court scene, but needs doctoring for the West-End.

Second edition of 'Blackbirds' opened at the Adelphi Monday (9). Some cast changes from the first version, but it is practically the same show as last year, except that it is on a twice- ightly schedule now. Well received by the customers at the opening.

'The King and Mistress Shore' opened at the Little Theatre Thursday (5). It is an episodic historical narrative by Clifford Bax about Jane Shore, mistress of King Edward IV, with Joan Maude in the title role. Not likely to linger long.

'French Without Tears' opened at the Criterion Friday (6). It is a light comedy with some smart dialog and little plot. Written by Terence Rattigan, whose second play it is, with a cast including Rex Harrison and Kay Hammond. Play should appeal to the Park avenue and Park Lane audiences, but it is likely to leave ordinary theatre-goers cold.

Varna Comin' to See

Paris, Nov.

Henri Varna, owner and producer of the Casi de Paris and Alcazar theatres is making his first trip to New York.

Accompanied by M. Marcellin of the Casino and Helena Greasley, English ballet mistress for the two houses, Varna plans to spend two weeks to see what is new and book talent for next revue at the Casino, starring Maurice Chevalier.

Trio will sail on Nov. 4 and Varna says he is going over with an open mind to see everything possible.

Bait

Vienna, Oct. 30.

Manager of the Gratz theatre, legit, advertised that the public is allowed to enter his theatre free during the morning hours, when various scenes of the forthcoming new play will be rehearsed.

Theatre was crowded pronto, but actors showed no more than a scene two. Manager figures they'll come back for the whole thing, and pay.

THREE PANTOS SET IN LONDON

London, Nov. 2.

This year there will be three pantomimes in the West End for the Christmas season, most important of which will be Tom Arnold's production of 'Mother Goose' at the Hippodrome. This, his first London production, will cost in the neighborhood of $100,000, and has Florence Desmond and Barbara Vernon as principal boy and girl, and George Lacy in the 'dame' role.

Libraries already made a deal for this show, said to be for $100,000. As there is to be no show of this kind at the Drury Lane this year, it seems a pretty safe bet.

Coliseum, making its first offering in this field, houses 'Cinderella,' produced by Prince Littler, with Edna Best i the title role, partnered by Madge Elliott, with comedy in the hands of Lupino Lane, Douglas Wakefield and Billy Nelson.

Melville Bros. stage their 25th at the Lyceum, 'Puss in Boots,' with comedians Jack Barty, O'Gorman Bros., Eddie Gray and Clarkson Rose, and feminine roles not yet filled.

Francis Laidler has five provincial pantomimes in preparation at Sheffield, Manchester, Bristol, Leeds and Bradford.

Alpar's Magyar Return

Budapest, Nov.

'Amourous Queen,' Brodsky operetta in which she appeared in Vienna two years ago, is the vehicle for Gitta Alpar's reappearance in her home town after a prolonged absence. It is a considerable click.

Magyar theatre management has leased the Varosi theatre for the show and turned out a first-rate production. Miss Alpar is under contract to return to London in November, where she is to play the lead in the coming C. B. Cochran revue, based on the same play. Cochran was here for the premiere.

Vienna Also Has Its Butter and Egg Men

Vienna, Nov.

irst in line of local theatres to go bankrupt this season was the Raimund theatre, financed by butter king Hoffmann.

Opened with an old Walter Kollo operetta, 'Three Poor Girls,' and tried again with Jarnos 'Forest Girl.' But the deficit grew and grew until finally the 'butter ki ' retired.

Double Subsidy Demanded For French Theatre

Paris, Nov.

Big things are going to happen in the French national theatres during the coming yea. At least the amount of money Jean Zay, minister of national education, is asking for the state-subsidized Ope a, Comedie-Francaise, Opera-Comique and Odeon on next year's budget would indicate this.

Last year the figure stood at $440,000, but the mi ister is asking for $1,238,500 for the four theatres in the budget of 1937. As the estimates stand now this will be distributed as follows:

Opera would receive about $598,000, the Comedie-Francaise, $260,000; the Opera-Comique, $270,000, and the Odeon, $79,000. Subsidies for the organization of popular representations would get about $13,000.

That totals about $1,220,000 and the rest would be devoted partly to pensions for those retired from the Comedie-Francaise and the Opera-Comique and the remainder to the production of works by new authors and composers at the Opera, Opera-Comique and Odeon.

More Stereoscopics

, Nov.

At the Colour-Sound-Congress,held in Hamburg under Professor Dr. Georg Anschuetz, several film-technical inventions were demonstrated. Special interest was aroused by a new process for showing films stereoscopically, developed by T. Etbauer.

Etbauer aims at getting the effect of depth by the use of a one-picture process. He uses what is called a 'fan-screen,' two mirrors inclined to each other at an angle of 15 degrees. By this process any film can be made to appear stereoscopic.

Historical Budapest

Biographical plays are all the rage here. Within two days there were first nights of Andre Josset's French 'Elizabeth, the Woman Without Men,' at the Vigszinhaz, and L. N. Parker's Disraeli' at the Magyar.

'Victoria Regina' is forthcoming later in the season, and there is a generous sprinkling of Hungarian historical plays, of purely local interest, in between.

M-G Pix in Par's Sydney Showcase

ri Edward theatre will bring i two M-G programs withi the next few weeks. Deal, by arrangement with Par, will see 'Suzy' and 'Piccadilly Jim' in on long runs.

Mel Lawton, g.m., denies that the M-G deal will interfere ith the present house agreement with Par. For years Par has used the Prince Edward as its show-window under an agreement with Dan Carroll, and following the completion of the M-G run, Par product will again go in, although it is possible that other M-G pi ill be spotted from time to time.

1st Czech English Version

Prague, Nov.

An English version 'Semafor,' originally produced by Foia-Film, has been announced for production by Radlice Studios.

Film will be the first English version of an original Czech production to be done here.

No Heavy Russ 'Art,' Just Plain Entertainment, New Moscow Rule

Moscow,

New orders have gone out from headquarters to everybody in the entertainment biz—films, legit, concert, opera, etc.—that henceforth arty art is out; entertainment the only thing to be considered. And that goes even if propaganda is the goal.

According to the moguls who decide the public's will, there has been too much art in Russian theatricals; now the masses to be catered Audiences longer are to be served what is good for them. Orders from above are that the masses now must be given 'what they like.'

With that in mind all film producers both here and in Leningrad have been told to take it easy on heavy dramatics and to dish out some easy-to-take subjects. Dovshenko and Eisenstein, the two artyest film directors, have been ordered to send in complete details of their projected future productions and stop all work on anything they have in mind until and unless the new scenarios are approved as being of general audience worth. Dovshenko, for one, is reported to have told the government officials that he can't be bothered. He thinks the new view taken is a good one and a logical one, according to report, but 'I don't know how to make films like that.'

The set-up is a follow-up on preliminary orders of the same nature taken in the world of music some months ago. First shock came when Shoshtakovitch, ace Russ modernist composer, was rudely set down by the government boys about six months ago and told to cut out the heavy modern line of composing.

In legit, too, the order has gone down that stagers and producers must pay more attention to the man in the street and stop shoving the classics down his throat.

No Wedding

Budapest, Nov. 2.

Marriage of George Tarjan, stage director, and Etelka Dan, actress, had to be postponed because of bride's committment to the role of a boy in a play. Producers figured that kind of publicity would not be so hot at the b.o.

Nuptials will be held off until the end of the run of Ferenc Molnar's 'Paul Street Boys,' in which [illegible] old boy.

ITALIAN FILM PRODS. ACTIVE

Rome, Nov. 1.

All the outfit that is working on Italy's 'pride and joy super-film, 'Scipio the African,' has gone to Livorno for naval scenes on the Roman boats, reconstructed under the guidance of Architect Aschieri.

From there it will be on to Libia, where the scenes of the battle of Zama are to be taken. It is for these scenes that Director Gallone was so determined to have 50 elephants that he canvassed all the zoos of Europe.

Two films were finished here this week, 'Canto d'addio' ('Farewell Song'), which features Tito Schipa and 'L'albero di Adamo' ('Adam's Family Tree'), for which exteriors were taken at Castelgandolfo, village in which the Pope has his summer residence.

Two films have been started in the Pisorno studio at Tirreni , 'L'uomo che Sorride' ('The Man Who Laughs'), which will be directed by Mario Mattoli and will feature Vittorio De Sica, Assia Noris, Enrico Viarisio Umberto Melnati and Paola Barboni, and 'La Regina della Scala' ('Queen of the Scala'), in which Margherita Carosio will make her screen debut, and which will also feature Nives Poli, star dancer of the Scala Opera House.

Meanwhile director Carlo Ludovico Bragaglia is trailing his cast about through the marble caves near Carrara to complete 'La Fossa degli Angeli' ('The Grave of the Angels'), which will feature Luisa Ferida.

Pirandello collaborating with Pierre Chenal, director of 'Il fu Mattia Pascal' ('He Was Pascal'), based on one of Pirandello's plays. It is being made in French and Italian versions. Isa Miranda, Pierre Blanchar and Emma Grammatica will be featured in both versions.

Palermi has finished work on 'Il Corsaro Nero' ('The Black Pirate'), which stars iro Verretti and Silvana Jachi

ANDERSON STAGER FOR COCHRAN 'CORONATION'

London, Nov. 10.

John Murray Anderson will stage C. B. Cochran's next big show, 'Coronation Revue,' due to open in Manchester in December.

Piece will have a heavy name cast.

Tax Cuts Hoped For

London, Oct.

British exhibs are still optimistically rooting for further cuts in the entertainments tax, and since they got the duty off admissions up to 12c last year, think they might get it removed on 18c seats next budget time.

Argument going forward at Exhi itor Assn. meetings that, if theatres can prove the relief put more money back into circulation, the Chancellor of the Exchequer may be impressed.

Americans In London

London, Nov.

Number of Amercian visitors to the British Isles during September was 5,845, of 992 over September.

Greta Nissen fined $25 for reckless driving.

While isiti Denham Studios, Elliot Nugent was requisitioned for the role of an American editor in 'Thunder the City.' In England on a visitor's permit, he was unable to accept payment and the check was sent to the Actors' Benevolent Fund.

Four Franks, including Papa rank, getti rig-outs at Sidney Fisher's.

Garnett Weston, due to sail home after having finished 'Mill on the Floss,' was practically taken off the boat to direct a new picture for Joe Rock Films: Dave Bader pulled the deal.

Ernie Young already offering fairs dates to Gaudsmith Brothers for next season, but the boys are committed to the Barnes Chicago office.

Gina Malo playing a season ith the Oxford Repertory Players at the Playhouse, Oxford.

Pat Henning and Betty Raye to Egypt for four weeks.

Harris Twins and Loretta signed by Jack Taylor for his next season's Blackpool show.

Rowland S. Brown, director of the new Ed Conne film company, to direct a film musical starring Lupe Velez. Will be done at the Joe Rock studios.

June Clyde to star in ritish International's 'Aren't Men Beasts,' with Robertson Hare to play the comedy role enacted in the West-End showing of the play. raham Cutts to direct.

Constance Cummings to appear here i 'Madame Conti,' adapted from the German of Bruno Frank by her husband (Benn Levy) and Hubert Griffith.

Larry Adler signed as topliner in a British musical, 'Calling All Stars.'

Grace Bradley in bed with grippe.

Baroness Else Von Koczi appointed Universal European editorial representative.

Roy Fox and band doing five broadcasts in two weeks, which is a record for an American band leader.

Tommy Russell, of Russell and Marconi, off to New York Dec. 19 for a fortnight to visit his mother, Marie Russell, whom he has not seen in over a year.

Mrs. Ad. Schulberg here again. Means business this time, she says.

Al Cohen got a cable from Chicago notifying him of the death of his mother.

Frank Neal claims he has booked Fred Sanborn for Australia to open July 19, but Sanborn says no deal yet.

Britons in Hollywood

Hollywood, Nov. 10.

Thoughts ritons i Hollywood are turning to holidays in the homeland. Among those who have made reservations for the trip at this time is Virgi ia Field, who leaves the last week in November on a six weeks vacation. Madeleine Carroll, who met her husband, Philip Astley, at Pasadena last week on arrival from England and immediately escorted him to 20th-Fox to watch her tests, also plans to return with him for Christmas holidays in England.

Virginia Field, Sir Guy Standing, Freddie Bartholomew, Douglass Scott, Madeleine Carroll and Miles Mander among the Britons attending the 'Lloyd's of London' luncheon at the Assistance League.

Earl of Jersey visiting niteries in company with Virginia Cherrill and members of the British colony.

Herbert Mundin off to New York to see the shows.

Freddie Bartholomew partaking of hot milk with little June Lockhart at Gene and Kathleen Lockhart's Sunday party.

Miles Mander visited Genevieve Tobin and her mother at their cottage is Montecito.

Ronald Colman making re-takes for 'Lost Horizon.' (Col.).

Mary Brian, Cary Grant, Charlie Chaplin, Freddie Bartholomew, Pat Paterson, Heather Angel, Ralph Forbes, Maureen O'Sullivan and Eddie Goulding among those attending the preview of 'Garden of Allah' at the Chinese.

Mike Fitzmaurice talking hi out of a traffic jam with his Irish accent.

Frieda Inescourt planning vacation as soon as 'Another Dawn' is finished.

Alan Marshall, new Aussi accompanyi Delma 'Scandals.'

Wendy Barrie and Alan Mowbray among those going to the airport to say 'Bon Voyage' to Jack Dunn's mother.

Mowbrays planning entertainment for Mrs. Lionel Lambert of London, who will visit them next month.

Rowland Lei Samter Winslow's party.

Binnie Barnes week-ending at Ensenada.

LONDON STUDIO FIRE

London, Nov.

Metropolitan Film Studios, Southall, London, was entirely gutted by fire, cameras and equipment going up in the blaze.

Studio was a collection of tin sheds used mostly by shoestring producers for quickies.

MORE TROUBLE IN FRANCE

Germany's Export Biz Continues To Shrink, While Experts Advise

Berli , Nov. 1.

Headache over the shrinking export trade has the 'experts' busy now with advice on how to overcome obstacles.

Industry has been told officially that German films at present meet with 'special interest' abroad, because, whatever theme they may happen to treat, they 'cannot but reflect something of the spirit of the country in this new 'political epoch.' Stress is laid on 'unparalleled energy' that is claimed to have overcome a national crisis.

Further accent is laid at the awards of the International Film Expo in Venice a couple months ago, which 'marked the German film of today as marching at the head of world production.' Therefore, the home industry of film-makers should be fully conscious of the fact that, in making films destined for abroad, they have a great mission to fulfill as 'ambassadors,' promoters of the exchange of cultural advancement and emissaries of better understanding among the people of the world.'

All this official advice was gratefully acknowledged by the industry, but results nevertheless are more disappointing than ever, with coin returns from export lower and lower.

Nine Austrian Censor Boards Cause Turmoil; Film Cos. in Protest

Vienna, Nov. 1.

Austrian film producers and distribution agents have sent a formal protest to the government, demanding a centralized censorship department, as they claim it is almost impossible to import films under existing circumstances.

Austri , small as it is, has no less than nine independently working censorship departments, one for each province. Thus happened lately that the Marlene Dietrich film 'Desire' (Par) was prohibited in Kitzbuehel, while it was okayed in Bad Gastein. Another American picture, 'Grey House,' was shown to the Tyrolean censor, who passed on it favorably in dubbed German. Few weeks later the English version was shown before the same censors and turned down.

'Dance Music,' produced in Vienna, passed favorably in the capital, and the censors even recommended it for children and as 'culturally valuable.' But in the province of Vorarlberg, picture was entirely prohibited.

G-B Unit to Capetown On Location for Pic

London, Nov. 2.

Gaumont-British unit, including Geoffrey Barkas, Tom Conachie and Cyril Knowles, cameraman, sails for Capetown this week, to get locations for 'King Solomon's Mines.' Advance party will survey, plan and oversee construction in the Valley of a Thousand Hills, Natal, for a huge native kraal with 4,000 native extras. Second unit ils Nov. 20.

Picture will star Paul Robeson, Sir Cedric Hardwicke and Roland Young. Robert Stevenson is direct-

LABOR WANTS IN

Mexico City, Nov.

rganized labor must be in on censoring pics, the confederation of Mexican Workers, a powerful work union, told the Ministry of the Interior demanding representation on the newly established National Censorship Board.

Confederation asserts it rates this representation because workers constitute most cinema customers and all pic workers, from players and directors to third assistan cameramen, are members of its organization.

One Angle

London, Nov. 2.

Labor has decided to take a hand in the trade campaign against overbuilding of theatres.

National Association of Theatrical Employees has already offered opposition to one Odeon proposal and is discussing contesting all building schemes on general principles. Point of view is that new theatres, rather than finding work for more employees, will tend to reduce labor standards.

TRY TO LIMIT RUNNING TIME IN LONDON

London, Nov.

London branch of the Cinematograph Exhibitors Ass. is gunning for distributors on the question of overlong programs. Several years back the Kinematograph Renters Society introduced a clause in its contracts limiting programs to a three and a half hour maximum, but big theatre operators have frequently flouted it, opposing smaller cinemas with shows containing two features plus shorts and variety turns.

In view of this, trade came to the conclusion that the clause was unworkable, but the C. E. A. is fretting because the K. R. S. still demands enforcement among the rank and file while ignoring the fact that its own theatre-owning members are giving it the ha-ha.

London C. E. A. , asking K. R. S. to receive i icers and tell them just what the clause means, and why they should have to submit to unfair competition from big theatres.

Exhibs generally like the principle of controlled program length, arguing it is bad policy to give the public too much for its money. Can't see any sense, however, in obeying the rule themselves losing money while the nose-thumbers grab the business.

Tobis-Europa's 27

Total of new Tobis-Europa leases numbers 27 films in the current season.

Premiere of the new Carl Froelich film, 'Wenn Wir Alle Engel Waeren' ('Were We All Angels') was marked by picture received the highest official award, 'State Politically Valuable, which means it is tax-free.

New Willy Forst film, 'Burg Theater,' made in Vienna, is reported to be ready for showing in about two weeks and is naturally awaited with interest.

Carl Froelich is starting this month with a new film, 'Rose Bernd,' from the well-known play of Gerhardt Hauptmann, and starring Louise Ullrich. Drama was screened years ago as a silent, with Henny Porten in leading role.

A new Renate Mueller film, ie Gelibete von Paris' ('The Darling of Paris'), irected by V. Tourjansky, is now in the making, with outdoor shooting going on at Brioni, Italy. Werner Krauss and his wife, Maria Bard, will be starred, besides Renate Mueller.

Carl Froelich prepares later in the season a new Paula Wessely fil and Gustaf Gruendgens is to shoot 'Ei Frauenherz' ('A Woman's Heart'), while Richard ichberg early in the new year will make two films that both have been shown already silents: 'Der Tiger von Eschnapur' and 'Das Indische Grabmal.'

GOV'T HINTS AT TOUGHER LAWS

Will Get Around U. S.-French Trade Pact by Admitting Double Features — Would Kill Half of American Distribution

IS THERE A LOOPHOLE?

Paris, Nov. 2.

Impression given by Marceau Pivert that the French are getting ready to give the screw another turn American films has the Yanks the industry here priming their guns for a big pop.

When receiving a delegation from a cinema company Pivert said the government is going to issue a decree to suppress double feature programs i all French houses. He made this remark in reply to the question on what would be the eventual outcome of the Franco-American trade treaty, which the present government neither negotiated nor signed.

Attached as he is to a commission of the Presidence du Conseil and in charge of the Government radio and film propaganda, the importance of Pivert's statement is not being overlooked by the Americans. For if such a decree is passed it means the passing, almost literally, of at least half of the American film business in this country.

Automatic

most French films are longer than American, exhibitors, although not in favor of such a law, would have to turn to French films instead of using American product..

Requests for elucidation of the statement have brought no definite response so it cannot be ascertained just when the decree will be passed. Americans, however, are hoping that one clause in the treaty will save them should action be taken. It is this:

'The French Government will take no new measures which will have the effect of placing American films or those of other foreign countries in a situation less favorable than that which they benefit at present.'

In the meantime European heads of American firms here have been conferring about the best means of procedure if the eventuality presents itself.

What such a move would mean to the Yanks is seen from the fact that, in the Paris region alone, there are more than 30 houses running double feature programs and some are showing three pix at a time. In most cases at least one of these films is American and in some instances both.

Korda 'Rembrandt' Shoves 'Garden' Back in London

Nov. 2.

London premiere Selznick's Technicolor 'Garden of Allah,' scheduled for the Leicester Square theatre, has been shoved back temporarily to let in Korda's 'Rembrandt,' latest Charles Laughton starrer.

'Rembrandt' is down special courtesy premiere Hague, Holland, Nov.

'Allah' follows in at the Leicester Square after the Korda picture has completed its run.

The Hague, Nov.

World premiere of 'Rembrandt' (UA), produced by Alexander Korda with Charles Laughton in the title role, is slated for the City theatre, The Hague, Nov. 12. Will probably be attended by Crown Princess Juliana and the coming sort. Prince Bernhard Biesterfeld.

Too Tough for Czechs

Prague, Oct. 31.

Censors have nixed the exhi ition of Universal's chiller, 'Dracula's Daughter,' for Czecho-Slovaki

Called it too gruesome.

Exhib, Arrested for Not Fulfilling Quota, Says British Pix Too Poor To Sell at B. O.--Case Dismissed

Sacrilege

London, Nov. 2.

Staid, conservative Members of Parliament went red under the collar, government front-benchers blenched and whisketed officials almost went into hysterics on the opening day of the winter session when Harry Day, Socialist member, dared to put the following question:

'In view of public interest in British topical talking films, will the Prime Minister consider whether facilities should be granted by the government for filming the proceedings of one of the debates in the House?'

Up jumped Prime Minister Baldwin, and, among the ringing applause of his supporters, shouted, 'No, sir.'

, Nov.

Unusual arguments were raised in a London court of law this week when a small theatre company was charged with not showing its statutory percentage of British pictures last year. Company pleaded circumstances were beyond its control as the theatre was in a situation where British films were strongly disliked. Case was dismissed.

Replying to the prosecutor, the magistrate emphasized he considered the default due to reasons beyond the theatre's control—a decision which exhibitors will welcome, the Cinematograph Exhibitors Association having watched this case closely, with view to deciding whether theatres are sufficiently protected under the law as it exists now.

Charge was that the Foresters Cinema, Bethnal Green, East London, played only 12.77% British product 13.84% features) in 1935, when the Films Act demanded 15% and evidence was submitted that the operating company had applied to the Board of Trade for a certificate of exemption.

Grounds

As grounds for exemption it had declared that its patrons had a strong aversion to British films, which they regarded as of much lower standard than American productions. Also claimed that, owing to competition from circuit houses, it was impossible to get first-run British pictures anyway and was impossible to show second-runs, as first-runs barely repaid expenses.

Board of Trade officials, on the stand, declared that 19 certificates of exemption were granted last year.

Cecil Mathes, managing director of the theatre, in examination, said that audiences in this part of London were ultra-critical and expected to see 'superior pictures.' They had very few pennies to spend and were not satisfied with a dual bill that included one good feature and one inferior second. Admissions were from 12c to 36c.

Defending counsel: 'If you bought British films which were bad, you could fill the quota?'

'Yes.'

'We Have Tried'

'Would that be a good commercial proposition?'

'No. We have tried our utmost to make our patrons like British films. Aside from what we could not obtain, we have shown the best of what was left.'

Dismissing the case, the magistrate sai :

'These matters really are extremely difficult to determine, because you have to be very much on your guard, particularly in determining whether the exhibition of films under the quota is commercially practicable or not. It clearly cannot be the intention that the exhibitor should be driven to the point at which he has to face ruin, solely for the purpose of exhibiting the required quota.

'I have come to the conclusion that in this year and, having regard to the competition this theatre has to face, it would be right to say that it would not have been commercially practicable to exhi it up to the full amount of the quota.'

RKO OPENING OFFICES IN S. AMER.

Rio de Janeiro, Oct.

Ben Y. Cammack, RKO-Radio gen mgr in South America, says that his company's product for the new season will be distributed through new local companies in the Argentine, Uruguay and Chile.

Cammack and Nat Liebeskind, who has been appointed gen mgr for Argentine with supervision over Uruguay, leave Rio Nov. 7 to open the new offices. Branches will be established in Rosario, Santa Fe, Bahia Blancha and Mendoca in the Argentine. Since 1931 distribution of RKO-Radio product in Argentina, Uruguay and Chile has been handled by the Glucksmans.

Liebeskind steps into his new job as an old hand at opening new territory. He started in the foreign department for Universal at Havana, later joining Warners in Cuba, Porto Rico, Panama, Singapore, Java and Brazil.

Bruno Chell (pronounced Kelly) succeeds Liebeskind here as gen mgr for Brazil.

Burger on S. American O.O. Tour; Metro May Build More Theatres

io de Janeiro, Oct. 28.

Sam , who has what he calls 'roving commission' for MGM, is in Rio for a short visit in connection with the new Metro theatre. Burger leaves Rio tomorrow (29) for an extensive tour taking in all new MGM theatres in S. A.

Metro's recent expansion in theatre-building in the southern hemisphere has resulted in de luxe houses here, in Montevideo, Lima and Santiago, showing MGM product exclusively.

According to Burger, MGM is considering further theatre expansion in S. A. in other large cities and possibly a few nabes in Rio.

Hispano Lead for Barbe

Hollywood, Nov.

Armando Barbe, Argentine actor-inger, currently Buenos Aires, has been signed by Hispano Films for lead in its 'Gauchazo,' Argentine pampas story.

Production follows Caballero Audaz,' starring Marti Casado, now in work.

'ACCUSED' NIXED AS BRITISH QUOTA PIC

London, Nov. 2.

'Accused,' Criterion production starring Dolores del Rio and Doug. Fairbanks Jr., is the newest ritish picture to be refused a quota certificate. With two American stars, Thornton Freeland (also American) as irector and Ma l Hellman (German) as producer, the picture heavily overtopped permissible salary payments to -British persons.

United Artists has release rights.

AS YOU LIKE IT

(BRITISH MADE)

20th Century-Fox release of Inter-Allied Pictures production; Paul Czinner producer, Stars Elisabeth Bergner; features Laurence Olivier, Sophie Stewart, Leon Quartermaine, Richard Ainley. Directed by Paul Czinner. Story, William Shakespeare; adaptation, suggested by J. M. Barrie; admiration, Carl Mayer; scenario, R. J. Cullen; camera, Hal Rosson, Jack Cardiff; costumes, John Armstrong, Jose Strassner; musical direction, William Walton; music, London Philharmonic Orch.; conductor, Efrem Kurtz; choreography, Ivelle De Valois. At Music Hall, N. Y., week Nov. 6, '36. Running time, 90 mins.

Rosalind ..... Elisabeth Bergner
Orlando ..... Laurence Oliver
Banished ..... Henry Ainley
Celia ..... Sophie Stewart
Touchstone ..... Mackenzie Ward
Jacques ..... Leon Quartermaine
Silvius ..... Richard Ainley
Duke Frederick ..... Felix Aylmer
Corin ..... Aubrey Mather
Adam ..... Fisher White
Dennis ..... George Moore Marriott
Oliver ..... John Laurie
Charles ..... Lionel Braham
Le Beau ..... Austin Trevor
Amiens ..... Cavin Gordon
Jaques ..... Cyril Horrocks
1st Lord ..... Ellis Irving
3rd Lord ..... Lawrence Hanray
Phoebe ..... Joan White

Here's Britain's contribution in the Shakespeare derby and a dubious (though lovely) entry. Idea of the producers seems to have been that, with Warners' and Metro's lavish Shakespearean productions on the way it is time to do some of the Avon Bard's pieces in a more simple and direct manner, sans heavy production. Interesting idea, but it doesn't work. Stripped of production lavishness, the play is reduced to filmization of old-fashioned drama. 'As You Like It,' it happens, is pleasant and has a lot of native charm, but it is beyond the ken and scope of the average theatre-goer in the U. S.

This is the most Shakespearean Shakespeare screen play yet. It is as true to the original as is possible in films. There was a lot of cutting (some of it unfortunate) but there is no adaptation to speak of and little rewriting. Language is allowed to flow from the original. Played by British actors, mostly good, this is okay. But it doesn't help make the film palatable in the U. S.

Elisabeth Bergner, who is starred, is another problem. She played the role in her native Germany for a long time in legit and knows it; she is charming, she is cute, she is good; but she does not speak English clearly. In her earlier British films ('Catharine the Great,' 'Escape Me Never') her Teutonic accent didn't matter. Here it most decidely does; it is a nuisance and it jars.

'As You Like It' is a difficult story to recount on the screen these days, at best. It is a fluffy, light little item, not to be taken very seriously. But a terrible lot that matters happens. In a full-length feature, that isn't so good. Miss Bergner is in love with Laurence Olivier and Olivier is in love with Miss Bergner.

There's a lot of frothy lace to surround this. There's a good duke and a bad duke. There's wicked brother. And a loving cousin. And a smart jester. And a silly wise man. But cut down to essentials, it's a boy and a girl in love. They marry in the final scene.

Paul Czinner, in producing and directing this, took things easy. No fanfare and flourish (although there is a mightly phoney make-believe forest scene) and no heavy dramatics. That is as it should be. But that also restricts the picture pretty much to those who liked the subject in the first place. They will still like it. There is nothing much about the film to dislike. But it will never be a convincer. It will never be a knocker-downer to them don't care.

And for even those who do care there is that handicap of Miss Bergner's accent— a real hurdler in the instance of speaking Shakespearean lines.

There's a fine supporting cast. Olivier as Orlando is well cast, - telligent, and a fine reader of lines. Henry Ainley is dignified and simple as the banished duke. Sophie Stewart (watch this girl go places) as Celia shines despite being forced to share footage all the way through with the magnetic Bergner personality. Mackenzie Ward is an intelligent Touchstone and Leon Quartermaine a darn near perfect Jacques. Incidentally, these two characters are cut down to almost nothing, a real shame, since they are important to the film and since the former, Touchstone, is perhaps Shakespeare's most completely satisfactory character. In supporting roles, Richard Ainley, Felix Aylmer, Joan White and Dorice Fordred are best. *Kauf.*

TITLE CHANGES

Hollywood, Nov.

Lily Pons picture finally tagged at Radio. Handle 'Girl from Paris.'

'A Man and a Woman' retitled 'John Mead's Woman' at Par.

'Grand Old Woman' will hit Columbia release sheet as 'Woman in Distress.'

'Guns of the West' is Columbia's new label for 'Cowboy Star.'

'Ski School,' Pete Smith short at Metro, is now 'Ski Skill.'

'The Lost Nancy Steele' is final handle for 'Nancy Steele Is Missing' at 20th-Fox.

GIRL ON FRONT PAGE

Universal release of Charles R. Rogers production. Features Edmund Lowe, Gloria Stuart, Reginald Owen. Directed by Harry Beaumont. Screen play, Austin Parker, Alice D. G. Miller and Albert R. Perkins, from story by Roy and Marjorie Chanslor; camera, Milton Krasner; music, Herman Heller. At Roxy, N. Y., week Nov. 6, '36. Running time, 75 mins.

'Hank' Gilman ..... Edmund Lowe
Joan Langford ..... Gloria Stuart
Biddle ..... Reginald Owen
Flash ..... David Oliver
Mrs. Langford ..... Spring Byington
Thorne ..... Gilbert Emery
Hill ..... Robert Glecklei
E ward ..... Clifford Jones
Annette ..... Maxine Reiner

If Universal had spread one more layer of gloss over 'Girl on the Front Page,' it would have had a bangup comedy film. As is, the production nearly arrives. But that margin of difference between a smoothly coated job, and one that shows a few chips, will also be the margin between big grosses and spotty intake. Especially so since the marquee weight is in that borderline class.

Parker-Miller-Perkins screen play from the story by Roy and Marjorie Chanslor contains a flock of good laugh spots, many of them registering solidly, woven around an old wheelhorse of a framework. It's the conflict between a hardboiled newspaper editor and the society girl who inherited the sheet, with a servant's robbery and blackmail plot mixed in. Writing trio did nicely in using this background strictly as a hatrack for racy situations and comedy sequences. If they had done as well by the love angles, emitting pouts and speeches anent the moon, and substituting some more speed, the sags would not have occurred.

Edmund Lowe unfurls a corking performance as the editor and punches over his gag lines. Latter are brushed up enough to sound relatively new, and are plenty good to get by on the average. Gloria Stuart is the haughty vis-a-vis, who, after inheriting the sheet, undertakes to become a reporter on it incognito. Scenes depicting this tomfoolery put Miss Stuart at her best. Later, when Lowe discovers her identity, her role calls for flossy negligee, pouting, and other assorted standard love stuff. It's no match for what's before.

Reginald Owen, as a living butler with blackmail and crime to his credit, props up the climax of the film with a barrage of laughs while he's being tortured to confess. Torture consists in tickling, and Owen's ludicrous grimaces are a surefire for a retort from the audience. Film ends on this note.

Harry Beaumont's direction made the most of the possibilities and is withal a creditable job. *Edga.*

POLO JOE

Warner Bros. production and release. Stars Joe E. Brown. Features Carol Hughes, Skeets Gallagher, Joseph King, Gordon Elliott, George E. Stone. Directed by William McGann. Story and adaptation, Peter Milne and Hugh Cummings; editor, Clarence Kolster; camera, L. William O'Connell. At Criterion, N. Y., week Nov. 4, '36. Running time, 66 mins.

Joe E. Brown
Mary Hilton ..... Carol Hughes
Haywood ..... 'Skeets' Gallagher
Colonel Hilton ..... Joseph King
Don Trumbeau ..... ordon Elliott
Aunt Minnie ..... Fay Holden
First Loafer ..... George E. Stone
Mrs. Hilton ..... Olive Tell
Jack Hilton ..... avid Newell
Marker ..... Hilton Kibbee
Bell ..... Frank Orth
Rusty ..... John Kelly
Second Loafer ..... Charles Foy

A rich young fellow's aversion to horses because he suffers from hayfever when in their midst, but his boast that he is a 10-goal polo star in order to make a hit with a girl who's that way about both polo and bangtails, provides Joe E. Brown with meager opportunities for results. 'Polo Joe' is one of the poorer of the comedian's vehicles and Brown's followers no matter how faithful, will be disappointed in him this time out.

It's the material which, while basically okay, has not been developed in a surefire manner by either the writers or the director. Too frequently the action follows lines of slapstick that are neither very original nor very funny. Brown's fight with a couple of thugs who, at his request are holding him captive so that he won't have to go through with a polo game, is very ordinarily handled. In the polo game where he wins, the makers of the picture have also missed fire. An inner tube is worn by Brown for protection, with result he bounces around in the saddle. What had been hoped would be a very funny sequence isn't. It's very Macksennett.

Support is not outstanding but suitable. The girl is Carol Hughes, with a pronounced southern accent. Skeets Gallagher plays Brown's valet. He is anything but a butler type, though he wrestles with the assignment diligently. A southern colonel is carried off satisfactorily by Joseph King, while Fay Holden is about the best of the support as Brown's loquacious aunt Minnie. *Char.*

'Roundup'

Hollywood,

Maxine Doyle gets top femme spot in Republic's 'Roundup Time in Texas' opposite Jean Autry.

Picture is now in production, Joe Kane directing.

Miniature Reviews

irl (U.). Spotty comedy, with percentage in its favor.

'Polo Joe' (WB). Struggles ith fair idea poorly.

'Without Orders'. (RKO). Aviation meller of secondary rating.

'Down the Stretch' (WB). Familiar race track meller, with Patricia Ellis and Mickey Rooney; built for dual consumption.

'Red iver Valley' (Rep). Western dualler with Gene Autry singing more than shooting.

'Bars of Hate' (Times). Poor indie gangster yarn of blah b.o. possibilities.

WITHOUT ORDERS

RKO-Radio release of Cliff Reid production. Features Sally Eilers, Robert Armstrong. Directed by Lew Landers. Story, Peter B. Kyne; adaptation, J. Robert Bren, Edmund L. Hartman; editor, Desmond Marquette; camera, J. Roy Hunt. At Rialto, N. Y., week Nov. 5, '36. Running time, 64 mins.

Kay Armstrong ..... Sally Eilers
Wad Madison ..... Robert Armstrong
Penny Armstrong ..... Frances Sage
J. E. Kendrick ..... Charley Grapewin
Len Kendrick ..... Vinton Haworth
Tim Casey ..... Ward Bond
Trueman ..... Frank M. Thomas
Cashier ..... Arthur Loft
Commerce official ..... Walter Iller

By application of a commercial aviation background, this old-fashioned meller plot by Peter B. Kyne is brought up to date. But it's still the same old idea and the setting only provides a pair of atmospheric crutches for easier limping purposes. Picture is of secondary classification, both from entertainment and b.o. standpoints.

The rich playboy, the plodding gent and the girl are in their proper corners in the triangle. The playboy, per custom, is the heavy. This time, however, the louse splits his dirty work between the ground and the air. And the air stuff manages to generate some excitement, particularly the radio climax which is so reminiscent of 'Ceiling Zero.'

The girl has a sister, and on the latter that the menace perpetrates his introductory dirty work. He manages to win the girl away from his more deserving but not so spectacular rival, and when his more experienced sister tries to interfere he fractures sis' skull. The more deserving rival wins out at the finish. He pilots the plane home by radioed advice, with the girl at the controls, after the playboy has bailed out of the ship because he can't stand the gaff in rough weather. Incidentally, the p.b.'s parachute fails to open.

Robert Armstrong is serious and sincere in the more deserving rival role, which is no novelty for him. Vinton Haworth has all the stock lines and antics necessary for portraying an air-minded s.a. imon Legree. The chances are he's a better actor than this part permits him to be; he couldn't be worse. Miss Eilers has done enough good work in the past, so this one won't make much difference. Frances Sage, as the sister who gets fractured, is a comparatively new face. On her performance in 'Without Orders' she impresses as being neither beautiful nor highly capable.

The flying sequences range from miniatures to actual stunt work, and most of them are interesting, as usual. But flying's no longer a novelty, and this picture hasn't much else to offer. *Bige.*

SONG OF CHINA

(CHINESE MADE)

Douglas MacLean release of United Photoplay Service production. Features Lim Cho-Cho, Sang Kwah-wu. Directed by Lo Ming-Yu. Story, Chung Shih-kan; music, Wang Tze; camera, Wang Shao-En. At Little Carnegie, N. Y., week Nov. 9, '36. Running time, 60 mins.

Mother ..... Lim Cho-Cho
Father ..... Shang Kwah-wu
Daughter ..... Li Sho-Sho
Son ..... Chang Yih
Daughter-in-Law ..... Chen Yen-yen
Grandson ..... Lo Shao-fen
Grandson ..... Chen Chun-li
Grandson's Wife ..... Mei Ling

(Chinese and English Titles)

'Song of China' is epigrammatic and frequently quite bromidic, but in spite of its slowness and lack of action, it is fairly interesting foreign-made material. Picture will draw the arty crowd, and in some centers, such as New York, Montreal, Newark, Los Angeles and San Francisco, it should receive good support from Chinese and possibly other Orientals.

Spanning three generations, starting at 1890 A. D., 'Song of China' seeks to consider the age-old tradition of the Chinese to honor thy parents and reflect in some measure the clash of western influences with those of the ancients. Little by little, as the action progresses, it becomes evident that the influences of the west are being felt in China, the more modern sequences finding featured players dressing as they do in Hollywood, discarding the robes and other customs of their forefathers.

Action opens with the dying of a very old man, who asks his children to remember to visit the aged and aid the unfortunates, reminding the grandchildren in turn of the filial piety which is the song of China. The children of the dying man grow older, to learn that their children will desert them, one because he and his wife prefers city to country life; the other because she wants to get married. Tragedy follows the trail of the girl who runs away, and one scene, where her mother comes to get her starving baby, is rather touching. The son remains distant from his parents, but his grown child finally rebels, and, walking out on his own parents, flees to his grandfolks' side to comfort them in their old age. The action moves along to the point where the whole flock returns and the grandfather turns over to his grandson the orphanage he has established.

Picture was produced in China by Chinese and with a complete cast of natives. The father and mother give striking performances, both Shang Kwah-wu and Lim Cho-Cho going from young married life to very withering age. The daughter, is Li Sho-Sho, a somewhat vivacious type, while Chang Yih, the son, plays alongsterner lines. As the grandson who has reached adolescence Chen Chunli is a rather impressive juvenile.

While produced originally in Shanghai as a talker, for the American market the sound track has been removed and titles inserted. The titles are both in Chinese and English. They are fair. Score is Oriental and listens well. At some points Long Yu-Hisu is heard vocalizing, concluding with the Shanghai Students' chorus. Those doing the singing are not ever seen, however. *Char.*

CRIME OVER LONDON

(BRITISH MADE)

London, Oct. 22.

United Artists release of Criterion Film production. Features Margot Grahame, Paul Cavanagh; Joseph Cawthorn, Rene Ray, Basil Sydney. Directed by Alfred Zeisler; produced by Marcel Hellman; adaptation, Norman Alexander; original Louis de Wohl; camera, Victor Armenise. At London Pavilion, Oct. 22, '36. Running time, 84 mins.

Mr. Sherwood } ..... Joseph Cawthorn
Mr. Riley }
Joker Finnigan ..... Basil Sydney
Pearl ..... Margot Grahame
Inspector Gary ..... Paul Cavanagh
Joan ..... Rene Ray
Ronald Martin ..... Bruce Lister
Sniffy ..... David Burns
Spider ..... Edmon Ryan
Jim ..... John Darrow
Klemm ..... Danny Green
Miss Dupres ..... Google Withers

itable attempt to do a gangster picture in England.

Story tells of a troupe of Chicago gangsters who found things getting hot on their native soil and migrated to London. All for knocking off a few jobs, the leader has difficulty trying to keep them within bounds until the right moment for what he considers a worthwhile coup. That the crooks meet with disaster is a foregone conclusion, but there is plenty of action and good acting.

Story won't stand close analysis, but should prove a class feature over here, and a superior programmer in America.

Basil Sydney is head of the gang and deports himself in approved, up-to-date villainy. His principal satellites are David Burns, Edmon Ryan, John Darrow and Danny Green, all of whom would pass muster as gangsters in an American production.

Joseph Cawthorn portrays a millionaire department store proprietor, and a double, whom he hires to impersonate him at the store while he steals away occasionally to play golf. His personality and dialect lend themselves well to these characterizations. Paul Cavanagh is a sterling Scotland Yard inspector who rounds up the crooks. Margot Grahame plays a moll with creditable conventionality, and Bruce Lister enacts a leading man satisfactorily, but without distinction.

Picture may not please the critics, but should serve its purpose.

Direction and photography are on a high plane. *Jolo.*

Seine Tochter Ist Peter

is Daughter Is Peter')

(AUSTRIAN MADE)

ienna, Oct. 29.

ondial production and release. Stars Carl Ludwig Diehl, Olga Tschechowa. Directed by Henne Heibig. Adaptation, H. Ebermeyer; original, E. Zellweker; music, Willy Schmidt Gentner. At Apollo, Vienna, Oct. 27, '36.

(In German)

Old story about who shall take care of the child of a divorced couple. Solved this time by the husband marrying a friend of his former wife's.

Scenes are mostly shot in beautiful Kitzbuehel, winter and summer sport grounds of the Upper Tens of Europe. Thus the picture is valuable as tourist bait.

Olga Tschechova as the 'woman whom no man can understand' loses her husband and child. Peter is played by Trudl Stark, Austria's Shirley Temple. Too much makeup on her; outside of that she may yet win acting honors. Carl Ludwig Diehl is in a role which does not quite suit him.

Excellent settings and musi

DOWN THE STRETCH

Warner Bros. release of First National production. Features Patricia Ellis, Mickey Rooney, Dennis Moore. Directed by William Clemens. Story and screen play by William Jacobs; camera, Arthur Todd; dialog director, Gus Shy. At Strand, Brooklyn, week of Nov. 5, '36, double bill. Running time, 58 mins.

Snapper Sinclair ..... Mickey Rooney
Patricia Barrington ..... Patricia Ellis
Curt Barrington ..... Dennie Moore
Noah ..... Willia Best
Judge Adams ..... Gordon Hart
Robert Hutes ..... Gordon Elliott
Aunt Julia ..... Virginia Brissac
Tex Reardon ..... Charles Wilson
Secretary Burc ..... Joseph Crehan
Nurse ..... Mary Treen
Fred Yates ..... Edward Keane
Col. Carter ..... Raymond Brown
Cooper ..... Amlee Brunger
Dutch ..... Don Turnbull
Ben the Bookie ..... Frank Faylen
Nick ..... Robert Emmett Keane
Arnold ..... Charles Foy
Sir Oliver ..... Crawford Kent
Sunny ..... Jimmy Eagles

Another racetrack picture. Adds little that is new in faces, acting or plot. Odds are too much against the film getting in the money solo.

Author patently has been a close student of cinema fare in the last 18 months, especially those concerning the racing gee-gees. Numerous familiar bits are discernible in story development, including the idea of barring a jockey from tracks only to have him stage a comeback elsewhere. Unfortunately for this picture, it has been done much better before. This holds doubly true for the jockey character because Mickey Rooney, for the greater portion of his portrayal, seems too young for the part. This talented lad is growing up so that kid roles no longer fit him, and yet he does not register strongly as a juvenile.

Mickey is cast as the wayward son of a famed jockey who is saved from reform school by a young couple who own a stable of horses. From there on the answers are telegraphed in advance, with the lad, of course, conquering the unruly horse, making him a winner, falling in with gamblers, being outlawed for a year on U. S. tracks, building up the misunderstanding, and then the great retribution sequence where he fouls another mount so his benefactors may win the English Derby, 'Course, that enables the young couple to recoup a fortune, and all is forgiven.

Track scenes and the races are nicely staged and photographed. They are the most pulsating moments. Gus Shy, formerly of the N. Y. legit stage, does creditably with dialog direction, though not given too much to work with. Bryan Foy has mounted the picture with taste and exactitude for detail.

Mickey Rooney wrestles valiantly with his tough assignment, not being aided a lot by situations or dialog. Patricia Ellis, as the youthful wife who wants to give the wayward youth a break, has an older characterization than generally accorded her. She does surprisingly well. Dennis Moore, as the young husband, tries hard enough, but fails to startle in his film debut. Indicates need for more grooming. William Best, as the jockey's stubble boy and companion, gives the picture neat comedy balance with his drollories.

There is not enough originality in this feature, aside from the lack of strong name players, to provide a theatre's single feature. Obviously made for dual setups, where it's oke as secondary film. *Wear.*

MARIA DIE MAGD

('Maria, the Servant')

(GERMAN MADE)

Berli

Tobis-Rota release of Minerva production. Directed by Veit Harlan. Book Harlan, Axel Eggebrecht; music Leo Leux. Features Hilde Koerber, Hilde Hildebrandt, Alfred Abel, Ar. Arthur, Berlin, week Oct. 24, '36. Running time 75 mins.

Maria ..... Hilde Koerber
Alice ..... Hilde Hildebrandt
Gerd ..... F. Eugens
Dr. Winter ..... Alfred Abel
Franz ..... Hans Schlenck
His father ..... erbert Hubner
Kilmunk ..... Ernst Legal
Johann ..... Hellmuth Bruch
Albert ..... Will Dohm
Christoph ..... Wolfgn Kieling
Kathi ..... Erika Rothbad
Mother Kilma ..... nms Aehner
Governess ..... von Collande
Eugen ..... Gerhardt Gruender
Alice' Friend ..... Ilse Petersen
Theatre Director ..... Carl Aiser
The Doctor ..... adolf Essek

(In German)

Hodgepodge of entertainment and almost a meller. No great acting support, except Alfred Abel and perhaps Hilde Hildebrandt. Direction is bound to be faulty with such a book as this. Veit Harlan has a reputation as the creator of filmfol-de-rol-songs and does his best here, but it's not enough.

Story is about married prima-donna who is so ultra-modern she cannot devote any time to her child, a boy of si Servant girl, Maria, becomes so much attached to the little fellow that he likes her more than his mother. Maria gets a holiday and decides to take the boy along with her when her mistress once more goes on tour.

Maria, the good girl, is so taken up with the youngster that she keeps on postponing her marriage to Franz.

Eventually, the kid's mother decides to be a real mother and discharges Mari She sends a wire to Franz. Ho hum.

RED RIVER VALLEY

(WITH SONGS)

Republic release of B. Reeves Eason production. Stars Gene Autry. Directed by Eason; supervised by Armand Schaefer; story, Stuart McGowan and Darrell MacGowan; editor, J. H. Lewis; photography, William Nobles; sound, Terry Kellum; film editor, Carl Pierson; songs, Sam Stept, Gene Autry, Smiley Burnett; music, Harry Gray. At the Chalmer, N. Y., Nov. 7-8, '36, double bill. Running time, 60 mins.

Gene Autry	Gene Autry
Frog Millhouse	Smiley Burnett
Mary Baxter	Frances Grant
Steve Conway	Boothe Howard
Mike	Jack Kennedy
Champion	Champion
George Baxter	Sam Flint
Bull	George Chesebro
Sam	Charles King
Sodline	Eugene Jackson
Sheriff	Edward Hearn
Hartley	Frank La Rue
Lonz	Ken Cooper
Becker	Frank Marvin

Main twist to this sagebrush opus is the undiluted swing hillbilly permeating the hoof-beats and gun-smatching moments. Gene Autry, singing cowboy performer, handles most of the prairie ditties, and frequently is backed up by all the other hombres in the bigger scenes. 'Red River Valley' itself is one of the niftier prairie anthems which is plugged throughout. A dualler with some foot-tapping stanzas.

Plot is a miniature Boulder Dam thriller, with unseen forces working against the irrigation project, and mysterious explosions causing excitement. Dry weather and hard-hit ranchers are other elemental slices which are developed in the modern story. Autry rides into town one morning, lands a job as ditch-rider, and practically by nightfall has the villains uncovered. Paced briskly and containing several pleasant comedy flashes.

Smiley Burnett, hefty singer, relieves Autry on the songs. Musical scoring is best feature of the production. *Bral.*

EN VOLTAM

('I Did It')

(HUNGARIAN MADE)

Budapest, Oct. 29.

Pallasa production. Directed by Arthur Bardos. Book, Eugene Szathmary, based on play, 'Confession,' by Rose Meller; technical supervisor, Victor Gertler.

Cast: Elma Bulla, Eugene Toerzs, Theodore Uray, Julius Csortos, Ferenc Kiss, Piroska Vamary, Mitzi Erdelyi, Eugene Szigeti, Lajos Boray, Elemer Balo.

(In Hungarian)

Two years ago the highly effective play 'Confession' was the occasion for the rocket-like rise on an unknown young actress, Elma Bulla. In it she created the part of a girl who takes upon herself a charge of theft to save her lover. He is suspected of the crime and she believes him to be guilty.

Instead of appreciating her sacrifice, he, being innocent and tormented by jealousy, believes that she has committed the theft, wanting the money to support his rival. Nobody believes the girl when she tries to revoke her confession; she has to go through with the torture of inquiry, cross-examination, and a year of jail. When the martyrdom is over, the real criminal—an office colleague of the man—is accidentally discovered, the innocence of both, Wanda and her lover, is established, and he marries her, determined to make up by his love for all she has suffered for his sake.

Elma Bulla carried off the dramatic highlights and the psychological depths of this part superbly on the stage. She has a quality of simplicity and genuine feeling that bears comparison to Elisabeth Bergner. She needs the experience of an experienced director like Bardos to give her a chance.

All that was best in the stage version has been successfully brought over by Bardos in 'I Did It,' the first picture he has directed. Choice of Eugene Toerzs to play opposite Miss Bulla is an excellent one. Cast is competent throughout, directing clever and effective. On the whole, a high-class picture, far above average of local product. *Jacobi.*

DREAMS COME TRUE

(BRITISH MADE)

London, Oct. 20.

Reunion Films release of London and Continental production. Stars Frances Day; features Nelson Keys, Hugh Wakefield. Directed by Reginald Denham. Music, Franz Lehar; dialog, lyrics, Bruce Sievier; camera, Otto Heller, Gordon Dines. At Piccadilly, London, Oct. 19, '36.

Ilona Ratkay	Frances Day
Anton	Nelson Keys
Adalbert	Waldenau Hugh Wakefield
Peter	Frederick Bradshaw
Helen von Va	Marie Lohr
Waldemar	orris Harvey

This Lehar operetta was recently made into a continental film under the title 'Liebesmelodie.' This English version closely follows the continental script.

Over here interest centers around the putting forward of Frances Day as a film star. An American girl, she has been in stage musicals here for several years, and her entry into Stellar honors on the screen was inevitable. Young, talented, and attractive, she sings and dances daintily—in fact, she dainty personality.

Picture will please the patrons here, but the question of drawing power is another matter. Miss Day is unknown provincially, though popular in the West End. Slightly cut in the opening sequences, film would do as a second feature on an American program.

Story is typically continental. Father and son go to town (Vienna) ostensibly in connection with scientific research for their farm and, unknown to each other, visit a theatre to see the toast of the town.

Miss Day is here revealed for the first time as a straight singer, rendering several Lehar melodies with heretofore unsuspected vocal gifts. Stage work is atmospheric and outdoor shots delightfully rural.

Miss Day has all the outward essentials and, given suitable vehicles, should establish herself as a star in the near future. There is already one Hollywood offer waiting her consideration.

Main support is Nelson Keys as an old servant who has been with the family for 35 years. He wallops over his lines with incisiveness. Impeccable casting throughout; careful, but not over-emphatic direction, and exceptionally good photography. *Jolo.*

SQUADRONE BIANCO

('White Squadron')

(ITALIAN MADE)

Rome, Oct. 27.

ENIC release of Roma Film production. Stars Antonio Centa, Fosco Giachetti, Fulvia Lanzi. Directed by Augusto Genina. At Supercine, Rome. Running time, 90 mins.

(In Italian)

This picture received the Mussolini Cup as the best Italian film' of the year. Its propaganda value, locally, is obviously the answer.

It's about a young cavalry officer who applies for a post in the colonies to get over a love affair. When he reaches his African post he finds himself just as unhappy as he was at home. Little by little he becomes a good soldier, and the transformation is completed in a battle between African troops and the rebels. When he sees the girl again she is very impressed with the man he has become.

Director Genina has done a good job of depicting the transformation in character of the hero; handled convincingly and subtly. Background, too, is handled well. Fosco Giachetti as the African Captain does a very fine bit of acting. Antonio Centa is serious and restrained and shows promise. Fulvia Lanzi, who makes her debut in this film, is uncertain.

Music by Antonio Veretti is good —especially the themes that accompany the vast desert scenes.

Hein.

KOENIGSWALZER

('The Royal Waltz')

(GERMAN MADE)

UFA release of Karl Ritter production. Stars Heli Finkenzeller, Willi Forst; features Paul Hoerbiger, Carola Hoehn, Ellen Schwanneke. Directed by Herbert Maisch. Music, Franz Doelle. At Casino, N. Y., dual bill, week Oct. 30, '36. Running time, 80 mins.

King Max II	Paul Hoerbiger
Emperor Franz Joseph	Kurt Juergens
Elisabeth of Bavaria	Carola Hoehn
Count Ferdi Tettenbach	Willi Forst
Count Tettenbach, the elder,	Anton Pointner
Count Otti Preising	Karl Von Ruffin
Minister Doenniges	Hans Leibelt
Ludwig Tomasoni	Theodor Danegger
Theres	Heli Finkenzeller
Anni	Ellen Schwanneke
Franz	Hugo Schrader
Pfandl	Oskar Sima
Brandmeyer	Carl Wery
Student	Werner Fuetterer
Don Juan	Karl Hammes
Donna Elvira	Kaete Heldersbach
Zerline	Gertrud Langfelder
Leporello	Karl A. Neumann

(In German, with English Titles.)

In burlycue they have a blackout in which a male-female combo spins an ordinary conversation in one room, while another combo in the next room overhears it and mistakes it for smut. It's as old as Irish Justice, but in Germany it's good for a 'grossfilm' (feature film). And a costume picture, at that.

'Royal Waltz' gets under way ith Willi Forst helping Ellen Schwanneka recover her shawl which the wind blew into a tree. He demands a kiss for his reward. Then his horse bites her, and she screams. Finally she climbs off a bench and rips her gown, screaming a second time. An a.k. overhears all this and spreads a dirty scandal through the town about the kiss, the biting, and the torn dress. Rest of the film undertakes unravel all this nonsense amid waltzes, court scenes, royal intrigue, and near-international situation.

What saves the film from being a downright dud is an A-1 cast, a couple of good waltzes, and nifty pacing. But it's neither for Hollywood, nor the general U.S. public. English titles at times rise to stickling heights. Translator in one place has Heli Finkenzeller say to the king about one of his lieutenants: 'He's hot stuff.' Scene is laid in 1852, so it's hardly an appropriate translation.

Both Willi Forst and Heli ingenzeller turn in good chores with the support matching neatly. Paul Hoerbiger is especially creditable as King Max II. Production on the whole is lively, but with the burlycue situation for springboard might better have passed the rubbish off under a coating of sophistication. This is not done to its fullest. The music and the romantic hokum are, instead, used to carry things through to a finish. *Edga.*

BARS OF HATE

Tiffies release of Victory production. Features Regis Toomey, Sheila Terry. Directed by Al Herman. From Peter B. Kyne story; screenplay, Al Martin; camera, Bill Hyer, At Chaloner, N. Y.; double-bill, Oct. 5, '36. Running time, 67 mins.

Cast: Regis Toomey, Sheila Terry, Molly O'Day, Snub Pollard, Robert Warwick, Fuzzy Knight, Gordon Griffith, Arthur Loft, John Elliot, Jack Cowell,

This is one indie that's an all-around weakie. Hasn't any chance for business, unless backed up by an especially strong feature on a double bill. As entertainment, it's nil for all except the youngest of children.

Source of the screenplay by Al Martin is credited to Peter B. Kyne's 'Vengeance of the Lord,' but it doesn't seem possible that a seasoned author like Kyne could have turned out such a weak structure. More likely, the negative features of the vehicle can be credited to the adapter.

Production itself is 100% fashioned, 80% of the film being nothing more than auto, train and plane chases. Impresses as having been taken off the cuff as in the old Keystone days. Acting is also negligible, except in the instance of Fuzzy Knight, in a story that entails a girl's (Sheila Terry) maneuvers to save a brother convicted of murder, accidentally meeting the young assistant district attorney, Regis Toomey, who, with the help of pickpocket Snub Pollard, helps her achieve her purpose. The gangster element was dragged in by the heels and looks it. The yeggs, without exception, are unbelievable heavies, one of them affecting extreme English cut clothes that make him look ridiculous in the part.

Fuzzy Knight, though wasted in this picture stands out like a beacon. Regis Toomey is handicapped all the way by the script, while Miss Terry isn't even dressed well. Camera work weak and a poor cutting job sloughs the sound in spots. *Scho.*

NIGHTINGALE

(With Songs)

(RUSSIAN MADE)

(In Color)

Amkino release of Mezhrabpomfilm production. Directed by Nikolai Ekk; story, Ekk and R. Yanushevitch; camera, Fedor Provorov; music, Yakov Stoilliar; titles, Ilya Kremlev. American premiere at Cameo, N. Y., week Nov. 2, '36. Running time, 95 mins.

Grunia, Kornakova	V. Ivasheva
Grunia's Mother	Kashkarova
Grunia's Father	I. Lavrov
Uncle Andrei	N. Ekk
N. Khrustelov	Ahlov
His Wife	G. Egorova
M. Novoestalanov	M. Doronin
Foreman	Korsakov

(In Russian, with English Titles)

The Soviet's first all-color film is a mediocre job. It's presumedly based on actualities which occurred somewhere in Russia, during the regime of the late Czar (1910-12). It escapes the label of propaganda, on the premise of being historical, yet is not altogether unlike contemporaries, dealing with workers in mass against the employer, an individualist.

This 10th anniversary film of Soviet pictures in America is a tedious entertainment, sometimes good, more often bad, produced in poor, embryonic color.

The story is padded and overdrawn. A village maiden is orphaned when her pappy is lost in an incendiary blaze of a china factory where he had been the watchman. She nearly becomes the victim of an unscrupulous foreman when the factory women, suddenly becomi g apprised how their loved ones died in fire set by their employer for insurance money, arise and rebel against their taskmasters. Soldiers of the czar arrive and shoot the heroine, but she manages to survive long enough to wave the red signal to her women allies who besiege and drive off the heavily armed troops by pelting the soldiers with the factory's china.

This film has its underlying symbolism in the usual Russian style. Fantastic contrasts of the levels of the rich and the poor shown. The factory workers live in hovels, work like slaves and are the victims of brutal, ruthless employers.

V. Ivasheva, as Grunia, performs best in her moments of fear and apprehension, and if it is she who sings, her voice is one to be heard without regret. More music to this film and less posing and the picture would have vastly improved everything, although nothing much can be said for the color used, except that it is some kind of native Russe color.

On the occasion of this American premiere, the showing was honored by the presence of the Russian Ambassador, Alexander Troyonovsky, which is teaches how seriously the occasion is being treated by those of the Soviet.

Nikolai Ekk, who directed the film, also is among the principal characters in the story, and which he also helped to prepare for the screen.

None of the outdoor scenes are outstanding although a snowy sequence helps lift the color pace with contrast to the continuous display of oddly colored costumes and curiously painted indoor backgrounds. In some of the mass shots, Ekk achieves most interesting crowd expressions, as in others he fails utterly.

Miss Ivasheva, the heroine actress, is altogether too simple, and in her gay moments quite unbelievable.

As for A. Korsakov, the cruel foreman of the factory, one suspects he stemmed from comedy. In his current role, he is an excellent Hallowe'en character. Ekk, himself, is not a bad actor, and like all the cast relies a good deal on makeup, with some of the disguises so thick it is hard to distinguish good acting from the bad.

The camera stuff is sparingly good. Everybody is good in the closeup shots on serious expressions, for in facial work perhaps Russian actors excel all others. *Shan.*

RIGOLBOUCHE

(FRENCH MADE)

Paris, Nov. 1.

Vog Films release of Sigma production. Directed by Christian Jaque. Scenario and dialog by J. H. Blanchon; music, de Oberfeld; camera, Gernau. Running time, 82 mins. At Aubet-Palace, Paris, Oct. 16, '36.

Cast: Mistinguett, Andre Lefaur, Jules Berry, Andre Berley, Mady Berry, Georges Tourrell, Pizani Uno Carensio, Le Petit Patachou, Amy Colin, Joe Alex.

(In French)

Despite the b.o. attraction that the name of Mistinguett furnishes for this pic, too many of the usual faults of French films will keep it from hitting the upper brackets. But because Mistinguett is well supported by Jules Berry and Andre Lefaur, pic will undoubtedly do well in France.

Story is fair, but action drags in spots, which some clipping could have helped to avoid. Miss is a cabaret entertainer in Dakar. Friend tries to take her purse while she is night-riding with him in a small motorboat. She pushes him overboard, returns to port and flees to France, afraid he has been drowned.

In a booking office in France she meets Berry, a shady gambler in charge of the baccarat rooms of a night club. Berry makes Berley, manager of the club, engage Miss. A success, Lefaur, as an aging, rich count, tumbles for her.

Berry sees a chance to cash in. He has Miss bring the count to the tables. But, instead of winning, Berry loses because Berley is watching the play. Berry gives the count a cheque for 100,000 francs without ability to pay off. One of Berry's henchmen steals it, but Miss is accused. When the truth is discovered, the count presents Miss a theatre in Paris.

Worst spot in the pic is the filmed first night at the theatre. Many of the shots appear as if taken from the gallery of the supposed theatre, greatly reducing size and effectiveness of what takes place on the stage. Much more could have been done with lighting effects here also. Dance number Miss does with a partner, lighting is particularly bad and ineffective, while other shots look unreal.

Berry was a good choice for his part, Lefaur as the count is convincing. Mistinguett still holds a whiphand on music hall artistry, and proves it in her first appearance in the night club.

The French like things old. Miss included, so her age for this role will not stand against her here, but it will be another question in other countries. *Hugo.*

END OF THE ROAD

(BRITISH MADE)

London, Oct. 28.

Fox British production and release. Stars Harry Lauder. Directed by Alex Bryce. Camera, Stanley Grant. Previewed Oct. 28, '36. Running time, 72 mins.

John Macgregor	Harry Lauder
Sheila Macgregor	Ruth Haven
Jean Macgregor	Muriel Glendinning
Donald Carson	Bruce Seton
Maggie	Margaret Moffatt
David	Campbell Cullen
Flo	Vera Lennox
Jock	Johnny Schofield
Alan Cameron	Tully Comber

Unpretentious production, made chiefly with an eye to the home market, but a competent piece of work which ought to have appeal in Canada and other reaches of the Empire because stars Sir Harry Lauder.

Lauder, idol of the variety stage for 30 years or more, is getting on in years, but still retains an amazing fund of vitality and enthusiasm. Film gives him his first part in talkers, but he troupes like an old-timer at the game and shoves his vivid personality over the screen as successfully as he did over the footlights. Plays a straight character part as an old traveling showman who gets involved in various ups and downs, but comes smiling through all. Gives him plenty of chance to put across a number of his fruitiest old songs.

Aimed obviously at unsophisticated patronage, it is good material of the family house type, and clean as can be. Comedy, pathos and human appeal are neatly welded together, and the exteriors include well-photographed shots of Scotland that may stir the hearts of colonials.

No script credit is given, but it is competently done, and Bryce's direction is forthright and effective.

Shorts

JAY C. FLIPPEN
'That's Pictures'
Musical Novelty
20 Mins.
Criterion, N. Y.
Vita. Nos. 2016-7

This is a fairly entertaining two-reel musical which has Jay C. Flippen as mc, but without strong material. Flippen's principal chores, aside from introducing various persons in the short, is explaining and showing some of the tricks that can be done in pictures through dissolves, cutting, etc. It's novel and that's about all. No real tipoffs in screen surgery and trickery revealed.

Flippen works from a theatre stage but a portion of the action is in a broadcasting room where he conducts a brief amateur show and introduces a number of minor performers, best of them the Clark Sisters, hillbilly trio.

Specialists include Mildred Law, good tap dancer; Elizabeth Houston and Dan Harding who lead production numbers, and Adrian Andre, who vocalizes 'Wake Up and Sing' with five pianos surrounding her. Miss Andre just gets by. A group of boys and girls figure in two song-and-dance numbers, while the girls are alone in another. *Char.*

'OPERA DE PARIS'
With Serge Lifar, Helder, Georges Thill
Back-Stage Subject
20 Mins.
55th St. Playhouse, N. Y.
DuWorld

Short subject, French-made, running 30 minutes is coupled with 'Mysteries of Notre Dame' film at this intimate theatre. Film goes back-stage at the Paris Opera, gathering shots of the historic physical set-up, many of which do not compliment the culture citadel. Cellar shots jump to the huge center chandelier, operatic rehearsals, shift to stage-hands at work; and in between Parisian street types are seen for relief. Half-hour of this is too long.

'March of Time' did something similar to this two years ago when Gatti-Cazaza exited from the Metropolitan Opera, N. Y. Also the Met's seasonal openings have been filmed by the newsreels with a semblance of showmanship which hold. Best punch shot here is depicted in the sliding ceiling and the way the house staff cleans the mammoth crystal chandelier.

Quite a few of the views reveal tawdry trappings and performances of the soloists are minus any naturalness for this type of offering. Serge Lifar, who next to Leonide Massine is considered the ace dancer on the ballet boards today, is ballyhooed out front but he does little outside of saying 'encore' to the girls while they practice on the limbering bars.

Dated stage technique is glaring in the actual dance performances. Names of Fanny Helder and Georges Thill mean little over here. Poor lighting also retards interest. Cleaning would help the subjects along in general. *ral.*

HALL JOHNSON CHOIR
'Camp Meeting'
Music, Comedy, Song
18 Mins.
Criterion, N. Y.
RKO-Radio

Featured by the familiar harmonizing of the Hall Johnson Choir group, this is far too long and draggy to satisfy the average audience. It might have been made acceptable in half the footage, but as is, this short will grab a full quota of yawns. The first three minutes, taken up mainly with the superbly excellent warbling of this colored group of singers, holds appeal. After that it is a struggle, with the audience looking hopefully forward to the conclusion.

Attempts to inject moss-eaten gags and unfunny humor are employed to break up the warbling stanzas. They slow down proceedings, and only take up time. Hall Johnson aggregation is at its peak with 'Swing Low' and closing happy spiritual tune. If the alleged comedy had been clipped and this one held to a one-reel musical short, everyone would have been happier. *Wear.*

MANJA VALEWSKA

(AUSTRIAN MADE)

Vienna, Oct.

Austrian Ufa production and Ufa release. Story and direction, Maria Stephan; music, Guiseppe Fucc.

Count Valewska	Peter Pierson
Countess Valewska	Maria Andergast
Jaro von Ogiński	Hans Schott Schoebinger

(In German)

In its attempt to bolster and hold the entire Germanic language market, Ufa made this picture in Vienna. It is the flop of the season. Ufa thought it could make another version of Anna Karenina, without calling it that, but it takes at least a Greta Garbo to do that, it seems.

Story runs wild towards the end here, because Manja is on trial for killing her husband. From this part on story is all newly written. Count has committed suicide. Anna (or Manja as she is called here) is acquitted and stays with her lover.

Acting is excellent, direction is amateurish, and the total a bore.

THE PROUDEST FEATHER IN



THE DIONNE QUINTUPLETS in REUNION

with

JEAN HERSHOLT

ROCHELLE HUDSON • HELEN VINSON
SLIM SUMMERVILLE • ROBERT KENT
Dorothy Peterson · John Qualen
Alan Dinehart · J. Edward Bromberg
Sara Haden · Montagu Love
Tom Moore · George Ernest

Scenes of the Dionne Quintuplets photographed under the Technical Supervision of Dr. Allan R. Dafoe.

Directed by Norman Taurog

Associate Producers Earl Carroll & Harold Wilson

Screen play by Sam Hellman, Gladys Lehman, Sonya Levien. Based on a story by Bruce Gould

Darryl F. Zanuck in Charge of Production

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THE KEYSTONE OF YOUR FUTURE

THE QUINS ARE A SHOW IN THEMSELVES

(They play the piano, dance, and entertain in a dozen different ways)

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(including the Dionne Quins, of course!)



SO GROWN UP NOW!

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- A statesman and his wife, lonely till an orphan brings them happiness!
- A young doctor, trapped by an unscrupulous woman!
- An editor fighting to get his youth back again!
- A young nurse, whose love is nearly betrayed!

and

Those inseparable comedy pals, the Quins' father... and the Sheriff who ordered SEXTUPLETS from the stork!

BUT SELL THE *whole* SHOW TO GET *all* IT HAS TO GIVE!

Studio Placements

Hollywood, Nov.

C. Montague Shaw, Scotty Beckett, Fletcher Norton, Lillian Nicholson, Carmen Samaniego, Nena Sandoval, Jose Fernandez, Billy Gilbert, 'Interlude,' Col.

Beatrice Curtis, Buddy Roosevelt, John St. Polis, Pat West, 'Woman in Distress,' Col.

Douglas Gordon, Robert Bryant, John Graham Spacey, 'Woman of Glamour,' Col.

George Chesebro, Henry Herbert, Lester Dorr, Ray Johnson, Harry Stafford, Bud Wiser, Franklin Dix, Walter Shumway, Hooper Atchley, Nick Copeland, Rex Moore, Bill Lally, Stanley Andrews, 'A Slug for Cleopatra,' Col.

Lena Walters, Helen Mack, Sheila Terry, Marc Lawrence, Corbet Morris, Henry Brandon, 'I Promise to Pay,' Col.

John Rathmell, screen play, untitled original, Col.

Charles Beldon, screen play, 'Heart Flush,' Col.

Robert Fontai , screen play, 'Life Begins with Love,' Col.

Harold Buckley, screen play, 'No More Heroes,' Col.

Charlie Wilson, Spencer Charters, Charles Murphy, Lew Kelly, Donald Kerr, Johnny Gough, Jack Raymond, Clyde McAtee, Jack Green, Jack Adair, Tom Mezetti, Vic Mezetti, Otto Mezetti, Vick Green, Frank Hemphill, 'She Wanted to Marry,' RKO.

Bruce Hull, Ken Reddin, Floyd McDowell, Rupert Black, Bed Evans, Bull Anderson, Ida Lupino, Harry Wilson, Bill Arnold, Dick Crockett, Lloyd McDowell, Art Benny, Jr., Otto Hoffman, Tom Herbert, Billy Dooley, Frank Moran, Cliff Lyons, Jack Badger, Ralph Byrd, Murray Alper, Carmelita Barnum, Don Mancine, Eddie Jones, Jerry Frank, William St. Clair, Mike Lally, 'Coast Patrol,' RKO.

Oscar Apfel, Herrick Herrick, Francisco Maran, George Paris, Mano Vido, H. O. Perline, Manuel Pena, Jean Beeks, Emily Cabanne, Olga Borgett, Louise Mercier, 'That Girl From Paris,' RKO.

Jack Norton, Kitty McHugh, Ed Kane, Curley Wright, Billy Engle, Gordon Jones, Vivian Reed, Viola Von, George Gray, Jack Gray, Donald Kerr, Dave O'Brien, John Murphy, Tom Casey, Homer Watson, Dorothy Curtis, Connie Evans, Katherine Boulmore, 'Radio Flash, No. 3,' RKO.

Philip Houston, Louise Latimer, Vinton Haworth, Frank M. Thomas, George Irving, Maxine Jennings, 'We, the Jury,' RKO.

Edward Everett Horton, 'Stepping Toes,' RKO.

Anne Shirley, Joseph Santley, directing, 'She Sang for Her Supper,' RKO.

Allan Scott, Ernest Pagano, screen play, untitled original, RKO.

Philip Epstein, Howard Hartmann, Robert Bren, screen play, 'Miss Customs Agent,' RKO.

Lawrence Kimble, Charles Kaufman, screen play, 'Love Like That,' RKO.

Mark Kelly, screen play, untitled original, RKO.

Joel Sayre, scripting, 'Lady Average,' RKO.

Harry Sauber, Harry Segall, screen play, 'Convention in Cuba,' RKO.

Warren Hull, 'Night Key,' WB.

Dick Wessel, 'Lords of the Land,' WB.

Leyland Hodgson, Colin Kenny, 'The Prince and the Pauper,' WB.

Roland Young, Mary Maguire, Bobs Granville, 'It a Day,' WB.

Helen Valkis, 'Ready, Willing and Able,' WB.

Lionel Pape, Walter Kingsford, Torben Meyer, Luis Alberni, 'The King and the Chorus Girl,' WB.

Sig Herzig, Pat C. Flick scripting, 'Little Bit of Heaven,' WB.

Pat O'Brien, Henry Fonda, tuart Erwin, 'Slim,' WB.

Billy Gilbert, Ben Welden, Herman Bing, Jack Murphy, Aid Kutzonoff, Leonick Kinsky, Jacques Lory, Augustina Borgato, 'Maytime,' MG.

Raymond Hatton, Richard Terry, Ed Pawley, Frank Bruno, Theodore Von Eltz, Lou Natheaus, Robert Emmett O'Connor, Steve Lampier, Dave Lampier, Crowley Boscomb, Robert Homans, Mel Ruick, Charlie Williams, Ed Dearing, Charles Arnt, Wade Boteler, Vivienne Osborne, Stanley Ridges, Harry Holman, Bobbie Watson, Edgar Edwards, 'Sinner Take All,' MG.

Jimmy Conli , Melvyn Douglas, 'Captains Courageous,' MG.

Phyllis Barry, 'Camille,' MG.

Jane Barnes, 'Hollywood 2d Step,' MG short.

Rita Page, 'Parnell,' MG.

Dale Van Every, screen play, 'Kim,' MG.

Jean Planette, untitled short, MG.

Robert Homans, Snowflake, Walter Clinton, Jack Smith, George De Norman, Ralf Harolde, Edwin Maxwell, Smiley Burnette, John Hamilton, Pat Gleason, Raymond Turner, Dorothy Curtis, Mary Bovard, William Lemuels, Jack Raymond, Grace Durkin, Richard Beach, Marc Kramer, 'Missing Men,' Rep.

Chief Thunder Cloud, Tom Steele, Wally West, Ed Boland, Montague Shaw, Frank Ellis, 'Riders of the Whistling Skull,' Rep.

Betty Jocelyn, Fred Hamilton, Henry Otho, Mabel Smaney, Dagmar Oakland, Sinclair Wells, Mary Bovard, Barbara Norton, Helen Dickson, Sue

(Continued on page 23)

Advance Production Chart

Hollywood, Nov. 10.

Production activity on the Coast for the past week increased by one feature before the cameras despite the fact that nine new pictures were put into work. Total features before the cameras were 38, as compared to 37 for the previous week. Only eight pictures were withdrawn from the cutting rooms and previewed during the week, leaving a balance of 84 yet to be edited and previewed.

With a total of 91 features in the final preparation stages, more than half of these are skedded to get under way within the month. Metro, RKO and Warners will lead the field for placing the most pictures in work during this time.

Columbia

Six in work, 12 editing, nine preparing. In work:

'HELP WANTED, FEMALE,' reported as 'SAFARI IN PARADISE,' VARIETY, Oct. 7; 'INTERLUDE,' reported Oct. 14; 'WOMEN OF GLAMOUR,' reported Oct. 21; 'A SLUG FOR CLEOPATRA,' reported Oct. 28; 'WOMAN IN DISTRESS,' reported as 'GRAND OLD WOMAN,' Nov. 3. Started last week:

'I PROMISE TO PAY,' Myles Connolly producing, D. Ross Lederman directing, original by Lionel Houser, who collaborated with Mary C. McCall, Jr., on screen play. Cast: Chester Morris, Helen Mack, Leo Carrillo, Patsy O'Connor.

Story is expose of loan shark racket in New York. Chester Morris portrays a clerk who borrows money on a promissory note to send his wife and child to the country for vacation. Unable to meet payment of the note Carrillo, head of the loan shark ring, strongarms him, which results in Morris losing his job. He skips out of town and is followed by the ring and is beaten up agai . This time Morris takes his troubles to the police, who in turn starts an investigation and wipe out the ring.

Readied to start next are: 'MULE SKINNER,' 'COLLEGE HERO,' 'LOVERS ON PAROLE,' 'WOMEN ARE WISE' and 'WEATHER OR NO.'

Metro

Five in work, six editing, 12 preparing. In work:

'MAYTIME,' reported VARIETY, Sept. 2; 'A DAY AT THE RACES,' reported Sept. 16; 'AFTER THE THIN MAN' and 'CAPTAINS COURAGEOUS,' reported Oct. 7. Started last week:

'SINNER TAKE ALL,' produced by Lucien Hubbard, directed by Errol Taggart. Cast: Bruce Cabot, Margaret Lindsay, Joseph Calleia, Stanley Ridges, Vivienne Osborne, George Meeker, George Lynn.

Story is murder meller backgrounded against newspaper office and home of its wealthy owner. Owner has two sons and daughter who have received threatening notes. One of the sons is killed, and while police cannot trace murderer, young newspaper reporter takes situation in hand, and while he is on the hunt another son and the father are mysteriously slain. Gang is about to close in on the daughter when reporter, at sacrifice of his own life, sticks close by her and catches murderer.

Readied to start next are 'PARNELL,' 'MAIDEN VOYAGE,' 'THEY GAVE HIM A GUN,' 'MAN OF THE PEOPLE,' 'LAST OF MRS. CHEYNEY,' and 'THE EMPEROR'S CANDLE STICKS.'

Paramount

Three in work, 10 editing, eight preparing. In work:

'JOHN MEAD'S WOMAN,' reported as 'A MAN AND A WOMAN,' VARIETY, Oct. 21; 'MIND YOUR OWN BUSINESS' and 'TRAIL DUST,' ported Oct. 21. No new pictures started last week.

Readied to start are 'COAST TO COAST,' 'OUR MISS KEANE,' 'MORNING, NOON AND NIGHT,' 'FIRST ROMANCE,' 'BETTING FEVER,' 'SOULS AT SEA,' 'SWING HIGH, SWING LOW,' 'BULLDOG DRUMMOND'S HOLIDAY,' 'INTERNES CAN'T TAKE MONEY,' 'HIGH, WIDE AND HANDSOME,' 'I MET HIM IN PARIS,' and 'EVERY DAY'S A HOLIDAY.'

RKO-Radio

Five in work, 10 editing, 15 preparing. In work:

'THAT GIRL FROM PARIS,' reported as 'THE UNTITLED LILY PONS PICTURE,' VARIETY, Sept. 30; 'QUALITY STREET,' reported Oct. 7; 'RAINBOW ON THE RIVER,' reported Oct. 21; 'COAST PATROL' and 'THEY WANTED TO MARRY,' reported Oct. 28. No new pictures started last week.

Readied to start this week lists 'WE, THE JURY,' to be produced by Joseph Henry Steele, directed by Ben Holmes; 'MICHAEL STROGOFF,' Pandro S. Berman producing and George Nicholls, Jr., directing; 'MISS CUSTOMS AGENT,' produced by Cliff Reid, directed by Edward Killy. Others to follow within the month are 'STEPPING TOES,' 'CONVENTION IN CUBA,' 'SATISFACTION GUARANTEED,' 'WINGS OF MERCY,' 'TAKE IT EASY,' 'ROBBER BARONS,' 'OUTCASTS OF POKER FLAT' and 'SHE SANG FOR HER SUPPER.'

Republic

Two in work, 15 editing, 12 preparing. In work:

'RIDERS OF THE WHISTLING SKULL,' produced by Sol Siegel, directed by Mack Wright, from William Holt McDonald novel by Oliver Drake. Cast: Bob Livingston, Ray Corrigan, Max Terhune, Mary Russell, Fern Emmett, Roger Williams, Yakima Cannutt, John Ward, George Godfrey, Earl Ross and Tracy Lane.

Story is fourth of series of Three Mesquiteers, westerns taken from the works of McDonald. This one takes place on the painted desert of Arizona, where couple explorers search for lost Indian city. One becomes kidnaped by Indian tribe which resents invasion. The Three Mesquiteers come to rescue of kidnaped explorer.

'MISSING MEN,' produced by Herman Schlom, directed by John Auer, original story and screen play by Stewart and Dorrell McGowan. Cast: Eddie Nugent, Lloyd Hughes, William Newell, Kay Hughes, Theodore Von Eltz, Christine Maple, John Wray, Smiley Burnette, Dutch Henrian, Frank Hagney, Art Miles, John Boyd, Sam Ash, Eddie Phillips.

Story concerns ring of wild stock promoters, headquartered in New York, pushing rich mineral lands in Venezuela. Lloyd Hughes, sales manager for the ring, suspects higher-ups of embezzling the investors' money and takes trip to Venezuela to investigate. He uncovers gigantic fraud which results in president of the concern committing suicide. The president has a $100,000 life insurance policy payable to the company providing he meets with accidental death or is murdered. To collect this money other ring leaders of the ring try to pin the murder on Hughes, who eventually clears himself.

Readied to start next are 'SPECIAL ORDERS,' 'BACHELOR GIRL,' 'TWO YEARS BEFORE THE MAST,' 'ROMANCE ON THE RUN,' 'LARCENY ON THE AIR,' 'STEAMBOAT MARY,' 'AFFAIRS OF CAFFY RICKS,' 'JOIN THE MARINES,' 'GANGS OF NEW YORK' and 'BROADCASTING MYSTERY.'

20th-Fox

Five in work, seven editing, 10 preparing. In work:

'ONE IN A MILLION' and 'STOWAWAY,' reported VARIETY, Sept. 30; 'ON MY KNEE,' reported Oct. 7; 'PEACH EDITION' and 'THE HOLY TERROR,' reported Nov. 4. No new pictures started last week.

To start this week are: 'ON THE AVENUE,' produced by Gene Markey, Roy Del Ruth directing; 'NANCY STEELE IS MISSING,' produced by Nunnally Johnson and directed by Otto Preminger. Others to follow are: 'LIVING DANGEROUSLY,' 'THE LAST SLAVER' and 'SEVENTH HEAVEN.'

United Artists

Two in work, one editing, five preparing. In work:

'YOU ONLY LIVE ONCE,' reported VARIETY, Oct. 7. Started last week: 'HISTORY IS MADE AT NIGHT,' being produced by Walter Wanger, directed by Frank Borzage, original story and screen play by Gene Towne and Graham Baker. Cast: Charles Boyer, Jean Arthur, Leo Carrillo, Colin Clive, Ivan Lebedeff, George Meeker.

Story is romantic drama with Paris and New York restaurant backgrounds. Boyer is headwaiter in Paris cafe where he meets Jean Arthur, wife of prominent diplomat. Romance between the pair which later results in murder charge for Boyer when he saves the wife from being attacked by her chauffeur. In the scuffle the chauffeur is killed and Boyer flees to America. Jean Arthur follows him and likewise her husband. Boyer learns someone else is accused of murdering the chauffeur and he returns to Paris to explain that he was the murderer. Ending of the picture has not yet been worked out.

Being readied to start are 'A STAR IS BORN,' 'ADVENTURES OF TOM SAWYER,' 'SUMMER LIGHTNING' and 'THE WOMAN'S TOUCH.'

Universal

Four in work, eight editing, eight preparing. In work:

'TOP OF THE TOWN,' reported VARIETY, Oct. 14. Starting last week were: 'TREVE,' Val Paul producing, Lew Collins directing, original by Arthur Payson Terhune, screen play by Albert R. Perkins, Marcus Goodrich, James Mullhouser. Cast: 'Tuffy,' Australian sheep dog; Noah Beery, Jr., Barbara Reed, Samuel S. Hinds, Hobart Cavanaugh, Alma Kruger, Julian Rivero, Edmund Cobb.

Story centers around champion dog owned by He strays

(Continued on page 27)

PRODUCTION TABLE

(Shows number of pictures promised by the major producing companies for the 1936-37 program and number of pictures yet to be produced for the 1935-36 program.)

Producers and contributing companies.	No. of pix promised for 1936-37 season.	Balance for 1935-36 program.	Total to be delivered by Aug. 1, 1937.	Number completed for new season.	Pictures now in work.	now in cutting rooms.	Balance yet to go before cameras.	Total pix in preparation.
COLUMBIA	50		50	2	6	11	31	8
Larry Darmour	8		8	1		1	6	1
METRO	48		48	3		6	34	11
Hal Roach	4		4	1			3	1
PARAMOUNT	48		48	13			26	5
B. P. Schulberg	8		8	1			6	1
Emanuel Cohen	8		8				6	1
E. A. Rowland								
Harry Sherman			6					
Frank Lloyd			1					
RKO-RADIO			41					
David Loew			2					
Geo. Hirliman	6		6					
Sol Lesser	3		3					
REPUBLIC	56		60					
A. W. Hackel	16		16					
20TH-FOX	63		63					
Sol Lesser	6		6					
UNITED ARTISTS								
Sam Goldwyn								
Walter Wanger				2				
Selznick International								
Pickford-Lasky	1							
Reliance	1							
Elisabeth Bergner	1							
Criterion Films	2							
Korda London	6							
UNIVERSAL	44			1				7
Buck Jones	8			1				1
WARNERS	60			26				12
TOTALS	516		522	82	36	84	318	



YOU'RE GOING TO HAVE 3 MEN AT YOUR HOUSE FOR THANKSGIVING

...If You're Smart!



211 Important Theatres Are Set To GO GAY IN A BIG WAY FOR THE HOLIDAY WITH

"3 MEN ON A HORSE"

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A MERVYN LEROY PRODUCTION

A First National Picture

Its Laughs Are Hysterical . . . .
Its Stage Success Is Historical!

Actually 2 capacity years on Broadway and still running! Actually 10 road companies setting international records in 5 countries! . . And actually netting more Thanksgiving dates than any film ever released by

Warner Bros.

EXPLOITATION

By Epes W Sargent

Two in Frisco

San Francisco.

'Pigskin Parade' marched on to a touchdown at the Fox theatre here due to an excellent campaign planned and executed by Graham Kislingbury of the Fox-West Coast staff.

A special preview was held one week in advance of opening for the football coaches and student body officers of Polytechnic, Lowell, Galileo and Commerce high schools.

Full page ads were promoted from Union Furniture, Hale Bros. and Sherman, Clay & Co.

Flashy windows were promoted covering the entire downtown section, with plenty of football atmosphere in each.

The White House presented four broadcasts over KJBS on different days, with two broadcasts before the opening date. Recordings of hit tunes from the picture were played on the programs and announcements made plugging the picture at the Fox.

United Artists theatre here offered campaign on 'Gay Desperado' planned and executed by Lew Maren, studio exploiteer. Maren staged a special presentation of the picture for leading club women and people prominently connected with city's musical activities. Leading ight spots had bands using orchestrations of 'The World Is Mine,' from the picture. Broadcasting stations also used Martini recordings and announcement was made following his coast-to-coast commercial of his appearance in a picture here.

Preview and Personal

William Brown's ace on 'The Gay Desperado' at the Albee, Providence, was a preview showing to representatives from welfare organizations and schools. This broke every paper in town despite the editorial reluctance to give space. Brought definite results in most instances.

Second best bet was an impersonator of Carillo who appeared at times in furniture store. Each time he gave out a limited number of tickets to those who tapped him with a copy of the store ad. Got plenty of people in to see the goods and helped to make whoopee. Used only one day, but it got a window for the run. There were seven other trade tie-ups and seven co-op ads, not to mention an equal number of inside displays at music counters, hats, dresses, etc.

Installing new sound, the newspapers were sold that fact as news, with the information it would first be heard in conjunction with the musical.

Plenty of help from radio and bands and a wrist watch was presented as added prize to the winner of one of the races at Narragansett.

Contests 'Dream'

ittsburgh.

Joe Feldman, advertising chief for WB, effected a tie-up with Gimbels on 'Midsummer Night's Dream.' He got the department store to sponsor an essay contest among school pupils, their subject to be any character featured in the Shakespearian story.

For prizes, Gimbels offered several bound volumes of the Bard's works as well as merchandise certificates of all denominations to also-rans. 'Contest started week before 'Dream' opened at Stanley and brought such a big response that store decided to keep it going for a while even after flicker had closed its downtown engagement.

In addition, Gimbels ran a lot of display advertising plugging the picture and telling the contestants to go see it and get a better idea of the characters they planned to write about.

Copped Three

St. Louis.

Grabbing coop from town's three largest downtown department stores, first time this has been accomplished here in months, was highlight of exploitation efforts made by Mgr. 'Chick' Evans and Jimmy Harris, p.a. at Loew's, in behalf of 'Libeled Lady,' current attraction. One of dept. stores kicked in with six coop ads, running through opening day, that netted theatre 2,000 lines gratis; another used a triple window display for costumes used in pix and third paid for two special promotion ads on men's clothing, featuring William Powell and mentioning all of stars. All of this coming just before St. Louis Day's biggest dept. store event of year here enabled theatre to get lots of attention for feature.

Previews Pay

Greenville, S. C.

Local Mgrs. red Curdts, Ritz, and Dick Lashley, Carolina, recently gone preview wacky to b.o. advantage. Both have been screening coming attractions to selected patronage Sunday nights and cashing in on word-of-mouth. It worked wonders for Lashley with 'Adverse' pic.

Christmas Gags

Catering to one of the most influential women in town, a manager last year framed up a small chorus to sing carols Christmas eve. The same woman had instituted a municipal Christmas tree a couple of years before, and wanted some children to sing. She could not go to the churches, since she wanted it undenominational, so she enlisted the manager to form a chorus in his kid club. Most of the youngsters sang with more vigor than sweetness, but, with the aid of the local music teacher, he weeded these out and formed a nicely balanced chorus of about a dozen voices. The kids were the hit of the celebration, and he put them into his show for a couple of nights.

This year he plans first to visit the orphan asylum and the hospital before going to the tree. Two sleds have been promoted, and the children, snugly wrapped, will have the ride to add to the excitement. They will be time to reach the tree to take part without having to wait around, and after the sing they will be taken to a local bakery for cocoa and cakes before being distributed to their homes.

It costs little to promote either in money or trouble, and the comment last year was so outstanding that the manager feels he has collected in good will. If the stunt clicks again this year, he plans to make it a permanent side issue to the club activities, possibly swelling the number and letting the children appear at a few of the local entertainments during the intervals between the holidays. It all makes for parental and general approval.

Passing the Word

Charlotte, N. C.

Gene Street, city manager for three Kincey houses, has been breaking out in a rash of promotion ideas recently.

He is sending letters with a pass to a selected list of people each week asking that they accept the pass and see a certain picture, and in return for the courtesy speak to ten people about the picture. He gives them some little canned pep talks on the picture in question, like: 'I hear that Such and Such a picture at the Carolina this week is excellent, or 'I saw Such and Such at the Carolina. You would like it.' He asks if those on the lists don't care to so earn a pass—although he doesn't put it that bluntly—please mail the ducat back.

And in the newspapers he has been standing out from all other movie ads of late by spending some extra money and creating his own advertising art work. He has been carrying such things as pictures of his ticket sellers, ticket takers, ushers, projectionists, and the like—quoting them as saying pert things about current offerings.

Chimp as Flack

Cleveland.

verything but the city zoo's animals was trotted out by Milt Harris and Charlie C. Deardourff at Loew's State to circus Tarzan Escapes.' Trained chimpanzee owned by Mr. and Mrs. Volney Phifer was walked down main street, interviewed by wise-cracking reporters, then taken out to entertain hospital for crippled children.

Chimp took a one-day public bow from house's lobby, which turned into a miniature jungle by rented palm trees, ferns and paper-mache animals. Army of kids followed the monk when he paraded, giving pedestrians envelopes of jungle 'love-nuts.'

Second best piece ballyhoo, though not so new, was four-day picture coloring contest in paper that runs a syndicated Tarzan cartoon strip. Prizes low but it drew 920 answers. Other plugs more routine, including bookmarks in 52 branch libraries, banners on 75 baking trucks, and 10,000 giveaway election-return blanks.

Novelty Admission

Omaha.

Plan whereby the element of chance is injected into the usually distasteful task of buying a ticket was invented by Ted Emerson of the Paramount and used as a gag for a Halloween midnight show.

Before patron steps up to the ticket window he takes a chance from a sack which is passed along the line of waiting purchasers—in this case the line reached nearly two blocks up Farnam street. He then pays at the window the amount stated on the chance which he drew from the bag. Chance numbers run from one cent to 40 cents and can be so calculated to average two bits or 30 cents as the capacity of the house will allow. First time ever here and good enough to practically pack the house for a sneak preview of 'Libeled Lady.'

Figured to be good enough to call on agai for a Thanksgiving eve preview and also a New Year's eve midnight show.

Pseudo Science

Baltimore.

Lou Brown, Loew stentor, worked a stunt here on 'Tarzan Escapes.' Borrowed a cage of monkeys and pair of lions from municipal zoo, had 'em hauled down to theatre and cages spotted in aisles of house before opening in morning.

Dr. Carl G. Hartman of the Carnegie endowed anthropological lab at famed Johns Hopkins hosp here, came down with several assistants and observed the animals while they were shown a screening of 'Tarzan.' Dr. Hartman wanted to study their reactions when confronted with their brethren on the screen. He and his assistants made notes of the animals' actions while the film was being shown.

Stunt got a two-column spread on local Hearst rag because Dr. Hartman was in on it. Also made good copy because lions slept during several exciting footages, and the monkeys followed the whole show with an interest almost human.

Turkey Day

Just to prove to the customers that Friday the 13th is not unlucky, Myron Shellman, of the Raymond, Pasadena, is giving away five turkeys, and not only that but every 13th customer goes in cuffo. The turkey offer holds good for the two following Fridays as well. House top is 15c, 'at all times.'

House gives two films and a vaudeville show and restrainedly announces 'all big time acts play the Raymond first, then other theatres play them.'

In New Haven

New Haven,

Bob Russell scored a publicity ace on 'Pigskin Parade' at Poli's when he cashed in on the big noise attendant upon local opening. Advance dope that film was not too kind to Yale brought rumors that Elis intended to ruin the opening. Extra police killed any such attempt, but the story landed the premiere in sports, news and theatrical sections.

Following kindly reception by studes, Russell took special news space to congratulate Yale boys on their ability to take it, plus good sportsmanship in lauding the film.

For one of the few times in local records Ben Cohen landed special notices of a film, 'Romeo and Juliet,' on bulletin boards of every school (public, parochial, etc.) in town.

Cohen also pulled a good gag in a theatre magazine contest. Page contained a jumbled-up list (men in one column, femmes in other column) of practically every team that ever played the famous lovers. Contest was to pair off teams corectly.

Luckies

Joe Weil is sending out bangle bracelets to advertise Universal's 'The Luckiest Girl in the World.'

Only white metal, but nicely made and including the clover leaf, horseshoe, wishbone and other supposed mascots. Just to help along the return card on the envelope is merely marked with the name of the picture instead of carrying the Universal name.

BEHIND *the* KEYS

Philadelphia:

Reported that Morris Wax, Reo Corp. head who recently bought Pearl theatre for reported $60,000 and operates Standard and Royal, will take over operation of Nixon-Grand from Sam Stiefel and run it as straight pix house. Stiefel recently acquired it from Tom Burns when pair found they were competing against each other for talent and audiences. Stiefel already operated Lincoln theatre. Both Lincoln and Nixon-Grand have been colored vaudfilm.

Plans have been completed for new theatre at be built in South Philadelphia by W. S. P. Shields estate. Construction expected to begin after first of year.

Lamb Building Corp. has been awarded contract to erect new house at Third and State streets, Camden, N. J. Refused to reveal identity of operators or size and cost of job.

Joe Lombardi, South Philadelphia theatre owner, heads syndicate of Italian-Americans building new house at Broad and Federal streets, to be called Dante and to show American and foreign pix.

Mayfair in Frankford, newest Fox-Sablosky house, opens this week.

ittsburgh.

Harry Feinstei , assistant in WB booking department for last three years, has been upped to post of chief booker in Pittsburgh zone, succeeding Oscar Kuschner.

Tony Stern, shorts booker and buyer, named Feinstein's assistant, with Bill Clark stepping up from Wilkinsburg into Stern's former post. Walter Woznack dispatched to Regal from Rowland in Wilkinsburg, where he's been an assistant manager, to take over Clark's vacated job.

Harry Seed, of Buffalo exchange, takes over local WB office next Monday (16), succeeding Charlie Rich, who has been promoted to Metropolitan sales manager in New York. Shift came in new sales set-up just completed by Grad Sears. Rich came here from Baltimore in 1934 to replace Kalmenson when latter joined company's theatre department.

Lincoln.

Roy Dresher has bought the Boyd, Spencer, Neb., from Jones & Bradstreet.

A. L. Schneider, rady, , sold Brady to D. L. Hill.

John Quinn and Ernie Jones have closed up their Winside, Neb., theatre.

Orville Rennie, Orpheum, moved to Hastings to take charge as city manager of the Rivoli and Strand. He succeeds Don Fuller.

San Francisco.

'Hank' Goldenberg will be in charge of the lumenfeld, Berkeley.

Birmingham.

George Nealans, asst. mgr. of the Alabama, made general manager of the Waters Theatre Co., operating a number of suburban houses in the district. Claude E. Kenner, assistant manager of the Paramount in Nashville, will succeed Nealans.

Los Angeles.

Week of Nov. 15-21 designated as Managers' Harvest Week by Fox-W. C., with $1,000 bonus melon to be split four ways.

Ground has been broken for new 850-seater on Wilshire blvd., Beverly Hills, by J. P. Neist, former operator of the La Tosco.

Construction of the Lido, second house to go up for Gore Bros.-Adolph Ramish, starts around Dec. 1 at Pico and LaCienega.

Simon Lazarus is now operating personally the Rialto in South Pasadena and the Lyric, Monrovia, in both of which operations he is a partner with Fox-West Coast. James Bunte, formerly managing the Rialto, shifted to F-WC's Capitol in Glendale. William Praas resigned as manager of the Lyric.

Jack Berman and Harry Popkin have purchased the property housing their Brooklyn theatre from Bessie Goldstein of Chicago. Consideration is given as $68,000.

Canton, O.

Warner reopened Capitol, Sidney, O.

Harry Yutze named manager of the new Bendvue, Pomeroy, a Uhrling & Davis house.

Liberty, Sharon, Pa., from weekend to daily operation, William Curry, formerly a Pittsburgh manager for the circuit named manager.

L. L. Hoffman, of the South Lorain Amusement Company, has announced the erection of a theatre, with a seating capacity of 750, at South Lorain.

Winnipeg.

Local film men keeping the hospitals in business this week with Helmer Jernberg, of the Province, in with a broken arm and internal injuries received while hunting. Joe Pearson, ex-prez of the Exhibitors Association and manager of the Corona, with a broken arm. Hy Brickman, MGM, rushed for an emergency slici

Des Moines.

Paramount theatre building, Cedar Rapids, Iowa, continues to be on the block with a fifth postponement of sheriff's sale. Scheduled under a 1931 judgment obtained by Herman S. Strauss, trustee, against the Century Building Co., which now totals $757,391, the execution sale was continued for another 30 days until a new execution is issued. The original judgment totaled $551,000.

Verona, Pa.

Verona voters Tuesday approved Sunday pi by a vote of 894 to 697.

New Haven.

Robert Russell has succeeded H. H. Maloney as mgr. of Poli Palace.

Rochester.

Shine interests of Gloversville have bought Elmwood, Penn Yan, from Harry C. Morse estate for $28,000.

Makes 90 Shi theatres.

ittsburgh.

Charlie Rich, exchange manager for WB here, upped to metropolitan sales chief in New York. Harry Seed, transferred from Buffalo exchanged, succeeds.

GRACE MOORE SUED FOR $98,500 COMMISH

Los Angeles, Nov. 10.

Claiming $98,500 due them in unpaid commissions on contracts assertedly negotiated by the firm, Orsatti agency, has attached Grace Moore's Columbia studio wages, in connection with suit set for hearing here Dec. 7.

General denial of the charge has been filed by the actress.

Raynor Goes Par; St. L. Personnel Realigned

St. Louis, Nov. 10.

Resignation of Bill Raynor brought here from New York several months ago to manage the Fox, Fanchon & Marco's 5,000 seater, to accept position with Paramount-Publix caused general shifting of managers of F&M houses last week. Robert E. Hicks, at Ambassador, shifted to succeed Raynor at Fox, and Harry Crawford, manager of Hi-Pointe nabe, brought downtown to direct Ambassador. Crawford has been succeeded by Richard Halloran, asst. mgr. at Fox.

Homer H. Harmon, who served as mgr. at Orpheum since F&M took over that house and Shubert-Rialto becomes publicity director for Ambassador and Clyde Brown, asst. Hicks at Ambassador, moves into Orpheum as mgr. Dick Williams of San Jose, Cal., has been installed as mgr. of Shubert-Rialto recently opened under F&M management.

30G Counter-Award

Beaver Falls, Pa., Nov. 10.

In a counter-suit, Mrs. Jean Patterson Dawson, landlord of the Granada received a verdict of $30,000 against Archie Fineman, independent exhibitor, and others. Fineman and his associates had sued Mrs. Dawson for $460,000, alleging that amount due them because they lost the theatre building, charging the loss was due to Mrs. Dawson who failed to provide finances agreed upon. They failed to recover on their claim, the verdict being against them at points.

Mrs. Dawson entered a counter-claim, asking $150,000, charging she was damaged in that amount by reason of a lesser rate of rent she now receives from Cook Anderson, who took over the theatre building. The court reduced her claim to $30,000.

Pixilated Sisters Will Do Their Turn for Par

Hollywood, Nov. 10.

Margaret Seddon Margaret McWade have been signatured by Paramount for feature spots in 'The Pixilated Sisters.'

Choice of pair was made following reaction of their comedy sequence in 'Mr. Deeds Goes to Town.'

Wilcoxon Back at Par

Hollywood, Nov.

Henry Wilcoxon, British actor, is back at Paramount under contra and gets a featured role in suppo of Gary Cooper in 'Souls at Sea.'

Jamieson Thomas has been added to cast, which includes George Ra Francis Dee, Helen Burgess, Robe Cummings, Anthony Nace and Virginia Weidler.

POWELL-RUSSELL TEAMED

Hollywood, Nov. 10.

William Powell and Rosalind Russell will be bracketed in top spo by Metro in 'The Emperor's Candlsticks,' a John W. Considine, Jr., production.

Herman J. Mankiewicz is scriptin from the Baroness rczy's novel.

CONTRACTS

Hollywood, Nov.

Option on Douglas Fowley's lifted at 20th-Fox.

RKO picked up Patsy Lee Parsons, moppet.

John Holland talent school.

New writing tickets handed I Loeb and Harold Buchman at C lumbia. Leslie Swabacker also ded to writing staff at that studio.

HERE'S AN AD THAT'S GOING TO MAKE YOU PLENTY OF COIN!

Beautiful! Exotic! Untamed!
Ready to Give Her Heart to The First Man to Find Her!

The amazing love story of a wild jungle beauty and a civilized white man.

Things you've never seen before... Thrills you've never had till now!

Adolph Zukor presents

Dorothy Lamour

in

"The JUNGLE PRINCESS"

with RAY MILLAND • AKIM TAMIROFF
LYNNE OVERMAN • MOLLY LAMONT • MALA

A Paramount Picture • Directed by William Thiele

SEE a raging tiger attack an unarmed man right before your eyes.

SEE the breath-taking assault of thousands of wild apes on a primitive native village.

SEE the great enemies of the jungle—tiger and panther—meet in mortal combat.

SEE a weird jungle witchcraft trial with a girl at the stake.

SEE a hand-to-claw battle of white men and jungle beasts against frenzied native tribesmen.

THEATRE

Paramount Pictures

CALENDAR OF CURRENT RELEASES

Chesterfield

: 1540 Broadway, New York, N.

Lady Luck. Story of a sweepstake winner. Patricia Farr, Wm. Bakewell, Chas. Lamont. 62 mins. Rel. July 8.

Missing Girls. Martin Mooney's story. Roger Pryor, Muriel Rosen. 65 mins. Rel. Sept. 10. Rev. Oct. 7.

Columbia

Studio: Gower at Sunset, Hollywood, Cal. : 729 Seventh Ave., New York, N. Y.

Adventure in Manhattan. Joel McCrea, Jean Arthur, Reginald Owen, Herman Bing. Dir. Edw. Ludwig. 73 mins. Rel. Sept. 20. Rev. Oct. 28.

Alibi for Murder. Mystery. Wm. Gargan, Marguerite Churchill. Dir. D. Ross Lederman. 61 mins. Rel. Sept. 23. Rev. Oct. 11.

Blackmailer. Eight persons face suspicion of murder of a blackmailer. Wm. Gargan, Florence Rice, H. B. Warner. Dir. Gordon Wiles. 66 mins. Rel. July 10. Rev. July 29.

Come Closer, Folks. James Dunn, Marian Marsh, Wynne Gibson. Rel. Nov. 7.

Craig's Wife. John Boles, Rosalind Russell, Billie Burke, Raymond Walburn. Dir. Dorothy Arzner. 73 mins. Rel. Sept. 30. Rev. Oct. 7.

End of the Trail. Jack Holt, Douglas Dumbrille, Louise Henry, Erle C. Kenton. Rel. Sept. 19. Rev. Nov. 4.

Final Hour, The. Innocent girl escapes the gallows through the efforts of the men she had befriended. Ralph Bellamy, Marguerite Churchill. Dir. D. Ross Lederman. 57 mins. Rel. July 7. Rev. Aug. 5.

Forbidden Trail. Western. Buck Jones, Barbara Weeks. Dir. Lambert Hillyer. 65 mins. Rev. Nov. 4.

Fugitive Sheriff, The. Western. John Wayne, Beth Marion. : Nate Gatzert. 58 mins. Rel. June 1 Rev. Oct. 21.

Killer at Large. Dept. store mystery. Mary Brian, Russell Hardie. : David Silman. 55 mins. Rel. Oct. 1.

Lady from Nowhere. Mary Astor, Charles Quigley. Rel. Nov. 21.

Legion of Terror. Bruce Cabot, Marguerite Churchill, Crawford Weaver. C.C. Coleman, Jr. 62 mins. Rel. Nov. 21. Rev. Nov. 4.

Man Who Lived Twice, The. Ralph Bellamy, Marian Marsh, Isabel Jewell. Ir. Henry Lachman. 72 mins. Rel. Sept. 20. Rev. Oct. 14.

Meet Nero Wolfe. Edw. Arnold, Jean Perry, Lionel Stander. Dir. Herbert Biberman. 72 mins. Rel. Aug. 1. Rev. July 22.

North of Nome. Jack Holt, Evelyn Venable. Rel. Nov. 14.

Penniles from Heaven. Bing Crosby, Madge Evans, Edith Fellows. Rel. Nov. 5.

Prescott Kid. McCoy western. Tim McCoy, Sheila Manners. Dir. David Silman. 55 mins. Rev. Oct. 21.

Ranger Courage. Bob Allen, Martha Tibbetts. Rel. Oct. 30.

Shakedown. Fake kidnap turns to real tragedy. Lew Ayres, Jean Perry. David Selman. 55 mins. Rel. July 17. Rev. Aug. 19.

They Met in a Taxi. Chester Morris, Fay Wray, Lionel Stander, Raymond Walburn. 70 mins. Rel. Sept. 1. Rev. Sept. 16.

Tugboat Princess. Walter C. Kelly, Edith Fellows, Valerie Hobson. Rel. Oct. 15.

Two Fisted Gentleman. Fight story with a girl manager. James Dunn, June Clayworth. Dir. Gordon Wiles. 63 mins. Rel. Aug. 15. Rev. Aug. 26.

Unknown Ranger, The. Bob Allen, Martha Tibbetts. Rel. Sept. 15.

First National

Studios: Burbank, Calif. : 321 W. 44th St., New York, N. Y.

Captain's Kid, The. Old reprobate hunts pirate treasure and gets mixed up with gangsters in comedy-drama. Sybil Jason, Guy Kibbee, May Robson, Dick Purcell. Dir. Nick Grinde. 72 mins. Rel. Nov. 14.

Case of the Black Cat. Mystery thriller from the story by Earl Stanley Gardner. Ricardo Cortez, June Travis, Craig Reynolds. Dir. William McGann. 60 mins. Rel. Oct. 31.

Case of the Velvet Claws. Warren William, Claire Dodd, Winifred Shaw, Dick Foran, Joseph King, Eddie Acuff. Dir. William Clemens. 60 mins. Rel. Aug. 15. Rev. Sept.

China Clipper. A drama of the trans-Pacific airways. Pat O'Brien, Beverly Roberts, Ross Alexander, Humphrey Bogart, Marie Wilson, Henry B. Walthall. Dir. Raymond Enright. 70 mins. Rel. Aug. 22. Rev. Aug. 19.

Down the Stretch. A thrilling melodrama of the sport of kings. Patricia Ellis, Mickey Rooney, Dennis Moore, William Best. Dir. William Clemens. 65 mins. Rel. Sept. 19.

Earthworm Tractors. The hilarious adventures of Alexander Botts, super tractor salesman. Jack E. Brown, June Travis, Guy Kibbee, Dick Foran, Carol Hughes, Gene Lockhart. Dir. Raymond Enright. 68 mins. Rel. July 18. Rev. July 29.

earts Divided. Marion Davies, Dick Powell, Charles Ruggles, Edward Everett Horton, Arthur Treacher. Dir. Frank Borzage. Rel. May 30. Rev. June 17.

ere Comes Carter. Fast moving radio romance about a radio commentator. Ross Alexander, Glenda Farrell, Anne Nagel, Craig Reynolds. Dir. William Clemens. 60 mins. Rel. Oct. 24.

Love Begins at Twenty. Comedy of young love. Hugh Herbert, Patricia Ellis, Warren Hull, Hobart Cavanaugh. Dir. Frank McDonald. 58 mins. Rel. Aug. 22. Rev. Sept. 23.

Stage Struck. Musical comedy of backstage life. Dick Powell, Joan Blondell, Frank McHugh. The Yacht Club Boys. Dir. Busby Berkeley. 91 mins. Rel. Sept. 12. Rev. Sept. 30.

Three Men on a Horse. Comedy smash based on the stage success. Frank McHugh, Joan Blondell, Guy Kibbee, Carol Hughes, Allen Jenkins, Sam Levene, Teddy Hart. Dir. Mervyn Le Roy. Rel. Nov. 21.

Trailin' West. Swift-paced western with music. Dick Foran, Paula Stone, Gordon Elliott, Addison Richards, Robert Barrat. Dir. Noel Smith. 56 mins. Rel. Sept. 5. Rev. Oct. 21.

Two Against the World. A drama based on a large radio station's digging up and exploiting the past of a woman who paid for her crime years before. Humphrey Bogart, Claire Dodd, Beverly Roberts, Henry O'Neill. Dir. William McGann. 57 mins. Rel. July 25. Rev. July 15.

White Angel, The. A dramatization of the life of Florence Nightingale. Kay Francis, Donald Woods, Ian Hunter, Henry O'Neill. Dir. William Dieterle. 91 mins. Rel. July 4. Rev. July 1.

Grand National

Offices: R.K.O. Bldg., New York, N. Y.

Releases Also Allied, Chesterfield and Liberty

Captain Calamity (Hirliman). Natural color. Geo. Houston, Marian Nixon. Rel. Oct. 20.

Hour, The (Chesterfield). A fast-moving mystery, presenting a baffling problem in crime detection. Irene Ware, Ray Walker, Burton Churchill. Dir. Charles Lamont. Rel. Jan. 15. Rev. Aug. 5.

Devil on Horseback, The (Hirliman). Natural color picture. Lil Damita, el Campo, Fred Keating. Rel. Sept. 29.

izzy Dames (Liberty). Musical. Marjorie Rambeau, Florine McKinney, Lawrence Gray. Dir. Wm. Nigh. 65 mins. Rev. July 22.

In His Steps (Zeidman). Parental trouble that followed an elopement. ric Linden, Cecilia Parker. 77 mins. Rel. Sept. 22. Rev. Nov. 4.

Song of the Gringo (Finney). Tex Ritter, Joan Woodbury. Rel. Oct. 27.

We're in the Legion Now (Hirliman). Natural color. Reginald Denny, Vince Barnett, Esther Ralston, Claudia Dell. Rel. Nov. 4.

White Legion, The (Zeidman). Ian Keith, Tala Birell. Rel. Oct. 6.

Yellow Cargo (Hirliman). Conrad Nagel, Eleanor Hunt. Rel. Oct. 13.

G-B

: 1600 Broadway, New York.

East Meets West. rama of Oriental politics in which Arliss plays a wily Rajah. George Arliss, Lucie Mannheim, Romney Brent. Dir. Herbert Mason. 74 mins. Rel. Oct. 15. Rev. Nov. 4.

Everybody Dance. Comedy with music. , Ernest Truex. Dir. Chuck Reisner. Rel. Dec. 1.

Everything Is Thunder. Romantic melodrama of war-time Europe. Constance Bennett, Douglass Montgomery, Oscar Homolka. Dir. Milton Rosmer. 77 mins. Rel. Sept. 1.

It's Love Again. Musical comedy with dances and song. Jessie Matthews, Robert Young. Dir. Victor Saville. 83 mins. Rel. May 30. Rev. May 23.

Love in Exile. Romantic drama. King abdicates his throne for the love of a commoner. Clive Brook, Helen Vinson, Mary Carlisle. Dir. Alfred Werker. 76 mins. Rel. Nov. 15.

Man Who Lived Again, The. The story of a scientist who makes strange experiments with minds. Boris Karloff, Anna Lee, John Loder. Dir. Robert Stevenson. Rel. Sept. 15.

Nine Days a Queen. The story of Lady Jane Grey who ruled the British Empire for nine days. Cedric Hardwicke, Nova Pilbeam, John Mills, Desmond Tester. Dir. Robert Stevenson. 90 mins. Rel. Sept. 1. Rev. Oct. 7.

Seven Sinners. Comedy mystery. Edmund Lowe, Constance Cummings. Dir. Albert de Courville. 70 mins. Rel. Aug. 15.

Strangers on a Honeymoon. Mystery comedy based on Edgar Wallace's novel, 'The Northing Tramp.' Constance Cummings, Hugh Sinclair, Noah Beery. Rel. Dec. 15.

Metro

: 1540 Broadway, New York, N. Y.

All American Chump. Title tells the story. Stuart Erwin, Robt. Armstrong, Betty Furness. Dir. Edwin L. Marin. 63 mins. Rel. Oct. 16. Rev. Nov. 4.

Devil Doll, The. Horror story of human dwarfed to doll size. Lionel Barrymore, Maureen O'Sullivan, Frank Lawton. Dir. Tod Browning. 70 mins. Rel. July. 10. Rev. Aug. 12.

evil Is a Sissy, The. Freddie Bartholomew, Jackie Cooper, Mickey Rooney. Dir. W. S. Van Dyke. 131 mins. Rel. Sept. 18. Rev. Oct. 21.

Gorgeous Hussy, The. Based on Samuel Hopkins Adams's historical novel of the Jacksonian era. Joan Crawford in the title role; Robert Taylor, Lionel Barrymore, Melvyn Douglas. Dir. Clarence Brown. 105 mins. Rel. Aug. 28. Rev. Sept. 9.

reat Ziegfeld, The. Suggested by the life of the late reat impresario. William Powell, Louise Rainer, Myrna Loy, . Leonard. Rel. Sept. 4. Rev. April 15.

His Brother's Wife. Domestic triangle. Barbara Stanwyck, Robert Taylor, W. S. Van Dyke. 91 mins. Rel. Aug. 7. Rev. Aug. 19.

Kelly the Second. Roughouse comedy. Patsy Kelly, Chas. Merin. 70 mins. Rel. Aug. 2. Rev. Oct. 7.

Libeled Lady. Park Ave. and newspaper row mix it up. Jean Harlow, Wm. Powell, Myrna Loy, Spencer Tracy. Dir. Jack Conway. 85 mins. Rel. Oct. 9. Rev. Nov. 4.

Longest Night, The. Murder in a department store. Robt. Young, Florence Rice, Ted Healy. Dir. Errol Window. 50 mins. Rel. Oct. 2. Rev. Oct. 21.

Old Hutch. Wallace Beery as the town tramp who comes into a fortune. Linden, Cecilia Parker. Dir. J. Walter Ruben. Rel. Sept. 25.

Piccadilly Jim. Based on a P. G. Wodehouse story. Eric Blore, Robert Montgomery, Madge Evans, Billie Burke. Dir. Robt. Z. Leonard. 98 mins. Rel. Aug. 14. Rev. Sept. 2.

Romeo and Juliet. Shakespeare. Norma Shearer, Fredric March. Cukor. 130 mins. On State rights release. Rev. Aug. 26.

Suzy. Herbert Gorman's novel of the girl who helped capture Mata Hari. Jean Harlow, Franchot Tone, Cary Grant. Dir. George Fitzmaurice. 95 mins. Rel. July 3. Rev. July 29.

Sworn Enemy. Smashing the rackets of a big city. Robert Young, Florence Rice, Joseph Calleia. Dir. E. Marin. 78 mins. Rel. Sept. 11. Rev. Sept. 16.

Women Are Trouble. Newspaper yarn. Stuart Erwin, Florence Rice. Dir. Errol Taggart. 60 mins. Rel. July 31. Rev. Sept. 2.

Paramount

Studio: 5851 Marathon St., Hollywood, Calif. Offices:

Accusing Finger, The. Girl controverts circumstantial evidence to save her employer, convicted of murder. Paul Kelly, Marsha Hunt, Kent Taylor. Dir. Jas. Hogan. Rel. Oct. 30.

Along Came Love. Salesgirl falls for a picture theatre doorman. vey, Chas. Starrett. Dir. Bert Lytell. Rel. Nov. 6.

Big Broadcast of 1936, A. Comedy in a broadcasting station. Jack Benny, Burns and Allen, Bob Burns and many other known names. Dir. Michael Leisen. 100 mins. Rel. Oct. 9. Rev. Oct. 28.

Champagne Waltz. Musical with a Strauss background. Gladys Swarthout, Fred MacMurray, Jack Oakie. Dir. A. Edw. Sutherland. Rel. Sept. 23.

Drift Fence. From a Zane Grey novel. Larry Crabbe, Katherine De Mille, Tom Keene. Dir. Otto Loverling. 67 mins. Rel. Feb. 14. Rev. March 11.

Easy to Take. Trouble for a radio Uncle. Marsha Hunt, John Howard, Eugene Pallette. Dir. Fritz Fold. Rel. Nov. 6.

General Died at Dawn, The. Clifford Odets' story of a fighting Irishman in fighting China. Gary Cooper, Madeline Carroll. Dir. Lewis Milestone. 98 mins. Rel. Sept 4. Rev. Sept. 9.

Go West, Young Man. From a stage hit, 'Personal Appearance,' though Hays office does not permit mention. Rewritten by Mae West. Miss West, Warren William. Dir. Henry Hathaway. Rel. Nov. 13.

Heart of the West. Western. William Boyd, Jimmy Ellison. Bretherton. Rel. July 10.

Hideaway Girl. Romantic comedy with a crime background. Robt. Cummings, Shirley Ross, Martha Raye. Dir. David Garth. Rel. Nov. 20.

Hollywood Boulevard. Hollywood story by Faith Thomas, but not the usual thing. Melodramatic. John Halliday, Marsha Hunt. Dir. Robt. Florey. 70 mins. Rel. Aug. 21. Rev. Sept. 23.

I'd Give My Life. Remake of 'The Noose.' Sir Guy Standing, Frances Drake, Tom Brown. Dir. Edwin L. Marin. 82 mins. Rel. Aug. 14. Rev. Aug. 19.

Jungle Princess, The. Girl Tarzan in Siam is saved from death by her monkey friends. Dorothy Lamour, Ray Milholland. Dir. Wm. Thiele. Rel. Nov. 27.

Lady Be Careful. Deodorized version of 'Sailor Beware.' Lew Ayres, Mary Carlisle, Larry Crabbe. Dir. J. T. Reed. 71 mins. Rel. Sept. 4. Rev. Oct. 14.

Murder with Pictures. From a story by Geo. Harmon Coxe of a news photog. Lew Ayres, Gail Patrick. Dir. Chas. Barton. Rel. Sept. 18.

My American Wife. Royalty goes cowboy. Francis Lederer, Ann Sothern. Stone. Dir. Harold Young. 75 mins. Rel. Aug. 7. Rev. Aug. 26.

Return of Sophie Lang, The. New story based on an old favorite. Gertrude Michael, Sir Guy Standing, Ray Milland. Dir. Geo. Archainbaud. 63 mins. Rel. July 3. Rev. July 29.

Rhythm on the Range. Western, with song. Bing Crosby, Frances Farmer. Dir. Norman Taurog. 85 mins. Rel. July 31. Rev. Aug. 5.

Rose Bowl. College story with football background. Eleanore Whitney, Tom Brown, Larry Crabbe. Dir. Chas. Barton. Rel. Oct. 30.

Son Comes Home, A. Dorothy Boland in her first dramatic role on the screen. Mary Boland, Donald Woods, Julie Haydon. Dir. E. A. Dupont. 74 mins. Rel. July 31. Rev. Sept. 9.

Spendthrifts. Penniless sportsman stages comeback as radio commentator. Henry Fonda, Pat Paterson, Mary Brian. Dir. Raoul Walsh. 80 mins. Rel. Oct. 17. Rev. July 29.

Straight from the Shoulder. From Lucian Carey's story, 'Johnny Gets His Gun.' Kid frustrates gangsters, but not a gangster yarn. Ralph Bellamy, Katherine Locke, David Holt. Dir. Stuart Heisler. Rel. Sept. 28.

Texas Rangers, The. Epic of the men who founded and made the state of Texas. Jack MacGregy, Jack Oakie, Jean Parker. Dir. King Vidor. 97 mins. Rel. Aug. 28. Rev. Sept. 30.

Three Married Men. Martial story of marital life. Lynne Overman, Wm. Frawley, Roscoe Karns, Mary Brian. Dir. Edw. Buzzell. 61 mins. Rel. Sept. Rev. Sept. 30.

Valiant Is the Word for Carrie. Recent best seller story with a new twist. Gladys George, Arline Judge, John Howard. Dir. Wesley Ruggles. 109 mins. Rel. Oct. 2. Rev. Oct. 14.

Wedding Present. Slightly lunatic story about a defeated lover who calls out the fire department, police department and jazz his faithless sweetheart's wedding. Joan Bennett, Cary Grant, Geo. Bancroft. Dir. Rich. Wallace. Rel. Sept. 25.

Wives Never Know. Pseudo psychologist stirs up trouble for himself and a friend. Chas. Ruggles, Mary Boland, Adolphe Menjou. Dir. Elliott Nugent. 73 mins. Rel. Sept. 18. Rev. Nov. 4.

Yours for the Asking. New York gamblers in a Florida locale. Geo Raft, Dolores Costello, Ida Lupino, James Gleason. Dir. Alex. Hall. 68 mins. Rel. July 24. Rev. Aug. 26.

R.K.O. Radio

Studios: Hollywood, Calif. : R.K.O. Bldg., Radio City, N.Y.C.

All Scarlet (tentative). Racing melodrama. Ann vorak, Harry Carey, Smith Ballew, Frank M. Thomas, Berton Churchill, Ray Mayer. Dir. Wallace Fox. Rel. Jan. 29.

Big Game, The. Exposing the evils of football gamblers. Philip Huston, James Gleason, June Travis, Bruce Cabot, Andy Devine. Dir. George Nicholls, Jr. 75 mins. Rel. Oct. 9. Rev. Oct. 28.

Bride Walks Out, The. Matrimonial adventure of a man who insists that two can live on $35 a week and his fiancee who doesn't think so but is willing to try. Barbara Stanwyck, Gene Raymond, Robert Young, Ned Sparks, Helen Broderick. Dir. Leigh Jason. 80 mins. Rel. July 10. Rev. July 15.

Daniel Boone. Historical adventure of great frontiersman in expedition across Cumberland Mountains and settlement of Kentucky Valley. George O'Brien, Heather Angel, John Carradine, Ralph Forbes. 77 mins. Rel. Oct. 16. Rev. Oct. 28.

Don't Turn 'Em Loose. Inspired by the lax functioning of State parole boards. Lewis Stone, James Gleason, Betty Grable, Frank M. Thomas, Dir. Ben Stoloff. 68 mins. Rel. Sept. 18. Rev. Sept. 30.

Grand Jury. A mystery thriller indicting part of the average American's tendency to shirk his duties on the jury stand. Fred Stone, Louise Latimer, Owen Davis, Jr. Dir. Al Rogell. 60 mins. Rel. July 24. Rev. Aug. 5.

Make Way for a Lady. Romantically imaginative high-school girl tries to pick a wife for her widowed father. Anne Shirley, Herbert Marshall, Gertrude Michael, Marjorie Gateson. Dir. David Burton. Rel. Nov. 13.

Mary of Scotland. Historical. Katharine Hepburn, Fredric March. Ir. Ford. 129 mins. Rel. Aug. 28. Rev. Aug. 5.

M'Liss. The famous old play. Anne Shirley, John Beal, Guy Kibbee, Moroni Olsen. Dir. George Nicholls, Jr. 66 mins. Rel. July 17. Rev. Aug. 12.

Mother Carey's Chickens. Kate Douglas Smith's family's efforts to preserve its identity and happiness. Ginger Rogers, Fred Stone. Dir. Dorothy Arzner. Rel. Jan. 1.

Mummy's Boys. Wheeler and Woolsey on an archaeological expedition to Egypt. Bert Wheeler, Robert Woolsey, Barbara Pepper. Dir. Fred Guiol. Rel. Oct. 2.

Night Waitress. Night waitress exposes illegal activities of gang of highjackers posing as detectives. Margot Grahame, Gordon Jones. Dir. Lew Landers.

One Man Came Back. How an innocent man can be arrested, tried and sentenced to the gallows through a 'frame-up' and circumstantial evidence. Preston Foster, Ann Dvorak, John Beal, Dir. Christy Cabanne. Rel. Aug. 28.

Plough and the Stars, The. The saga of the struggle for Irish freedom and the historic Irish Rebellion of 1916. Barbara Stanwyck, Preston Foster, Barry Fitzgerald, Dennie O'Dea, Eilcen Crowe. Dir. John Ford. Rel. Sept. 25.

Rainbow on the River. Orphan boy goes through many trials before learning his identity and station. Bobby Breen, May Robson, Louise Beaver, Charles Butterworth. Dir. Kurt Newmann. Rel. Dec. 25.

Riddle of the Dangling Pearl (tentative). School teacher Hildegarde Withers and Inspector Oscar Piper again solve mystery. James Gleason, Zasu Pitts, Louise Latimer, Owen Davis, Jr. Dir. Ben Holmes. Rel. Dec. 11.

Second Wife. The problems arising from a second marriage. Walter Abel, Gertrude Michael, Eric Rhodes. Dir. Edward Kelly. Rel. Aug. 31.

Smartest Girl in Town. Revealing the activities of those much-pictured advertising photographers' models. Ann Sothern, Gene Raymond, Helen Broderick. Dir. Joseph Santley. Rel. Nov. 27.

Swing Time. America's dancing stars in a gay musical romance with music by Jerome Kern. Fred Astaire, Ginger Rogers, Victor Moore, Helen

(Continued on page 25)

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time, clocked in the theatre after passage by the New York state censorship, since pictures are reviewed 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

(Continued from page 18)

Moore, Eden Vale, 'Beware of Ladies,' Rep.

Gene Autry, Dick Wessel, Joseph Kane directing, 'Roundup Time in Texas,' Rep.

Ralph Straub directing, 'Follow the Marines,' Rep.

Henry Otho, Howard Wilson, Gaylord Pendleton, Hal Boyer, Max Wagner, Garland Weaver, Bud Geary, Charles Ernest, George Magrill, Ben Hendricks, 'The Holy Terror,' 20-F.

Shirley Deane, Loretta Young, Don Ameche, Tyrone Power, Slim Summerville, Walter Catlett, Stepin Fetchit; Tay Garnett directing, 'Love Is News,' 20-F.

Jack Perry, Frank Hagney, Charles Wilson, Ward Bond, William Roberts, Bradley Page, George Chandler, Babe Hunt, George Turner, Bob Perry, Huey White, 'Peach Edition,' 20-F.

Theresa Harris, 'Banjo' on My Knee,' 20-F.

Ann Gillis, Jed Prouty, Spring Byington, Shirley Deane, Kenneth Howell, George Ernest, Florence Roberts, June Carlson, Billy Mahan, 'The County Fair,' 20-F.

Ed Cooper, 'On the Avenue,' 20-F.

George Mence, Raymond Bond, screen play, untitled original, Rep.

Adele Buffington, screen play, 'Without a Net,' Rep.

A. Laurie Brazee, screen play, Rep.

Helen Burgess, Porter Hall, 'Souls at Sea, Par.

Grace Kern, Jack Richardson, Jack Daley, George Magrill, 'Maid of Salem,' Par.

Elizabeth Patterson, Irene Dunn, Randolph Scott, 'High, Wide and Handsome,' Par.

Harold Daniels, 'Trail Dust,' Par.

Helen Burgess, 'Doctor's Diary,' Par.

Dorothy Granger, 'A Man and a Woman,' Par.

Scott Darling, screen play, untitled original, U.

Enrique De Rosas, 'Sandflow,' U.

Jean Rogers, Scott Kolk, George Shelley, Russell Wade, Robert Dalton, Henry Brandon, Ford Beebe, Cliff Smith directing, 'Secret Agent X-9,' U.

Barry Norton, Pierre Watkin, Jack Daley, Bob Quirk, Charles Sullivan, Stanley Blystone, Jim Morton, Emily Lane, Lynn Gilbert, Maxine Reiner, Martha O'Driscoll; Robert Whitney, Russell Wade, Wister Clarke, Jonathan Hale, Ed Thomas, Claire Rochelle, George Renevant, Matty Fain, Richard Carle, Walter Brennan, Franklin Pangborn, Bobby Watson, 'Blonde Dynamite,' U.

Guy Usher, Irvil Alderson, ' ', U.

Guinn Williams, Arthur Hoyt, Adrian Rosely, Rex Evans, Billy Coe, Peggy Wood, Vince Barnett, Joseph Calleia, Franklin Pangborn, Jimmy Conlin, 'A Star Is Born,' S-I.

Boris Karloff, Polly Rowles, Hobart Cavanaugh, David Oliver, 'Night Key,' U.

Greta Mayer, Warren William, Karen Morley, Christian Rub, Esther Dale, Jackie Moran; Robert Florey directing, 'Happiness Preferred,' Major.

Gene Lockhart, 'Mind Your Own Business,' Major.

Harold Nelson, untitled Kelly-Roberti feature, Roach.

George Travell, 'At leventh Hour,' Nast-Chadwick.

George Remsden, Richard Arlen, Virginia Gray, Jack Mulhall, Willie Fung, Maude Allen, Norman Willis, 'Secret Valley,' Principal.

Maude Allen, 'Rainbow on the River,' Principal.

Wally Naher, 'Great Guy,' GN.

Ivan Lebedeff, Lucien Prival, Charles Boyer, Jean Arthur; Frank Borzage directing; 'History Is Made at Night,' Wanger.



Pull yourself together for the laugh show of the season!

high-hat, low-down romance of a model with a million-dollar figure and a man with a million-dollar bankroll!

A big box-office cast of favorites in the

GENE RAYMOND
ANN SOTHERN

in

Smartest Girl in Town



with

HELEN BRODERICK
ERIC BLORE
ERIK RHODES
HARRY JANS

Directed by Joseph Santley
Produced by Edward Kaufman

RKO Radio Pictures

CALENDAR OF CURRENT RELEASES

(Continued from page 23)

Broderick, Eric Blore, Georges Metaxa, Betty Furness. ens. 103 mins. Rel. Sept. 4. Rev. Sept. 2.

Walking on Air. Radio crooner makes his own broadcast. Gene Raymond, Ann Sothern. Dir. Jos. Santley. 70 mins. Rel. Sept. 11. Rev. Sept. 16.

Wanted! Jane Turner. Post office inspector runs down gang who rob mail-truck. Gloria Stuart, Lee Tracy, Frank M. Thomas. Dir. Edward Killy. Rel. Dec. 4.

We Who Are About to Die. Politics and a frame-up almost send an innocent man to the gallows. Preston Foster, Ann Dvorak, John Beal, Russel Hopton, J. Carroll Naish, Ray Mayer. Dir. Christy Cabanne. Rel. Jan. 8.

Winterset. A son sets out to clear the memory of his father who died in electric chair only to find himself involved in poignant romance among New York's tenements. Burgess Meredith, Margo, Eduardo Ciannelli. Dir. Alfred Santell. Rel. Nov. 20 (pre-release).

Without Orders. Shows responsibility of airline pilots for safety of their passengers. Robert Armstrong, Sally Eilers, Frances Sage, Vinton Haworth, Charley Grapewin. Dir. Lou Landers. 84 mins. Rel. Oct. 23.

Woman Rebels. The valiant efforts of a woman to make the world realize the real significance of women and their rights. Katharine Hepburn, Herbert Marshall, Donald Crisp. Dir. Mark Sandrich. 90 mins. Rel. Nov. 6. Rev. Nov. 4.

Republic

ldg., , N. Y.

Bulldog Edition. Ray Walker, Evalyn Knapp, Regis Toomey. Dir. Charles Lamont. 57 mins. Rel. Sept. 20. Rev. Oct. 14.

Follow Your Heart. Musical. Marion Talley, Michael Bartlett. Aubrey Scotto. 83 mins. Rel. Sept. 5. Rev. Oct. 28.

Forbidden Heaven. English workman adopts a waif. Chas. Farrell, Charlotte Henry. Dir. Reginald Barker. 68 mins. Rev. Sept. 9.

Gentleman from Louisiana, The. Eddie Quillan, Charlotte Henry, Chic Sale. Dir. Irving Pichel. 69 mins. Rel. Aug. 25. Rev. Sept. 16.

Hearts in Bondage. Dramatic story of five characters whose lives are entangled in the building of the Monitor, and in the climax of the battle between the Monitor and Merrimac. James Dunn, Mae Clarke, Charlotte Henry, David Manners. Dir. Lew Ayres. Rel. Aug. 15. Rev. Oct. 21.

Oh, Susannah. Gene Autry, Frances Grant. Rel. Aug. 20.

President's Mystery, The. Based on a suggestion by F. D. Roosevelt. Henry Wilcoxon, Betty Furness. Dir. Phil Rosen. 61 mins. Rel. Oct. Rev. Oct. 21.

Sagebrush Troubadour. Western. Gene Autrey. , Kane. 57 mins. Rev. Sept. 9.

Sitting on the Moon. Grace Bradley, Roger Pryor, Pert Kelton. , Ralph Staub. 66 mins. Rel. Sept. 25. Rev. Sept. 30.

Three Mesquiteers. Ray Corrigan, Bob Livingston, Syd Saylor. Rel. Sept 20.

Ticket to Paradise. Roger Pryor, Wendy Barrie. Rel. July 10. Rev. July 15.

Winds of the Wasteland. Western. John Wayne, Phyllis Fraser. Rel. July 6.

Studio: Fox Hills, Hollywood, Cal. **20th Century-Fox** **: 444 West 56th St. New York, N. Y.**

Across the Aisle. Brian Donlevy, Gloria Stuart. Dir. H. Bruce Humberstone. Rel. July 24.

As You Like It. Elisabeth Bergner, Laurence Olivier. Dir. Paul Czinner. Rel. Sept. 18.

Back to Nature (Jones Family). Jed Prouty, Shirley Deane, Dixie Dunbar. Dir. Jas. Tinling. 56 mins. Rel. Oct. 9. Rev. Sept. 2.

Banjo On My Knee. Barbara Stanwyck, Joel McCrea. Dir. John Cromwell. Rel. Dec. 11.

Border Patrolman. Geo. O'Brien western. 58 mins. Rel. July 3. Rev. July 1.

Can This Be Dixie? Jane Withers, Slim Summerville, Helen Wood. Dir. Geo. Marshall. Rel. Dec. 4.

Charley Chan at the Race Track. Warner Oland, Helen Wood, Alan Dinehart. Dir. H. Bruce Humberstone. 70 mins. Rel. Aug. 7. Rev. Aug. 19.

Dimples. Shirley Temple, Frank Morgan. Dir. Wm. A. Seiter. 78 mins. Oct. 16. Rev. Oct. 14.

15 Maiden Lane. Jewelry racket below the old crooks' deadline. Claire Trevor, Cesar Romero. Dir. Allan Dwan. 64 mins. Rel. Oct. 30. Rev. Oct. 14.

Dormitory. Herbert Marshall, Ruth Chatterton, Simone Simon. Dir. Irving Cummings. 65 mins. Rel. Aug. 14. Rev. Sept. 2.

Glory. Jane Darwell, Delma Byron. Dir. Frank Strayer. Rel. Dec.

High Tension. Glenda Farrell, Brian Donlevy. Dir. Allan Dwan. 63 mins. Rel. July 17. Rev. July 15.

Holy Lie, The. Jane Dawell, Claire Trevor, romberg. Dir. Lewis Seiler. Rel. Aug. 28.

King of the Royal Mounted. Zane Grey western. Robert Kent. Dir. Howard Bretherton. 58 mins. Rel. Sept. 11. Rev. Sept. 30.

Ladies in Love. Janet Gaynor, Constance Bennett, Loretta Young, Simone Simon, Don Ameche, Paul Lukas. Dir. Edw. H. Griffith. 97 mins. Rel. Sept. 28. Rev. Nov. 4.

One in a Million. Debut of Sonja Henie, champ figure skater. Adolph Menjou, Jean Hersholt, Ritz Bros. Dir. Geo. Marshall. Rel. Oct. 27.

Pepper. Story of a waif. Jane Withers. Irvin Cobb, Slim Summerville. Dir. Jas. Tinling. 61 mins. Rel. Sept. 11. Rev. Aug. 12.

Pigskin Parade. Stuart Erwin, Johnie Downs, Arline Judge, Patsy Kelly. Dir. David Butler. Rel. Oct. 23.

Poor Little Rich Girl, The. Shirley Temple, Alice Faye, Gloria Stuart, Jack Haley. Dir. Irving Cummings. 79 mins. Rel. July 24. Rev. July 1.

Ramona. In technicolor. Loretta Young, Don Ameche. Dir. Henry King. 84 mins. Rel. Oct 23. Rev. Oct. 14.

Reunion Dionne Quintuplets. Jean Hersholt, Rochelle Hudson. Dir. Norman Taurog. Rel. Nov. 13.

Road to Glory, The. War story from Wm. Faulkner. Remake of a Pathe-Natan French version. Frederic March, Warner Baxter, Lionel Barrymore, June Lang. Dir. Howard Hawks. 103 mins. Rel. Sept. 4. Rev. Aug. 12.

Sing, Baby, Sing. Adolphe Menjou, Alice Faye, Patsy Kelly. Dir. Sidney Lanfield. 90 mins. Rel. Aug. 21. Rev. Sept. 16

Song and Dance Man. Claire Trevor, Paul Kelly. Dir. Allan Swan. 72 mins. Rel. March 13. Rev. March 18.

Star for a Night. Claire Trevor, Jane Darwell, Arline Judge, Evelyn Venable, J. Edw. Bromberg. Dir. Lewis Seiler. 76 mins. Rel. Aug. 28. Rev. Aug. 26.

Stowaway, The. Shirley Temple story. Robert Young, Alice Faye. Rel. Dec. 25.

Thank You, Jeeves. Comedy. Arthur Treacher. Dir. Eugene Forde. 55 mins. Rel. Sept. 25. Rev. Sept. 22.

Thirty-Six Hours to Kill. Racket story. Brian Donlevy, Gloria Stuart. Dir. Eugene Forde. 65 mins. Rel. July 24. Rev. Aug. 19.

To Mary—With Love. Warner Baxter, Myrna Loy. Dir. John Cromwell. 87 mins. Rel. Aug. 1. Rev. Sept. 2.

Under Your Spell. With songs. Lawrence Tibbett, Wendy regory Ratoff. Dir. Otto L. Preminger. 63 mins. Rel. Oct. 6.

White Fang (20th). Dog story from Curwood's novel. Michael Whalen, Jean Muir, Brian Donlevy. Dir. David Butler. 70 mins. Rel. July 3. Rev. July 22.

White Hunter. Warner Baxter, June Lang. Dir. Irving Cummings. Rel. Nov. 20.

Wild Brian Kent. Outdoor picture. Ralph Bellamy, Mae Clark. Dir. Howard Bretherton. Rel. Nov. 7.

Studio: 1041 No. Formosa Blvd. Hollywood, Calif. **United Artists** **Offices: 729 Seventh Ave., New York, N.**

Come and Get It. Goldwyn's production of Edna Ferber's novel about northwest lumber strife. Edward Arnold, Frances Farmer. Dir. Howard Hawks.

Dodsworth. Goldwyn's productio inclair Lewis' novel. Walter Huston, Ruth Chatterton, Mary Astor. William Wyler. 90 mins. Rel. Sept. 14. Rev. Sept. 30.

Garden of Allah. Romance in the Sahara. Marlene Dietrich, Charles Boyer. Produced by David O. Selznick in technicolor. Dir ichard Boleslawski. Rel. Oct. 14.

Desperado. Mexican musical romance. ino Martini, Ida Lupino, Leo Carrillo. Pickford-Lasky production. Dir. Rouben Mamoulian. 90 mins. Rel. Oct. 2. Rev. Oct. 14.

Last of the Mohicans (Reliance).

Sept. 9.

Man Who Could Work Miracles. Based on an original by H. G. Wells. Roland Young; Joan Gardner and Ralph Richardson. Dir. Lothar Mendes.

: Universal City, Calif. **Universal** **ices: 30 Rockefeller Center, New York, N. Y.**

Boss Rider of Gun Creek. Buck Jones. , Nov. 1.

Crash Donovan. Jack Holt. Dir. Ed Laemmle. 55 mins. Aug. 12.

Empty Saddles. Buck Jones. Rel. Dec. 20.

Flying Hostess. Judith Barrett, Wm. Hall. Dir. Murray Roth. Rel. Nov. 22.

Four Days' Wonder. Jeanne Dante, Kenneth Howell. Dir. Sidney Salkow. Rel. Dec. 20.

Girl on the Front Page, The. Edmund mont. Rel. Sept. 2.

Luckiest Girl in the World. Rel. Nov. 8.

Magnificent Brute, The. Drama. Victor McLaglen, Binnie Barnes. John G. Blystone. 77 mins. Rel. Sept. 20. Rev. Oct. 28.

Man I Marry, The. Society girl who knows her theatre puts the best boy over. Doris Nolan, Michael Whalen. Dir. Ralph Murphy. 79 mins. Rel. 1. Rev. Nov. 4.

My Man Godfrey. Comedy-drama. Wm. Powell, Carole Lombard. regory LaCara. 93½ mins. Rel. Sept. 6. Rev. Sept. 23.

Murder on the Mississippi. James Dunn, Andy Devine. ir. Rel. Dec. 13.

Parole! Ann Preston, Henry Hunter. ir. Louis Friedlander. 67 mins. Rel. June 14. Rev. July 1.

(Continued on page 31)

The H'wood Spike

Hollywood, Nov. 10.

Harry Danning, catcher for the New York Giants, had to get into pictures to be iked in a ball game.

It happened during the filming of a baseball sequence in 'You Only Live Once.'

Court Overrules Balto Censors' Nix On White Slave Pic

Baltimore, Nov. 10.

Judge Joseph N. Ulman in City Court last week overruled state censor board's ban on German-made film, 'Girls for Sale,' and ordered that pic might be shown in toto, sans any expunging at all by censors, who had thumbed down the film when it was originally shown to board.

Sam Cummins, of New York, who owns the U. S. rights to 'Girls for Sale,' appealed the censors' ban, through local law firm, Schonfield & Schonfield, thus securing Judge Ulman's reversal.

'Girls for Sale' deals with white slave traffic 'tween Germany and the Argentine. Dialog is in Deutsch, with usual sub-titles in English added. An epilog and prolog has been made on this side of the water by Cummins, with English dialog.

San Francisco, Nov. 10.

Local Embassy (RKO-Cohen) is dualing two indies, 'Gambling with Souls' and 'Caesarian Operation' which, with the fleet in town, is heading for a corking $5,000 week. Shocker flicker calls for a nurse in constant attendance and even the ushers fainted opening day.

Conn's 'Robin Hood, Jr.'

Hollywood, Nov.

ilming starts Wednesday (11) on Maurice Conn's 'Robin Hood, Jr.,' his initial production to be made at the new Television Pictures studio.

Frankie Darro and Kane Richmond are co-starred, with Leslie Goodwin directing from script by Harry Hoyt from H. H. Van Loan's adaptation of the Peter B. Kyne story.

Dick in 'Strip' Rush

Hollywood, Nov.

Dick Foran had to cut short his visit with the home folks at Farmington, N. J., to rush here by plane for top spot in 'The Cherokee Strip' at Warners.

Picture goes into production this week, Noel Smith directing.

Much Optimism from New 'Sound Painting'; 3d Dimensional Omen

GN-Exhib Truce in Philly

, Nov.

Truce established between Grand National and local exhib leaders and projected picketing wasn't started. Ed Alperson of GN came here for a series of conferences, and believed he made certain concessions.

Selling policy will be arranged to meet exhib demands so that no breach will be necessary.

PROVIDENCE'S FIRST DRIVE-IN THEATRE

, Nov. 10.

Rhode Island will soon have its first open- Drive-In Theatre. Work has been started the site of the old cycledrome in Providence, and by next May the theatre will be in operation. will be modelled after the one now in use in Qui , Mass. Peter Laudati, sports promoter, is backing the project which is to cost $50,000.

The plan has been in the making for several months, but officials have been holding up the project because Laudati's idea conflicted with standard building laws. Officials have freed him, however, from two requirements in the building code.

Plans call for graduated roads for automobiles which will serve as seats for its audience. Laudati has been given permission to exceed the 35-foot height in the construction of the screen. The theatre will operate rain or shine, the patrons providing their own shelter with automobiles.

G-B in 3,000 U.S. Houses

Under circuit deals closed so far by Gaumont-British, the English producing organization has an outlet in this country of around 3,000 theatres, an increase over the 2,000 houses of last year which exhi ited the product.

George W. Weeks has closed contracts with around 40 circui , major and independent, headed by Warner Bros., RKO, Skouras, Fox-West Coast and Comerford.

Research work on a new system of sound-on-film has progressed sufficiently to place it on market soon. Only drawbacks to marketing are that manufacturing of equipment would prove too costly as now developed and that it is dubious if the public is ready for the improved system.

Industry observers believe that it will be tied in with third-dimensional color film when it is given picture patrons. Whether the new color-depth improvement and specific-spot sound will be ready in two years or three years will be determined largely by the condition of the nation's box office and general economic conditions.

The new sound system, variously known as the double sound track method or stereophonic sound, has been successfully tested in laboratory tests. Basically the improved sound differs from current talking pictures in that actual sounds move about in a scene.

For example, in one recent test picture a man is depicted picking up a ringing alarm clock and tossing it towards the audience. The volume of this ringing bell varies [illegible] ting louder as it is about to disappear out of the frame.

Some researchers regard this new sound set-up as 'painting with sound.' They believe that the addition of color and a third-dimensional effect will closely approach actual life realism on the screen a goal sought by producers ever since talking pictures neared perfection as known today.

The new double sound track scheme incorporates the use of two sound tracks, two sets of amplifiers two recording systems and two sound systems. Fact that certain delays, such as setting facilities for manufacturing the new equipment and adapting the new technique in studios, undoubtedly will hold actual presention of this new system on a practical basis.

LUCILLE BERRY'S BREAK

Hollywood, Nov. 10.

Lucille Berry, from the Pasadena Community Playhouse, gets her screen chance in 'Love and Kisses,' Melody Pictures production starring Pinky Tomlin and Toby Wing.

Actress recently concluded a season in stock in Seattle.

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CLOSE-UP VIEW OF AN M-G-M AUDIENCE!
DEC. 4th
GRETA GARBO
loves
ROBERT TAYLOR
in "CAMILLE"
with Lionel Barrymore
Elizabeth Allan, Jessie Ralph, Henry Daniell, Lenore Ulric, Laura Hope Crews
Directed by George Cukor
NOV. 27th
BORN TO DANCE
starring
ELEANOR POWELL
with
James Stewart • Virginia Bruce
Una Merkel • Sid Silvers • Frances Langford
Raymond Walburn • Alan Dinehart • Buddy Ebsen
Directed by Roy Del Ruth Produced by Jack Cummings
MERRY XMAS!
WILLIAM POWELL
MYRNA LOY
continuing the fun in the eagerly awaited sequel—
"AFTER THE THIN MAN"
A W. S. VAN DYKE Production
with JOSEPH CALLEIA
ELISSA LANDI • JAMES STEWART
Produced by
Hunt Stromberg
NOV. 20th
JOAN CRAWFORD
CLARK GABLE
LOVE ON THE RUN
A W. S. VAN DYKE Production
with FRANCHOT TONE
Reginald Owen
Produced by
Joseph L. Mankiewicz
CLAP HANDS!
CLAP HANDS!
HERE COMES LEO!
There's always a wave of applause when that M-G-M Lion comes roaring onto the screen. On this page are just a few of the M-G-M-S-R-O-entertainments on the way—while thousands cheer "Great Ziegfeld" "Libeled Lady" "Gorgeous Hussy" and other happy hand-clapping hold-over hits!

Advance Production Chart

(Continued from page 18)

from the owner and falls into the hands of Noah Beery, Jr., roaming farm boy looking for work. Both become pals and wind up on sheep ranch whose owner does not like dogs. Owner is about to become bankrupt by not being able to deliver his sheep on time. Beery sends the dog out to round up the sheep with the result delivery is made on time and owner of the ranch is saved from bankruptcy. Dog then disappears and Beery sets out on search, finally tracing it to a city where he is entered in a dog show. Gangster and Beery try to claim it and the battle is on.

'BLONDE DYNAMITE,' produced by E. M. Asher, directed by Lewis R. Foster and Milton Carruth, original by Murray Roth and Ben Ryan, screen play by Lionel Houser, Lewis R. Foster, Milton Carruth and Albert R. Perkins. Cast: Tala Birell, Cesar Romero, Walter Pidgeon, Warren Hymer, Walter Brennan, Jonathan Hale, June Brewster, Richard Carle, Matty Fain and Maidel Turner.

Story centered around woman detective on trail of gentleman crook and head of gang. While only one person knows she is detective, she joins the gang, but her identity is later revealed to Romero. Knowing the one person that assigned her to the job, he bumps off the chief with result both she and Romero are accused and sentenced to the chair for the murder. Walter Pidgeon frames with warden to stage fake electrocution of the girl, knowing that after she is proclaimed dead that Romero will talk. This is done and Romero confesses that she had no part in the crime.

'SANDFLOW,' being produced by Buck Jones from novel by Carey Wilson; director, Les Selander; screen play by Frances Guihan. Cast: Buck Jones, Lita Chevret, Arthur Aylesworth, Bob Kortman, Enrique DeRoasa, Arthur Van Lyke, Malcolm Graham, Lee Phillips, Josef Swickard, Don Chatterton, Ben Corbett.

Story: Second of Buck Jones westerns for U. This one centered around crooked bank collectors who work in collusion with ring of cattle thieves. Community calls upon Jones to investigate.

Readied to start next are: **'NIGHT KEY,' 'SERVICE DE LUXE'** and **'OH, DOCTOR.'**

Warners

Six in work, 15 editing, 12 preparing. In work:

'MOUNTAIN JUSTICE,' reported VARIETY, Sept. 16; **'READY, WILLING AND ABLE,'** reported Sept. 30; **'SAN QUENTIN,'** reported Oct. 7; **'MEN IN EXILE,'** reported Oct. 21; **'LORDS OF THE LAND,'** reported Nov. 3. Started last week:

'TRIAL HORSE,' with Bryan Foy producing and E. Reeves Eason directing, original by E. J. Flannagan, screen play by George Bricker. Cast: Barton MacLane, Tune Travis, Wayne Morris, Maxie Rosenbloom, Dickie Jones, Joseph Crehan.

Story is about champion prizefighter who befriends young boxer and by using him as a sparring partner teaches him all the tricks. Protege falls in love with champ's sister which does not meet with the champ's approval. In order to break down this opposition, the younger fighter breaks with his benefactor and goes out to make a rep for himself which eventually brings a match with the champ, whom he succeeds in defeating, and as reward wins the girl. Interwoven with this action drama, the inside of the fight racket is exposed.

Readied to start next lists **'SLIM,'** Sam Bischoff producing and Ray Enright directing; **'LOVE BEGINS,'** Bryan Foy producing and Louis King directing; **'CALL IT A DAY,'** Henry Blanke producing and Archie Mayo directing. All slated to start this week. To get the gun within month are: **'THE KING AND THE CHORUS GIRL,'** produced and directed by Mervyn LeRoy; **'DANTON,'** Max Reinhardt producing and to co-direct with Michael Curtiz; **'GAMBLING GIRL,'** with Bryan Foy producing; **'THE DESERT SONG,'** Sam Bischoff producing and Busby Berkeley directing; **'MY HUSBAND'S SECRETARY,'** with Bryan Foy producing; **'BOWERY TO BROADWAY'** and **'KID GALAHAD,'** both unassigned as to producer and director; **'THE LAST BAD MAN'** and **'YOU HAVE TO LEARN SOMETIME,'** both to be produced by Bryan Foy, and **'THE TRUTH IS ON THE MARCH,'** to be produced by Henry Blanke.

Decision Reserved

Hollywood, Nov.

Broadway actor-writer, years a headliner, after meeting studi conference gag and i decision all along the line, finally tore up his contract and stopped his producer with:

'Gregory (because that's not his name) if I were to ask you what your name is, I'll bet you'd say you couldn't give me a definite answer till tomorrow afternoon at 4 o'clock, or until you talked with your associates.'

U FOLLOWS OTHERS IN REDUCING SUBSID COS.

Dissolution of Universal Production, Inc., recently accomplished, is the first step in the widespread efficiency-economy program adopted by Universal Corp. J. Cheever Cowdin, chairman of the company's board, announced last week. Program, which will seek to simplify the corporate structure, will affect 15 subsidi companies, including three of major import and several others are to be absorbed or changed at a later date.

Universal Pictures Corp. and Motion Picture Export Corp. are slated for elimination from the new Universal setup just as soon legal details have been perfected. Changes will mean a saving in taxes all along the line, both as the present federal tax law affects wholly-owned subsids and on dividends that may be declared by these subsidiary companies in favor of the parent organization. Numerous other film companies which have a large number of subsi iary corporations under their wing either contemplate similar action, have taken steps to consolidate or already are combining their subsids to reduce heavy tax payments.

COURT TRAINS TERPERS

Hollywood, Nov. 10.

Eddie Court has been engaged by Hal Roach as dance director on 'Pick a Star,' next Jack Haley-Patsy Kelly picture.

Production starts Nov. 16, Edward Sedgwick directing.

Confirm $23,399 Award Vs. Fox Theatres Corp.

ircuit Judge Martin T. Manton, N.Y. on Monday (9) confirmed the report of Special Master Courtland Palmer who, last April, awarded the Franklyn Operating Co. $23,399 on its demand against Fox Theatres Corp. for $816,666. At the same time the Court agreed that $11,568 was adequate payment to the Ridgewood Operating Co., on its application for $550,000.

Both companies entered agreement with Fox in 1926 for the lease of theatres i rooklyn. The contracts were to run until 1947 at a rental of $100,000 a year. The leases were broken in 1932 when Fox came into financial difficulties. The special master decided the claimants were only entitled to payment on the leases for the remainder of 1932 and Judge Manton agreed.

THE 2 EDDIES

Saga of Peskay and Alperson's Reunion in GN

As general sales manager of Grand National, Edward Peskay merely steps into his 'own' business, for he was in on Grand National when the company was started, although he was not engaged in the work of the firm, then. Peskay and Alperson are exemplars of the exhibitor end in the business for, as a pair, are the first exhibitors to be directly associated in production and distribution in the trade, as owners.

Peskay and Edward Alperson, president of GN, have been associates directly and indirectly in the film business for 17 years. They are the Damon and Pythias of the trade, known as the Two Eddies.

They were together at Warners. Later, both went along with the Skouras Bros. Peskay became associated with George Skouras and Alperson joined Spyros and Charles Skouras.

FRASER'S MUSICAL MUSTANGER

Hollywood, Nov. 10.

Harry Fraser will direct 'Dawn Rider' for Ambassador Pictures.

It's a musical western.

UNIFY FOX-WC HOUSES IN L. A.

Los Angeles, Nov. 10.

Two Los Angeles (city proper) Fox West Coast operating districts have been consoli , effective week, and are now being operated as a supervi District Manager Cullen Espy.

Change takes 10 of 13 houses the district previously operated by Earl Rice and puts them in the Espy area. Remaining three houses in Rice's territory, one in Santa Barbara and two in Santa Paula, have been put in George Bowser's operating district.

Under new setup Espy now has supervision over all L. A. city houses excepting the Arroyo, Highland Starland, on the outskirts of town; all of Hollywood, Beverly Hills and Westwood Village. Shift was made by Charles P. Skouras to provide for better booking conditions.

Espy, with 28 houses under his supervision, gets Spencer Leve, former manager of circuit's itz, as his assistant. ice replaces Leve.

MORE ROXY, N.Y., BIDS, 20TH-FOX IN THE LEAD

Progress is noted on the proposal by the 20th Century-Fox to take over the Roxy theatre, N.Y., upon reorganization of that house. Details are not completed yet so that, therefore, postponement is to be expected of the hearing which is scheduled for Friday (13) before Federal Judge Francis Caffey, regarding reorganization of the Roxy theatre.

Warner Bros., Albert Greenfield & Co. of Philadelphia, and Haring & Blumenthal are among others proposing to bid for the control of the Roxy.

Greenfield's principals no known although there is some belief that these may be the Si Fabian interests.

MY TIME IS YOUR TIME. WITH A "BIG TIME" VARIETY SHOW

★ DANCING ★ SINGING ★



★ COMEDY ★ NOVELTIES ★

NBC ARTISTS SERVICE ARE EXCLUSIVE REPRESENTATIVES FOR THE FIRST EDITION OF MY

★ Rudy Vallee's Varieties ★

(OPENED AT SHEA'S HIPPODROME · TORONTO NOV. 6TH)

I personally selected this spectacular array of popular stars from the top-notch talent which has appeared with me on RADIO, STAGE and SCREEN... Here's a real BOX OFFICE ATTRACTION packed with fast-paced entertainment and novel features, available to theatres everywhere.

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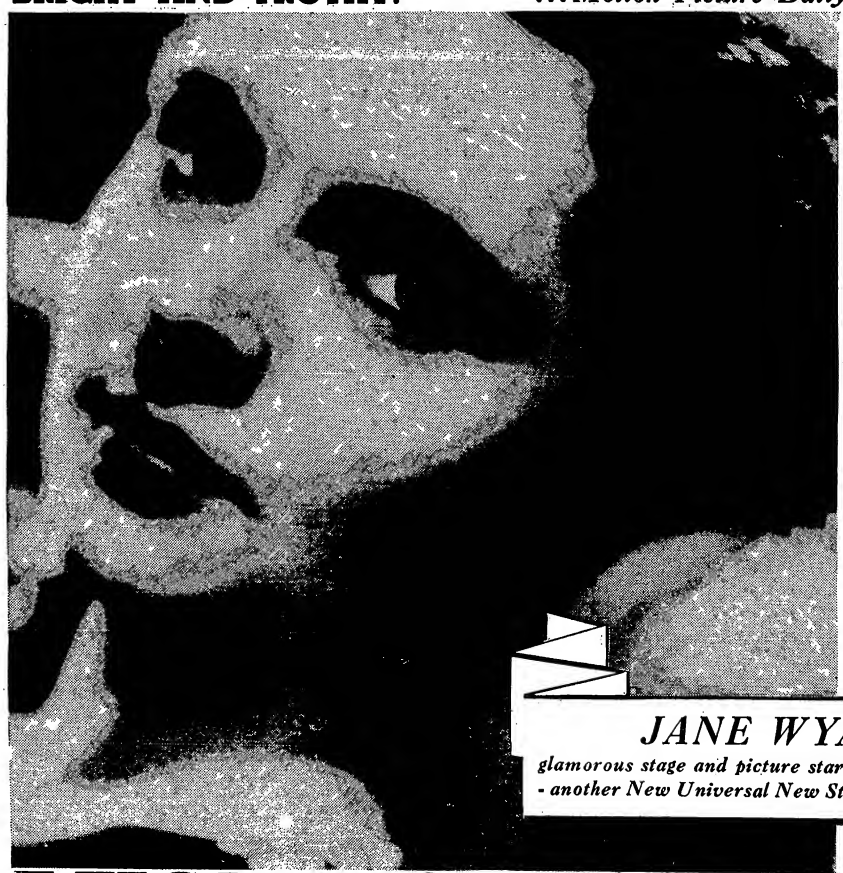
★ NOTE: RUDY VALLEE AND HIS "CONNECTICUT YANKEES" ARE UNDER EXCLUSIVE MANAGEMENT OF THE RUDY VALLEE ORCHESTRA UNITS CORP. FOR ALL ENGAGEMENTS, ADDRESS 515 MADISON AVE. NEW YORK

"AGAIN THE NEW UNIVERSAL HAS CRACKED THROUGH with FIRST-RATE COMEDY!"...Variety

"SPARKLING, HUMAN COMEDY!"...*Hollywood Reporter*

"PILES UP THE LAUGHS!" ...*Film Daily*

"BRIGHT AND FROTHY!" ...*Motion Picture Daily*



JANE WYATT

glamorous stage and picture star of "Lost Horizon" - another New Universal New Starring Personality!

The LUCKIEST GIRL in THE WORLD

with

JANE WYATT, LOUIS HAYWARD

Nat Pendleton, Eugene Pallette, Catharine Doucet, Phillip Reed, Viola Callahan

DIRECTED by EDWARD BUZZELL

From the Ladies' Home Journal story "Kitchen Privileges" by Anne Jordan.

CHARLES R. ROGERS EXECUTIVE PRODUCER

NAT'L SCREEN'S '10 WIN' GAME

National Screen will handle sales and istribution of 'Ten Win,' a wheel-spi ing device which guarantees 10 winners at nightly drawings in picture houses. Prizes are $5 and $10 each.

Herman Robbins, Sam and George Dembow of National Screen Service closed deal for take-over in this country with owners of the game in San Francisco. At same time they made a deal with Fox-West Coast to use it in 200 houses in southern California territory. Game being used in 30 F-WC houses in San Francisco, as well as by T. & W. , and Mc-Neill Naify houses in that area. Theatres will replace it in houses which are now various forms of giveaways.

George Dembow flew out to N. Y. today. James McPherson, Chicago division manager, also departed.

CONFIRM SALE OF ST. L. SKOURAS CO. ASSETS

St. Louis, Nov. 10.

Referee in Bankruptcy John A. Hope last week confirmed sale of assets of bankrupt Skouras Bros. Enterprises, Inc., to Central Properties Corp., bondholders' committee, for $342,462 by approving a report of Nelson Cunliff, trustee. At sale several weeks ago the bondholders' committee offered $317,462 for assets, but I. B. Perlman, Chicago attorney, representing Arthur Greene, Chicago business man and associate in a concern operating chai of theatres in Chicago and Wisconsin, objected to approval of bid on various legal grounds, chief of which was that he and others working for Greene had been unable to obtain details concerning operation of St. Louis Amus. Co.'s chain of 20 nabes during last several years.

Principal asset of Skouras ros. Enterprises, Inc., was the Amusement Co. Perlman offered $25,000 more for the properties than Bondholders' Committee, but the latter raised ante to match Pearlman offer, and on Cunliff's recommendation that St. Louis bid be accepted Referee Hope confirmed sale.

Thomas N. Dysart, president of St. Louis Chamber Commerce, is chairman of Bondholders' Committee and is reported ready to sign an agreement with Fanchon & Marco, owner of 42% of St. Louis Amus. Co. stock, whereby F&M will operate nabes.

Sol Lesser Lines Up 40 Day-Dates for 'Rainbow'

Hollywood, Nov.

Sol Lesser's Bobby Breen picture, 'Rainbow on the River,' will get 40 day-date booki during Xmas week.

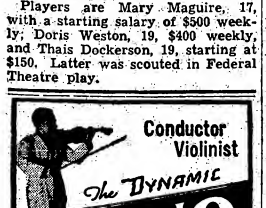
Lesser is flyi east end of this month to confer with Ned Depinet of RKO in effort to set a $200,000 advertising budget for the picture. Ten exploitation men will be used to handle the 'Rainbow' engagements.

WB JUVES OKAYED

Hollywood, Nov. 10.

Court approval of contracts with three juve players has been secured by Warner Bros.

Players are Mary Maguire, 17, with a starting salary of $500 weekly; Doris Weston, 19, $400 weekly, and Thais Dockerson, 19, starting at $150. Latter was scouted in Federal Theatre play.



CAN YOU use Young Man, 24, college-trained, background; chain publicity, theatre manager, newspaper, booking and exploitation. Opportunity preferred to large salary. Box III, Variety, N. Y. C.

Stanford Studes Vs. F-WC

Palo Alto, Calif., Nov.

Stanford students have been boycotting the two Fox-West Coast theatres here, the Stanford and Varsity, following the management's refusal to allow 200 Stanford freshmen free admittance after a pregame rally a fortnight ago. Management felt too much damage had been done after last fall's rally. When the Stanford committee got thumbsdown from the manager, freshmen tried to break in anyway. At both theatres police stopped them. Tomatoes were thrown and two freshmen jailed overnight for ripping a policeman's pants.

Stanford Daily, student newspaper, then began a crusade to boycott the two houses for 'unfair treatment' by 'reducing balcony prices.' Fox-West Coast had upped admission prices last spring from 30c to 40c for 'summer only,' but prices never came down again.

Stanford students feel that the theatres can't make a profit without their trade and are trying to force the prices down by boycotting the shows. Students with cars now go to Redwood City (five miles) or San Jose (18 miles) to see imone Simon, current campus craze.

That Stanfordites do hold some power over Paly theatres was proved last week when continual booing forced the Varsity to discontinue Hearst Metrotone News. Last spring Hearst newspapers boycotted the name 'Stanford' so campusites felt they could boycott Hearst. Fox Movietone News replaced Metrotone at the Varsity.

BOMBING ATTEMPT AT MODERN, PROVIDENCE

Providence, Nov.

A probe is under way here to determine the identity of the persons who threw a bomb from speeding automobile in front Modern in the downtown section early Sunday morning (8).

The terrific explosion rocked the center of the city, shattered windows, aroused occupants of apartments for blocks around, but otherwise did no serious damage. The Modern has been experiencing labor trouble, and the place has been picketed by union men for more than a year.

Witnesses told police that an automobile sped past the theatre and that one of the occupants tossed a package, apparently intending it to land in the recessed doorway. His aim was poor, however, and the bomb, believed to be of the fuse variety, landed at a point between the theatre and a fur shop. A blast followed, and several motorists, who saw the bombers' car speeding away, gave chase, but lost sight of it after several blocks.

While labor troubles have caused several bomb outrages in Rhode Island, this new bombing is the most vicious attempt at destruction, police say. The culprits used dynamite or gunpowder, it is believed.

Harley Clarke's Exam Before Trial by Skouras

Skouras Theatres Corp. has been granted an order by N. Y. Supreme Court Justice Church to examine before trial Harley L. Clarke, head of General Theatres Equipment Corp. and former head of Fox, in the Skouras suit for $100,000 damages which instituted two years ago against Clarke, City Theatres and others. Clarke and other defendants must appear on Nov. 19.

Skouras claims that following the signing of a two-year contract in 1931 with Fox Theatres to manage several of the latter's houses, including the City, on East 14th street, N.Y., the defendants manipulated the City's stock in such a way as to deprive the Skouras Corp. of its share under the contract and as a result the plaintiff claims it was damaged to the extent of $100,000.

Other defendants are Joseph P. Sullivan, president of City; Walter Reade and Donald B. Riker.

KOLK TOPS CLIFFER

Hollywood, Nov.

cott Kolk, recently signatured in New York, has reported to Universal studio for top spot in first of a series of serials in which he will be featured. Initial cl't hanger is 'Secret Agent X9,' now in production, with Ford Beebe and Cliff Smith co-directing.

Kolk is also being tested by U for part in 'The Road Back.'

$1.80 Take

Hollywood, Nov.

All-time low in picture house grosses was hung up by the Filmarte theatre here, showing dual bill revivals three nights weekly. Total take on opening day of 'Broadway Bill' and 'Once in a Lifetime' it $1.80.

Manager Dave Ross is still groggy.

AFL Asked to Settle IBEW-IATSE Dispute By 2 St. L. Houses

St. Louis, Nov. 10.

William Green, president of the American Federation of Labor, has been urged by management of Missouri and St. Louis theatres to take immediate steps to settle dispute between the International Brotherhood of Electrical Workers and the IATSE here. Similar requests have been made to the Building Trades council, Central Trades and Labor Union and Missouri State Federation of Labor. Requests state both St. Louis and Missouri theatres employ A.F.L. workers in all departments and this action of union is not only gross misrepresentation of facts, but has resulted in great monetary loss to management. It is a disgrace to organized labor and we urge you take immediate steps to stop this action.'

Frank Kauffmann, president of IBEW here, after a conference between the two unions Sunday (8), said telegrams were sent to respective international presidents asking their aid in bringing about an agreement.

John Nick, head of IATSE, said all electrical work in theatres had been awarded his union by agreement last December between the presidents of the two unions.

Jurisdictional scrap between IBEW and IATSE here over placing men in St. Louis and Missouri theatres here resulted in IBEW icketing both houses starting noon Saturday (7). Fanchon & Marco execs threatened to close both places until differences are settled as operators figure they are placed in the middle of strife over which they have no control.

When these two houses were reopened IATSE put 16 men to work in each on theory that resumption of biz was another case of reopenings. IBEW maintained it was case of new houses opening and demanded that its men do all work in front of apron. Heads of each organization refused to yield to other and F&M was compelled to go along with IATSE, as discharge of its men would cause walkout of 16 musicians at St. Louis and operators at both places.

To offset picketing and distribution of handbills, F&M execs hastily had large signs printed telling public that both houses were 100% union and posted them on marquees of both theatres.

$10,684 'Zombie' Claim Still Battling in Court

The request that Producers' Laboratories, Inc., be ordered to surrender $10,684 belonging to Academy Pictures Distributing Corp., to Amusement Securities Corp., in payment of the judgment which the latter holds, was temporarily denied by N. , Supreme Court Justice Church. The Court, however, named Herman Hoffman, 233 Broadway, as referee to determine the exact amount money due Academy, which is now in possession of Producers' Lab. The laboratory corp. was sued as a ird party by Amusement which is endeavoring to collect on an award last June in connection with the film, 'Revolt of the Zombies.'

Amusement claims that Producers Lab had collected the receipts on 'Zombi and also Academy's other picture, 'Conquer the Sea' and that it, Amusement, was entitled to be paid its judgment out of Academy's share of the profits. Judge Church reserved decision on Amusement's demand that Producers' Lab turn over to it all prints and negatives on the two films.

FIGHT 'EM, TOM

Hollywood, Nov. 10.

Tom Keene's next historical action drama for Crescent ill be titled 'Battle of Greed.'

ilm will be based on the Comstock silver discovery. Howard Higgin assigned to direct

Denver Going Nerts Again With Record High Cash Giveaways

Denver, Nov.

Denver not only cops tops amount offered by any one group of theatres on one night, but probably also cops the doubtful honor of topping any city in the world, as large or much larger, for amount offered in one week.

The Lucky are offering tonight (10) $3,000, with a $100 cash attendance prize guaranteed. The world record for amounts was also broken two nights last week by Lucky 7, with $2,600 and $2,800 being offered, with no takers. Sop in the form of $100 attendance prizes were each ni

Amounts ered the past week tops even records set by Denver. More than $10,000 in cash, groceries, a Ford, all-expense round trip to Chicago, and what have you, were offered the past week. This amount is arrived at by adding both cash nights of the Lucky 7, three cash nights of the Civic, and lesser giveaways. Cash nights of the Lucky 7 and the Civic groups are increased each night, with attendance prizes guaranteed when amounts are above $1,000.

No Salary to Sec, M'waukee Censor Board May Halt

Milwaukee, Nov. 10.

Milwaukee's film censor secretary, George Hampel, will not receive an annual salary, as has been the case heretofore. He has asked for a raise from $800 to $950, but the board of city budget examiners cut him off entirely.

The action of the board, contrary to the wishes of Mayor Hoan, has led theatre men to believe that Milwaukee's censor board, which for many years passed on pictures for Milwaukee county, may be entirely abolished. No one thus far has volunteered to take the secretary's job without remuneration. Without a secretary the reviewing board can't function.

SEE TRENDLE RENEWAL IN DETROIT WITH PAR

Expectations are that the George Trendle partnership with Paramount in Detroit will be renewed on expiration of the present deal June 30 next. In spite of the feeling between Trendle and John Balaban at the time both were vieing for the Detroit partnership, with Balaban eventually suing to force his way in, the improvement in business in the auto city has been so marked that this alone will swing a renewal for Trendle, it is felt.

When Trendle took over the Detroit houses, they were in bad shape. United Detroit Theatres notable among units in the Par chain for the improvement shown during the past two years. Trendle has full operating control at $500 a week and a cut of the profits.

United Detroit group now numbers 15 theatres, all in operation. String includes the new University, on Livernois avenue, which was leased to U.D. recently for a period of 15 years.

LONG HEADS VARIETY POST

Cleveland, Nov.

Harry E. Long, Loew's division manager here, was elected first commander of the newly formed Variety Post of the American Legion at its initial meeting in headquarters of Variety Club.

Officially known as Variety Post 313, it is the initial one to be organized in the theatrical profession, offering membership to musicians, stage hands, movie projectionists as well as movie executives with war records.

Other officers installed were Harry Goldstein, first vice-commander; Holbrook Bissell, second vice-commander; David Lederman, adjutant; Abraham Schwartz, finance officer; James Lavery, historian; Warren Briggs, chaplai ; Howard Roth and John Himmelein, sergeant-at-arms.

New York Theatres



"A distinguished triumph!"—Mirror
Norma SHEARER Leslie HOWARD
Romeo AND Juliet
An M-G-M Picture
3RD MONTH
ASTOR
B'way & 45th St.
Daily 2:50, 8:50, Sunday 3-6-8:50. Extra Midnite Show Sat. Mat. 50c to $1.00; Evenings 50c to $2.00; Sun. & Sun. Mat. Saturday Midnite, Sunday 2 P.M., 50c to $1.50 (plus tax).

PARAMOUNT TIMES SQUARE
HELD OVER
"The Big Broadcast of 1937"
On the Stage: CLYDE LUCAS AND HIS BAND

CAPITOL B'WAY
ver!—Second Week!
Joan Harlow - Wm. Powell
Myrna Loy-Spencer Tracy
"LIBELED LADY"

RADIO CITY MUSIC HALL
"THEODORA GOES WILD"
Spectacular

LOEW'S STATE 7th AVE. at 42nd STREET
"GAY DESPERADO"
ith NINO MARTINI and IDA LUPINO
On Stage: EDDIE GARR & NIELA GOODELLE

7th Av. & 50th St.
ROXY
ALL MATS. 25c TO 1 P.M.
"PIGSKIN PARADE"
—On the Stage—
BUSTER SHAVER & CO.

"Smashing spectacular film!"—Times
"THE CHARGE OF THE LIGHT BRIGADE"
starring Errol Flynn & Olivia de Havilland
NEW YORK Strand
B'way & 47th Street
Doors Open 8:45 a.m.
25c 25c

"COME AND GET IT"
ARNOLD — McCREA
and FRANCES MER
UNITED ARTISTS RIVOLI B'WAY at 49th St.



POTENTIAL

OF the 29,066,72 young Americans in school this year, a survey, made by FORTUNE and widely published by the U. S. cinema trade press, estimates that only 56.4% attend motion picture theaters once a week. Biggest potential then for the development of regular patrons is the remaining 43.6% eager to go but discouraged by the unwarranted disapproval of U. S. cinema fare by parents and teachers.

MARCH OF TIME, heir to TIME's long popularity as an authoritative textbook in U. S. schools, for more than a year has experimented with school cooperation to overcome this condition. In widely scattered areas pioneering exhibitors have proved to their own satisfaction the box-office value of MARCH OF TIME's school tie-up.

Now for all exhibitors

... a complete manual containing a plan with samples of letters, MARCH OF TIME's own publication for schools—THE PHOTO REPORTER, published monthly with each new issue, and a TEACHER's MANUAL, prepared by leading educational authorities, is available. Full instructions on how to use this plan, compiled from actual working experiences of exhibitors during the past year, are included. For *your* copy, ask your RKO Exchange or write direct to THE MARCH OF TIME, 460 West 54th Street, New York City.


THE Film DAILY

Along the rialto

● ● ● THIS YEAR being the centennial celebration of the U. S. Public School System ... the March of Time appropriately recognizes it by featuring in its current release a very fine exposition of the new teaching method in the schools ... whereby the youngster learns by Progressive Education ... actual contact with the subject being studied

● ● ● WITH THIS issue of March of Time on your screen ... it is a cinch to interest the local educational authorities ... to bring the students of all ages right into your theater ... the smart exhibitor will hook it up with the centennial of the Public School System

● ● ● AT LAST the theater operators of the nation are becoming aware of the fact that the educational idea is not something to fight shy of ... it can be vastly entertaining when properly transferred to the screen ... and vastly profitable to the box office ... In this connection we commend to your attention, Mr. Exhibitor, the Photo Reporter ... the monthly magazine published with each issue of the March of Time during the school year ... and the Teacher's Manual, which suggests class study projects ... both hooked up of course with the current topical subjects in the March of Time reel showing on your screen ... here is a tremendous force working directly for you and your theater ... right in your own community with the very finest elements ... if you cultivate intelligently the educational leaders in your section through this powerful lever that March of Time affords, student patronage is bound to be attracted to your theater in steady volume.....

THE MARCH OF TIME

CURRENT ISSUE

features

NEW SCHOOLS FOR OLD

(see Phil M. Daly's notice, left)

and

THE PRESIDENCY

Behind the scenes in the White House a candid camera study reveals the responsibilities of the greatest elective office in the world.

CALENDAR OF CURRENT RELEASES

(Continued from page 25)

Postal Inspector. Drama. Ricardo Cortez, Patricia Ellis. tto Beaver. 58 mins. Rel. Aug. 2. Rev. Sept. 9.

ich and Reckless. Edmund Lowe, Gloria Stuart, . Harry Oct. 4.

Sea Spoilers. John Wayne, 62 mins. Sept. 27. Rev. Oct. 28.

of the Town. Doris Nolan, George Murphy, Hugh Herbert, Gertrude Niesen, Ella Logan, Jack Smart, Peggy Ryan, 3 Sailors, Gregory Ratoff. Dir. Walter Lang. Rel. Dec. 27.

in a Crowd. Joan Bennett, Joel McCrea, 82 mins. Rel. Sept. 13. Rev. Oct. 7.

Yellowstone. Drama. Henry Hunter, Judith Barrett, Ralph Morgan, Andy Devine. Dir. Arthur Lubin. 60 mins. Rel. Aug. 16. Rev. Sept. 23.

Warner Brothers

: 321 W. 44th St., Calif. New York, N. Y.

Anthony Adverse. Based on the international best seller by Hervey Allen. Fredric March, Olivia de Havilland, Anita Louise, Claude Rains, Donald Woods, Edmund Gwenn, Louis Hayward, Gale Sondergaard, Steffi Duna, Billy Mauch. Dir. Mervyn Le Roy. 139 mins. Rel. Aug. 29. Rev. Sept. 2.

Bengal Tiger. Circus locale. Barton MacLane, June Travis. Dir. Louis King. 62 mins. Rel. Sept. 5. Rev. Aug. 26.

Big Noise, The. A small town business man outwits a gang of racketeers. Guy Kibbee, Warren Hull, Alma Lloyd, Dick Foran. Dir. Frank McDonald. 58 mins. Rel. June 27. Rev July 8.

Cain and Mabel. A musical extravaganza about the prizefighter and the lady, from H. C. Witwer story. Marion Davies, Clark Gable. Dir. Lloyd Bacon. 90 mins. Rel. Oct. 17. Rev. Oct. 21.

California Mail. A western thriller. Dick Foran, Linda Perry, Milton Kibbee. Dir. Noel Smith. 56 mins. Rel. Nov. 14.

Charge of the Light Brigade, The. Based on Tennyson's immortal poem. Errol Flynn, Olivia de Havilland, Patric Knowles, Henry Stephenson. Dir. Michael Curtiz. 115 mins. Rel. Nov. 11. Rev. Nov. 4.

Give Me Your Heart. Based on the international stage success, 'Sweet Aloes.' Kay Francis, George Brent, Roland Young, Patric Knowles, Frieda Inescourt. Dir. Archie Mayo. 88 mins. Rel. Sept. 26. Rev. Sept. 16.

Green Pastures, The. From the Pulitzer Prize play by Marc Connelly. All-star cast. Dirs. Marc Connelly and William Keighley. 93 mins. Rel. Aug. 1. Rev. July 22.

Hot Money. Fast moving comedy-romance. Ross Alexander, Beverly Roberts, Joseph Cawthorn, Paul Graetz. Dir. William McGann. 66 mins. Rel. July 18. Rev. July 29.

Isle of Fury. Melodrama of wanted men on a South Sea island. Donald Woods, Margaret Lindsay, Humphrey Bogart, Paul Graetz. Dir. Frank McDonald. 60 mins. Rel. Oct. 10.

Jailbreak. Smashing melodrama. Craig Reynolds, June Travis, Barton MacLane. Dir. Nick Grinde. 60 mins. Rel. Aug. 8. Rev. Aug. 12.

Midsummer Night's Dream, A. Spectacular production of the Shakespeare comedy. Extensive cast of stars. Dir. Max Reinhardt, Wm. Dieterle. 133 mins. (Roadshow.) Release pending. Rev. Oct. 16.

Public Enemy's Wife. A thrilling tale of the trials of an innocent girl married to a killer. Pat O'Brien, Margaret Lindsay, Robert Armstrong, Cesare Romero. Dir. Nick Grinde. 69 mins. Rel July 25. Rev. July 15.

Satan Met a Lady. Bette Davis, Warren William, Alison Skipworth, Winifred Shaw, Marie Wilson. Dir. William Dieterle. 74 mins. Rel. Aug. 8. Rev. July 29.

Miscellaneous Releases

Aces and Eights (Syndicate). Tim McCoy as a benign gambler. Tim McCoy, Luana Walters. Dir. Sam Newfield. 62 mins. Rev. Aug. 12.

Caryl of the Mountains (Marcy). Western. F. X. Bushman, Jr., Lola Wild, Rin-Tin-Tin. Dir. Bernard B. Ray. 61 mins. Rev. Sept. 30.

Cavalcade of the West (Diversion). Western. Hoot Gibson. Dir. Harry Frazer. 70 mins. Rev. Sept. 30.

Ghost Patrol (Puritan). G men in chaps. Tim McCoy. Dir. Sam Newfield. 58 mins. Rel. Aug. 3. Rev. Sept. 16.

Last of the Warrens. Western. Bob Steele, R. N. Bradbury. 59 mins. Rel. May 10. Rev. July 8.

Lion's Den, The (Puritan). East-West story. Tim McCoy, Jean Woodbury. Dir. Sam Newfield. 60 mins. Rel. July 6. Rev. Sept. 2.

Men of the Plains (Colony). Western. Rex Bell, Joan Barclay. Dir. Robt. Hill. 65 mins. Rev. Sept. 30.

rison Shadows (Puritan). Prize ring story. Eddie Nugent, Lucille Lund. Dir. Bob Hill. 67 mins. Rev. Sept. 2.

Riding Avenger (Diversion). Western. Hoot Gibson, Ruth Mix. Dir. Harry Fraser. 60 mins. Rev. July 15.

raitor, The (Puritan). Modern day western. Tim McCoy, Frances Grant. Dir. Sy Neufeld. 60 mins. Rel. Aug. 29. Rev. Nov. 4.

Foreign Language Films

(Most of these available with English titles)

Amo Te Sola (It) (Nuovo Mondo). Love under handicap. Mario Mattioli. 75 mins. Rel. July 15. Rev. July 22.

Anna (Russ) (Amkino). Love and intrigue on the steppes. Dir. Pirlev. 90 mins. Rel. July 1. Rev. July 22.

Anna und Elisabeth (Ger) (Casino). Heavy drama. Hertha Thiele, Dorothea Wiecke. Dir. Frank Wysbar. 70 mins. Rel. June 1. Rev. July 1.

As Ul Feuilleser (Hung). Semi-historical drama. Dir. Bela Gaal. 90 mins. Rel. Sept. 15.

Barbier de Seville, Le (Fr) (Franco). Rossini's opera. Andre Bauge, Ir. Jean Kemm. 90 mins. Rel. Sept. 15.

Barcarole (Ufa) (Tobis). Offenbach's opera. Gustav Froehlich, Eric Neusser. 83 mins. Rel. Oct. 15. Rev. Oct. 21.

Bitobidjian (Russ) (Amkino). Life in Soviet's Jewish colony. V. Korsch-Sablin. 84 mins. Rel. Oct. 1. Rev. Oct. 21.

Calvario de Una Esposa, El (Sp). Mexican sentimental drama. 96 mins. Rel. Sept. 15.

Campo Di Maggio (It) (New World). Story by Mussolini about Napoleon. Dir. G. Forzano. 100 mins. Rel. Sept. 1. Rev. Sept. 16.

Canzone Del Sole, La (It) (Nuovo Mondo). Operetta. Lauri-Volpi, Ir. Mario Bessozzi. 92 mins. Rel. May 1. Rev. May 13.

Capello a Tre Punte, Il (It) (New World). Farce. Mario Camerini. 70 mins. Rel. Sept. 15. Rev. Sept. 30.

Cibouiette (Fr) (Franco). Operetta. Dir. Claude Lara. 60 mins. Rel. Sept. 15.

Cieca di Sorrento, La (It) (Nuovo Mondo). From Mastriani's classic. Dir. Nunzio Malasomma. 72 mins. Rev. Aug. 5.

Cloistered (Fr). Authentic life in a cloister. Dir. Robert Alexander. 65 mins. Rel. May 15. Rev. May 27.

Desparecido, El (Sp). Melodrama Dir. R. Meyler. 80 mins. Rel. June 1.

Ein Auto und Kein Geld (Ger) (Germania). Musical farce. Dir. J. Fleck. 85 mins. Rel. Aug. 1. Rev. Aug. 12.

ine Frau die Weist Was Sie Will (Ger) (Casino). From Oscar Strauss' operetta. Lil Dagover. Dir. Viktor Jansen. 82 mins. Rel. July 15. Rev. July 22.

Fahrt ins Gruene, Die (Ger). Comedy romance. Dir. Max Ophal. 70 mins. May 15.

Fahrt in die Jugend, Die (Ger) (Casino). Farce comedy. Carl Boese. 80 mins. Rel. Sept. 1.

Familia Dressel, La (Sp) (Col). Marital meller. Fernando de Fuentes. 60 mins. Rel. May 1.

Flat Volutas Del (It) (Nuovo Mondo). Talky comedy. Angelo Musco. Ir. Amleto Palermi. 80 mins. Rel. July 1. Rev. July 15.

Friesennot (Ger). Nazi propaganda. Dir. Werner Kortwich. 102 mins. Rel. Oct. 15. Rev. Oct. 28.

Gypsies (Russ) (Amkino). Saga of collective farms. vgeni Schneider, M. Goldblatt. 85 mins. Rel. July 15. Rev. Aug. 5.

elisses Blut (Ger) (Ufa). Romantic drama. Marlkka Roekk. Georg Jacoby. 60 mins. Rel. Sept. 15.

Comienza La Vida (Sp). Domestic drama. Alex Phillips. 80 mins. Rel. June 15.

Ich Sehne Mich Nach Dir (Ger) (Casino). Backstage operatics. Louis Graveure, Camilla Horn. 90 mins. Dir. Johannes Riemann. Rel. Sept. 1. Rev. Sept. 16.

Jana (Ger) (Casino). Farmind in mins.

Kakos Dromos, 9 (Gr). Heavy drama. 77 mins. Rel. Oct. Rev. Oct. 28.

Kampf Der (Russ) (Amkino). German-language story of Hitler cruelties. Dir. Gustav Wangenheim. 86 mins. Rel. Sept. 1. Rev. Sept. 16.

ermesse Heroique, La (Fr) (Tobis). Comedy spec. Dir. Jacques Feyder. 95 mins. Rel. Sept. 15. Rev. Sept. 30.

Koenigin der Liebe (Ger) (Ufa). Opera back-stage. ritz Peter Buck. 66 mins. Rel. April 15. Rev. May 6.

La Paloma (Ger) (Casino). Musical. Chas. Kullman, Leo Slezak. Karl Heinz Martin. 85 mins. Rel. Sept. 15. Rev. Oct. 28.

Legy Jo Mindhalalig (Hung) (Danubia). Life in a children's school. Ir. Istvan Szekely. 75 mins. Rel. Oct. 15. Rev. Oct. 28.

Letzte Rose (Ger) (Casino). Operetta based on 'Martha.' Karl Anton. 90 mins. Rel. Oct. 1. Rev. Oct. 21.

Liebeslelte (Ger) (Tobis). Drama of modern life. Renate Mueller, Gustav Froehlich. Dir. Eric Waschneck. 95 mins. Rel. Oct. 1. Rev. Oct. 7.

Liebesroman im Hause Hapsburg (Ger) (Casino). Historical item. Dir. Willi Wolff. 81 mins. Rel. Sept. 1. Rev. Oct. 21.

Geht um Die Welt (Ger) (Tobis). Musical. Joseph Schmidt. ard Oswald. 60 mins. Rel. Sept. 15. Rev. Sept. 30.

Life of Don Bosco (It) (Nuovo Mondo). Life of the saint. llesandri. 90 mins. Rel. May 15. Rev. June 24.

Luci Sommerse (Nuovo Mondo). Rarities lives again. Adelqui Millar. 72 mins. Rel. June 15. Rev. July 1.

Madres del Mundo (Sp). Romance, made in Mexico. Ir. Rinaldo Agui 60 mins. Rel. Aug. 15.

Wm. Fox

(Continued from page 5)

to the question about jurisdiction of the Second Circuit Court of Appeals, the highest tribunal said the appellate bench was correct in refusing to hear Fox's appeal from the district court order imposing fine of $245,082.03 as result of his refusal to appear for examination about his finances. Fox is attempting to squirm out of $10,000 of the total amount, which covered both unpaid indebtedness and costs of legal proceedings.

'He takes the ground that the fine of $10,000 which was imposed unconditionally in excess of any damage suffered by force of the contempt, and from this he moves to the conclusion that the penalty was inflicted as retribution for a crime,' Justice Cardozo said in voicing the Court's feeling. 'But the conclusion does not follow though the premise be accepted.

'The court may have erred in its assessment of the costs required for reparation. As to that we do not intimate an opinion either one way or the other. What is very plain is the fact that the assessment was made in genuine endeavor to imburse a harassed creditor for the damages occasioned by obstruction and delay. In levying the fine, the court lent helping hand to a supplant for ai

The fine was imposed when Fox disregarded two subpenas issued by the N. Y. District Court at the instance of Capital Co. attorneys who were having a hard time collecting a judgment for $297,412.91 previously rendered by the same tribunal. After his second refusal to show up and purge himself of the contempt, the district court fined him the $235,082 still owing and added $10,000 to compensate the Capital Co. for its costs and damages.

STORY BUYS

Hollywood, Nov. 10.

'Spring Tide' by J. B. Priestley and George Billan purchased by Metro.

Michael L. Simmons' untitled yarn, 'Venus Makes Trouble' taken by Columbia.

Metro bought 'Composite Man,' Roland Jean's play running currently in London.

Borden Chase's 'Midnight Taxi' bought by 20th-Fox.

'Angie Shooter,' by Adele Rogers St. Johns, has been bought by Warners.

'Quintuplets to You,' Olga Moore's mag story, sold to Radio.

Maria Pentayotissa (Greek). Dubbed silent, historical background. Dir. Joseph Matre. 85 mins. Rel. May 1. Rev. May 13.

Mater Nostra (Sp) (Mexican drama). Dir. Gabriel Sora. 70 mins. Rel. Sept. 1.

Mein Liebster ist Ein Jaegermann (Ger) (Casino). Old-fashioned farce. Leo Slezak. Dir. Walter Kolm. 85 mins. Rel. Sept. 1. Rev. Sept. 16.

Mueder Theodor, Der (Ger). Backstage farce. Weiss Ferdl. Dir. Yon V. Harlan. 6 mins, Rel. Oct. 15. Rev. Oct. 28.

Mujer del Puerto, La (Sp). Life in Mexico. Dir. Arcady Boytler. 70 mins. Rel. Aug. 15.

News of U.S.S.R. (Russ) (Amkino). Just what the title 60 mins. Rel. June 15.

Oberwachtmeister Schwenke (Ger) (Casino). Detective mystery. Gustav Froehlich. Dir. Carl Froehlich. 70 mins. Rel. May 1.

Pa Solsidan (Sw) (Scandinavian). Romance. Lars Hanson, Gustaf Molander. 90 mins. Rel. Aug. 15. Rev. Sept. 16.

Pappt (Ger). Circus comedy. Viktor De Kowa, Arthur Rahenalt. 85 mins. Rel. May 1 Rev. May 27

Passaporto Rosso (It) (New World). It's a hard life. Isa Miranda, Guido Notari. 90 mins. Rel. Aug. 15. Rev. Sept. 9.

Pension Mimosa (Fr) (Franco). Gambling and mother love. Ir. Jaques Feyder. 80 mins. Rel. May 1.

Porteuse de Pain, La (Fr) (Lenauer). Weepy meller. . Rene St. 74 mins. Rel. July 1. Rev. July 8.

Raggen (Sw). (Scandinavian). Musical comedy. Bauman, ins Rel. May 15. Rev. May 27.

Rakoczi March (Hung) (Danubia). Mili drama. teven Szekely. 82 mins. Rel. Oct. 15. Rev. Oct. 28.

Scarpo Al Sole, La (It) (Nuovo Mondo). War Marco Etter. 95 mins. Rel. June 1. Rev. June 10.

Schlussakkord (Ger) (Ufa). Drama. Lil 100 mins. Rel. Rev. Sept. 16.

Schuesterne Casanova, Der (Ger) (Casino). Romantic comedy, Carl Lamac. 60 mins. Rel. Aug. 15.

Serpente a Sonagli (It) (Nuovo Mondo). Murder in a girl's school. : Rafaelo Matarazzo. 85 mins. Rel. Aug. 15. Rev. Aug. 19.

Seven Brave Men (Russ) (Amkino). Adventure in the Arctics. ersimov. 91 mins. Rel. June 1. Rev. June 24. 65

She-Devil Island (Sp) (FD). Mexican-made drama.

So Juana Ines de la Cruz (Sp). Mexican semi-historical yarn. Ramon Peon. 70 mins. Rel. June 1

Soldaten Karemaden (Ger) (Zwicker). ir. Turn Hupperdt. 80 mins. Rel. Oct. 1. Rev. Victor Janson. **Stimme der Liebe, Die (Ger) (Casino).** 60 mins. Rel. Sept. 15.

Tanzmusik (Austr) (Lenauer). Jazz vs. Beethoven. Liane Hald. A Huebler-Kahla. 80 mins. Rel. May 15. Rev. May 27.

Traumlus (Ger) (Tobis). Heavy drama. Emil Jannings. roehlich. 105 mins. Rel. Sept. 15. Rev. Sept. 23.

Ungdom Av I Dag (Sw) (Par). Domestic comedy. Anne-Marie Brunius. P. A. Branner. 83 mins. Rel. June 15. Rev. July 1.

U.S.S.R. Newsreel (Russ) (Amkino). Late news events spiced into 87 mins. Rel. June 15. Rev. July 8.

Varan Fojke (Sw) (Scandinavian). Romance. Edvard Arne Bornebusch. 93 mins. Rel. Oct. 1. Rev. Oct. 21.

Verlorene Tal, Das (Ger) (Casino). Love in the mountains. ir. Edmund Heuberger. 100 mins. Rel. May 15. Rev. July 1.

Wackere Schustermaedel (Ger) (Germania). Farce. einz Wol 90 mins. Rel. July 1. Rev. July 15.

Walzer fuer Dich, Ein (Ger) (Casino). Musical fantasy. Louis Graveure, Camilla Horn. Dir. Georg Zoch. 90 mins. Rel. Sept. 15. Rev. Oct. 7.

We Are from Kronstadt (Russ) (Amkino). The sailors fight the revolution Dir. E. Dzigan. 93 mins. Rel April 15. Rev. May 6.

Weiberregiment (Ger) (Ufa). Military comedy. Dir. Karl Ritter. 90 mins. Rel. Sept. 15. Rev. Sept. 16.

Key to Address

Harold Auten, 1540 Broadway.
Amkino, 723 Seventh Ave.
Bavaria Film, 489 Fifth Ave.
Casino, 240 E. 86th St.
Danubia, 729 Seventh Ave.
DuWorld, 729 Seventh Ave.
European, 154 W. 55th St.
Garrison Films, 729 Seventh Ave.
Franco-American, 66 Fifth Ave.
General Foreign Sales, 729 7th Ave.
Germania, 22-33 19th St., Astoria, L. I
J. H. Hoffberg, 729 Seventh Ave.
Inter-Continent, 50 E. 42nd St.
Kinematrade, 723 Seventh Ave.
Jean Lenauer, 250 W. 57th St.
Martin Nosseck, 226 Audubon Ave.
Metropolis, 280 Fifth Ave.
Scandinavian Films, 220 W. 42d St.
John Tapernoux, 126 W. 46th St.
Ufa, 729 Seventh Ave.

Loew's, St. Louis, Usher Nails Purse-Snatcher

St. Louis, Nov.

Shadowing by Cremin Wilson, usher at Loew's, last week resulted in gendarmes nabbing John Johnstone, 40, an ex-con against whom four warrants will be asked charging him with theft of four women's purses from Fox and Loew's theatres in past few weeks. Johnstone was collared by Richard St. John, a patron at Loew's, after his girl friend missed purse containing $18 and Johnstone was noted hurrying from house. Johnstone returned purse and pleaded for 'no pinch,' which St. John granted. However, Wilson trailed Johnstone a mile before he saw cop and called for pinch.

Johnstone's room yielded enough stuff taken from women's purses to connect him with four thefts. Johnstone told police he did a short term in New York County pen for same stuff several years ago.

HEROIC PROJECTIONIST DIES IN BOOTH FIRE

Memphis, Nov.

After years behind the scenes in motion picture thrillers, so to speak, Joseph Kuriger 'stole the show' and in doing so his life when he saved 150 from possible death and injury when a film explosion set fire to the Palace, Jackson, Miss. Kuriger, a projectionist, locked every door to the blazing room, preventing spread of the fire as the spectators fled to safety.

He was burned so badly he died from his wounds.

Hot Pants Film Fan

Detroit, Nov. 10.

Smelling smoke, Mrs. Ethel Gibbs, manager of the Ithaca (Mich.) theatre, calmly asked patrons to file out quietly.

House emptied, a male patron discovered the source of the scare in the seat of his pants, which had been ignited by a supposedly-extinguished ci

GN SET IN L. A.

Los Angeles, Nov. 10.

Grand National gets first-run outlet here through deal just closed whereby its product will play day-date engagements at the RKO and Pantages.

First GN picture to go into the two houses, with no date yet, will be 'In His Steps.'

LLOYD'S TWO A YEAR FOR PAR

Hollywood, Nov. 10.

Harold Lloyd will contribute two pictures yearly instead of one to Paramount during the life of his pact with that company.

Lined up as 1936-37 quota are 'The Walls Jericho,' an original by Francis and Marian Cockrell, and another, untitled, by Lloyd hi writing staff.

Postal Telegraph's Checking Service; WU Checks on Other Items

New checking and investigation service has been organized by Postal Telegraph in opposition to Ross Federal. After more than a year's research Postal has organized Interstate Checking Service, Inc., Charles F. Schwerin in charge.

Postal goes into the checking and investigation field after Western Union also had seriously considered a similar service but eventually decided not to go through on it. W. U., however, will continue to check window displays, billboards and the like for film distributing and other companies, the same as Postal has been doing right along.

According to Schwerin, Interstate Checking Service will not only give any kind of a check desired but also undertake any investigating work where it is believed tickets are being palmed, given away, sold at cheaper than scale prices, etc. The men who will represent Postal out of its various offices on checking and investigation will be auditors, not regular messenger boys.

BLUMENTHALS MERGE IN FRISCO EXCHANGES

San Francisco, Nov.

George C. Blumenthal announced last week that he has joined his brothers Sid and Edmund in the operation of chain of independent film exchanges in the west.

Formerly western division manager of Educational Pictures, with whom he had been associated for 16 years, George will jointly operate the Liberty exchange here with his brother Sid. San Francisco will be the western headquarters of the Blumenthal company. Southern branch headquarters in Dallas will be located in the Amity Film Exchange, which will be in charge of Edmund Blumenthal.

Blumenthal Bros. will handle both domestic and foreign pictures.

Leslie Howard Yens To Produce on Own

Philadelphia, Nov.

Whether or not he does 'Masque of Kings' with the Theatre Guild after his run in 'Hamlet,' Leslie Howard plans ultimately to produce legit plays and films on his own. He has three more pix to make for Warners under his present contract. One might 'Hamlet,' as Howard says that if some producer doesn't film it, he will do so himself.

His eventual plan is to become an independent ix producer, probably in England, and to present plays on Broadway, with or without himself in cast. Now has two plays under option, one of which is 'And Now Good- .' He intends renewing his option on this one when it runs out this week (15).

Lotz's Fatality

Chicago, Nov. 10.

Harry 47, in charge of the United exchange here for several years, dropped dead early Sunday morning (8) from a heart attack.

Jack Goldhar, UA's district manager in this territory, will take charge of the local branch until successor to Lotz is appointed.

Greenman's Own Chain

St. Louis, Nov.

The Greenman Theatres, Inc., been organized by Harry Greenman to operate theatres, etc. Edward Greenfelder and H. L. DeLacretaz are associated.

THE DEALERS OF

GENERAL

PRESENT

RADIO'S ONLY AL

comprising a versatile orchestra

* ARLINE — as mistress of c

* THE THREE LITTLE

* ROCHELLE an





CLEVELAND PRESS, *Norman Siegel:*
"Phil Spitalny and his talented femme musicians click again with the best daytime show on the air."

DETROIT NEWS, *Herschell Hart:*
"Phil Spitalny and his "Hour of Charm" All-Girl Orchestra began a new radio series yesterday at the twilight hour. . . . And many a work-weary husband must have been greeted by a smiling wife when he came home for dinner as a result . . . The music was just the medicine needed to iron out the memory of the day's troubles and cares and freshen her mentally for the task of preparing the evening meal . . . It was peaceful, altogether restful—and wholly delightful . . . Phil and his girls are to be congratulated."

★ ★ ★ **STARS** ★ ★ ★
of
RADIO - STAGE SCREEN
★ ★ ★ ★ ★ ★

The Hour of Charm

;LECTRIC

GIRL UNIT

d melodious choir

FEATURING

:monies * MAXINE with the velvety haunting voice *
:LYN and her magic violin *
)RDS with voices blending in magical harmony *
OLA scintillating stars of the pianoforte *

N. Y. DAILY MIRROR,
Nick Kenny:
". . . thrilled by a radio presentation. An inspired group of musicians and performers who showed an instrumental and vocal virtuosity seldom equaled. The precision and perfect performance of the ensemble makes this one of the top radio presentations of the season."

N. Y. DAILY NEWS,
Ben Gross:
"Disregarding the fact that the group is all-feminine and judged solely on its merit as a musical organization, this outfit wins a * * * rating for its all-around versatility and facility as both a dance and show band."

N. Y. EVE. POST, *Aaron*
. Mr. Spitalny's ladi , of course, are seasoned broadcasters, and it is with a background of musical skill and experience that they come to the services of their new sponsors. So proficient — the ladies play so well it is pleasant to report on such a program—it made good listening."

"VARIETY":
"Spitalny, as always, is the modern music- ispenser of smooth orchestrati As an afternoon program this one will make 4 P.M. on Monday have si

N. Y. JOURNAL,
Martin J. Porter:
"The event is the most sweeping gesture in many months to afternoon audiences, for it ranks in the big time. The initial show revealed the thirty-women orchestra as able and talented as most men's bands, and better than many."

NEW YORK AMERICAN,
J. E. (Dinty) Doyle:
". . . smooth, easy on the ears, musically nice and a program ideal for the lady of the house just at the time when she has opportunity to relax. . . . Spitalny's all-girl orchestra is great entertainment for eyes, too."

NEW YORK WORLD-
Alton Cook:
"Comparable to the best male orchestras."



hil Spitalny

CONDUCTING

EVERY MONDAY 4 P.M. EST.
RED NETWORK NBC COAST TO COAST

Personal Representative – Henry Souvaine

Will Junk CBS Subsidiaries to Escape Tax Wallop; Parent To Own Stations Outright

Washi , Nov. 10.

of corporate tures in the broadcasting industry to escape punitive Federal taxes was started Monday (9) by Columbi roadcasti System. Setting example which other multi-unit broadcasters are expected to follow, CBS petitions Communications Commission for permi s transfer licenses of its wholly owned stations from iaries to the parent company.

No obstacle is expected to be placed in the way of the shift, since the Roosevelt Administration is disposed to encourage any moves which will wipe out superfluous holding companies and simplify financial-setups.

Principal object of the CBS housecleaning is to duck the stiff Federal levies on inter-company dividends and lighten the burden on corporate reserves which will be imposed when the 1936 revenue becomes effective. During the past three years tax laws have been tightened successively to discourage practice of setting up numerous dummy corporations and of writing off profits from one subsidiary by calculating against losses of others.

Besides meeting conditions imposed by the tax laws, the CBS telescoping will bring additional advantages.

implications of the corporate organization is expected to result in economies all along the line and will permit the web to appear directly before the F.C.C. in cases which affect its interests as a chain.

Widespread Custom

Numerous other broadcasters are expected to follow the same course. Already many applications have been granted which will have the effect of consolidating two or three commonly owned transmitters, but no large scale renovations have taken place. The broadcasting industry is especially vulnerable to the tax blows because of the widespread custom of incorporating each station as a separate entity, regardless of multiple interests.

This trend will have a wholesome effect in some ways, although it may bring some disadvantages to the industry as a whole. On the beneficial side it will end mystery and confusion as to who owns what and give a clearer picture of the set-up throughout the country. But, on the other hand, it may serve to focus more attention on the steady centralization of stations in the hands of a few dominating groups and invite Congressional retaliation to break up potential monopolies.

Tim Sullivan Bankrupt

Timothy Sullivan, of the artists' sales and management bureau of NBC filed a petition in bankruptcy last Wed. (4) in U. S. District Court, N. Y. He listed no assets and set his liabilities at $36,837.

Among creditors named in the petition are Floyd Gibbons on a $2,000 judgment and William Morris, for a loan of $350. Sullivan has been with McCann-Erickson two years until his recent return to NBC.

Boyle, WJAR, Pours 'Em

WJAR, Providence, tossed a cocktail party yesterday (Tuesday) at the iltmore, N. Y., ith about 60 agency and radio execs on hand John J. Boyle, station manager, officiated, getting a helping hand from Joe Weed, WJAR rep.

Station indirectly made use of the blowout to pat itself on the back with a new set of coverage claims.

Philco Info Bureau

Philadelphia, Nov.

Philco Radio & Television Corporation last week established new Department of Public Information, apparently readying for increased activity. Department is under supervision of Thomas D. Richter.

Rest of staff includes Herman Elliott, former city editor of old Public Ledger; Theodora Maisch, also Ledger alumnus; Helen Cope, ex-scribe; Rachael Rhind and H. T. ('Jimmy') Craven.

Doping Tele

Because of the present small size and limitations of the image frame in television, some of the wags have been indulging in flights of fancy. They figure there isn't room enough for quartets. They'll all have to be trios.

Figure an act like Landt Trio and White will have to go acrobatic for television and perform as a pyramid in order to get i

GALLUP, THE GUESSER, IN THE BUCKS

Among those who came out of the presidential election with a huge upping in prestige was Dr. George Gallup, research director for the Young & Rubicam agency. Gallup is also head of the Institute of Public Opinion, which, while considerably off from the final tabulations, forecast President Roosevelt's re-election.

As a result of the Institute's successful tagging it has received scores of orders from industrial concerns to do attitude measurements. Gallup is now in Florida trying to get over the effects of a severe cold. Belief in radio research quarters is that he will quit his Y. & R. post to devote himself exclusively to the Institute.

Relieve A. L. Alexander

A. L. Alexander was released last week as chief announcer of WMCA, New York, and Lee Cronican, formerly of WOR, was appointed in his place. James Clemminger and Bob Carter were named assistants.

Alexander's contract as chief spieler with the station had some time to go, but Donald Flamm, WMCA prez, prevailed upon the former to call off the arrangement. Alexander will continue to devote himself to 'Good Will Court,' which Chase & Sanborn WMCA Wednesday nights.

BENNY'S N. Y. AIRING

Hollywood, Nov. 10.

Benny will do a broadcast from New York as soon as he finishes 'College Holiday' at Paramount. He'll be cut in from the east while remainder of cast airs from here.

Second picture Benny owes studio won't go into production until next year.

PRALL HOST AT STAG PARTY

Wives Entertained By Mrs. Louis G. Caldwell

Washington, Nov. 10.

Delegation of foreign broadcasters, who will pay an Armistice Day visit to the Capital, will spend an arduous two days as guests of National Broadcasting Company's local officials. String of parties has been arranged by F. M. Russell, NBC vice-president. Stag dinner, with Chairman Anning S. Prall of F. C. C. as host, will be held Wednesday ight at the Shoreham hotel.

Wives will dine with Mrs. Louis G. Caldwell, wife of the radio attorney, while husbands attend commish chairman's party.

Group of internationals, representing major broadcast systems of Europe, will be whisked to Washington by air and will participate, en route from Buffalo and Niagara Falls to the Capital, in a special broadcast between the two planes, that have been chartered for them and ground stations in New York, and Rome, Italy.

David Sarnoff, president of Radio Corporation of America, Senator Guglielmo Marconi, internationally famous Italian; Robert Jardillier, French minister of communications, and Maurice Rambert, president of International Broadcasting Union, will be the principal rag-chewers in the four-way broadcast. Sarnoff will talk from New York, Marconi from Rome, and Jardillier and Rambert—members of the flying contingent—will reply from their respective planes.

NBC STATION EXECS IN N.Y.C. FOR BANQUET

S. D. Gregory, Westinghouse,
Roy Lyrans, WLS, Chicago,
John Shepard 3rd, Yankee, Boston,
Paul W. Morency, WTIC, Hartford,
John J. Boyle, WJAR, Providence,
John J. Storey, WTAG, Worcester,
Hope H. Barroll, WFBR, Baltimore,
E. H. Twamley, WBEN, Buffalo,
Easton C. Woolley, WWJ, Detroit,
Louis Crosley, Crosley Radio, Cincinnati,
Frank Smith, WLW, Cincinnati,
D. E. Rendinapolis, WIRE, Indianapolis,
Samuel Rosenbaum, WFIL, Philadelphia,
Edwin M. Spence, WBAL, Baltimore,
William Fay, WHAM, Rochester,
Harry C. Wilder, WSYR, Syracuse,
Howard C. Barth, WSYR, Syracuse,
John F. Patt, WGAR, Cleveland,
George W. Trendle, WXYZ, Detroit,
H. Allen Campbell, WXYZ, Detroit,
Robert T. Conway, KWK, St. Louis,
Gardner Cowles, Jr., KSO, Des Moines,
Harold E. Smith, WABY, Albany,
Walter J. Damm, WTMJ, Milwaukee,
Stanley Hubbard, KSTP, St. Paul,
Campbell Arnoux, WTAR, Norfolk,
Richard H. Mason, WPTF, Raleigh,
Don Elias, WWNC, Asheville,
Roger C. Peace, WFBC, Greenville,
Nathan Lord, WAVE, Louisville,
Harry Bone, WSM, Nashville,
Harold Wheelahan, WSMB, New Orleans,
Gayle V. Grubb, WKY, Oklahoma City,
Martin B. Campbell, WFAA, Dallas,
Harold Hough, WBAP, Fort Worth,
A. L. Glasmann, KLO, Ogden,
Joseph Lopez, WICC, Bridgeport,
James Jemison, WSAN, Providence,
Nurnell Gould, WFBR, Baltimore,
Robert Maslin, WFBR, Baltimore.

Ray Linton Honeymoons

Chicago, Nov. 10.

Ray Linton has went and done it. Ducked out of his office last week (Nov. 4) and said the right words, with the result being a Mrs. Ray Linton.

Doris Poole of North Carolina is now the frau of the station rep. Couple motoring east with Linton managing to work some business in with the honeymoon. Head for Bermuda later in season for conventional honeymoon.

Pacific Coast Radio Notes

Edmund Lowe and Helen Vinson guesting with Bing Crosby for Kraft Nov. 12.

Leo Carrillo turned his home into a broadcasting station for a good will short waver to South America.

Jane Froman and Sheila Barrett were set on transcontinentals by Charlie Morrison. Miss Froman goes Oldsmobile, Nov. 19, and Miss Barrett disports on Rudy Vallee's program on alternate weeks.

race Allworth given her own script KNX (Hollywood) 'Almanac' after several months as front office receptionist.

J. Kelly Smith, Radio sales boss, in Hollywood to set new show for Drug Trade Products.

Jimmy Fidler tossed a get together for L.A. radio ends at his Toluca Lake home on the eve of his air debut for Luden's cough drops.

Don Forbes, KNX (Hollywood) announcer, doing a roam through Los Angeles on remote from spots of interest.

Edna Puphal ai ing Diana Bourbon in producing Burns and Allen show. She succeeds Catherine Taylor, who goes Chicago for an agency berth.

ichard Sheridan Ames scripting previews for new series over KFL (Los Angeles) with Douglas Evans acting as narrator.

Ken Dolan hopped to Chicago to stir up couple of radio deals for coast emanation.

Two new announcers added to KGW-KEX, Portland, staff are Don Austin and Harold Wagner. Wagner comes from KXL and Austin from KOMO, Seattle.

KGW-KEX, Portland, have added Trans-Radio press news service. Stations already have Press Radio news and International News Service.

Kenneth Tillson new continuity writer at KGW-KEX, Portland.

Pubs Decline to Participate in Squabble Between Recording Artists and Radio

John G. Pai , chairman of the Music Publishers Protective Association, declined last week to become entangled be- tween the National Association of Recording Artists and broadcasters. What caused Paine to step shy of this issue was a request of the NARA that the rights of the performer be made part of any license issued by Pai to the makers of off-the-air recordings.

The NARA, which is headed by Fred Waring, tried to prevail upon Paine to include in such license a clause holding that the right granted by the MPPA does not carry with it the inference that the right to use the artist's rendition is also conveyed. Paine retorted that he had no intention of mixing up in that phase of the question.

Lloyd Edgner, NBC's transcription department, and George Myers, of NBC's legal staff, conferred last week with Paine on the matter of preparing a license covering off the air recordings. Duo declared themselves as anxious to have Paine devise a contract form which could be used as a basis for further discussions.

MPPA board several weeks ago instructed Paine to proceed to collect royalties on music contained in records transcribed from programs i process of broadcasting. Such licenses are to apply to recordings made for either file or rebroadcasting purposes. Most discs of this sort are ordered by clients, ad agencies and the artists themselves.

The Sign-Off Pay-Off

Philadelphia, Nov. 10.

Sam Rosenbaum, prez of WFIL here, took a hand in the election night broadcasting. Decided to sign off by having the station engineers, announcers and studio mob generally sing 'The Star-Spangled Banner' to the accompaniment of an electrical transcription.

In about two minutes telephone calls started coming in from listeners with request to 'get those drunks off the air.'

TRENNER RAPS SALES MGRS. SET-UP

Northeastern branch of the Sales Managers Division of the NAB staged a confab yesterday (Tuesday) at the Park Central Hotel, N. Y., with about 50 members in attendance. Boys, representing stations from 17 states and the District of Columbia, carried through more or less routine biz until shortly before lunch when Harry Trenner, of WNBF, Binghamton, handed in his resignation as chairman of the committee on local sales, and let go a mild blast at the general committee structure.

Claiming that the guiding lights of the Sales Managers group had pulled a political maneuver in reducing the original committee of 14 members to seven, Trenner said he was quitting because he didn't want to be a 'shackled and manacled ventriloquist dummy on the knees of string pullers.' Trenner claimed that on the reduced committee of seven, six represented high powered regional and clear channel network stations. Seventh member, he said (Ed Allen of WLVA, Lynchburg) is not sales manager of his station. Trenner said his remarks should not be construed as personal against Allen, whom he lengthily praised for his work in behalf of the indies.

(The committee renner was referring to is not a committee of the Northeastern branch, but the overall body regulating the national Sales Managers setup).

Patt's Answer

John Patt of WGAR, Cleveland, said he would take up Trenner's complaint with national execs and see about re-instatement of the seven committee members who were let out.

Yesterday's meeting was piloted by Ed Flanagan of WSPD, Toledo. Lew Avery of WGR, Buffalo, talked on national biz, discussing coverage maps and better relations with station reps. Charlie Phillips, WFBL, Syracuse, outlined how much merchandising help should be offered by a station. Trenner talked on local sales from the department store and general retail angle.

Jack Jordan Joins WHN

Jack Jordan has been added to the staff of the WHN, New York, artist bureau.

Jordan is giving up his own agency biz to go with the station.

VISITING

New York

Don Davis, WHB, Kansas City.
Clarence Leich, WGBF, Evansville.
Vernon H. Smith, WREN, Lawrence-Kansas City.
Philip Allen, WLVA, Lynchburg.
Ray P. Jordan, WDBJ, Roanoke.
Ovelton L. Maxey, WCHV, Charlottesville.
Harry Trenner, WNBF, Binghamton.
Ed Flanagan, WSPD, Toledo.
Charlie Phillips, WFBL, Syracuse.

In Washington

A. L. Chilton, WGST, Atlanta, Ga.
Eugene S. Thomas, WOR, Newark.
John Elmer, WCAO, Baltimore.
William H. Hedges, NBC, New York.

Bert Lebhar's Ambition

Bert Lebhar, director of sales for WMCA, New York, has organized a bridge team with the lofty intentions of copping the Vanderbilt tournament. Three other boys in with Lebhar are non-radio.

Crew warmed up last week by trimming the 'Four Horsemen,' w.k. tournament and exhibition club.

Ford-Metro

(Continued from page 3)

Ford-Metro deal. It is also the basis of propositions made to other picture companies.

Film industry's reports on radio favor the 'control' method for the picture business' participation commercial radio.

No

Assurance that the program, if going on, will not fall on Saturday or Sunday nights, in opposition to the theatres' best business days, was given by Metro following protests from exhibs, Independent Theatre Owners Ass'n's of New York and Ohio protested.

Program, now proposed, will run a full hour weekly, and the problem is to clear the required time on one of the networks. For the theatres' protection it will be spotted, if possible, after the peak theatre attendance hour, probably commencing at 9:30 or 10 p.m. There is also the radio viewpoint of loss of listening audience if it runs too late the eveni , however. To overcome that, and appease both the exhib and broadcasting factions, a new suggestion for splitting the show into two half hours weekly is under discussion.

Hay McClinton, Ford account executive in the N. W. Ayer advertising agency, which represents the automobile firm in the transaction, will leave for Hollywood at the end of this week, following opening of the auto show in New York, to settle final details with Metro studi heads. He will be accompanied by Bill Murray of the William Morris agency, which is negotiating for Metro, and possibly other Ayer and Ford execs.

Hollywood, Nov. 10.

Metro studio execs will meet at the end of this week to check on the practicability of the Ford deal with respect to availability of studio contract talent for exclusive radio pacts.

Studio is reported as wanting Loui K. Sidney, head of Loew's own station, WHN, New York, to come out to stage the Ford broadcasts.

PACIFIC RADIO FOG-BOUND

NBC's 10th Anni Feed an Impressive Click Despite Those Long Speeches

It was 10 years for NBC Monday night (9) at the Waldorf-Astoria, New York. Some 1,400 gents, laced into their formal armor, were wined —not cocktailed—at the most genteel party in the history of broadcasting. The Waldorf's deft waiters stole the show by not saying a word. The guys at the speakers' table almost ruined it by drooling at the mouth. The evening needed an encore on the ice cream and a permanent intermission on the orators of public service and uplift.

Still, it was indubitably a bi ight for broadcasting, and an impressive array of important nabobs and memoranda-initialers were on hand. NBC in general was applauded for the discretion, dignity and good taste of the proceedings. To those boys who consider alcohol the only antidote for starched linen it was pretty tough. But they were allowed to understand quite early and quite unmistakably that this was not their night. This was occasion for parading the vastness new business and to point up the place broadcasting now occupies in the commercial and social worlds. The evening succeeded in that purpose, not because of but despite the over-emphasis of the theme song from the chorus on the dais.

Only speech on the noble subject of how to serve humanity—not make money—that the people of the broadcast fraternity hadn't heard before was delivered by Hon. Robert Jardillier. In French!

Actual entertainment di

ing until after m ight, by which time the sissies had scrammed in a state of auditory collapse. Only note of color during the long verbal bombardment was the rising salute from the floor by some of his friends when Deke Aylesworth got up to speak his piece. Aylesworth got a laugh or two, and it seemed for a happy but brief moment that the bill was to have much-needed comedy relief. But Aylesworth failed to rise above public service and get down to realities.

Among the audience were promi ent figures of politics, pedagogy, religion, advertising, publication, diplomacy, big iz and the artisans of broadcasting itself. Rudy Vallee set an example—but too late—in brevity when, speaking for the talent, he whammed across couple of pat lines, a couple of giggles, a gracious summary and then resumed contact with his bench.

The production's true climax came shortly after 9 p. m., when the lights were doused and spots picked up a parade of waiters weaving their way through the throng with birthday cakes glowing with candles. A huge NBC house orchestra under Frank Black provided music and a backdrop from the Radio City Music Hall provided a symbolic setting.

Talent booked for the occasion included Hildegarde, Jessica Dragonette, The Revelers, Virgini Rae, Mario, Cozzi, Amos 'n' Andy, Rudy Vallee, Helen Traubel, Rockwell, Bill Robinson, Milton Berle, Susan Fisher, Edith Lorand, Jane Froman, Emanuel Feuermann, Graham McNamee, Milton J. Cross, Edwi C. Hill.

NBC's 10-Year List

Individuals who were with NBC when it was organized in 1926 and continue today are listed below. They cover all departments. Most of them came in when Stations WJZ and WEAF were acquired by NBC. A partial list of 10-yearers follows:

Bertha Brainerd.
Graham McNamee.
Milton Cross.
O. B. Hanson.
Ernest LaPrade.
Phil Carlin.
George Milne.
George McElrath.
Leslie Joy.
Charles Horn.
Mark Wood.
Helen Guy.

Southern Chivalry

Memphis, Nov.

Jolly Cab Co. has purchased late evening spot announcements over Station WHBQ reminding all who have partaken abundantly of Tennessee refreshments that they should not attempt to drive their own cars home but should let Jolly's experienced drivers do the transporting and also look after the crocked gent and his crate.

Cab company urges hosts to cooperate in seeing that those under the table should not a few minutes later be behind a wheel.

Company thinks its copy is pretty subtle so as not to offend Southern pride in ability to carry a load.

CAFE - SPONSOR TIFF; BERNIE PAYS

Philadelphia, Nov.

Scrap between American Can and Arcadia Restaurant here last week over Ben Bernie's broadcast cost bandleader $500 and resulted in considerable hard feeling all around. Tiff resulted from sponsor's removal of visual broadcast from nitery to radio studio. Clause in Bernie's contract with Arcadia called for $500 penalty for that. Considerable dickering on all but leader finally had to pay it.

According to Bernie's deal with Arcadia he was to do three commercials from nitery floor during his four-week stay there, ther one, anniversary of beginning of program, was to originate in New York. Third and last show was requested by American Can to be moved to Bellevue-Stratford hotel, where sponsor planned 1,000 free guests. Arthur Padula, Arcadi prez, squawked at that, iming hotel is competition to him and threatening to refuse Bernie permission to leave for broadcast.

Padula further declares he offered to admit 500 guests free to visual broadcast, but American Can turned that down. Finally took show to studios of KYW, local NBC red outlet, where audience was said to have numbered 26 persons. For not complying with pact, Bernie was forced by Padula to pay $500 penalty. That burned bandleader. It sizzled Padula, who figured he could have made more than that by having Bernie's airing from his place. And it miffed American Can, which lost visual audience and grabbed ill will. Bernie's contract with Arcadia expired last Friday (6).

Hollywood, Nov. 10.

Bernie will do a winter series of broadcasts from the Coast starting Dec.

He follows Garber into the Ambassador hotel's Cocoanut Grove, Jan. 4.

Armco to N. W. Ayer

American Rolling Mill Co. (Armco) account has switched to N. W. Ayer. Used be handled by Gardner.

Sponsor is launching a series over the Blue, Sundays, 8 to 8:30 p. m., begi ing Nov. 29. It's essentially the same as last year's seri ith the Armco band, and the Ironmaster (Ben Chappell, of the company).

New to the stanza will be Charles Sears, tenor. He's to sing two selections program—one a pop 'song week,' other a semi-classical selecti

LITTLE-KNOWN, DESPITE FILMS

Provincial Viewpoint of West Coast Stations Keeps Markets Obscure in Eastern Time-Buying Circles

GOOD STORY

Pacific Coast strip from San Diego to Victoria looks like the lost horizon of big time radio broadcasting. No section of the country does less to promote itself with the eastern advertising agencies and the radio business generally than the west coast. Spot buyers and others in the radio fraternity, who rattle off call letters of obscure stations in jerkwater towns in the South and Middle West and even the mountain states, are often strangers once the discussion crosses the Rockies.

Odd situation has caused some puzzlement, especially as the silence of the west coast in general trasts vividly with the noisy ballyhoo of the last six months concerning the Hollywood film colony as a radio program origination poi . Since KNX stopped kicking the bass drum for the Pacific sector very little ballyhoo has been done to convince the radio biz in general that the Pacific slope isn't a complete jungle.

Unique

Yet as it happens no section of the country has quite the same radio story the west coast possesses. They take their listening seriously out there. Some of the markets, such as Fresno, are distinctly unique in character from a radio standpoint.

Two or three years ago the South was rated backward in a radio sense and tended to get the go-by on spot placements. Today this situation is changing. The South has received tangible benefits from the New Deal and is rated a richer and better territory than formerly. Which again points up the Pacific Coast as the last frontier of radio.

Despite stations' provincial tendency to regard San Francisco, Seattle and Los Angeles as all that counts, Pacific transmitters get a fair amount of biz from eastern agencies in so far as the latter need representation. However, it is pretty true that there is relatively little knowledge in the East of how Pacific stations rate with their communities, what enterprise is displayed locally, and what the showmanship equation is. To a surprising extent, west coast time placements seem to be made on a strictly wattage basis, which those familiar with the facts feel is often not the common sense rule to follow.

HILL, MATHER OF WIBM KILLED IN AUTO SMASH

Detroit, Nov. 10.

Aut crash last week near Jackson, Mi took lives of Charles A. Hill, , general manager of WIBM, Jackson, and Donald C. Mather, 32, commercial manager of station. Al Poole, porter at station and driver of car, was seriously ured, but is expected to recover.

Trio was en route to Detroit when Poole lost control of car as he attempted to swerve from barricades erected on newly-paved highway. Early morning fog obscured flares.

Hill, who previously had been employed th NBC in Chicago, died en route to hospital. He took over WIBM for Herman Radner, of Detroit, the owner, in 1933. Formerly he had been an engineer with CKLW, Windsor-Detroit. Survived by wife and two-week-old baby. Mather, who was killed instantly, joined station three years ago as a salesman.

, has joined the engineering WSOC, Charlotte, N. C.

Sinclair Queries Stations on Sweepstakes Stunt; Networks Lukewarm; F. C. C. Okay Denied

Your Uncle Butch

incinnati,

ing a sideline ith Irv Ashkenazy, 240-pound continuity writer on Crosley's WLW-WSAI staff. His 65th bout was fought in Chicago Friday (6) night, when he lost to Patrick Michael Barry on a technical k. in the fourth round of a scheduled si rounder.

Next morning he was back at typewriter here, pounding scri

BOB KENNETT GETS BECKER SPOT

Cincinnati, Nov. 10.

Bob Kennett, production manager of WLW-WSAI for the past five months, has been moved up to take over the program job for the two Crosley stations vacated by Don Becker. Serving under Lewis M. Crosley, general manager, Kennett will be assisted by Jim Krautters and Bill Stoess. Krautters will have to do with preparation of programs, while continuing as continuity editor. Stoess is music director. The trio will pass on program production.

Before joining the Crosley staff in 1934, Kennett put in five years with WSBT-WFAM, South Bend, Ind., finishi up as assistant general manager and program director. His radio bow was with WBOW, in his native Terre Haute, Ind., which he served for two years.

Stoess and Krautters are vets on the Crosley staff.

Frank M. Smith carries on as sales manager for the super WLW, with Bon Jennings as his assistant, looking after WSAI accounts.

Becker departed Thursday (5) for New York. The previous night he was tendered a farewell party by associates and staff members of WLW-WSAI in the Variety club.

Pitcher Alexander B.R.'d By Billy B. Van's Soap

Atlanta, Nov. 10.

Billy B. Van's Pinetree Soap Products, Inc., has bought four 15-minute periods on WATL for a Kiddies' Health Clu program with Grover Cleveland Alexander, former big-league hurling star. First iring was on Nov. 5, with Dick Pyron doing the commercials.

Billy B. Van is the former roadway musical comedy funn man.

N. W. Ayer Scouts 1937

N. W. Ayer agency ircularized stations last week asking for an option on all 1937 football broadcasts. General Mills went option hunting at the same time. Latter requested the outlets contacted for first call on the 15-minute period preceeding the airing of football games.

General Mills' practice during the curent season has been to buy five minutes prior such broadcasts. N. W. Ayer is again making its approach in behalf of Atlantic Refining and Kellogg.

L. B. Wilson's Proxy

Absent from Monday ight's NBC banquet in New York L. B. Wilson of WCKY, Cincinnati. He was home sick abed with flu and under doctor's orders.

He sent an enormous floral piece as his proxy.

inclair Refining, through the Federal agency, is querying spot stations as to acceptability of an ether campaign whose high point would be a sweepstakes awarding prizes to holders of lucky numbers. Move follows a batch of dickering with the two big chains in which both were reticent about okaying the i

In a wire handed to stati last week by George Comtois, eral radio director, for transmission to client stations, the sweepstakes situation was explained thus:

'Will you sell spot time to an advertiser for the purpose of conducting a contest involving swepstakes drawing of numbers, winners to be those holding numbers drawn? An added feature will be a contribution to a worthy charity. F. C. ., when consulted, offered no objections and does not consider the plan a lottery. Also wire spot time availability, half hour, eight p. m. through 10 p. m. seven days.'

Understood that the lucky-number idea was cooked up as a possible successor to the Sinclair Minstrels. Latter has been hanging fire for the past couple of weeks.

'Borderline' Class

Purpose of contacting individual stations is figured as a dual utility move which might swing the pl into a spot job if enough stations accept; or the data may be used i trying to pry the webs off their nix attitude. CBS, in refusing to accept, said that while the plan appeared to be legal, it was in a 'borderline' class, and that several similar ideas had previously been turned down. NBC gave a ditto set of reasons, but is still eyeing the material from all angles.

Understood that some spot stations are going on record as willing to accept such a campaign, while another batch is refusing. Refusals are generally backed by fear of local law, plus the possibility that one of Sinclair's competitors might issue a complaint. Sinclair's method of passing out numbers would be to issue them to everybody who wanted them, regardless of whether they bought gas or not. Rest of the procedure would be a regulation number-drawing, plus a flock of entertainment to fill up the rest of the ether space.

Says the F.C.C.

Washington, Nov. 10.

Opinion that the FCC does not consider the Sinclair idea a lottery, as voiced in Comtois' wire to t reps, is entirely unofficial. No written assurance was given, since it is contrary to the policy of the FCC to rule in advance of any happening. Some individual member, however, may have voiced a curbstone opinion to give the Sinclair people a clue as to legality.

Previous number-drawi programs suggested to both spot and network stations have generally gotten the thumbs down treatment, not on the grounds of legality, but from the angle that indirect repercussions might follow. Last two major suggestions of this kind came from the Travel Contest Corp. and the Golden States Sweepstakes last March. Both were refused.

CELEBS SALUTE FLAMM AT TESTIMONIAL FEED

David Sarnoff, RCA prez, and Annning S. Prall, chairman of the Federal Communications Commission, will be among the speakers at the testimonial dinner which is being given Donald Flamm, WMCA, New York, head, at the Plaza hotel thi Saturday (14). Event, which will be held for the benefit of the Infants' Home of Brooklyn, will also have former Mayor James J. Walker on the dais.

Grover Whalen, former New York police will do the m.c.'in

NO NEWS THIS WEEK

Election Pause in the Regular F.C.C. Grind

Washington, Nov. 10.

Taking time out to vote, Federal Communications Commissioners last week passed up the regular meeting of the Broadcast Division and decided to let routine biz wait over until sometime next week.

Only seven applications were received during the week, indicating that broadcasters and individuals anxious to obtain new stations were too much wrapped up in the presidential election to be bothered.

JOSEPH McKEE LOOKS INTO RADIO

Joseph V. McKee, recently appointed general counsel and co-ordinator of the music industry by the Music Publishers' Protective Association, made his bow to broadcasting last week through a series of inquiries he made at NBC and Columbia. McKee was particularly interested in finding out what restrictive rules the webs had in effect on the playing of current tunes and why the procedure was necessary.

Among McKee's tasks is that of working out a more friendly relationship between music and radio and arriving at ways that the two industries can co-operate for mutual profit. Under the restrictive rule a current release may be broadcast only once during three or four hours of the evening schedule.

McKee was an acting mayor and president of the Board of Aldermen of New York City. He is closely allied with Edward H. Flynn, Bronx, N. Y., Democratic boss and a stalwart administration ranks.

LANNY ROSS, PHIL DUEY IN CONCERT FLYERS

Two of the radio tenors to hit the concert platform this season was Phil Duey, who appeared Sunday (8) at Town Hall, N. Y. House (1,500 seats) scaled at $2.20 top was particularly good for a debut and singer may repeat after Christmas. NBC Artists Service handled.

Next radio performer slated for a similar date is Lanny Ross next Sundsy (15) also at Town Hall. Same prevailing top admission for this concert. Ross spent part of the past summer Salzburg during the annual music festival and is serious about breaking in as a concert draw regularly.

He is being presented under Arthur Judson management of Columbia Concerts.

St. John's 1st Big Show

St. John, N. B., Nov. 10.

There's a wee tendency locally to be proud of the first pretentious radio program ever built and broadcast here. Canadian government has okayed regular network program 'Fanfare' which is 100% a creation of New Brunswick.

Station CHSJ feeds the program consisting of the Brunswick quartet, Les Alexander, Bobby Kelly, John Riordon, Mrs. Nita McKiel, The Nightmares and 21 musicians.

Bruce Holder the program director.

Barton Goes Platform

rank Barton, N. W. spot time buyer and secretary in New York, turning author-lecturer these

Has written one speech delivered on Monday (9) before the South Central division of the Sales Managers' division of the N. A. B. in Oklahoma City. Jack Gross, chairman, read the paper for Barton.

Barton now working on a speech about radio in general to be delivered at Columbia U on the 19th before a class working for their M. A. degrees.

Charles Withers, who for over 20 years did the 'Old Opery House' act in vaude, makes his debut in radio tomorrow (Thursday) by way of the Rudy Vallee-Fleischmann show (NBC).

RCA Television Demonstration Smart Tie-Up With NBC's 10th

By EDGAR A. GRUNWALD

In hauling television out of the purely test tube state onto a plane approximating everyday living room conditions in so far as this is possible today, NBC and RCA demonstrated to the press last Friday (6) that the see-hear gadget is in pretty fair shape. To draw a comparison with radio's early days, television now sizes as being in the horn, basement-full-of-batteries stage. It's certainly beyond the cat's whisker and headset of radio in the early 1920's. That goes only for reception, however. The transmission end is something else again, with its own problems, and they aren't small ones.

NBC-RCA reception, as currently demonstrated, means image 7½ by 10 inches with a definition of 343 lines ('lines' are the rough equivalent of the dots in a newspaper or magazine cut). It comes in on 52 megacycles from a transmitter a mile away. Clarity on the whole is better than passable, but after a half hour eyestrain sets in. After three-quarters of an hour, the strain is insistent.

This is not due to flickering, the 'rain' effect noticeable in early pictures. Television images seldom flicker, though there's an occasional ripple caused by interference. Eyestrain simply results from sitting in an absolutely dark room and concentrating on a relatively small picture which probably has the light value of a 60-watt bulb.

And that's something that definitely has to be entered on the ledger in red ink against current television reception—i. e., the combination of the dark room and the eyestrain.

Trial showing to the press was on the whole nicely staged. NBC-RCA gave the gadget a considerable hurdle to clear when they had only a dozen sets for 250 people. That means about 20 viewers per set, with the boys in the last rows at least 15 ft. away from the image. At that, these farthest away could see pretty well, bespeaking the clarity of the image.

On the other hand, the subject material sent out was not of a type that would impose extreme difficulties. There were no outdoor shots, except such as came in vicariously via the Pathe newsreel. And in the closeups, the iconoscope (television camera) really got in close. Full length images were infrequent, and backgrounds were so simple that no type of transmission could bungle them.

Lohr, Sarnoff Speak

what was handled, was handled well. Both Lenox Lohr (NBC prexy) and David Sarnoff (RCA prexy) made speeches. It is assumed that they didn't have makeup on, yet their images were good. Later the 'Inkspots'—a colored comedy-singing unit—put on a three-minute skit with all the stage makeup trappings. Couple of full-length showings were used here, and the boys were in motion besides. It worked out okay. Ditto a pair of songs from Hildegarde. In her case, the lads with the camera got fancy and tried some angle shots, plus a little roving lens work. Shifting of camera focus makes a momentary blur, but doesn't interfere perceptibly with the program.

As good as anything were the newsreel and screen short presentations. Film televization appears to be one of the easiest and most successful forms of programming, and the television crowd can be expected to turn to Hollywood for some of its products as a cheap, easy way out of their production difficulties.

Future Characteristics?

Although it would be difficult, and perhaps unfair, to consider current television as an omen of the future, nonetheless certain facets of the gadgetry appear to indicate what may eventuate in the years to come. Following contentions tentatively present themselves:

(1) When and if television is put on the market, it will be much less of a novelty than radio was (especially after its p.a. buildup), so it will have to be just that much better to get off to decent start. Today it isn't good enough.

(2) Being a bi-sensual medium, television takes far greater concentration than radio. No playing cards or washing dishes when the gadget is running. Resultantly, matter how good it gets, will probably have an *average daily* interest from viewers that is far lower than radio.

(3) Programming, at an early stage, will require short ingredients (short as to running time) to command varied attention and keep production costs low. Aside from televized film, about the only type of talent and presentation that fits this order is vaudeville talent, its equivalent.

When all this will come to pass is one of those queries that can be answered from the tea leaves as well as any other way. Transmission right now isn't good beyond the limits of the visual horizon—25 miles. Which is to say that if any sizable portion of the U. S., which has 128,000,000 people in 3,000,000 sq. miles, is to be covered, the costs of equipment are staggering. Receiving sets as yet are talked of in figures of $400 and $500. And it takes an engineer to know how to run 'em. To this has to be added the presumption that every time an improvement is made, the old sets are useless.

Net conclusion as to NBC-RCA's reasons for hauling the toy publicity out of the nursery is that it makes a good propaganda tie-up with the 10th anniversary. The gadget is good enough to occasion some oh's and ah's, and plug the idea into station managers' craniums that NBC is a progressive outfit with an eye out in front of the boat. Otherwise all talk of television has to be phrased in terms of indefinite years, not months. And NBC-RCA frankly have made no claims to the contrary.

Buckeye Web by Jan. 1

Cleveland, Nov. 10.

WHK expects to have its Buckeye Chain in full operation by Jan. 1. Network plan is to give intensive Ohio coverage. Station is already scheduling programs for regional use.

A mixed choir of 16 solo voices capable of presenting both symphonic and popular arrangements is being groomed, among others.

PAUL PETER'S 6-MONTH SPECIAL JOB ENDS

Three way trade association set-up in the Joint Committee on Radio Research has but a few weeks to decide whether it wants to continue with the project. Six months assignment of Paul F. Peter as managing director of the bureau expires Nov. 30.

Peter has finished his report on the various methods of radio research that he has studied during the past five months and he rently going over his recommendation with L. H. Weld, chairman of the joint committee's technical committee. After the latter committee has gone over the report, there will be a meeting of representatives from the American Association of Advertising Agencies, Association of National Advertisers and the National Association of Broadcasters. It will be up to this group to determine what directions the bureau's work will take and decide on Peter's reappointment.

Bureau has used date only $10,000 of the $30,000 originally appropriated by NBC and Columbia. The NAB some time ago pledged to contribute $10,000, but this contribution has yet to be made.

Bob Stone's Light Opera

Schenectady, Nov.

Robert . Stone, with the NBC Thesaurus staff in New York, is author of new light opera, 'Chanticleer Hall.' Piece got tryout premiere over the week-end at Mount Pleasant High School here.

Stone formerly was at WGY.

1-2 MILLIONS FOR POLITICAL GAS

Washington, Nov. 10.

Unprecedented use of radio during the 1936 campaign points to gross revenues from politicians of between $1,000,000 and $2,000,000, and indicates greater expenditures by political parties may be anticipated in 1940.

While exact and complete figures still are not available, latest data on both campaign outlays and chain sales show conclusively that radio unquestionably has come into its own as the most potent single campaign weapon. More factions made more lavish use of air facilities this year than ever before, and final week of the campaign found a preponderant majority of web and indie night hours consumed by political spielers.

Breakdown by the two principal webs shows:

NBC—Republican National Committee, 39 hours; Democratic National Committee, 22 hours; Socialist Party, 1 hour; Communist party, 2¼ hours; miscellaneous state committees, 10 hours.

CBS—Republican National Committee, 18¾ hours; Democratic National Committee, 13¼ hours; other national groups, 13½ hours.

Lucky Strike's Half Hour, Fewer Hits, May Solve Publisher Squawks

Lucky Strike is considering cutting down its hour programs on NBC and Columbia to the half-hour route. If this arrangement goes through, the cig account will have gone a long way toward adjusting its differences with the music publishers by reducing the number of mentioned it tunes from 15 to 7.

Music industry had objected to the numerical listing of the 15 hits each week on the ground that the ballyhooed rise and fall of such numbers seriously affected the merchandising of sheet musi

Dave Owen Goes West

Chicago, Nov.

Dave Owen, radio producer and director, has quit the Blackett-Sample-Hummert agency here after couple of weeks and then heads to many years. vacashes for a Hollywood.

While with B-S-H, Owen handled such shows as 'Jack Armstrong,' 'Skippy,' 'Plain Bill,' 'Kid Sister,' 'Worry Clinic.'

RADIO LAWYERS TO WINE-DINE NOV. 18

Washington, Nov. 10.

Pointing with pride to the fact that their organization has a larger membership, proportionately, than the Interstate Commerce Commission Association of Practitioners, the Federal Communications Bar Association, comprising prominent radio barristers who practice before the Communications Commish, will toss a banquet on Nov. 18.

Hon. Clyde B. Aitchison, member of the I.C.C., and moving spirit behind its flourishing association, will be the principal speaker at the dinner, which will be held at the National Press Club. It is expected that he will give the FCBA the low-down on the success of his own organization. Big-shot guests of honor will include U. S. Supreme Court Justice Owen J. Roberts and members of the Federal Communications Commission.

Commish bar association, organized last June by Louis G. Caldwell, already is planning to publish a regular periodical, patterned after the one issued by the I.C.C. outfit, and is talking of holdi all-day meeting in the spring.

At a meeting of the executive committee last week it was announced that membership of the association had reached 135, representing a large percentage of the 425 attorneys admitted to practice before the commish. The I.C.C. group has a membership of 1,600 but, it was pointed out, nearly 8,000 individuals are eligible to practice before the Commerce Commission.

DETROIT GOT $100,000

Politicians Bought Lots of Time In Motor Town

Detroit, Nov.

While it caused plenty of headaches for program directors, the presidential campaign unloaded about $100,000 into coffers of Detroit's seven stations. Sum, which is exclusive of network revenue from national committees, set a new local record, substantially exceeding 1932 total.

Majority of money was spent by candidates of two principal parties, only a small amount being expended by Coughlin and Communist parti All stations reported they had been forced to turn down some contracts due to lack of time, tracts, etc.

EASTERN TIME DUMPED BY CHICAGO

Chicago, Nov.

Chicago's switch back to its original central time necessitated considerable shifting of spot accounts, with the local sales divisions of the networks co-operating with the New York ad agencies in that direction. Abandonment of eastern time makes available more late night time and less early evening periods for spot customers.

Moves also meant an adjustment in rates, with many advertisers finding themselves in before 6 p.m. spot and thereby subject to daytime rates.

Citizens voted at the election against the eastern time that has been in effect about a year. Chicago Tribune advocated the novel clock.

TRADE COMMISH FROWN AT CALDWELL SYRUP

Washington, Nov. 10.

Federal Trade Commission last week cracked down on an old-fashioned remedy dished out mothers to cranky offspring.

Declaring that broadcasts put on by Dr. W. B. Caldwell, Inc., of Monticello, Ill., boosting Dr. Caldwell's Syrup Pepsin,' contained misrepresentations, F.T.C. officials told the organization to show cause before Dec. 4 why a cease and desist order should not be slapped on them.

Laxative, which is ballyhooed as doctor's prescription and a sure cure for that tired feeling, is not actually a treatment for a diagnosed condition, Commish claimed. Representations that physicians and hospitals 'prefer a liquid laxative' and that the concoction is not habit forming also were tagged 'false and misleading.'

Woodruff's Expansion

Atlanta, Nov.

Following FCC approval of stock assignment making J. W. Woodruff sole owner, Atlanta roadcasting Company's WATL is preparing to step out with an improvement program.

ield intensity tests for the location of a new transmitter are being conducted with the aid of a 110-foot temporary vertical radiator erected atop the 14-story Henry Grady hotel, the highest point in Atlanta. Glenn Gillette, engineer, and Clyde Bond making the tests. Temporary radiator will be replaced by 172-foot tower as soon as transmitter selected.

WRBL, Columbus, Ga., also owned by Woodruff, was recently granted permission to step up power from 100 watts straight to 250 day, 100 night.

S. O.' WTAM Special

Cleveland, Nov.

Standard Oil of Ohio bought a half hour of WTAM here Monday night (9) in a 7:30 spot for a special program designed to inaugurate a new merchandising plan. Floyd Gibbons came to town as show's headliner. With him were Stubby Gordon's 20-piece band, the Colleglans, male trio, the Lang Sisters, vocalists, and a male chorus of 250.

Immediately following the WTAM broadcast the program was rebroadcast over WLW, Cincinnati, and WSPD, Toledo.

EXTRA!

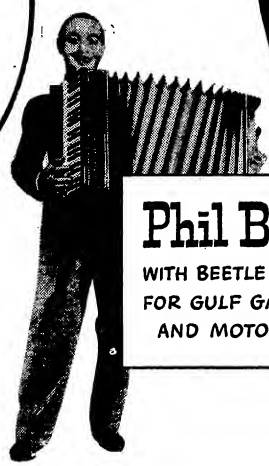
ED WYNN JOINS YOUNG & RUBICAM'S GREAT GALAXY OF RADIO STARS FOR 1936-37



Ed Wynn
WITH DON VOORHEES' ORCHESTRA
FOR SPUD CIGARETTES
(STARTS NOV. 14TH - 8 P.M.
NBC-BLUE NETWORK)



Jack Benny
WITH
MARY LIVINGSTONE
FOR JELL-O



Phil Baker
WITH BEETLE & BOTTLE
FOR GULF GASOLINES
AND MOTOR OILS



Helen Hayes
FOR
SANKA COFFEE

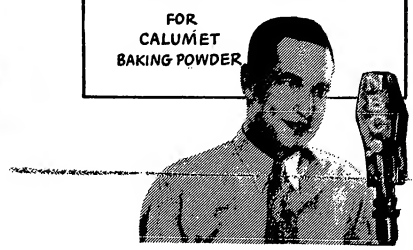


Fred Astaire
WITH
CHARLES BUTTERWORTH
AND
JOHNNY GREEN'S ORCHESTRA
FOR
PACKARD MOTOR CARS



Fred Allen
WITH PORTLAND HOFFA
FOR
IPANA AND SAL HEPATICA

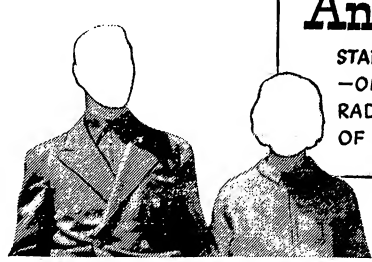
Phillips Lord
IN
WE, THE PEOPLE
FOR
CALUMET
BAKING POWDER



Stoopnagle & Budd
FOR
MINUTE TAPIOCA



And—
STARTING EARLY IN 1937
—ONE OF THE BIG
RADIO SURPRISES
OF THE YEAR



ALL THESE SHOWS PRODUCED BY YOUNG & RUBICAM, INC. Advertising — NEW YORK • CHICAGO • DETROIT • HOLLYWOOD • MONTREAL • TORONTO.

NETWORK SPONSORS

WEEK OF NOV. 11-17

(ALL TIME EST)

Commercial programs are listed alphabetically under the advertiser's corporate name. Asterisk indicates advertising agency handling program.

Where sponsor has more than one network program they're listed consecutively.

All time is P. M. unless otherwise noted.

Abbreviations: SU (Sunday); M (Monday); TU (Tuesday); W (Wednesday); TH (Thursday); F (Friday); S (Saturday).

NATIONAL

Red—WEAF Blue—WJZ

ACME
6:30-Su-WEAF
'Honie-Harmonies'
Smiling Ed McConnell
Irma Glen
Palmer Clark Orc
*H. H. McDonald

AMERICAN CAN
9-Tu-WJZ
Ben Bernie & Lads
Cab Calloway
Dick Stabile
*Fuller Smith Ross

AMERICAN HOME PRODUCTS (Anacin)
m.-Tu-W-Th-WJZ
'Easy Aces'
Goodman
Jane Ace
Mary Hunter

AMERICAN TOBACCO CO. (Old English)
10:15-M Thru F-WEAF
'Mrs. Wiggs of Cabbage Patch'
Betty Garde
Robert Straus
Andy Donnelly
Alice Frost
Joe Latham
Bill Johnstone
Marjorie Anderson
Estelle Levy
Pat Ryan
*Blackett-S.-H.-(Lewis Phillippe)
10 a.m.-M Thru F-WEAF
'John's Other Wife'
Hanley Stafford
Adele Ronson
Rita Johnson
Irene Hubbard
*Blackett-S.-H.-(Bi-So-Dol)
10:30-M Thru F-WEAF
'Just Plain Bill'
Arthur Hughes
Ruth Russell
Effie L. Palmer
Joe Latham
*Blackett-S.-

AMER. TOBACCO
10 a.m.-W-WEAF
Freddie Rich Orc
Edith Dick
Buddy Clark
Songsmiths 4
*Lord & Thomas

AMER. RADIATOR
7:30-Su-WEAF
'Fireside Recitals'
Sigurd Nilssen
Helen Marshall
Frank St. Leger
*Blaker Advtg.

AXTON-FISHER (Spud)
8-Su-WJZ
Ed Wynn
Lenore Ulric
Graham McNamee
Don Voorhees Orc
*Young & Rubicam

BABBITT CO.
11 a.m.-M to F-WJZ
David Ferrum
Wilmer Walter
Peggy Allenby
Paul Stewart
John MacBryde
*Blackett

BOWEY'S
5 p.m.-Tu-Th-WEAF
While Hy Sleeps'
Sidney Briggs
Forest Lewis
Vivian Fridell
Jess Pugh
Clare Baum
Charles Eggleston
Cecil Roy
Maris Nelson
Pauline Hopkins
James Goss
*Comer

BRISTOL-MYERS
(Sal Hepatica)
8-W-WEAF
(Pana)
Fred Allen
Portland Hoffa
Peter Van Steedan

BROWN & WILLIAMS
(Raleigh & Kool)
9:30-M-WJZ
Jack Pearl
Cliff Hall
Tommy Dorsey Orc
*B. B. D. & O.

CADILLAC
4-Th-WEAF
'Lasalle Fashion Show'
Chas. LeMaire
Cast, Molyneux
Lilly Dache
Eddy Duchin
*MacManus, A.

CAMPANA
10 p.m.-F-WEAF
'First Nighter'
Don Ameche
Barbara Luddy
*Aubrey, M. & W.

3:30-Su-WEAF
'Grand Hotel'
Anne Seymour
Lester Tremni
Betty Winkler
*Aubrey, M. & W.

ARNATION CO.
10-M-WEAF
'Gulliver Lady'
Maud Muller
M'l. Eastman
Ruth Lyon
*Erwin, Wasey

CITIES SERVICE
8-F-WEAF
Jessica Dragonette
Rosario Bourdon Or
Revelers
*Lord & Thomas

LAMONT CORLISS
(Pond's)
9:30-Tu-WJZ
'Husbands & Wives'
Allie Lowe Miles
Sedley Brown
*J. W. Thompson

FORD
Fri.-9:00-W.
Fred Waring's
Pennsylvanians
Tom Waring
Vera Brodsky
Harold Triggs
Rosemary Lane
Priscilla Lane
Poley McClintock
Johnny Davis
Ferne Buckner
Charles Newm
Gene Conklin
Swing Octet
W. Ayer

FIRESTONE
8:30-M-WEAF
Richard Crooks
Margaret Speaks
Wm Daly's Orc
Vocal Ensemble
*Sweeny-James

FITCH
:45-Su-WEAF
Morin Sisters
Ranch Boys
*Ia. W. Ramsey

GENERAL FOODS (Calumet)
5-Su-WJZ
'We, the People'
Phillips Lord
Mrs Jeanette Roper
Gian Palmisa
Jerry Cunningham
Mark Marraway Orc
*Young & Rubicam
5:30-Su-WJZ
(Panlieq)
Stoopnagle & Budd
Don Voorhees Orc
*Young & Rubicam
(Sanka)
8 p.m.-M-WJZ
Bambi
Helen Hayes
James Melchan
Wilmer Walter
Vera Adams
Laura Bowman
Mark Warnow Orc
*Young & Rubicam

GENERAL MILLS
5:30-M to F-WEAF
Jack Armstrong
All-American Boy
Jim Ameche
John Gannon
Wm. Myers
Jane Malkanus
James Goss
Gilbert Douglas
*Blackett-S.-H.

GEN'L MOTORS
10-Su-WEAF
Gen. Motors Symph
John C. Thomas
Erno Rapee, Dir.
*Campbell-Ewald

GENERAL PHOE
10:30-Tu-WJZ
'Portraits of Harmony'
*C. J. Clark, Inc.

GOODYEAR TIRE
7:15-M-W-F-WJZ
'Literary Digest Poll'
John B. Kennedy
*Kudner, Inc.

GUNSMUL FINANCE
:30-Tu-WJZ
Edgar A. Guest
Gerardine Flynt
Sidney Ellstrom
Gallichios Orc
*C. D. Fray

HORLICK'S
(Malted Milk)
M to F-3:30-WJZ
Lum & Abner
Chester Lauck
Norris Goff
*Lord & Thomas

UDSON COAL
2-Sa-WEAF
'Beneath the Surface'
Landt 3 &
Col Jim Healey
*Leighton-Nelson

IODENT
11:30 a.m.-Su-WJZ
'Dress Rehearsal'
Joe Rines
Mabel Albertson
Morton Bow
Pinky Lee
*Mason

INT'L SILVER
4:30-Su-WEAF
'Musical Camera'
J Cherniavsky Orc
Willie Morris
*N. W. Ayer

JOL. SEET
(Maple Mix)
'Melody Romance'
Chas. Sears
Harris-Kogen, Orc
*Roger & Smith

JERGEN'S
10-W-WJZ
Walter Winchell
*Lennen & Mitchell

JOHNSON & SON (Floor Wax)
8 p.m.-M-WEAF
'Fibber McGee & Molly'
Marian & Jordan
Charles Laveer
Ted Weems
*Needham, L. & B.

KELLOGG
1:30-Daily Ex. Sa-Su-WJZ
'Singing Lady'
Irene Wicker
Milton Rettenber
pianist

KRAFT-PHENIX
10-Th-WEAF
Bing Crosby
Bob Burns
Grete Stueckegold
Edmund Lowe
Helen Vinson
Jimmy Dorsey Orc
*J. Walt Thomp

KRISTEX
10:30-M-WEAF
'Krueger Musical Toast'
Sally Singer
Jerry Cooper
Wm. Stoch, Dir.
Thomas Freze 3
*Blow

LADY ESTHER
8:30-Tu-W-WEAF
Wayne King Orc
*Stack-Goble

LIPTON
:30 a.m.-WEAF
Ralph Kirbery
Al & Lee Reiser
*Presbrey

LOOSE WILES
9-Su-WEAF
'Snow Village Sketches'
Arthur Allen
Parker Fennelly
*Newell-Emmett

MACFADDEN
(True Story)
9:30-F-WEAF
Court of Human Relations'
Bill Pringle
Ned Weaver
Wilmer Walker
Alice Feinheart
Rita Johnson
Helen Darling
Vera Allen
Fred Felgel Org
Lucille Wall
Allen Joslyn
*Arthur Kudner

Vanishing Soap
11:30 a.m.-Tu & Th-WEAF
'Wife Saver'
Allen Prescott
*Peck

DR. MILES LABS
(Alka Seltzer)
9:00-Su-WJZ
Sat'l Barn Dance
Uncle Ezra
Lulu Belle
Maude City
2:15 M-W-F-WEAF
Uncle Ezra Radio Station, EZRA
Cal Tinney
Carlton Guy
Sara Compson
Wade

MORNEN FOODS
4:30-Tu-WJZ
'Hollywood Hotel'
Jerry Sugan
*Clements

MOLLE
9 p.m.-Tu-WEAF
'Vale of the Pagple'
Basil Johnson
Wallace
*Sidney Gable

MOFFLY
4 p.m.-Th-
'Tea Time'
Gale Page
Chas. Sears
Phillip Kelly Orc
*Hench, H. & McD

J. W. MARROW MFG. CO.
(Wave-Set)
4-W-WEAF
Henry Busse Orc
*Baggoley, H. & H.

NATIONAL BISCUIT
9:30-F-WJZ
'Twin Stars'
Rosemarie Brancato
Helen Marie
Joseph Bonino Orc
*Mc Cann-Erickson

NATL. DAIRY
(Sealtest Lab)
8-Su-WEAF
'Saturday Night Party'
Walter O'Keefe
Jane Pickens
Walter Cassels
Stuart Churchill
Perde Grofe Orc
*N. W. Ayer

OLDSMOBILE
10:30-Su-WEAF
'Pedigree, Plantation'
Irvin S. Cobb
Dorothy Page
John Mather
Norman Friel
Clarence Muse
4 Blackbirds
Harry Jackson Orc
*D. P. Brother

PACKER'S
(Tar Soap)
2:30-Su-WEAF
'Thatcher Colt Mystery Stories'
Hanley Staffor
*Stack-Goble

PACKARD
:30-Tu-WJZ
Fred Astaire
Johnny Green Orc
Chas. Butterworth
Anne Jamison
Trudy Woods
*Young & Rubicam

PACIFIC GRAN
8:30-F-WJZ
Death Valley Days
Edwin W Whitney
Lorraine Crosby
Jean King
John MacBryde
Jeff Bryant
McGuire Brick

PEPSODENT
7-Daily Ex Su-WEAF
Amos 'n Andy
Freeman Gosden
Charles Correll
Lord & Thomas

PHILIP MORRIS
8-Tu-WEAF
Phil Duey
Loretta C.
3 Sweethearts
Lee Reisman's Orc
Stan Boys
Charles Martin
*Blow

PILLSBURY
'Today's Children'
10:45-Daily-WEAF
Irma Phillips
Walter Wicker
Rose Johnson
Irene Wicker
Betty Gillman
Fred Von Amon
Orc
*Needham

PRINCESS PAT
9:30-Su-WEAF
'A Tale of Today'
Joan Blaine
Harvey Hays
Lynnette Pilibrandt
Willard Farnum
Robert Grimm
Harriette Wildmer
Frank Pasaelli
Isabel Randolph
*McJunkin

PUTT & GUMBLE
(Peters)
2:30 Daily Ex. Sa-Su-WEAF-11:30 a.m.-WJZ
Vic & Sade
Art Van Harvey
Billy Idelson
Bernardine Flynn
(Ivory Soap)
2:45-M to F-WEAF
'The Painted Veil'
Kate McComb
Jane West
Violet Dunn
Hunter Donell
Jack Rubin
Chester Stratton
Jimmy Casey
Janice Gilbert
*Blackman

(Crisco)
3:15 Daily Except Sa & Su-WEAF
Ma Perkins'
Virginia Payne
Marion Hannan
Chas. Egelston
Hilda Graham
Warner Patten
John Mathews
Jorine Dearth
Quiller Mundeville
Tom Grimm
*Blackett

(Crisco)
11:15 a.m. Daily Except Sa & Sun.-WJZ
'Home Sweet Home'
S. G. Smith
Carley McGibbon
Ady Hasop
*Jacobson

M to F-10:30-WJZ
WJZ
'Pepper Young'
Curtis Arnall
Betty Wragge
Marion Barney
Jack Roseleigh
*Potter & Ryn
(Ivory Soap)
11:15 a.m. Daily Ex Sa & Su-WJZ
Oval Singer
Edward Martin
(Crisco)
3:15-M-Th-F-WJZ
*Blackman

QUAKER OATS CO
Kaltenmeyer's Kindergarten
5:30-S.
Bruce Kamin
Marion Jordo
Jim Jordan
Johnny Wolf
Phil Leach
Merrill Engl
Harry Kogen Orc
*Lord & Thomas
(Dr. Price)
5-5:30-Su-
Dorothy Paine
Josef Koestner's Orc
(Carnation Program)
3:45-M to F-WJZ
'Just Plain Bill'
Shooters
Mille Jadson
Harold Peary
Bruce Kamin
Jane Webb
*Gardner

RADIO CORP.
10-F-WJZ
Shep Fields Orc
Jan Peerce
Donald Towne
Ben Grauer
Fred Uttal
(C. A.
2 p. -Su-WJZ
'Magic Key of RCA'
Milton Cross
Frank Black,
Auctor
*Lord & Thomas

REAL SILK
10-Su-WJZ
'Behind the Headlines'
Edwin C. Hill
Harry Sosnik
*Dunnett

REGIONAL ADV.
11:30 a.m.-Tu-Sa-WEAF
'Mystery Chef'
*McCann-Erickson

SHEFFIELD
6:45-M-Tu-W-WEAF
Billy and Betty
Jimmy McClellon
Florence Sterling
Wilfred Lytell
Audrey Egan
*N. W. Ayer

SHELL
(Petroleum)
9:30-Su-WEAF
Smith Ballew
Edward E. Horton
Peggy Stanton
Jack Gardiner
Victor Young Orc
*J. Walt Thompson

SHERWIN-WILLIAMS
3 p.m.-Su-WEAF
Met. Opera Auditions
Wilfred Pelletier
Edward Johnson
*G. W. Cecil

SINCLAIR
9-M-WJZ
Gus Van
Red Stange
Malcolm Claire
Sinclair Qt.
Bill Child
Fritz Clark
Joe Parsons
Harry K
*Peck

10:30-Fri 7 p.m.-Sat WEAF
Harold 'Red' Grange
(Chase & Sanborn)

SMITH BROS
1:30-Su-WEAF
'Melody Matinee'
Muriel Dickson
Morton Bowe
Cavaliers 4
Victor Arden Orc
*Brown-Torcher

SONOTONE
(Hearing Aid)
Mosaics'
*Topping & Lloyd

STAND. BRANDS
8-Su-WEAF
'Good Will Court'
A. L. Alexander,
Cond.
(Royal Gelatine)
8-W-WEAF
One Man's Family
Carleton Morse,
author
Anthony Smythe
Minetta Ellen
Kathleen Wilson
Michael Rafetto
Walter Patterson
Barlon Yarborough
Bernice Berwin
(Royal Gelatin)
8-Th-WEAF
G. Thompson, Dir.
Rudy Vallee and
His Connecticut Yanks
Milli Monti
Dr. Wolfgang von Hagen
Sidney Lloyd
Quigle Nelson Orc
*J. Walt. Thomp.

STERLING PROD
(Dr. Lyons)
11:15 a.m.-M-Th-F-WEAF
Back Stage Wife'
Vivian Fridell
Ken Griffen
Hilda Graham
Henry Saxe
Forrest Lewis
Norman Gottschalk
Alice Patton
*Blackett-S.-H.
11:30 a.m.-M-W-F-WEAF
'How to Be Charming'

Beatrice DeSylvera
*Blackett-S.-H.
(Dayer's Aspirin)
5:30-Wed-WJZ
Ethel Barrymore
*Blackett
(Bayer's)
9:30-Su-WEAF
'American Album'
Frank Munn
Lucy Monroe
Arden & Arden
Gus Haenschen Orc
Bert Hirsch
(Phillips Mag)
9-F-WEAF
'Waltz Time'
Abe Lyman Orc
Bernice Claire
Frank Munn
(Dr. Lyons Tooth paste)
9-Su-WEAF
'Manhattan Merry-Go-Round'
Pierre Le Kreun
Rachel Carley
Man About Town
Andy Sannella Orc
*Blackett
(Phillips Mag)
8:30-M-WJZ
'Melodians'
Abe Lyman Orc
Oliver Smith
Bernice Claire
*Blackett
(Dr. Lyons Powder)
8 p.m.-W-WJZ
'Revue de Paris'
Fannie Price
Victor Arden Orc
*Blackett

STUDEBAKER
9:30-M-WEAF
'Studebk'r Champs'
Richard Himber Or
*Roche-Williams

SUN OIL
6:45-Daily Except Sa-Su-WJZ
Lowell Thomas
*Roche-Williams

TASTYEAST
12-Su-WJZ
'Pageant of Youth'
Pinky Mitchell
Johnny Johnson rc
*Clements

WARNER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan A'
Henriette Tedro
Jack Mather,
Art Van Sick
Forrest Lewis
Vic Smith
Eugene McGillen
*Blackett
*Cecil, W. &
WARNER
(Sloan's)
9-M-WJZ
'20,000 Years in Sing Sing'
Warden Lawes
Joe Bell
*C. W. Cecil

WASEY
11:45 a.m.-M-W-F-Tu-Th-7:15 p.m.
'Voice of Experience'
*Wasey
8:15-F-1.15-Mon-WJZ
'Singin' Sam'
Harry Frankel
*Wasey

WELCH
(Grape Juice)
8-F-WJZ
Irene Rich
*Teeter

WOODBURY'S
9:15-Su-WJZ
Paul Whiteman
Ray Perry
Ramona
King's Men
Durelle Alexander
Judy, Anne & Zeke
Rob Lawrence
Dixie Dons
*Lennen & Mitchell, Inc.

COLGATE-PALMOLIVE-PEET
(Palmolive Soap)
9:30-W-WABC
'Palmolive Come On, Let's Sing'
Homer Rodeheaver
Tiny Ruffner
10-W-WABC
(Shave Cream)
'Gang Busters'
Phillips Lord
Guy C. Langley
Alice-Reinhart
James VanDyk
Roward Smith
Matt Crowley
(Super Suds)
7:30-M-W-F-WABC
'Goose Creek Parson'
Josiah Lopkins
Mary Michael
Elvia Allman
Dan Davies
Sara Hopkins
*Benton & Bowles

CONTINENTAL BAKING
(Wonder Bread)
6:45 Daily ex. Sa & Su-WABC
'Renfrew of the Mounted'
Laurie Yorke Boucher
Allan Lane, Au.
House Jameson
Chester Stratton
Joan Blaine
Hanley Stafford
*B. B. D. & O.

CORN PRODUCTS
(Karo and Linit)
1:30-W-F-WABC
'Five Star Revue'
Morton Bowe
Meri Bell
Bill Johnstone
Ray Sinatra's Orc
*E. W. Hoffman

CUDAHY PACK. CO
(Old Dutch Cleanser)
9:45 a.m.-M to F-WABC
'Bachelor Children'
Patricia Dunlap
Marjory Hannan
Hugh Studebaker
Olan Soule
*Roche, Williams & Cunnyngham

R. B. DAVIS CO.
(Cocomalt)
6-Su-WABC
Joe Penner
Joey Hodges
Jimmie Grier's Orc
*Ruthrauff & Ryan

E. I. DU PONT DE NEMOURS & CO.
8-W-WABC
Cavalcade of Am.
Arthur Pryor, Jr., Dir.
Kenneth Webb, Au.
Don Voorhees Orc
(Zerone Anti-Freeze)
7:30-Tu-WABC
Irene Beasely
Zerone Cesters
Dwight Latham
Wamp Carlson
Guy Bonham
Tommy Collichio
*B B D & O

ELGIN NATIONAL WATCH CO.
8:30-Sa-WABC

'Elgin Revue'
Ed Thorgersen
Kay Kyser's Orc
*J. W. Thompson

FELS CO.
(Fels Naptha Soap)
11 a.m.-Tu-Th-WABC
'The Rhythm Boys'
George Macdonald
Al Dary
Ice Switzler
Ray Kuka
*Young & Rubicam

FRIED MOTO
9-Tu-WABC
Fred Waring's Orc
Tom Waring
Vera Brodsky
Harold Triggs
Rosemary Lane
Priscilla Lane
Poley McClintock
Johnny Davis
Ferne Buckner
Pinkus Tilzer
Charles Newman
Gene Conklin
Swing Octet
8-Su-WABC
'Ford Sun. Eve. Hour'
Alexander Smallens
Josephine Gage
*N. W. Ayer
Cond.

GEN. BAKING
5:30-Su-WABC
Guy Lombardo and His Orchestra
*B.B.D. & O.

GENERAL MILLS
(Breakfast Blis-quick, Gold Medal Flour, Softasilk)
10 a.m.-M to F-WABC
'Betty and Bob'
Elizabeth Reller
Lester Tremayne
10:15 a.m.-M to F-WABC
'Modern Cinderella'
Rosemary Dillon
Olan Soule
10:30 a.m.-M-WABC
'News'
John K. Watkins
Betty Crocker
10:45 a.m.- to Th-
'Hymns of All Churches'
Joe Emerson
Fred Jacky, Dir.
10:45 a.m.-F-WABC
Betty Crocker
*Blackett-Sample

GILLETTE
(Safety Razors and Blades)
10-Su-WABC
'Community Sing'
Milton Berle
Wendell Hall
Billy Jones
Ernie Hare
Andy Sannella's Orc
Jolly Gillette
*Ruthrauff & Ryan

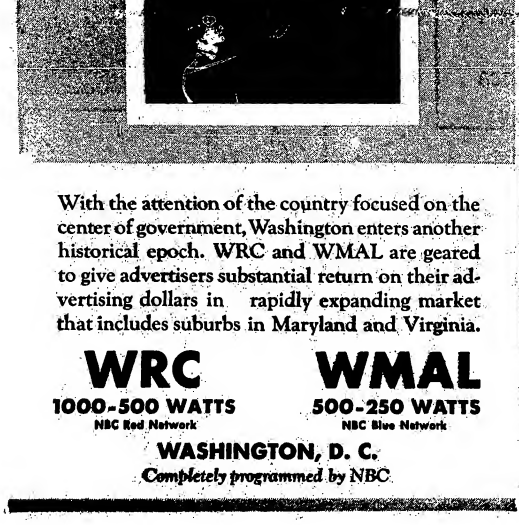
GROUP OF AMERICAN BANKS
10-F-WABC
'Phil's Orchestra'
Leopold Stokowski
(Continued on page 42)

ADVERTISEMENT

PHENOMENON
PHENOMENON!

Platter Natural for Putilities Timed to "Break" At Nuyear's Dawn

Kansas City — Flutter of excitement hit indies from Coney to Malibu this week as Arthur Church announced "PHENOMENON - Electrifying History" will be ready to air at the crack of 37's dawn. "PHENOMENON" is tops educational entertainment feature, built X for local juice dispensers, offers utiliti chance to get on local radi station with show built especially for them. PHENOMENON will be glad handed by p. .'s because story written entirely around electricity, will "hot cake" major load-building appliances. Written by Ted Malone, PHENOMENON was tested by KMBC live talent show for Kansas City P. & L. Co., and went great guns. Merchandising plans hailed as greatest naturals in radio. Swell all-family show that smart putilities will grab quick.



With the attention of the country focused on the center of government, Washington enters another historical epoch. WRC and WMAL are geared to give advertisers substantial return on their advertising dollars in rapidly expanding market that includes suburbs in Maryland and Virginia.

WRC
1000-500 WATTS
NBC Red Network

WMAL
500-250 WATTS
NBC Blue Network

WASHINGTON, D. C.
Completely programmed by NBC

COLUMBIA

WABC

AFFILIATED PROD.
(Jane Wallace Hopper Cosmetics)
12:30-M-F-WABC
'Romance of Helen Trent'
Virginia Clar
Marie Nelson
David Gothard
(Jergen, Kissproof, Outdoor Girl, Delica-Brow Cosmetics)
1:45-M to F-WABC
'Rich Man's Darling'
Peggy Allenby
Ed Jerome
Ona Munson
*Blackett

A & P
8-Th-
Kate Smith's Band Wagon
Ted Collins
Le Brun Sisters
Ambassadors 4
*Paris & Peirot

AMERICAN HOME PRODUCTS (Sodol)
-WABC
'Romy Varieties'
Oscar Shaw
Carmela Ponsella
Ethel M. Lennox
Victor Arden Orc
(Golynos)
8 p.m.-Tu-WABC
Hammerstein's Music Hall'
Ted Hammerstein
Lucy Monroe
Jerry Mann
*Blackett

AMERICAN TOBACCO CO.
(Lucky Strike Cigs)
10-Sa-WABC
'Your Hit Parade and Lucky Sweepstakes'
Bob Harding's Orc
Buddy Clark
Edith Dick
Songsmiths 4
*Lord & Thomas

ATLANTIC REFINING
7:15-Tu-Th-Sa-WABC
Sportsreel, Ted Husing
W.

SPECIAL MANAG
(Personal loans)
5-Su-WABC
'Your Unseen Friend'
M. H. H. Joachim
Harry Salter's Orc
*Frank-Low

AMPHICL
(Soap)
9-F-WABC
'Hollyw
Jeannette
Donald
Eleanor
James Stewart
Ona Merkel
Virginia Bruce
Buddy Rhoen
Sid Silver
Tubre Palmer
William Dal
Allan Jones
Clark Gable
Jean Harlow
Bessie Love
Charles Kurz
Cliff Edwards
Morris Gay
Robert
Frances
Anne Jai
Dick Pow
Lucille Parsons
Raymond Paige Orc
Igor Gorin
(Tomato Juice)
8:30-W- ABC
Burns & Allen
Tony Martin
Ken Niles
Henry King's Orc
*F. W. Hoffman

CARBORUNDUM Co.
7:30-Sa-WABC
'Carborundum Band'
Dr. Frank Simon
(Guest Conduct).
Ed. d'Anna, Cond.
Francis Bowman
H. B. &
CHEVROLE MOTORS
6:30-Su-WABC
Rubinoff
Jan Peerce
Virginia Rea
*Campbell-Ewald

CHEWSLER CORP.
9-Th-WABC
Major Bowes
tour Units
*Ruthrauff & Ryan

STUDY PATMAN LAW EFFECT

N.A.B. Public Domain Transcriptions May Recruit More Station Membership

Washington, Nov. 10.

Apparent success for broadcasters' latest attempt to set up their own transcription service appeared on industry horizons this week as National Association of Broadcasters pushed ahead with plans for supplying members with sample recordings. With the recently-formed Bureau of Copyright building up a library of public domai numbers, members in large flocks signified desire to try out the itial one-hour wax programs which will be made in the near ture as a yardstick for the more ambitious venture. While responses to feeler letters had not been tabulated, N.A.B. reported Monday (9) that first batch of replies was distinctly encouraging.

Proposition was laid before members on account on the progress being made by the copyright division. James W. Baldwin, managing director, informed the roster that the association is prepared to start producing a transcription library of approximately 100 hours of music.

Sample program will be recorded as soon as details have been settled with some recording studio not yet chosen. Negotiations are under way, but no decision has been reached concerning talent, type of discs, or price. Baldwin expects the test to give members an opportunity to decide whether the service will be worth the probable cost and to judge the quality of the platters from viewpoint of talent, practical usage and mechanical perfection.

N.A.B. staff after three months of research has catalogued 1,600 selections from the public domain which are believed suitable for radio use. Baldwin noted that a limited amount of world-famous music not previously available broadcasters has been added to the Association catalog and a few worthy popular selections are being included.

ASCAP Co-operation Cold

With concentrated on the transcription service, no headway has been made toward compiling the projected master index of both public domain and copyrighted material. Co-operation pact between N.A.B. and American Society of Composers, Authors and Publishers has never been finished and no move has been made to start checking each title in the ASCAP repertoire. This idea seems dead for the present.

Staking everything at the moment on the transcription service, N.A.B. contemplates a new membership drive. Double-barreled proposition will give outsiders a chance to get in on the recorded library scheme and bring more dues-payers into N.A.B. fold. Until the sample programs have been tested and some definite plans for regular service are finished, no overtures are looked for, however. Members will get the first break, since they are angeling the entire project.

Stan Spencer, Farmer

Schenectady, Nov. 10.

Stanley L. Spencer, who succeeded George Nelson as commercial manager of Station WGY a year ago, has resigned and moved to the Shenandoah Valley in Virgi He will take up farming.

He's brother of F. E. Spencer, with NBC in Manhattan.

RADIO UNCERTAIN AND PERTURBED

Is Radio a Commodity and If It Is What Protective Measures Should Be Taken?—Answers All in Future Tense

DISCOUNTS

Radio, sponsors, and the advertising agencies—along with all other business connected directly or i irectly with the distribution of commodities—has the jitters over the Patman bill. This measure, which went into effect last June, brings with it a plethora of questions anent local-national rates, frequency discounts, and special deals. So widespread is the scope of the Patman measure that it wasn't until lately that radio itself got anxious about its niche i the picture, although those businesses more directly concerned with commodity distribution have been in a hubbub over it for a year.

Slipperiest angle of all, so far as radio is concerned, is that there is no legal precedent as a guide. Question now bothering the station and agency crowd is: is a radio a 'commodity,' or isn't it?

Patman's Answer

Sen. Patman imself, when questioned on this angle at the A. N. A. convention recently at White Sulphur Springs, had to take recourse to what is considered a vague answer. His reply was that the courts have never decreed whether advertising was a 'commodity,' and that until they did, radio (or other media) couldn't be sure of their position.

Patman bill is a tri-partite measure which prescribes that commodities of 'like grade and quality' must be available to all buyers at the same price, matter whether the buyer is big or small, or whether he buys in big lots or little lots. Thus, a packing company that ships hams from Chicago to New York must pay exactly the same per-car freight rate for 100 cars as another packing company that ships only in single-car lots. Similarly, if a clerk i drug store gives one customer a better price on cigarettes

(Continued on page 40)

Beer Volume Hits High Since 1915, But Uses Little Radio Advertising

Radio-Press Spite

Spartanburg, . ., Nov.

WSPA, victim of rigi local press ban, it back at morning announcement nected with fatal stabbing of Edgar Dodd, WSPA announcer. Sheet played up stabbing but withheld name of station. Paper got date of funeral wrong—a day too early—with result Jimmy Mugford, Dodd's fellow announcer, hit ether to remind public of daily's boner. WSPA mentioned the rival's name.

Paper covered funeral as news story but again omitted mention of station Dodd worked for.

Although September beer sales aggregated 4,984,751 barrels—highest September since 1915—radio is cashing in on this prosperity only to a limited extent. September had barely 40 beer accounts on the ether, of which Blatz and Pfeiffer are about the only ones who advertise in anything approaching widespread form. And Krueger is the sole client of the big webs (NBC).

Ether revenue is following a course predicted by the brewers themselves last spring. Suds makers at that time stated that biz was too good to be tossing coin into advertising, and that in some cases production was behind consumption. Spot beer revenue is furthermore handicapped by some restrictions against acceptance of beer advertising, and by the fact that most brewers stick entirely to local distribution.

Checkup shows that around 90 brewers all told have used the ether at some time or another this year, but the big majority advertised cally and spot announcements predominated. Revenue of $4,000 monthly from any of 'em is rare, and that figure is just about tops.

Four hard liquor or wi makers have hit the air within the past nine months — American Spirits, Roma Wine, Schenley and Granada Vineyards—but all are now off except the last named.

Thibault with Astaire

Conrad Thibault leaves for the Coast next week to step into a regular singing spot on the Fred Astaire (Packard) program, starting Nov. 17. William Morris office set it.

Lest We Forget...

If you have a battle on your hands in the Philadelphia market, now is the time to form an alliance with the station *that has the listeners!*

WCAU

50,000 WATTS

Philadelphia

ROBERT A. STREET, *Commercial Manager*

FULL LOOP (73) ON NBC RED, $18,660; WJZ, WEAF HOUR RATES PAR WLW

NBC New Rate Hurried Through on Moment's Notice Despite Indefinite Situations in Some Markets

NBC credited itself with scoring another first on Columbi last week by ing out a new rate card to the trade. Both networks have been working on revised cards for some time and the original intent in either case had been to defer putting the new card to press until the actual shifting date of certain affiliates had been set. Lenox R. Lohr, NBC prez, suddenly decided not to wait and ordered that the job go to the printers immediately. Previous fast one that NBC scored on CBS was the complete elimination two weeks ago of line charge for cross-country clients originating their programs from Los Angeles and San Francisco.

Issuance of NBC's new rate card will likely bring speedy action in the same direction from the CBS camp. Columbia had elected to hold off until three situations, all of which [illegible] ened out. One has to do with the exchange of affiliations between NBC and CBS of WGAR and WHK, Cleveland. The two others involve WOAI, San Antonio, WRVA, Richmond, with CBS anxious to know when NBC will relieve these stations of commercial obligations and thereby permit them to become part of the Columbia link.

New NBC rates, which become effective Dec. 15, entails an overall boost of 10%. The red (WEAF) link has been increased from 19 to 21 stations and the price from $6,680 to $8,000 per evening hour. Blue (WJZ) trail goes from 17 to 21 outlets and the cost from $6,760 to $7,200. Additions to the red are WIRE, Indianapolis, and WSAI, Cincinnati, and the blue, WEAN, Providence; WICC, Bridgeport; WEBR, Buffalo, and WCKY, Cincinnati. Cost of the Pacific red has been tilted to $1,460 from $1,280, while the tariff on the Pacific blue remains as is. Another group boost applies to the south-central, with the total asked being $1,400. The old price was $1,280.

Pruned

Southwestern southeastern supplementaries have undergone pruni , with three stations available for optional service in the case of the former and four when it comes to the southeastern. WJDX has been taken out of the southcentral group and made an optional station. Cost of the remaining six stations in this group has gone to $1,400. It had been $1,280 for the seven. Rate for WSB, Atlanta, has been upped from $240 to $320, while Nashville has been tilted to $360 from $320. All but WAPI, Birmingham, have undergone commensurable boosts in price.

Under the new setup cost of national service for an hour on the red (73 outlets with WLW, Cincinnati) will be $18,660, while the same amount of time on the blue (76 outlets with WLW) will figure $17,340.

WLW no longer will have the highest rates in the business. Effective Dec. 15, both WJZ and WEAF [illegible] hour. Old rate in either instance was $900. WENR and WLS, Chicago, are also being upped, going from $600 to $720.

Yankee Web Got $4,000 For Election Return Plugs

Boston, Nov.

Dodge rothers bought election returns over Yankee and Colonial nets for $4,000. Contracted for two hours but got six hours, since the returns did not close until 5 a. m. Wednesday.

This was first time election returns had ever been sponsored in the New England area.

Leland Bickford, editor-in-chief of the Yankee Net News Service, had some 300 correspondents phone or wire in New England local results. Linus Travers at the mike.

'To the Babes,' new composition by Claude Sweeten, musical director at KFRC, San Francisco, was aired for the first time last week by Virginia Spencer, pianist, during a Don Lee network broadcast Tom Breneman's 'Feminine Fancies.'

CBS Sees Runaround

CBS states that if it doesn't get definite release dates on WRVA, Richmond, and WOAI, San Antonio, from NBC within the next two weeks it will set dates arbitrarily.

Columbia claims that NBC has ignored letters informing the former of CBS's takeover of WOAI and WRVA, the former by purchase and the latter by affiliation, and asking that arrangements be made for the shifting of NBC programs from these stations.

PATMAN LAW

(Continued from page 39)

because he buys 10 , the fellow who only buys a single carton at a steeper rate may institute a complaint.

iolations of the bill may be handled both by the Federal Trade Commission and the criminal courts. [illegible] ceased with the FTC, and the defendant is found guilty, a cease-and-desist order is issued (which may be appealed in the Court of Appeals). If criminal proceedings are launched, fines may be levied up to $5,000.

Radio currently is figuring that if advertising should ever be labeled a 'commodity,' its local-national rate structure may make hundreds of stations liable to prosecution. That is, unless radio can legally prove that local rates and national rates are not levied for services of 'like grade and quality.' If this loophole can be kept open, radio is figured as being in an okay position. On the other hand, different rate structures are viewed in some circles as being opposed to the 'spirit and interest' of the Patman bill, in which case a court test might bring on a calamity.

To date radio in general has not held any formal confabs over the situation, although anxiety is on the upbeat, local circles, however, a strong eye is being focused on the situation.

To guard against any possible kick-back should the Patman question hit radio, many advertising agencies have sent registered letters to their clients stating that any deals or purchases made were made for the client and at the behest of the client, with the agency acting strictly as the go-between in the transactions. This is to insure the agencies against any jam-up in case the Federal Trade Commission starts cracking down because of special rates obtained by agencies.

Strict application of the Patman bill may mean that national and regional advertisers must be permitted the use of the station at the same rates as local advertisers.

It also eliminates the special rates for big buyers of time, especially as to secret concessions when the agency or advertiser is a powerful buyer of radio time.

It means that all rates must be published, and that stations may not take special off-record deals to certain advertisers, without giving other advertisers the same privilege. Bigger agencies, frankly afraid of possible jam-ups, are telling stations from which they have secured special dispensations that those special deals must be published openly by the stations immediately, or that the agency will be forced to cancel its current contracts.

This last item plenty of station managers in a sweat, they feel that if they suddenly come out with a published rate that figures considerably lower than previous rates, it's going to cause a flock of howls from advertisers who have been charged the top rates in the past. Especially is the sale of aspirin tablets boomed to station owners who have built up their business strictly on off-the-record and below-rate-card deals. It has at least one regional network in their territory on the spot since it is reported to have made less-than-published-rate deals.

Several station men have even considered going to the Federal Trade Commission on a strictly friendly basis and to stand for a test case in the federal courts just to find out once and for all just how radio is affected by the Patman bill, if at all.



A manufacturer with the aid of the KDKA Home Forum secured full distribution for its washing solution—a product hitherto unknown in the Pittsburgh . To quote the maker, "We are very much pleased with the results . . . and we feel sure that before long it will be the leading washing solution in Pittsburgh."

KDKA
50,000 WATTS
NBC Blue Network
PITTSBURGH
Completely programmed by NBC

Network Chart

NBC NEW PROGRAMS

Procter & Gamble (Drene): undecided show, Thursdays, 7:45 to 8 p.m., beginning Dec. 10; for 29 weeks. Via WJZ, WBZ, WBZA.

Allegheny Steel (Stainless Steel): 'Stainless Show' with Ford Bond as m.c., Mario Cozzi, baritone, musical ensemble and conductor; Fridays, 7:15 to 7:30 p.m. beginning Nov. 27; for 26 weeks. Basic Blue and WSAI.

General Foods (Diamond Crystal Salt): 'Adventures of Capt. Diamond,' Sundays, 3:15 to 3:45 p.m., beginning Nov. 15; for 26 weeks. Via WJZ, WBZA, WFIL, WBAL, WMAL, WSYR, WHAM, WEBR, KDKA, WGAR, WXYZ, WCOL, WSAI, WABY.

CBS NEW PROGRAMS

Thomas Cook & Son-Wagon-Lits, Inc.: 'Cook's Travelogue' with Malcolm La Prade, Sundays, 2:45 to 3 p.m., beginning Dec. 6; for 13 weeks. Via Baltimore, Boston, Chicago, New York City, Philadelphia, ittsburgh, Washington, Atlanta, Birmingham, Charlotte, Memphis, Montreal, Nashville, New Orleans, Toronto.

Group financial institutions: Philadelphia Symphony Orchestra, Fridays, 10 to 10:30 p.m., beginning Nov. 13; for 39 weeks. Banks and cities of broadcast are: National Shawmut Bank, Boston; Marine Trust, Buffalo; Marine Midland Trust, Binghamton; First National, Chicago; Fifth Third Union Trust, Cincinnati; National City Bank, Cleveland; Mercantile National, Dallas; U. S. National, Denver; Bankers Trust, Des Moines; Detroit Bank, Detroit; Lincoln National Bank and Trust, Fort Wayne; Citizens and Southern National throughout Georgia and South Carolina; Second National, Houston; American National, Indianapolis; Barnett National, Jacksonville; Union National, Kansas City; Commercial National, Little Rock; Seaboard National, Los Angeles; Liberty National Bank and Trust, Louisville; Marshall and Ilsley, Milwaukee; First National Bank and Trust, Minneapolis; Whitney National, New Orleans; Chase National, New York; Commercial Merchants National Bank and Trust, Peoria; Pennsylvania Co., Philadelphia; First National, Pittsburgh; Rhode Island Hospital Trust, Providence; State-Planters, Richmond; First National, Roanoke; Union Trust, Rochester; First National, St. Louis; First Security, Salt Lake City; Wells-Fargo Bank and Union Trust, San Francisco; First National, St. Paul; Seattle Trust & Savings, Seattle; irst Bank and Trust, South Bend; Puget Sound National, Tacoma; Ohio Citizens, Toledo; Manufacturers National, Troy; First National, Tulsa.

Wm. Wrigley, Jr., Co.: 'Poetic Melodies' with Jack Fulton, Franklyn McCormack and orchestra, Mondays through Thursdays, 7 to 7:15 p.m. begi ing Nov. 9; 'Mortimer Gooch,' Fridays, same time; rebroadcasts for both programs from 11 to 11:15 p.m. Early stanza hits: Albany, Atlanta, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Detroit, Hartford, New York City, Omaha, Philadelphi Pittsburgh, Providence, Syracuse, Washington, Akron, Rochester, Toledo, Charlotte, Savannah, Wheeling. Rebroadcast to: Birmingham, Dallas, Denver, Des Moines, Houston, Indianapolis, Kansas City, Little Rock, Memphis, Minneapolis, New Orleans, Oklahoma City, St. Louis, Salt Lake City, San Antonio, Pacific Coast. Florida Group added to early broadcast Jan. 4, 1937; Louisville to be added to rebroadcast at same time.

MUTUAL NEW PROGRAMS

Mantle Lamp Co.: 'Smili ' Ed McConnell,' Saturdays, 9 to 9:30 p.m., starting Nov. 7; for 13 weeks. Via WLW and WOR (9:15 to 9:30 only over WOR).

(Note: New programs or renewals for more than 13 weeks are generally cancellable in cycles of 13 weeks on 30 days' notice.)

Sue Des Moines Stations

Des Moines, Nov. 10.

Harold M. Cooper, former chairman of the Iowa liquor commission, has filed notice he will sue Iowa Broadcasting Co. and Central Broadcasting Co. each for $100,000. The suit against IBC concerns a speech made by Verne Marshall, itor of the Cedar Rapids Gazette, the evening of Oct. 29, 1936, on WMT.

Suit against the Central Broadcasting Co. concerns a speech made by Marshall the afternoon of Oct. 25, 1936, on WHO. Marshall, in pre-election speeches, attacked Democratic officeholders.

CBS MAY OKAY WSPD, TOLEDO SCRAM

Columbia may let WSPD, Toledo, out of its contract rather than continue to contend with the pressure that has been exerted from that quarter for the past several months. WSPD wants to quit CBS for the NBC blue (WJZ) link, with the situation brought to a curious climax last Saturday (7) when a Toledo newspaper published an announcement that WSPD was discontinuing the CBS program service at 1 a.m. the next morning.

Before CBS releases WSPD it will have Herbert Akerberg, v.p. in charge of station relations, pay a visit to Toledo to determine whether there is an actual demand among listeners for WSPD to go NBC blue. Akerberg figures on calling at WSPD within the next week. WSPD's management has advised CBS that agitation in listener ranks has disclosed that they have no difficulty in picking up CBS programs through WJR, Detroit 50,000-watter, and that what they preferred was a local station carrying NBC blue programs.

Last time that a delegation from WSPD called on Akerberg he is purported to have cited figures showing that the Toledo outlet was getting more network business with WJR in the picture than it derived when WXYZ, Detroit, was a member of the Columbia hookup. George Storer, one of the WSPD owners, denied shortly afterwards that the station was anxious to get out of the CBS camp.

WREC Seeks Night Boost

Memphis, Nov. 10.

WREC, Memphis, has filed application with the Federal Communications Commission to increase i power from 1,000 to 5,000 watts nights. It is already on 5,000 watts daytime.

Hoyt Wooten, president, left Monday (9) for New York to attend RCA television demonstration.



$271,629 FOR MUTUAL IN OCT.

October billings of Mutual Broadasting System totalled $271,629.07. ross income is clocked 50.6% head of October, 1935, when $180,-74 was registered.

Mutual web has simultaneously gured out that the cash spent by olitics for electioneering on its acilities between Aug. 19 and Nov. 3 as $10,042.58. Time consumed ame to 25 hrs. 30 mins.

WOR, New York, has computed olitical expenditures for the 1936 ampaign as $51,906.49, or 45 hrs., 5 mins. In 1932 the total was 34,000.

Pro-Roosevelt time consumed $24,-55; pro-Landon time $18,442.49; and iscellaneous $9,309.

WXYZ Script Sponsored

Detroit, Nov.

Detroit Creamery set to sponsor Adventures of the Green Hornet,' alf-hour dramatic show over WXYZ nd the Michigan web, beginning to-ay (10). Deal set through N. Y. [illegible]

Serial, written by [illegible] uther of 'The Lone Ranger,' will lso go to WSPD, Toledo, and will e aired every Tuesday and Thurs-ay evening. Show has been on as ustainer since first of year.

Drama is under direction of James ewell.

Gerhard Haack at WJBK

Detroit, Nov. 10.

Gerhard Haack, who formerly onducted a German program over WBNX, N. Y., has joined WJBK to andle similar show. Haack also as m.c. in the German-American uilding at Chicago's World Fair.

WJBK also will resume this week s 'Club Women's Broadcasts,' which nder Betty Roberts brought about 0,000 women to airings during eight onths last year. With WJBK's ring ensemble, programs will orig-nate this season from Federation of omen's Club headquarters.

SPONSORS—AGENCIES

Atlantic Refining, through N. W. Ayer, has added the Temple-St. Mary's game to its schedule of pig-skin over WIP, Philadelphia; and the Columbia-Stanford fray to the WOR, New York, lineup.

Phoenix Brewing (Three Star Beer), Buffalo, has appointed the Addison Yars agency of the same city. Will use radio.

Gold Dust Corp. ill revamp its label to Hecker Products Corp.

isk tire account has gone to Critchfield & Co., Chicago.

Ford (Dearborn branch) bought a flock of spot announcements over a number of Michigan stations through N. W. Ayer. Sked runs two days only.

National Tea, through the Dade Epstein agency, Chicago, has a spot campaign on the fire.

Nu-Ez Corp. (Protexkin) has radio on the media list. Account is handled by the George A. Mason agency, Detroit.

Imperial Oil Co. is sponsoring National Hockey League broadcasts in Canada this winter. Heard every Saturday over national network, and is biggest commercial in Dominion. In previous years General Motors paid.

J. Lewis Reid, one-time program director of WOR, New York, is new radio director of William Rankin agency. Last with Standard Oil of Indiana.

Frank Barton and Frank Coulter of N. W. Ayer, Roy Schults of Blackman and George Trimble of Marschalk & Pratt delivered informal spiels on spot broadcasting problems the meeting of the Roundtable group last Friday (6). Group is an association of five station reps to promote the

Norbest (turkeys) running a five-minute daily campaign over WOR, New York, from now until Xmas. Stanzas are comprised of talks by chefs, with Dave Driscoll announcing.

40% OF CANADIAN RADIO REVENUE GOES TO WIRES CONTROLLED BY MONOPOLY

Announcer Ordained

Memphis, Nov. 10.

From mike to pulpit went Rush MacDonald, 25, announcer of WNBR, Memphis, when he was ordained last week Baptist minister.

A graduate of Union University, Jackson, Tenn., he will continue his radio announcing work along with his ministerial duties at Forest Hill Baptist Church, Memphis.

ittsburgh, Nov. 10.

Jack Craddock, for last two years sports announcer for WWSW, has resigned. He's going into evangelistic field. In past, Craddock has been a part-time preacher in several communities and has consistently refused to go on the air, even for most important sports events, on Sundays.

RIVAL TEAMS—ONE COACH

Vince Callahan Plays No Favs in WRC-WMAL Athletics

Washington, Nov.

Local stations, WRC and WMAL, are getting tuned up for a series of inter-station handball games through which officials of the two National Broadcasting Company transmitters plan to keep their V-man figures during the winter.

Vince Callahan, local NBC commercial manager, who taught handball on District of Columbia school playgrounds before coming with the network, will coach both teams, while Kenneth H. Berkeley, manager of WRC and WMAL, will be joint captai

Coach Callahan and Captain Berkeley, having a paternal feeling for both transmitters, promise an absolutely non-partisan set-up.

Government Plans More Powerful Transmitters to Reduce Need for Hook-ups — Many Problems Face New General Manager

Montreal,

Establishment of hi stations, the betterment of programs, the question of wave-length allocations now that Mexican stations interfere with five out of six dian stations, the loosening of radio advertising restrictions, greater cooperation between government and privately-owned stations, and the greater use of American programs, are all phases of the Dominion's radio situation which will be dealt with immediately by the newly-appointed Canadian Broadcasting Corp. which has now replaced the Canadian Radio Commission.

Two surveys will undertaken at once by Gladstone Murray, formerly of BBC and now general manager of the Canadian Broadcasting Corp. The first will [illegible] also with a high-coverage being given Canadian radio-listeners by existing CBC stations; the second will be directed toward a greater variety and improvement of programs.

Possibly the chief drawback to the success of Canadian broadcasting is that 40% of the Canadian Broadcasting Corp. revenue from radio-owners' lisenses and commercial accounts must be expended on leased wires. While this is felt to be out of all proportion, the two trans-Canada railway systems and the controlling telephone system enjoy a monoply about which the government can do nothing.

The solution is to be the erection of high-powered stations which will cut down the necessity of such a heavy expenditure for land wires. The intention of the new CBC is that all Canadian listeners, irrespective of the concentration of population, must adequately served. CHNS, Halifax, is to have a new transmitter which will afford blanket coverage of the Atlantic seaboard; CKY, Winnipeg's 15,000-watter, is expected to cover the prairies from the Ontario boundary, the Rockies; a new 5,000-watt transmitter is now being erected for CRCV, Vancouver, provision being made whereby this can be further stepped up, this arrangement taking care of the Coast listeners.

Toronto as Is

It is expected that the Toronto situation will remain unchanged for the time being until a study is made of the private stations set-up which is now complicating matters in that city. Canadian Broadcasting Corp is also considering the abolishing of the two government stations, CRCM in Montreal and CRCK in Quebec, [illegible] also with a high-powered station midway between these two cities, with studios in Montreal and Quebec and other subsidiary points, the latter to serve the northern part of the province and the population concentrations along the St. Lawrence.

An immediate survey, city by city, is to be undertaken by CBC officials in order to determine sectional coverage and solve local problems. It is hoped, however, that the establishment of high-power stations across the continent will remove listener complaints, as well as mi imize land wire charges.

During the incumbency of the now defunct Canadian Radio Commission there was little effort to secure commercials for the government works. In order to secure additional revenue for the carrying out of their projected ideas, the new Canadi

(Continued on page 43)

It is not a question of whether an advertiser needs WLW

★

The question is whether he can afford to do without the vast audience that tunes in on WLW each day

Network Sponsors

(Continued from page 38)

W. M. Kiplinger
Prof. W. B. Pitkin
*Wessel Co.

GULF
7:30-Su-WABC
'The Gasette'
Phil Baker
Harry McNaughton
Beetle
Agnes Moorehead
Artie Auerbach
Harry Von Zell
Ed Smalle, Arranger
Maxine Gray
Hal Kemp's Ore

*Young & Rubicam

HECKER H-O (Force)
12:45-M-W-WABC
'Bobby Benson & Billy Halop
Nell O'Malley
Craig McDonnell
John Shea
Jean Southern
Bert Parks
*Erwin-Wasey

H. J. HEINZ CO.
11 a.m.-M-W-F-WABC
elnz Magazine of the Air'
Wm. Lyon Phelps
Cora Rose & Bob Brown
Harrison Forman
Ruth St. Denis
Boyden Sparkes
Sallie Silverman
Delmar Edmundson
Ann Elstner
Elsie Mae Gordon
Jerry Macy
Reed Kennedy
Ray Collins
Carleton Young
Rita Allyn
Dorothy Lowell
Gretchen Davidson
Ted Reid
Leith Stevens Ore
*Maxon, Inc.

KNOX GELATINE
11:15 a.m.-Tu-Th-WABC
'Quality Twins'
Ed East
Ralph Dumke
Gene Ramey
Dick Ballou's Ore
*Federal

LACO PRODUCTS
(Soap, Shampoo, Powder & Oil)
1:15-Tu-Th-WABC
'What's On Your Mind?'
Mabelle Jennings
*Joseph Katz

LADY ESTHER
10-M-WABC
Wayne King's Ore
*Stack-Goble

LEHN & FINK (Pebeco)
12 Noon-M to F-WABC
'The Gumps'
Agnes Moorehead
Wilmer Walter
Jackie Kelk
Himan Brown, Dir.
*Lennen & Mitchell

(Hind's Honey and Almond Cream)
12:15-M to WABC
'Between the Bookends'
Ted Malone
Fred Feibel
*William Esty Co.

(Lysol)
11:45 a.m.-M-W-F-WABC
Dr. Alan Roy Dafoe
Ruth Carhart
*Lennen & Mitchell

LEVER BROS. (Lux Soap)
9-M-WABC
'Radio Theatre'
'Conversation Piece'
Lily Pons
Adolph Menjou
Cecil B. DeMille, Dir.
J. Walter Thompson
(Rinso & Lifebuoy)
8:30-Tu-WABC
'Laugh With Ken Murray'
Ken Murray
Eve Arden
Tony 'Oswald' Labriola
Sassafras
Russ Morgan's ore
(Rinso)
11:30 a.m.-M to Th-WABC
'Big Sister'
Alice Frost
Junior O'Day
Hella Stoddar
Martin Gabel
Lillian Lauferty, Author
*Ruthrauff & Ryan

LIGGETT & MYERS (Chesterfield Cigs)
9-W-WABC
8:30-F-WABC
Nino Martini (Wed. only)
Kay Thompson and Rhythm Singers
Ray Heatherton
Andre Kostelanetz Ore
*Newell-

MALTEX CO.
5:30-M-W-F-WABC
'The Treasure Adventures of Jack Masters'
Wallace Wetler
Wm. Gargan
Alice Frost
Mark Smith
Charles Cantor
*J. M. Mathes

NASH MOTORS
9-Sa-WABC
Floyd Gibbons
Roy Shanck
Frederick Jagel
Vincent Lopez Ore
*J. W. Thompson

NATIONAL ICE ADVERTISING
(Ice & Ice Boxes)
11:45 a.m.-Tu-Th-WABC
omemakers Exchange'
Eleanor Howe
*Donahue & Coe

PHILCO
7:45 daily ex. Sa-Su-WABC
Boake Carter
*Hutchins

PITTSBURGH PLATE GLASS CO.
2-Su-WABC
'The Music You Love'
Pittsburgh Symphony Orc.
Conductor
Antonio Modarelli,
*Ruthrauff & Ryan

PONTIAC MOTORS
2-M-W-F-WABC
'News Through a Woman's Eyes'
Kathryn Cravens
*McManus, John & Adams

R. J. REYNOLDS TOB. CO.
(Camel Cigarettes)
9:30-Tu-WABC
'Camel Queens Husband'
Chas Ruggles
Mary Brian
Ann Sothern
Georgie Stoll Orc
*Wm. C. Esty Co.

ROYAL TYPEWRITER
6:30-Th-Sa-WABC
'Football Roundup'
Eddie Dooley
*Hanff-Metzger

SEARS, ROEBUCK
10-Th-WABC
'Sears — Then and Now'
Carlton Kelsey's Or
Bill Robson, Producer
Bess Johnson, Dir.
Grantland Rice
Jane Froman
*Stack-Goble

STEWART-WARNER (Alemite)
8-M-WABC
Lyabeth Hughes
Bob McCoy
Art Thorsen
Horace Heidt Orc
Bernie Cummins
King Sisters
Radio Ramblers
Jerry Bowne
Charles Goodman
Dorothy Russell
Alvino Rey
*Hays MacFarland

SWIFT & CO. (Sunbrite)
5-M-W-F-WABC
'Junior Nurse Corps'
Lucy Gillman
Sunda Love
Helena Ray
Donald Weeks
Fran Carlon
Parker Wilson
Jack Brinkly
Robert Romaine
Jess Pugh
William Amsdell
*Stack-Goble

TEXAS CO.
8:30-Su-WABC
'Texaco Fire Chief'
Eddie Cantor
Harry Einstein
Deanna Durbin
Bobby Breen
Jimmy Wallington
Jacques Renard's Or
*Hanff-Metzger

TIME, INC.
10:30-Th-WABC
'March of Time'
William Geer, Editor
*B. B. D.

U. S. TOBACCO (Dill's Best)
8:30-M-WABC
'Pipe Smoking Time'
Vick & Pat
Landt & White
Benny Kruger's Or
*Arthur Kudner

VICK CHEM. CO.
8-Su-WABC
'Vick's Open House'
Nelson Eddy
G. Pasternack's Orc
Frank Readick
Bill Pringle
Florence Holop
Effie Palmer
Ken Christie Ore
Scrappy Lambert
Tubby Weyout
Len Stokes
Bob Moody
*B B.D. & O.

CRAZY WATER HOTEL CO.
1-1:15 p.m.-M-W-F-WOR
'Music from Texas'
Jack Amlung Oro
Mary Lerma
*Luckey Rowman

CROWN OVERALL
7:45 p.m.-Th-WLW
'Pleasant Valley Folio'
Charles Seel
Dan Carson
Chas. Dameron
Betty L. Arnold
Florence Golden
Charles Wayne
Devore Sis
William Greene
Claire Grenville
Joe Lugar Oro
*H. W. Kastor

CRUSADERS
WOR
Sun-3:15 p.m.
'Horse Sense Philosopher,' A.P. Kelley
*Marschalk & Pratt

ESTATE STOVE
:30 p.m.-F-WLW
'Hentrolatown Herald'
Vicki Chase
Herb't Shrickerman
Sydney Mason
Durward Kirby
Florence Golden
Bess McCammon
Louis Levy
Bob Morrison
Bill Stoess Oro
*R H Jones

FELS NAPTHA
1:45-M-W-F-WGN
Tom, Dick & Harry
Gordon Vandover
Bud Vandover
Marlin Hurt
Carl Hoefle
Ed Allen
*Young & Rubicam

FENDRICK (Danby Cigar)
1:30-Su-WLW
'Smoke Dreams'
*Ruthrauff-Ryan

FRESH MILK IND.
6:30-T-Su-WGN
'Story of Milky Way'
Bob Trendler Oro
Gina Vanna
Wayne Van Dyne
The Grenadiers
*Aubrey, Moore, Wallace

GENERAL MILLS
12:45 p.m.-M-to-F-WGN
'Kid Sis'
Betty Jeffries
Billy Trusk
Grace Lockwood
Ray J. Largay
Phyllis Duganne
*B.-S.-Hummert

GORDON BAKERIES
7:30-M-F-W-WXYZ
'Lone Ranger'
*Sehl

GRUEN
8-F-WOR
'Time Flies'
Nanv Noland
Com. Frank Hawks
Allan Joslyn
Milt. Rittenberg Or

HEALTH PRODUCTS
6 p.m.-Su-WOR
'Amateur Night'
Reis & Dunn
Benny Rubin
Arnold Johnson Or
*Wm. Esty

KOSMET LABORATORES
:45 p.m.-M-F-WGN
'Beauty Forum of Air'
E. V. Meadows
*Brooke-Smith-French

LEHN & FINK
1 p.m.-M to F-WGN
'Life of Sothern'
Minabelle Abbott
*Lennen & Mitchell

LOCAL DEPARTMENT STORE
9 a.m. Th-WOR
'Morning Matinee'
Tommy Dorsey
Ann Andrews
Clay Clement
Phillip Reed
Clare Whitney
James Hill
*Dorland

LUTHERAN
1-1:30-Su-WLW
Lady Stillman
McFADDEN PUBS.
10 p.m.-Tu-WOR
Bernarr Macfadden
*Lennen & Mitchell

9:30-Tu-WLW
'True Detective Mysteries'

MENNEN
10-M-WOR
'Famous Jury Trials'
Harold Carr
Eileen Palmer
Sidney Slon
Luise Sculve
Rilei Kent
Franklin Bingman
Don Morrison
Louis Levy
Chas Doherty
Bess McCammon
Harry Lang
Richard Keith
*Kleswetter

SSS CO.
(SSS Tonic)
8:30-W-WLW
'Tonic Time'
Ellis Frakes
Harold Carr
Nina Paisley
V. Marucci Ore
*Johnson-Dallis

SQUIBB
(Tooth Powder)
10:30 a.m.-M-W-F-WOR
'Calendar Melody'
Rae Glenndorf
Leonard Joy Ore
*Geyer, C. & N.

WANDER CO.
(Ovaltine)
2-M to F-WGN
'Molly of Movies'
Ray Jones
Henrietta Tedroe
Catherine Campbell
Jeanne Juveller
Kirby Hawke
Gene Byron
Blackett-S.-H.

WASEY PROD.
3 p.m.-7:30 a.m.-Su-M-Tu-W-F-WOR
Jacob Tarshish
'The Lamplighter'
*Erwin-Wasey

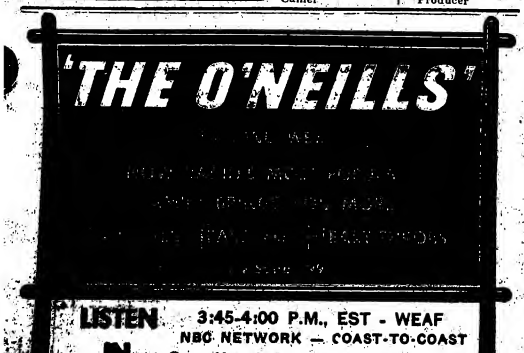
RAMON RAMOS
And His ORCHESTRA
Trianon Room
Hotel Ambassador, New York

EDDIE PAUL

MUSICAL DIRECTOR
ROXY THEATRE, N. Y.

S. K. KUSHNER
Presents
Don Bestor
ON TOUR

phil baker
THE GREAT AMERICAN EDITOR
GULF REFINING COMPANY
SUNDAYS
7:30-8 P.M. EST
WABC CBS

"THE O'NEILLS"

LISTEN 3:45-4:00 P.M., EST - WEAF
NBC NETWORK — COAST-TO-COAST
IN . . . Every Mon., Tues., Wed., Thurs., Fri.
DAVE WOLF — RKO BLDG., NEW YORK CITY
DIRECTION BLACKMAN ADVERTISING, INC.

Waxing the 'Charge'

Hollywood, Nov. 10.

isc interview with Errol Flynn on 'Charge of the Light Brigade' has just been recorded by Warren Stokes as first of a series of records planned for use by Warner Bros. in exploitation of forthcomi films. Initial recording included a song warbled by James Melton, with musical background recorded by Leo Forbstein's 60-piece ork.

Deal is now being negotiated whereby Stokes will make a series of 52 recordings, timed for release one each week.

Bill Sutherland' Medal

Pittsburgh, Nov. 10.

Bill Sutherland, veteran KDKA announcer, named winner of annual H. P. Davis Memorial Announcer Award of gold medal and $150 in cash for 1936. It's the second time in three Southerland has copped the prize, which was founded by Mrs. H. P. Davis, widow of the 'father of broadcasting.'

Bill Shaughency and Ernest Neff were second and third choice.

Barbour on Wax at WLW

Cincinnati, Nov. 10.

While unable to clear time for its network release, the address out of Washington Wednesday (11) night by Judge M. Froome Barbour, national commander of the Disabled American Veterans of the World War, will be carried separately by WLW a short time later.

A Cincinnatian, Judge Barbour did an advance of his talk for e. t. before leaving here Monday (9) for the East.

MUTUAL
WOR

Radio, Theatres, Symphony Involved In Philadelphia's Big Music Wrangle

Philadelphia, Nov. 10.

Several-month-old warfare between music union and local radio studios and theatres flamed suddenly into violent life this week. Battle with studio shoved President Roosevelt and Philadelphia Orchestra off the air. And strike against Warner Bros. brought Meyer Davis and Dr. Thaddeus Rich into picket line in front of downtown film houses. Union declares it will have 'Philadelphi Orchestra Day' for picketing this week, with both Leopold Stokowski and Eugene Ormandy wearing sandwich boards.

Where President Roosevelt came into picture was in connection with his speech on appeal for human needs program last Friday (6) night. Because WCAU (local CBS outlet) has refused union terms for house band, station is not allowed remotes or sustaining musical shows. Philadelphia Orchestra was doing gratis appearance on show, so union barred that portion of program from WCAU, meanwhile permitting it over KYW (NBC red outlet) and WIP (Inter-City outlet). WCAU, therefore, cancelled entire show, explaining cutting in and for music was not feasible.

Cross-Charges

Doc. Levy, WCAU prez, and A. A. Tomei, union prez, exchanged sizzling public statements over affair. Levy asserted Tomei put President off air in order to further his (Tomei's) chances of re-election. Tomei replied that all other stations were allowed entire program and WCAU was only forbidden Philadelphia Orchestra portion. Decision to kill whole show was station's, said Tomei, and was not in any way due to union's ruling.

Presence of Meyer Davis and Dr. Thaddeus Rich, symph conductor, former concert master of Philadelphia Orchestra and at present dean of Temple University School of Music, on picket line outside Stanley theatre was first active step in union drive to recruit headliners for picketing. Rich's sandwich board read, 'Warners Unfair to Organized Labor' and Davis' urged public 'not to patronize Warner houses which are doing away with live entertainment.' Mrs. Hilda Davis, concert pianist and composer, and Mrs. Rich, wives of leaders, served sandwiches and coffee to picketers.

Union claims membership of Philadelphia Orchestra, as well as Conductors Leopold Stokowski and Eugene Ormandy, will picket on 'Philadelphia Orchestra Day.'

Union-WB battle, now several months old, has reached stalemate with both sides refusing to negotiate. Mayor Wilson's labor mediator has been unable to make any headway. Point at issue is working hours of bands in nabe vaudefilm houses. Until that is settled, union is refusing to discuss terms for downtown Fox and Earle. Rumored WB board of strategy is figuring on holding out until union election in early December, hoping Tomei will be defeated for re-election and that better terms may then be able.

Meanwhile, as result of union's skirmishing with WCAU, WIP is stepping into picture to take local airing of Friday night Bankers' programs over CBS by Philadelphia Orchestra. Pickup is being done by CBS and series goes to rest of network, but WCAU isn't getting it. Instead, WIP (normally with only Inter-City hook-up) steps in to ether it here.

At WFIL, where pact for house band was recently signed with union, Howard Lanin's crew was yesterday signatured. Deal is for unusually short term of 13 weeks. Apparently WFIL, Warners, wants to see which way union election votes will jump.

Suit Against R. C. A.

Wilmington, Del., Nov. 10.

Hazeltine Corp., Delaware corporation with headquarters in New York, filed a ill of complaint in U. District Court Friday (30) against Radio Corp. of America and R. C. A. Manufacturing Corp., charging infringement of patents on inventions and improvements for radio receiving apparatus.

Patents involved are those issued to Harold A. Wheeler and assigned by him to Hazelti which seeks temporary permanent injunctions, accounting of profits, damages, and costs.

WKRC Job Ready Dec. 15

Cincinnati, Nov. 10.

Installation of new transmitter for WKRC, local CBS thread, in Hotel Alms, scheduled for completion by Dec. 15. It will boost station's daytime signal to 5,000 watts, with night power continuing at 1,000 watts.

Improvement also calls for addition to studio quarters, slated to be ready for occupancy latter part of January.

Frank Moore and Jim Middlebrooks, of web's construction and engineering departments, on from New York to supervise expansion program.

Craig Lawrence, commercial manager, IBS, on two weeks' business trip to Chicago, Detroit, Philadelphia and New York. He will be accompanied by Mrs. Lawrence.

AL GOODMAN and his ORCHESTRA


GRACIE BARRIE
STARRING IN
"THE SHOW IS ON"
NOW PLAYING IN BOSTON—DUE IN NEW YORK SOON
Exclusive Mgt. HERMAN BERNIE, 1619 Broadway, New York

ESTELLE TAYLOR
OPENING LOEW'S STATE, NOV. 27
HERMAN
1619 Broadway New York

OFFICES
Facing Radio City
At Rockbottom Rentals
48 WEST 48th ST.
and Large Units
Albert M. Greenfield & Co., Inc.
521 Fifth Ave. MUrray Hill 2-8600
Agent on Premises, BRyant 9-8200

THE THREE MARSHALLS
EVERY TUESDAY
WEAF — 4:15-4:30 P.M.
HOTEL NEW YORKER NIGHTLY
Exclusive Management
NBC ARTIST SERVICE
30 ROCKEFELLER PLAZA, N. Y.

Here and There

Vera Van, radio warbler, who recently concluded an engagement with Ed Fitzpatrick's band at the Hotel St. Francis, San Francisco, will marry George Ward of Los Angeles on Thanksgiving Day.

Alex Templeton, the blind pi ist, will make an appearance on the Richard Himber program on NBC red on Nov. 30. Templeton, who first came to prominence last year with the Jack Hylton aggregation, set through Music Corporation America.

Cab Calloway set by Herman Bernie as guester on the Ben Bernie program on Nov. 17.

Roy Shudt closed a year of broadcasting over WHAZ, Troy, last week and shifted to WOKO, Albany, for thrice-weekly program on behalf of reihofer Baking Company.

Owen ridge has become the manager of the branch office which Radio Sales, Inc., CBS subsid, has recently established in Detroit. He was formerly with WJR, of the same

Frank Facchini joins advertising staff of WGH, Newport News.

Freddie Brokaw, New York salesman for Paul Raymer station reps, again head man this season with the Summit (N. J.) Playhouse (amateur theatricals).

C. H. Ferguson, formerly with Knox Reeves and McCord agencies, now with Minneapolis sales staff of KSTP, St. Paul.

Art Peck, KSTP engineer, a pappy.

Ralph Severance named consulting engineer of KGFW, Kearney (Neb.), with Frank C. Lester as ief sparksman.

Jack Hopkins, previously with KLMB, Monroe (La.), now press operator and asst. engineer at KFRO, Longview (Tex.). Sid Parks, KFRO news operator, resigning to become technician for police station KACU. John McDonald added to KFRO staff as news announcer and studio technician, coming over from WLEU, Erie (Pa.).

Vic Rugh, sports and newscaster with KANS, Wichita, leaving to become assistant to Franz Laux at KMOX, St. Louis. H. B. King, from Bowser Pump Co. is a newcomer to the KANS sales dept.

Jack Hollister, recently made sports announcer at KDKA, Pittsburgh, with station's publicity department as well.

Cooley resumed his WMC Gym Class last week.

Marion and Jim Jordan, known on the ether as Fibber McGee and Molly, have been signatured to new two-year contract by Johnson Wax company. Through Needham, Lewis & Brorby agency.

Jack Jarrett, formerly with Lester Lee in radio talent agency, on his own.

Humboldt Greig, of the McClatchy Group, will tour the middle west during the next month. He has been headquartered in New York.

Stations WOWO and WGL, Westinghouse outlets Fort Wayne move from present location around Jan 1.

Dana Campbell, continuity writer for WMT, Waterloo, Iowa, is now conducting a 'Women in the News' program each week-day.

Col. . Palmer, head of Central Broadcasting Co., together with his son, Dave, and Ralph Evans, have returned to Davenport, Iowa, from a month's trek through the South by trailer.

Paul WSOC, Charlotte, N. C., program director, now on air twice a week with a pipe organ program from Carolina Theatre.

On the sick list at Station WHAM, Rochester, are Program Director Ken Loysen, Sportscaster Lowell MacMillan, Announcer Allan Sisson and Control Room Operator Nelson Smith.

Dick Bray, sports miker for WKRC and a Big 10 football official, resigned as secretary of Cincinnati Boxing and Wrestling commish.

Elmer Baughman is doing Pop Jones character as head man of new Friday night barn dance sustainer on WCKY, Cincinnati.

Charles Koch, grad of Xavier University, Cincinnati, is new addition to WKRC staff of announcers.

Eugene Eubanks, production man on Crosley staff, Cincinnati, for brief spell, to NBC in Chicago.

Nino Martini in Cleveland Thursday (5) as soloist with Cambrian Male Choir.

Preview of 'Born Dance,' the Metro dance-musical, will be on Campbell Soup program Nov. 13.

Harry Johnson, past three years baseball announcer for KFAB in Li - coln and more recently sports announcer stations of the Central States Broadcasting Co. (KOIL, KFOR, KFAB), named by Sporting News as most popular baseball in cities having no major league team. The trophy accompanying the choice was presented to Johnson by Governor Roy Cochran of Nebraska.

Bruce Pirie established in Regina, Sask., from Winnipeg to direct sales for the recently formed All-Canada Broadcasting Co. It is combination of old eastern Canada outfit and the Western Broadcasting Bureau,

Johnny Augustine is getting a build-up 10 times weekly over the Columbia network.

Ken Englund is now writing the Ken Murray program alone. David Freedman is no longer collaborating, being busy on forthcoming Beatrice Lillie-Bert Lahr musical.

Jo Ranson, Brooklyn Eagle radio ed, will discuss 'Radio and Propaganda' Nov. 20 for the Board of Education Forum.

Harry Ehrhart, WCAU, Philadelphi ineer, upped to station supervisor. Was original 'Uncle Wi ,' kids spieler for WIP.

Spud says swing it so Don Voorhees has four clarinets instead of conventional fiddlers.

New staff members of KOL, Seattle: Dorothy Smith continuity writer; Constance Stevenson to front office; Elizabeth Merrifield succeeding Kathryn Jones, in the business office, Miss Jones leaving to wed.

Von Nestrand writing the Goose Creek Parson scripts for Jack Mullen in Hollywood. Moved down from Frisco to replace Dixie Willson.

Charles Vanda, CBS program director in Hollywood, got jammed up with musicians local when he tried to air a jam session on KNX during the election returns.



Canadian Radio

(Continued from page 41)

Broadcasting Corp. go after commercials.

Murray believes that more American programs of high quality should be broadcast over the Canadian government networks and that Canadian listeners would then acquire the habit of in on Canadian stations rather than American. The cordial relations existing between the Federal radio body and NBC, CBS, Mutual and the Michigan Radio Network, are expected to continue. All their sustainers of any value were open to the Canadian Radio Commission while, exchange, the Canadian Radio Commissi fed nearly 30 programs a week to these American networks. There has been no intimation that this arrangement will be discontinued by the new Canadian Broadcasting Corporation, or by the American networks.

No definite advertising policy has been set but it is believed that the regulation which limits ether advertising 5% of time per hour will be rescinded. This has kept several formerly important Canadian commercials off the air. The Association of Canadian Advertisers is also expected to resume its fight for the mentioning of product prices in Commercial announcements. Major Murray states that government stations will now compete with privately-owned stations for sponsored programs but will refuse all record-announcement programs.

The new Department of Transport, which last week replaced the historic Department of Marine and the Department of Railways and Canals, will handle all technical matters connected with radio broadcasting and will have jurisdiction over wavelengths and the licensing of private stations. In charge of this phase of Canadian broadcasting will be Col. V. I. Smart. In future, all revenue from radio-owners' licenses ($2 a year) will be turned over to the Canadian Broadcasting Corp. instead of going into the Federal treasury. Last year's total from this source was slightly over $1,000,000. In addition, there will be government grants for nationalization of radio.

Setting at rest the minds of the Canadian Radio Commission personnel, taken over by the Canadian Broadcasting Corp., there will be no wholesale dismissals, says Major Murray. No changes are to be made in the present staffs for at least three months, during which period each will be personally investigated. Col. W. A. Steel, member of the defunct Canadian Radio Commission, will retire from the public service and receive a pension of $ He is 46. His CRC salary was $8,000. Hector Charlesworth, former CRC chairman, at $10,000 per annum, is to be transferred to another department in view of his commission services.

Early to Rise—Late to Retire, Opening Up New Com Chances; Push Back Sustainmg Curfew

icago, Nov. 10.

Various stations in this sector are mulling ways and means of developing advertising after 10 p. m. instead of the traditional array of sustaining dance music. They figure that this may be okay on straight programming, but that it is a wasteful use of potentially important evening hours. If the 5 to 7:30 a.m. hours are valuable to commercial advertisers seeking early morning listeners, there is no reason why the 10 to midnight or 1 a. m. should not be of equal value for advertisers of other products, is the way the station managers argue. In fact, they insist, that the stay-up-late listener probably represents a group with more money to spend than the early-morning arisers.

For this reason, some stations are beginning to cut down on their remote control pickups from hotels, ballrooms and to replace them with studio programs that can be commercialized.

One station, WTMJ, the Milwaukee Journal outlet, this week is quitting all its remote pickups after 10 p. m. and will supply its own studio dance music. WTMJ will continue to supply straight dance music for the time being, feeling that the American audience has been educated to expect straight dansapation on the dials at night. Later, however, the station may break up this routine with occasional vocal and novelty programs to add the same sort of variety that holds forth during the rest of the day's programming.

WTMJ in this case has added the 13-piece Billy Carlson orchestra to the musical staff, augmenting the regular station group of 17 full-time instrumentalists. Station states that it feels the fans will prefer the acoustical advantages of studio broadcasting. And to point up public interest in the new system WTMJ has started an advertising and exploitation campaign, selling the new musical parade Chauteau—no admission charge.'

Building an Audience

Station is also contacting taverns, roadhouses, restaurants and other evening gathering places, urging them to keep tuned into WTMJ for a full parade of dance music instead of switching the dial every 15 mi utes. Carlsen band music starts on 10-11 p. m. ride for a starter, and, with WTMJ busy lining up advertisers for announcements and sponsorship during this full hour, and if the response in advertising warrants, the dance show will be spread to midnight. But WTMJ already feels that it has pushed its commercial back from 10 to 11 p. m.

Here in Chicago the NBC execs have been figuring on cutting the remote control stuff off at least one of their two outlets, and are now lining up a plan to keep the remotes on WMAQ, the red outlet, and stuff WENR strictly with studio shows as a means of diversifying their programs and give late evening advertisers an opportunity to hit the ether. WIND, the Ralph Atlass station, is on the air until 4 a. m. with its 'Night Watch,' and WBBM is also planning to add more studio shows at the late evening periods.

NBC midnight thriller, 'Lights Out,' has proven such a click on Wednesdays that Dr. West's Toothpaste is now in a huddle with the network for likely sponsorship through the local J. Walter Thompson agency.

Instead of Publishing Extra Buys Radio Time on KLZ

Denver, Nov.

Instead of putting out an election extra of his sheet, L. C. Paddock, publisher of the Boulder (Colo.) Camera, bought two quarter hours on Nov. 4 over KLZ to give the local returns.

Stunt, according to Paddock, saved considerable coin in publishing expenses, but did a heap of good-will.

Russell Hughes, scripter on WLW-WSAI, Cincinnati, for past three years, resigned.

A KFWB BANG from the West that'll be heard around the country!

HAVEN MacQUARRIE'S

"Do You Want To Be An Actor?"

12TH SMASHING WEEK!

One Full Hour of
Dramatic Amateur Antics
Howling with Humor
Tender with Tears

Radio's Greatest Novelty
A WOW Original Presentation
That CAN'T Be Copied
Hear it!!!

DIRECT FROM WARNER BROS. SUNSET STUDIOS IN HOLLYWOOD

EVERY MONDAY NIGHT—8 to 9—PACIFIC STANDARD TIME

EXCLUSIVE NATIONAL REPRESENTATIVE:
TRANSAMERICAN BROADCASTING AND TELEVISI CORPORATION

NEW YORK — MUrray Hill 6-
CHICAGO — 333 North — 0366
HOLLYWOOD — 5833 Fernwood Avenue — HOllywood 5315

ALL RIGHTS FULLY PROTECTED

RADIO SHOWMANSHIP

Stunts, Novelties, Tie-Ups

Outstanding Stunts

CROP FESTIVAL REMOTES
WREC, Memphis

Crop Festival Remotes
Memphis.

With the recent broadcast from the rice festival at Stuttgart, Ark., WREC wound up its season of remote pickups of tri-state carnivals and festivals. Roy Wooten, chief announcer, assisted by Bill Trotter, Malcolm Todd, Jim Sanders and Hugh Murphy, told the countryside about the following towns and products:

Water Valley, Miss., watermelons.
Clarksdale, Miss., cotton.
Jonesboro, Ark., strawberries.
Stuttgart, Ark., rice.
Forrest City, Ark., peaches.
Newport, Ark., rice.
Helena, Ark., cotton.

Checking Up on Spielers
Baltimore.

Announcers on staff of Hearst-owned WBAL are being exceedingly careful these days because they never know when their spielings will be recorded and later combed over by the boss.

Station has installed in a locked room a recording apparatus which at any time of day or late night may be silently at work preserving for future check all sounds being broadcast over wavelength.

All the announcers are aware of the waxing machine and some are doubtless apprehensive of it. WBAL director Ed Spence says presence of recorder has a psychological effect on his staff of word-wielders in that will keep 'em alert and diligent at all times for fear if slip into sloppy or indifferent speech the recorder might at that time be purring.

An All-Around Scooperoo
Cincinnati.

Five Cincinnati stations scored a decisive beat on the press in releasing election returns. Times-Star, strongly Republican afternoon sheet, didn't get out an extra for the first time in its history. Management had intended to issue three extras, as in former presidential elections, but changed the order in view of Roosevelt breeze and paper's tie-up with WKRC on flashes of state and country returns.

The 500,000-watt WLW handled returns on a national basis. Was fed by NBC and Mutual flashes, special I.N.S. service and by way of novelty, to inject Cincinnati color, cut in occasionally with ickups from Crosley's Mobile unit.

WKRC-Times-Star radio returns were handled by Fred Edwards, staff announcer, and France Raine, the paper's radio editor.

WCKY gave out NBC flashes and returns from northern Kentucky gathered by staff men, under guidance of Elmer H. Dressman, who was city editor of Cincinnati Post before joining R. H. Macy as publicity director.

Enquirer, morning sheet, and Post got out early extras, but halted further special editions when Democratic landslide was evident.

Taxicab Heroes
New York.

A taxicab operator's personal experiences will make a series of programs soon to be aired by WNEW, N. Y. Station is arranging to stage series in co-operation with the police department's and has engaged Frank J. Kane, editor of Taxi Age, the cabbie's trade paper.

He will interview six taxi drivers, who have had adventures which have been of public service or have aided the police in coping with criminals.

WMCA Stunt
New York.

Anice Ives' 'Every Woman's Hour' program on WMCA, N. Y., hosted 250 members of her club last week as a special program stunt, in connection with the broadcast of her program on Thursday (5). The 250 club women came from Philadelphia, were entertained at a luncheon, a tour of Radio City, to the S. S. Champlain and then were guests of Miss Ives at the Paradise night club on Broadway.

Out-of-town guests gave their reactions to the visit to Manhattan over the air.

LUCKY STRIKE
Presents
Freddie Martin
NBC
EVERY WEDNESDAY
E.S.T., WEAF
COAST-TO-COAST

Fred Allen
Portland Hoffa
in "Town Hall Tonight"
SAL HEPATICA-IPANA
WEAF—Wednesdays 9-10 P.M. EST
WALTER BATCHELOR

AL DONAHUE
BOOK-CADILLAC
DETROIT
AND HIS ORCHESTRA
Decca Records

RAY PERKINS
FEATURED WITH
CBS Stage "Unit"
Loew's Capitol, Wash.
THIS WEEK (NOV. 13TH)

CHERNIAVSKY
"The Musical Cameraman"
Presented
1847 ROGERS BROS.
Every Sunday
at 4:30 p.m., EST
COAST-TO-COAST
Red Network - NBC

Dalberg Recommends Pottsville Transmitter

Washington, Nov. 10.

New daytime transmitter for Pottsville, Pa., last week was okayed by Federal Communications Commission Examiner Melvin H. Dalberg and the application sent along to the Broadcast Division for final Commish approval. Pottsville Broadcasting Co., composed of town's leading business men and with a Washington attorney for its president, hopes to set up a station on the 580-kilocycle ribbon using 250 watts power.

Numerous transmitters, worried on account of possible interference should the new station be erected, were represented by counsel at the hearing, but—with the exception of WFIL, Philadelphia—no air-tangles were predicted in the event the application should be granted.

Set-up of the company—a Maryland corporation—places Charles D. Drayton, Washington barrister, as the largest stockholder and president-treasurer. Drayton, who has subscribed 51% of the stock, has promised to angel the enterprise by further stock purchases, if more cash is needed. Total capitalization consists of 5,000 shares of a par value of $10 per.

Other directors of the outfit are H. G. Rhoads, editor of the Pottsville Journal, Robert Gable, local department store head, Claude A. Lord, Mayor of the city and proprietor of an undertaking establishment, and Milton E. Lillienthal, merchant. A sixth director is identified as a member of the technical staff of the Bell Telephone Company of Pennsylvania.

Squawks of WFIL and four other transmitters (WMCA, New York, WTAG, Worcester, Mass., WIP, Philadelphia, and WCAO, Baltimore) located at less than the average recommended mileage separation, were quieted by Examiner Dalberg, who promised that nobody, with the possible exception of WFIL, would need to do any worrying. Action by WFIL on a recent authorization to move its transmitter and increase the height of its antenna would do away with all but 'some slight interference in a sparsely settled area a few miles wide,' he said.

Applicant was represented by Louis G. Lovett, with Tyler Berry appearing on behalf of the Commish. Other attorneys and the stations they represented were: Paul D. P. Spearman and Alan B. David, WFIL; Horace L. Lohnes, WIP; Duke M. Patrick, Karl A. Smith and Lester Cohen, WTAG; John M. Littlepage and William A. Porter, WMCA; Philip G. Loucks and Arthur W. Scharfeld, Schuylkill Broadcasting Co., and George O. Sutton and James L. Proffitt on behalf of WCHS, Berks Broadcasting Co.

RCA-Hazeltine Trial On

Wilmington, Nov. 10.

Important patent infringement suit and cross-suit by RCA Mfg. Co. and RCA Victor against Hazeltine Corp. went bat today. Trial will last two or three weeks.

First defense witness was Allen Hazeltine who is also a professor at Stevens Institute of Technology. Franklin Waterman, technical consultant of Summit, N. J., followed him.

RCA complains alleged infringements its amplifiers and modulators in radio receiving sets. Hazeltine is cross-complaining.

Inside Stuff—Radio

In Australia a checkup discloses what fav radio announcers did before taking to the One was a song plugger, real estate dealer, one a ship's officer, one a school teacher, one a recruiting officer, three were actors, two were shop assistants, two played in revue, and one was a juggler.

There are very few femme mikers in Australi ; they are not so hot with the fans and find it di icult to get jobs in the various studios. Australia is strongly male on mike faves.

Burlesquing the idea of sponsored football games is not taboo on the major networks, at least not on NBC. Two comedians, Walter O'Keefe and Fred Allen, have recently thrown laughter-and-ridicule darts into the new radio setup for gridiron contests. Allen's take-off was quite long and pointed. Both laugh getters went 'inside stuff,' the college elevens being warned that they would go back on sustaini if they did not wi the game.

Eddie Cantor's program (8) ran a half minute or so short and the comedian plugged the wait by ad libbing anent his forthcoming four weeks of broadcasts from New York. Immediately thereafter the CBS switchboard in the east was flooded with requests for ducats to view the studio broadcasts.

Follow-Up Comment

Sealtest Saturday night program has been rearranged, but still needs more. Routining of the program is hodge-podgy. There are too many singers. So much so that the Tune-twisters weren't even heard. Ferde Grofe's music is excellent throughout and no criticism is implied of any of the individual vocalists. Just a question of glutting a program with more talent than can be absorbed within the time span.

Walter O'Keefe's stunt of handling a group of amateurs picked out of the studio audience (those chosen are paid $20 each) is potentially very funny, but last Saturday floundered from the stay-at-home listeners' standpoint. Audience at studio went into thunders of laughter that proved perplexing to the dialers.

Ams are given lines to read and then act out a dramatic skit. Humor derives, of course, from their self-consciousness and general absurdity. But something has to be written into the lines to bring out comedy possibilities. In this instance the lines were drab and blah and generated little mirth in the reading. Also it was a mistake to divide this into segments instead of delivering the stunt in one piece.

Job of m.c.'ing the program has been given to Jean Paul King, who relieves O'Keefe and Howard Claney, but does not handle the sales commercials. King has the task of providing a hitching post for the diverse elements. In a sense he stomps out the tempo. It seemed on a basis of his first performance that King will be an asset to the program. At least the things that were wrong were not his fault and he did inject an authoritative manner and style.

Peter Lorre handed in a cute little lark on the Royal Gelatin bill. 'Prelude to Death' it was called and it employed the Eugene O'Neill trick of the man who talks his thoughts in between his official conversation. Standing very close to the mike and speaking ever so faintly, Lorre impersonated a great musical maestro who fancied he wasn't getting the mostah of the bestah from his young wife. So he called on the suspected young man who offered him a whiskey and soda. Instead of taking the drink the maestro took a shot at the guy having previously in his other-earthly sotto voice picked out a nice bullet spot between the eyes.

Just to make the story more binding, the maestro learned it was all a bum steer. His whispering innerself had made evil grow where only Olivia De Haviland was being innocently gay. Rather than be whispered to death by his conscience, the prime minister of horror committed suicide.

This entirely unconvincing piece of stockyard trouping had the additional fault of being unwholesome, psychopathic and occasionally unintelligible.

Amos 'n' Andy scuttle the credibility of their make-believe with their current over-eagerness to push up Pepsodent sales. Ceasing to be two blackface entertainers, the boys pole-vault into high pressure salesmanship. Their joint address, out of character, to the radio audience consumes a goodly part of the quarter hour. Its obvious that they want desperately to make a good showing on the sales drive. In pursuit of the commercial objective they take a yard of liberty for every inch of tolerance good radio usually expects from listeners.

It is brightly suggested that the contest to name the baby in their story be converted into a family game and all members compete each with a different name. As each name calls for a box-top of Pepsodent the drug store onslaught is projected along ambitious lines. But that Amos 'n' Andy scenario has to be awfully elastic to snap back after the stretching.

Greenville, C., has a snappy man-in-the-street stint handled by Frank Blair. He prods the local yokels the Q. and A. routine with intelligent approach, which gets the thinkers to the mike instead of just the assinine air-ambitious. Quarter hour gab session is sponsored by local druggist.

Management of store gives each man, woman or child interviewed choice of either ice cream or cigar, which gets 'em in the store, where the salesmen do the rest.

Warren William on the Bing Crosby frolic (5) with Bob Burns the third point of a comedy triangle, got a lot of breezy humor out of the talk about his schooner. This proved an excellent example of making a simple subject extremely amusing.

Dick Fishell, short-end picker for VARIETY on the football handicappings, is plenty long on the mike technique. He evidenced that handily with the Navy-Notre Dame mike-cast doing a breezy description of the fracas in Balti manifesting admirable restraint in not overtouting the middies for whom he's been rooting—in printer's ink and privately—all season.

Fishell pegged 'em as due in this Saturday, and picked the 2-1 favorite Irish-Polish Ramblers from South Bend as the victims of Saturday's major upset.

Fishell also has the extraordinary advantage of knowing just what each play means and why it's being so attempted, as only a seasoned varsity player would know. Accordingly his call on plays are not only accurate, but consistently ahead of any other commentator. Fishell certainly manifested major network prowess this past Saturday's delivery.

Maury H. B. Paul, 'Cholly Knickerbocker' of the New York Ameri-

(Continued on page 45)

Tune in
THURSDAY EVENING
(Nov. 12)
at 8 P.M.
CHARLES WITHERS
(of 'opry house vaude fame)
on the ir with
RUDY VALLEE
NBC Coast-to-Coast

RESULTS! COUST MOST
Let us acquaint you with our work
RADIO CHARACTER PERSONALITIES
WEED & COMPANY

WDRC
THE ADVERTISING TEST STATION IN THE ADVERTISING TEST CITY
HARTFORD, CONN.
Reaches an audience of more than a MILLION people within a 30-mile radius of one of Connecticut's most profitable markets.
BASIC CBS STATION

WSOC
CHARLOTTE, N.C.
Located in the heart of the Carolinas and coveri the richest, most responsive, and—i short—one of the markets in the world.
An NBC Affiliate

IN BALTIMORE, IT'S
WFBR

JACK PEARL
With Cliff Hall, Morton Bowe, Tommy Dorsey Ork, Edythe Wright, 3 Esquires
'Baron Munchausen Returns'
Comedy, Variety
KOOL, RALEIGH
9:30-10 p.m., EST, Monday
WJZ-NBC
(B.B.D.&O)

Return of Baron Munchausen to the air after more than a year's hiatus augurs well for the Kool and Raleigh brand of cigarets merchandized by the Brown & Williamson Tobacco Co. It also reunites Pearl and Cliff (Sharlie) Hall in the characterizations which scored for Lucky Strike.

Authored by Eugene Conrad, there is vaudeville background to this framework which, even if it does resurrect a couple of familiars, is sturdy stuff, for all the Joemillerisms. The opening gag about the lil old lady (landlady) waiting for him anxiously; the eyeballs in her eyes making him intoxicated, and the question-and-answer wager about the rabbit digging a hole from the bottom, without leaving any dirt around the hole, are sufficiently well-spaced in this half hour not to bother too many people too much.

In between, Tommy Dorsey's crack combo swings it with the vocal aid of Edythe Wright and the Three Esquires as choral filler-inners. There's a sock top tenor interlude in the person of Morton Bowe with 'Star Fell Out of Heaven,' and three characters have been deftly introduced for Conrad, Pearl, Hall, et al. to do with as they will in future. They're a dumbdora stenog with an ingratiating giggle; a tough hombre, and a nervy Russian revolutionist.

Conversational commercial intro establishes the sponsorship, with two different voices extolling the respective merits of Kool and Raleigh. That's a good idea and differentiation is thus maintained at the finish also. Program has a sizable studio audience and the entr'acte suggested almost show-stopping enthusiasm as the hand-to-hand music welcomed the principal pair back.

Pearl's guttural r's stand him in good stead on voice personality. His tempo, per usual, is well-schooled and expert, as to be expected from a vet of his calibre. Hall's straighting is likewise the ultimate in delivery and counterbalance although Conrad has endowed him with some polysyllabic phraseology that's just a bit too much in that sort o' thing. Borders too broadly on the ludicrous to maintain that dignified keel so essential to a straight who's constantly protesting the Baron's munchausing.

An 'information booth' bit was well set for the sign-off to maintain the interest.

Pearl debuts within the same week that Ed Wynn returns to the air for another cigaret, Spud, on Saturday. *Abel.*

TY TYSON
'Sidewalk Reporter'
Daily, 15 Mins.
LAKESIDE BISCUIT
WWJ, Detroit
(Neiser, Meyerhoff)

This curbstone interviewing is definitely outside of Ty Tyson's domain, but while others might be able to handle it more expertly, Tyson has a quality of sincerity and also a reputation. As a sportcaster here for many years, Tyson is well known to the general public.

Five-times weekly program originates from in front of Fox theatre, downtown, and it's one of several 'man-on-the-street' shows being sponsored in the Midwest by the Lakeside Biscuit Co., of Toledo. Time is the 1:15 p.m. spot, which insures plenty of 'victims' since it's just prior to theatre's price change.

Questions, short and quite novel, are apportioned one to a person, which makes for many interviews (there were 12 in 15 minutes on program caught) but not much smoothness. There's also too much rigmarole in giving away the orders for cookies. *Pete.*

JIMMY JEMAIL
Street Interviews
15 Mins.
BARNEY'S CLOTHES
Daily, 6:00 p.m.
WMCA, New York
(Schillin)

Jimmy Jemail has been conducting the 'Inquiring Reporter' column in the N. Y. Daily News for many years. Differs from certain other sidewalk interview stunts that pertinent, logical or popular questions are propounded.

Question asked on Thursday (29) at 53d and Broadway near the WPA theatre was 'Is Man's First Duty to Mother or Wife?' While obviously some seemed to be plants or groomed in advance, this detracts little from the merit of the idea, making for a smooth flow of wordage.

Jemail, on this fourth time out, program started Monday (26), indicated familiarity with interviewing technique and carried the necessary self-assurance for his broadcast. Carl Fenton's ork opens and closes with 'Sidewalks of New York' as theme.

In a field fairly overcrowded already, Jerry Jemail's 'Doing the Town' is okay. Has further advantage of avoiding surplus of sponsor bally. *Wear.*

LASALLE FASHION SHOW
With Charles LeMaire, Eddy Duchin's orchestra
30 Mins.
CADILLAC-LA SALLE
Thurs., 4 p.m., EST
WEAF, New York
(MacManus, Johns & Adams)

What milady will wear and what the old man will pay for is the essence of this new program. It comes at 4 p.m. Thursdays when the wage-slave is not at home so the male population may never know that Cadillac is conspiring not only to promote an automobile sale on behalf of the kid brother, La Salle V Eight, but is aiding and abetting the little woman in her semi-suppressed wish to be Mrs. Harrison Williams of Fond du Lac.

It is all a bit on the 'oh' and 'ah' side of life and Schiaparelli. Not a tie-in for the fashion wholesalers and retailers this is a pip. Fashionists will not be slow—they never shrink from the press agent's approach—to appreciate and co-operate.

Charles LeMaire who designed costumes for the 'Scandals' tops the air cast. He is new to radio, and sounds promising. Delivery is clear-cut minus any hesitancy. Practical side of styling is played up. He couples the Spanish revolt with the influx of mantilla head-gear now currently favored. And also says that skirt does nice things to your walk.'

Eddy Duchin's music ushers in the fashion parade with a flourish. 'Sally Milgrim' (ghosted) was the first U. S. fashion creator to broadcast as a guest. Winter wardrobe was described. She stressed a low-scaled budget.

Closing minutes has a fashion parade with three models described. Fashion Originator's Guild gets credit for them, and duplicate models are to be unveiled across the country regularly with the airings. LeMaire brings the girl models to life with casual chit chat. Miss Virginia is revealed as tall, slim and auburn-haired, and then into suave sales talk.

A woman talker with a cultivated voice is heard in between for build-up chores. The free-wheeling commercials are confined to the finale. *Brat.*

LANG AND SQUIRE
With Wildeson's Wildcats, Rex Griffith, Bill Green, Jane Gerrard, Derwin Kirby
30 Mins.
TRESLER OIL CO.
Fri., 7:15 p.m.
WSAI, Cincinnati

A bang-up variety show. No lulls. Tasty blend of mirth, drama and music.

Opening fast and smooth, with cowboy yells neatly balanced by strains of smart swing combo and announcement of program line-up.

Comedy skits embraced okay takeoff of Roy Atwell by Bill Green; Jack Pearl echoes by Harry Lang and a reminder of a Tom Waters routine by Green. Mellow burlesque flashbacks done artistically by the ex-vaude Lang and Squire team. Lang bears down on German dialect of the old school.

Jane Gerrard, a newcomer to radio, whispers pops okay. Rex Griffith is dependable on tenor vocals. Wildeson's ork cuts in advantageously.

Blurbs for Phillips 66 motor oil and gas nicely spotted. It's the station's second production of note and gives promise that the Crosley smallie is going places in this direction.

Atmosphered with audience reaction, only objection to stanza caught was that laughter at times was too close to mike. *Koll.*

'BUCK AND JERRY'
With Earl Caton, Jr., Illy de Berry, Burtee Kempson, Melton Dixon
Serial Serial
15 Mins.
Sustaining
Fridays, 3:15 P.M.
WSOC, Charlotte, N.

After appearing on Old Wayside's program for the last nine weeks, the dramatic skit entitled 'Buck and Jerry' has been given a spot of its own.

The program was started when Wayside wanted a dramatic skit of some nature for his Sunday afternoon programs. Several high school students answered the call, the result being the appearance of 'Buck and Jerry' on Sunday, Aug. 9, and continuing for several Sundays.

Story revolves around four college students and their many ups and downs—their moments of sorrow and their moments of joy—their thrilling and exciting adventures all woven into a fast-moving, amusing program.

Characters, Buck and Jerry were created by Earl Caton, Jr., student of Central High School. The first few installments were written by Dorothy Franklin, professional writer, but later turned over to be handled entirely by the students themselves, from writing the scripts, directing them, working the sound effects and playing the various parts. Heard every Friday afternoon at 3:15. *Hard.*

PAT O'BRIEN
With Madge Evans, Allen Jenkins, William Frawley
'Alias Jimmy Valentine'
LUX (Lever Bros.)
Monday, 9 p.m.
WABC, New York
(J. Walter Thompson)

Faithful ether characterization turned in by Pat O'Brien, screen player, generally associated with a different type of role. Where he might prove unconvincing in the same role on the legit stage or in films, O'Brien made it a grand slam in this broadcast.

Perhaps some of the visual heroics, particularly the safe-cracking rescue scene, may be missed in this air version, but some top-notch supporting talent makes up this loss. Allen Jenkins makes a capable 'Red,' former outlaw pal of Lee Randall, alias Jimmy Valentine. William Frawley as Doyle, the persistent sleuth, is highly convincing. Madge Evans in the role of Rose Lane, the girl Jimmy wants to marry, listened nicely.

Radio scripting job permitted extraneous material to creep in while sluffing more vital points. Custom of having the Lux star do something extra, aside from play at hand, brought Pat O'Brien back in a song. Okay. *Wear.*

IRENE GEDNEY
Pianist
15-Minutes,
LINCOLN ALLIANCE BANK & TRUST CO.
Monday through Friday
6:15 p.m.
WHAM, Rochester

'Just a Song at Twilight,' played in a restful, quiet manner, serves as a mood-inspiring theme for 'Twilight Reveries' the early evening piano interlude played by Irene Gedney.

At the request of the sponsor, program credits are 'spoken' instead of announced. Arthur Sisson allows the introduction a minute start and then in an easy manner gives the setting of Miss Gedney playing in a dimly-lighted room and invites the hearer to 'just stop and listen for a while.'

The program drifts easily from 'My Old Kentucky Home' to the 'Old Refrain' and the strains of 'Danny Boy' and then modulating without hurry or set tempo glides into the beautiful 'My Hero.' Miss Gedney plays from memory and gains an atmosphere of unrehearsed easiness.

Closing announcement consists solely of an invitation for the morrow's program 'presented with the good wishes of the Lincoln Alliance Bank & Trust Co.' *Cord.*

KING'S JESTERS
With Les Griffith Marjorie Whitney
Music and Songs
15 Mins.
FAIR STORE
M-to-F; 3:15 p.m.
WMAQ, Chicago

Excellent vocal and musical combo that has developed quite a midwest reputation on their ether and nitery work now find themselves on a daily week-day ride for the Fair department store.

They take popular tunes and build 'em with special arrangements and lyrics, the latter particularly effective for special material. Boys have a fine flair for easy rhythm and for light-hearted and breezy comedy. They have a six-piece combination that delivers more rhythm and body than would ordinarily be expected from such a small aggregation. Marjorie Whitney turns in a neat job as special vocalist, her pipes filtering in neatly and with plenty of punch over the loudspeaker.

Throughout a good and breezy show around which the Fair can hang its necessary commercial announcements. *Gold.*

SAMMY KAYE ORCHESTRA
Dance Music
15 Mins.
Sustaining
M-to-F; 3:30 p.m.
WGN, Chicago

Over the Mutual wires this orchestra wafts into Chicago from the Casino in Pittsburgh. And it wafts in with rhythm, styling and tempo boldly reminiscent of the type of program which has become identified with Kay Kyser, now at the Trianon in Chicago.

Sammy Kaye hits the ether with even the theme song which sounds like the Kyser theme; he has the same trick of singing and reciting the title and the same corney handling of the brasses, particularly the saxophones.

Orchestrally the aggregation sounds okay, and Kaye handles the mike smartly with easy chatter and build-up announcements for the songs. The vocalist, however, is a weak spot since he lacks the evident ability even to sing on pitch. *Gold.*

Van der Hoef Visits N. Y.

George Van der Hoef, radio director of the Federal Housing Administration, in New York for few days.

Object is to set a number of FHA shows with local stations and webs.

RICHARD CROOKS
With Margaret Speaks, William Daly's Orchestra
Music, Singing
30 Mins.
FIRESTONE
Monday, 8:30 p.m.
WEAF, New York
(Sweeney-James)

Richard Crooks, Metropolitan tenor, just returned from a five-month concert tour of Australia and New Zealand, made an auspicious return on the Firestone series. Extended trip 'down under' placed his vocal chords in good fettle. Aided by a nicely selected array of tunes and choosing those perhaps best suited to his range, Crooks registered distinctly and with eclat. His singing of Pergolesi's 'Nina' probably scored most solidly.

Margaret Speaks, youthful American soprano, just back from a concert season in Europe, appeared as chief songbird assistant to the tenor. After making an impression with one solo, she returned to collab on a duet with Crooks.

New Firestone program is nicely backgrounded with music by William Daly's symphonic combo and chorus of neatly blended voices. *Wear.*

Follow-Up Comment

(Continued from page 44)

can, gossips breezily about American society and visiting royalty on his series of appearances in the Heinz 'Magazine of the Air' over CBS. It is the type of talk which women of various classes have always relished. Paul's approach to his air-reporting is a combination of the respect which a social registerite (he is so described) would be expected to show toward Four Hundred 'names' and royalty, and the perception with which a newspaperman views the great and would-be greats. He uses chosen touches to give tang to the discussion of individuals who live in a world far apart from that of the masses. Obviously, Paul knows lah-de-dah marathon from A to Izzard.

His delivery is 'different'; pitch of voice is rather high, but the tone is held in the throat. Effect is as though he were speaking in confidence.

Ted Webb's man-on-the-street interviews for Michael's Credit Store takes place in front of that establishment in Newark. WNEW is the the station, and there's a tie-in with the Newark Ledger, which photographs those interviewed.

Webb keeps his questions simple, but apparently they can't be simple enough for Newark. The easiest ones stump the boys and girls over there. Majority of those captured on the session heard were hardly above the twilight zone of illiteracy. Dese, dem and dose crowd quickly loses all command of language, and the slogan of the program becomes 'I just can't seem to put it in words.' They have the thought—they're sure of that—but they can't tell anybody about it, no matter how hard they stammer.

'March of Time' was being delicate and tactful Thursday night (5) in dramatizing the presidential election. No rubbing it in. Opened with the Civil War woman who believed that as a child she had been responsible for Lincoln growing whiskers. She died, aged 88, just before the Roosevelt-Landon election.

Voice imitator of President Roosevelt missed by a good half mile. F. D. R.'s joshing remark to Republicans last April, that on a platform of affection for the constitution the G.O.P. would carry Vermont and Maine, was reenacted for its prophetic interest. A bit in Topeka with the Landons taking defeat sportingly, the victory scene at Hyde Park were sketched. Then 'Time' ignoring domestic angles jumped to Germany, Russia, Japan to quote from press comment.

The cushion technique made tame listening.

Gumpertz Creamy Butterscotch is the fluffy concoction behind an awfully tough guy, Tiger Butch. Tuesday and Thursday bring Tiger Butch to grips with his adversary, Inspector White of Scotland Yard, while in the supporting cast are an assortment of the usual adventure-experiencing kids, strange orientals, a guy with a thick Soho accent and other standard hokum for the childrens hour. Show is heard over WOR.

Literally dozens of programs use the 'calling all cars'—roaring police siren sort of sign-on. This is surefire for kids evidently. Inspector White is about as mixed up geographically and narratively as the typical kid carnival of fantastic excitement.

Log Cabin Dude Ranch program (Benton & Bowles) sought to counteract wandering tendencies of dialers election eve by assuring them that the program had its own receiving sets, and returns could be heard along with the Log Cabin cowboy yodeling and sales copy.

JUNIOR NURSE
Transcriptions
15 Mins.
SWIFT & CO.
Mon.-Wed.-Fri.; 5:45 p.m.
WBAL, Baltimore
(Stack-Goble)

Attempt to incorporate so many angles into this serial strip for kids not only makes it cumbersome, but the fumbling handicaps even more.

Beef-packing company's soap by-product, Sunbrite cleanser, is trying to get over its message in the household by appealing to small girls and mamas at same time. Little lassies are asked to join the Jr. Nurse gang and write in for first-aid manual, etc. Mamas are supposed to think kindly of any company that teaches tots such worthwhile knowledge, and consequently listen in with offsprings, though what periods offer in entertainment to adults certainly is negligible.

Narrative interrupted three or four times per period by the little girl represented as national head of Nurse Corps, who asks her mother irrational things about the story proceedings and generally obstructs the continuity—what there is of it.

Serial claims to recount happenings in life of Clara Barton, New England woman who was in charge of nurses in hospitals on War battlefields and during strife and afterward achieved renown as humanitarian to such extent she's remembered as the Nurse Nightingale of the U. S.

Stories are as about as sappy as most of the fiction lulled out on kid programs, but would perhaps stand up o.k. if periods were less cluttered up with interruptions; at times it is downright impossible to tell whether the words mouthed are observations made by the national head of the Jr. Nurses and her mother or part of continuity.

Pledges, salutes and flock of other small stuff Jr. Nurses are supposed to do are aired fore and aft actual body of story on each program.

A bevy of barnacles will have to be swept off the hull before this ship will sail altogether steadily. Or, being Jr. Nurses, maybe they'll give the periods a good dose of cod liver oil.

'MOMENTS YOU'LL NEVER FORGET'
With John B. Kennedy, Lowell Thomas, Captain Bob Bartlett, Howard Scott's Orchestra; Dorothy Carpenter, The Domino Boys
Transcription
30 Mins.
EDGEWORTH TOBACCO
Thursday, 8 P.M.
WRVA, Richmond
(B. B. D. & O.)

An angle on this is that the same outfit owning Edgeworth Tobacco also owns WRVA, and they're plugging their product over their own station with an electrically transcribed show instead of their usual live-talent Corn Cob Pipe Club. Possibility, however, that the C. C. P. C. show will be revived later. Larus has $40,000 earmarked for radio.

Show caught, the opener in the series, revealed a good basic idea—but only fair execution. John B. Kennedy is a radio name and so is Lowell Thomas. But when Kennedy m.c.'s briefly and mildly and does little else but introduce Thomas and the latter calls it a night after introducing Captain Bartlett—the Alphonse and Gaston stuff doesn't make entertainment in itself.

Captain recounts, via fair production dramatization, his search for a telegraph operator for the world about Captain Peary's North Pole feat. But what probably packed more punch for listeners was the very brief letter received from a friend by Kennedy (and read by him) which told of the writer's discovery of a rattler in an attic.

Howard Scott's orchestra offers three numbers and Dorothy Carpenter solos two, with the Domino Boys doing one novelty number in good voice. Domino Boys cued in with a plug for Domino Cigarettes, manufactured by same outfit.

Commercials only in the ordinary run, both in copy and rendition. There's a give-away of a pipe for some tobacco wrappers, but commercials caught didn't say where wrappers were to be sent for the exchange.

EDDIE CONRAD
Comedian
ROYAL GELATIN
Thursday, 8 p.m.
WEAF, New York
(J. Walter Thompson)

Eddie Conrad, vet vaude comic, in a demented gent with many comedy tricks that should fit radio, even though his inaugural stanza for Royal Gelatin was not 100% effective. Conrad appeared to be working too fast. Momentarily some of his goofy stuff got lost over the air. To be sure, that's the kind of crazy floating around helter-skelter he specializes in, but the point is that it was not quite geared for best results.

His dialects are numerous and funny. The marble-voiced tenor and the locomotive effect are right down the radio boulevard. He appears to have very pronounced makings if finding a better knit pattern. Given production and writing support, Conrad may be a bet for the air. *Land.*

Harms, Inc., Looking Into Shuberts' Claims on Franz Lehar's Works

Counsel for Harms, Inc., has written to the Conti Music Publishing Co. asking that it specifically list the works of Franz Lehar to which it lays claim. Demand from Harms followed the publication in last week's issue of VARIETY of an ad by Continental notifying the trade that it had 'acquired exclusive rights to license performances and publications of operettas and songs' by Lehar. Continental is owned by Lee and J. J. Shubert.

The Harms letter stated it assumed the ad did not refer to the operettas which have been and are now being published Harms, which also controls the small performing rights to th works. Other firms which hold publishing rights to Lehar works are the Chappell Co. of America, E. B. Marks Music Co., and G. Schir Inc.

Another quarter which is affected by the announcement from Continental is the Austrian Performing Rights Society, of which Lehar is a member. The Austrian Society is affiliated with the American Society of Composers, Authors and Publishers. Charles Hein, American rep for the Austrian group, last week queried the home office about the claim made by Continental. He was informed that Lehar was not available for information at the moment, but that as soon as the composer got back from Vienna, the details of the Shubert arrangement would be related to Hein.

Shuberts have a 50-50 interest with Warner ros. in the Shubert Music Publishing Co., but this catalog has been permitted to lapse into a dormant state. Because of business differences with the Shuberts, Warner elected not to return this catalog to the ASCAP list when the producer again became a member of the Society.

THE BEST IN MUSIC
Guaranteed the ickest hit thi year
DID YOU MEAN IT?
A New Rhythm
THERE'S FROST ON THE MOON
From the RKO Picture "The Smartest Girl In Town"
WILL YOU?
'Springtime i ies'
There's a Silver Moon On the Golden Gate
rom "Happy Lucky" (I'm with You)
RIGHT OR WRONG
HARRY LINK G P M
IRVING BERLIN INC
799-7th AVE. N.Y.C.

Music Notes

Ben rown and Whyte planted 'It's Winter in My Heart' and 'There's No Comparison' in the Nast-Chadwick 'The Eleventh Hour'.

Herbert Stothart, Chet Forrest and and Bob Wright handed 'Virginia Ham and Eggs' at Metro. Number will be by Nelson Eddy in 'Maytime'.

Teddy Wilson, swing pianist with Benny Goodman at the Hotel Pennsylvania, N. Y., is getting up a folio of piano solos for Feist publication.

Ralph Freed and Burton Lane have been contracted by Paramount as result of six songs they sold to studio.

Fred Stryker John Lange sold two songs to Mae West for her p.a. tour.

Gus Arnheim has joined the management list of the Rockwell-O'Keefe office.

Eddie Ward is doing music fo. Metro's short, "Annie Laurie' and ' inner All.'

Roy Webb will score next Wheeler-Woolsey pic at Radio.

Nathaniel Shilkret scoring Michael Strogoff' at Radio.

Gerlach in Hosp

Shapiro, Bernstein & Co. flew its traveling midwest rep, Joe Gerlach, into New York from Pittsburgh last week for treatment at Mt. Sinai hospital.

Until Gerlach recovers, Solly Loft, of the home office, ill cover the former's territory, doing Pittsburgh, Cleveland and Toledo.

mills mills
From New COTTON CLUB PARADE Four
Copper Colored Gal
That's What You Mean to Me
Alabama Barbecue
Doin' the Suzi-Q
MILLS MUSIC 1619 B'WAY NEW YORK

MPPA's Annual Confab

Music Publishers rotective Association will hold its annual meeting at the Astor hotel next Wednesday evening (18). It will be the first gathering of the sort under the organization's revised setup.

Proceedings will include the election of directors.

N.Y. Song Bootlegger Gets 4 Mos. in Jail

Record sentence for bootleg songsheet peddling was imposed by the Court of Special Sessions in Manhattan last week. Frank Crane, who had been arrested on the same charge for the fourth time, was sent to the Tombs prison for four months.

From Judge Knox in the Federal Court, New York, ' istributor of contraband songsheets got two years in the penitentiary. The defendant was Theodore Aaronson, alias Joe Davis. Latter when arrested was out on parole, having been previously committed on a similar charge. The parole period in the two-year sentence.

MCA's B'way Spot

Music Corp. of America, which handles George Olsen, will book the bands into the new International Casino atop the Criterion theatre on Broadway. Olsen, with Joe Moss and Lou Brecker, is building the new nitery, for which Pierre Sandrini and Jacques Charles, along with Allen K. Foster, will stage the elaborate floor shows.

Although the spot is heraldi itself for a late-December opening, doesn't look to be ready until February, 1937, because of the elaborate reconstruction.

SURPRISED, MOSE?

Mose Gumble, v.p. of Donaldson, Douglas & Gumble, was given a surprise luncheon by 25 music men Monday (9). Group also presented him with traveling bag.

Gumble leaves today (Wednesday) for Hollywood.

Inside Stuff—Music

It was Bobby Crawford who turned down possible Metro-Robbins deal for $200,000 when Julian T. Abeles, counsel for the Metro musi properties, offered Crawford Music Corp. 'half of what we paid for Feist.' That price was $400,000. Crawford had observed that, to him, Feist was 'a million dollar concern' and if you only paid $400,000 for it, I wouldn't be interested in half of that, because I think Crawford Music Corp. is as valuable as Feist.'

Louis Dreyfus' buy-in of Crawford Music ultimately provides for picking up the balance of Crawford's stock in the company. Latter, now in Hollywood, has long been anxious to connect with a film studio, which he has been qualified, through past show business associations, and because of the fact the studios have also made him offers.

Nat Fi head of Metro studio music, already had issued some orchestrations on 'Libeled Lady,' new Walter Donaldson tune 'inspired' by the Metro film of that title. Jack Robbins in the east has refused to publish it on the ground it reminds of the 1929 musicals, when silly song titles such as 'Woman Disputed, I Love You,' etc., were hooked up indiscriminately with picture titles, and thus brought about the quick demise of the film theme song.

Songwriters Protective Association took no action at last Wednesday's (4) membership meeting on a proposal from John G. Paine, chairman of the Music Publishers Protective Association, that writers agree to a cut in royalties whenever a publisher disposes of leftover stock on a song. Paine submitted the proposition at the request of Sherman-Clay.

Publishers report a decided pickup in royalties paid them by disc companies. They credit most of the increase as coming from the 35c. labels. One pub's statement showed five times as much revenue on a hit number from the cheaper records than due from the same record company's 75c. product.

TUNING THE MARXES

Hollywood, Nov. 10.

Three tunes by Gus Kahn provi ing the lyrics, and Kaper and Jurman the music, have been okayed for the forthcomi Marx Brothers' Metro film, 'A Day af the Races.' Tunes are 'Tomorrow Is Another Day,' 'Blue Veneti Waters' and 'I've Got a Message rom the Man In the Moon for You.'

Dave Gould and Merril Pye are directing the dance and musical numbers for the picture.

Leo Feist publishing three ditties from Sol Lesser's 'Rainbow on the River.' In addition to themer, 'Flower Song' and 'Waiting for the Sun' will hit print. Bobby Breen sings all three.

ASCAP, BPRS Must Deal Directly With Can. Board on New Rates

Montreal, Nov.

With Canadian Performing Rights contemplating disbandment as collection agents for the American Society of Composers, Authors and Publishers and the British Performing Rights Society, latter two bodies will have to deal direct with the Federal-appointed Appeal Board regarding the tariffs on music use, which were officially announced Saturday (7) and which are expected to lead to an immediate appeal for revision on the part of ASCAP.

The new schedule of fees is based on the findings of the Royal Commission, which conducted probe into the activities of CPRS and was drawn up by Hon. Fernand Rinfret, Secretary of State. In most cases, the new rates represent drastic reductions and it is definite that ASCAP representatives will at once take up the question ith the Appeal Boar ich was appointed to pass complaints regarding price-fixing of music rates in Canada.

Announced schedule shows that, in theatres, the annual fee is to be based on seating capacity as follows: 800 seats or less, operating three days or less a week, 5c a seat; 800 seats operating more than three days a week, 10c; between 800 and 1,600 seats, 12c; more than 1,600 seats, 15c.

For hotel orchestras, the rate will be 10c a room, charged on the total room capacity of a hotel, payments to be made quarterly.

For large exhibitions, classified as having a total attendance of at least 50,000, the tariff based on total attendance during the exhibition's duration 4c per person for the first 10,000; 3c per person for the next 15,000; 2c for the next 25,000; 1c for the next 50,000; ¾c. for the next 300,000; ½c for additional attendance. Ar advance payment equal to 75% of the estimated total attendance is required. The music tariff for race tracks is $25 a day. For steamships, the minimum fee is $30, plus a sli ing scale which increases with the volume of passengers.

restaurants and nite-spots, basis of rates for each performance range from $1 to $10, depending on capacity. In the case of mechanical instruments, loud speakers or piano alone, the license varies from $5 to $75, depending on attendance.

VISIT OR WRITE
MARKS MUSIC
TROTS
Lonesome Guitar
Running a Temperature
And They Said It Wouldn't Last
Poinciana (Bolero)
Afterglow
In Your Embrace
RUMBAS
Spic and Spanish
Say "Si Si"
My Sombrero
Last of the Rumbas
50c ea.—Any 5 for $2.25
Join our orchestra club 12 numbers a year, $3.00
RADIO CITY, N.Y.

T. B. Harms Co.
Presents
CLOSE TO ME
(Definitely the Bi Waltz Hit)
LOVE—WHAT ARE YOU DOING TO MY HEART
ROCCO VOCCO, Gen. Mgr.

Continuing the most amazing hit record of all time, we offer
TO MARY—WITH LOVE"
"RAINBOW ON THE RIVER"
From esser's RKO Picture, "Rainbow On The River"
"SOMEONE TO CARE FOR ME"
From Universal's "3 Smart Girls"
"I STUMBLED OVER LOVE"
LEO FEIST, Inc. 1629 BROADWAY NEW YORK

England's reigning song hit—and rapidly achieving equal promi in this country:
'SWEETHEART LET'S GROW OLD TOGETHER'
by Leo Edwards and J. W. Bratton. An exceedingly beautiful waltz that has captured the hearts of two Continents and which is destined to achieve song immortality
ROBBINS MUSIC CORP. 799 7th AVE. NEW YORK

BILLY HILL'S SENSATIONAL HIT!
"IN A CHAPEL IN THE MOONLIGHT"
SHAPIRO BERNSTEIN & CO., MUSIC PUBLISHERS, Inc. LOUIS BERNSTEIN, Pres.
NEW QUARTERS RKO Radio City Music Hall BLDG. — 1270 SIXTH AVE., NEW YORK

SPA Probing Robbins-U. Deal; Legal Action Expected If Alliance Is Found Not Equitable to Writers

Songwriters' Protective Association is investigating the terms of the alliance between Jack Robbins and Universal Pictures Corp. Instructions in that direction were imparted to the newly created executive committee of the SPA at a meeting of the membership last Wednesday (4). It is up to the committee to find out whether the Robbins-Universal deal will jeopardize the writers' returns from synchronization rights handled through the Robbi Music Corp. and Leo Feist, Inc.

SPA members urged the probe when it was alleged that Robbins, in return for obtaining the exclusive publishing rights to Universal scores, had agreed to let the picture company have the synchronization use of any number in his catalogs at a blanket fee. It was asserted at the SPA meeting that if such were found to be the case and the arrangement gave promise of putting the writers involved in an inequitable position, there would be no alternative for the SPA but to take legal action against Robbins. It was also disclosed during the discussion that several major indies have declared themselves as willing to join SPA in condemning the blanket price idea.

Impression gathered by the songwriters is that Robbns has given Universal maximum price for synchronization use of any all numbers out of the catalogs controlled by him. The writers feel that a tieup of this sort can only react unfavorably to their interests, since they have a part ownership in synchronization rights to their works.

Purpose of forming the SPA executive committee was to invest a threesome with almost plenipotentiary power of acting for the association in Hollywood. Actions of this trio will be subject to the approval of one group in the SPA and that is the council.

After Sigmund Romberg had begged off from serving another term, on the ground that he proposed to spend most of his time on the Coast, the meeting elected Irving Caesar president. Irving Berlin was named first v.p.; L. Wolfe Gilbert, second v.p.; Charles Tobias, treasurer; Joe Young, assistant treasurer, and Fred Ahlert, secretary. Tobias replaced Ira Gershwin. Edgar Leslie was elected chairman of the counsel and Bence Russell, vice-chairman. Appointed to the executive committee were Berlin, Romberg and Jerome Kern.

MOVIETONE TOPICS
OF THE HITS!
From "PIGSKIN PARADE"
"IT'S LOVE I'M AFTER"
"YOU DO THE DARN'DEST THINGS, BABY"
"THE BALBOA"
"YOU'RE SLIGHTLY TERRIFIC"
From "Sing, Baby, Sing"
"SING, BABY, SING"
"YOU TURNED THE TABLES ON ME"
MOVIETONE MUSIC CORPORATION
1250 SIXTH AVENUE
NEW YORK

Remick
TOPS AGAIN
From "Cain and Mabel"
I'LL SING YOU A THOUSAND LOVE SONGS
Coney Island
Swing for Sale
Who Is My Baby Gonna Love All Winter
Now That Summer Is Gone
REMICK MUSIC CORP.
1250 Sixth Avenue
RCA Bldg., N. Y.
CHARLIE WARREN, Prof. Mgr.

Exclusive
PUBLICATIONS, INC
Organ Grinder's Swing
Mr. Ghost Goes to Town
In a Sentimental Mood
A Moment In the Dark
Cavernism
EXCLUSIVE PUBLICATIONS

SELECT
THE HOUSE OF MUSICAL NOVELTIES
A Great Big Hit!
"SOUTH SEA ISLAND MAGIC"
SELECT MUSIC PUBLICATIONS INC

Get Together for Prosperity, Paine Tells Music Pubs

Popular music industry was scored last week by John G. Paine, chairman of the Music Publishers Protective Association, for the disorganized state into which it has fallen. In a circular letter to the MPPA members, Paine asserted that the industry was so disorganized that it was unable to take advantage intelligently of improved business conditions.

Paine's remarks were provoked by the reading of excerpts from a survey made by the National Association of Music Executives. This survey disclosed that the music industry held third place in the national income, with the steel industry and the oil industry rated first and second.

Every survey made of the music field, said Pai , indicates a huge increase in the popular demand for music, ith instrument makers enjoying an unprecedented boost in the sale of their wares, and enrollments for music lessons reaching huge proportions. It is only the popular music publishing business that appears to be lagging behind, wrote Paine. He said that there was no reason why it should not move ahead 'in direct ration to the phenomenal progress being made in other branches of the industry.' This, he added, could only be done by united effort.

Garber to Brunswick

Jan Garber, one of Decca's best sellers, switches to Brunswick records. Garber was brought into Decca when Guy Lombardo's sponsor told that maestro to return to the 75c Victor label as it was more nified' and for 'prestige' purposes.

Tony Martin is another to go from Decca to Brunswick. Latter is the 20th Century-Fox film player.

Most Played on Air

To familiarize the trade with the tunes most on the around New York, the following songs were most played on the networks last week. Combined plugs on WEAF, WJZ and WABC are computed for the week from Sunday through Saturday night (Nov. 1-7).

I'll Sing 1,000 Love Songs
Who Loves You?
Chapel in the Moonlight
You Turned the Tables on Me
Did You Mean It?
When Did You Leave Heaven?
Midnight Blues
It Can Happen to You
I'm an Old Cowhand
Way You Look Tonight
Organ Grinder's Swing
To Mary—With Love
Me and the Moon
Sing, Baby, Sing
Here's Love in Your Eye
South Sea Island Magic
Star Fell Out of Heaven
Lady Meets a Gentleman
Did I Remember?
Talking Thru My Heart
When Real Thing Comes Along
High Hat, Piccolo and Cane
For Sentimental Reasons
Sweetheart, Let's Grow Old
Not Without You

INT. CONGRESS ON COPYRIGHT

Berlin, Nov.

International Congress of the Society of Authors and Composers, held here under the chairmanship of the Italian Minister of Propaganda, Tino Alfieri, brought up the question of film copyright.

President declared that authors were resolutely determined to cling to the principle that author and work should remain inseparable, both in the artistic and in the economic sense, but that on the other hand it was necessary that the relations between authors and publishers should be simplified. Legal uncertainty that was the root of many questions of authorship, copyright will have to be settled by friendly negotiations and as soon as possible, he pointed out.

Congress decided to form a joint international control committee to be entrusted with the examination of all sound-film copyright questions. Representatives of Italy, England, France, Austri , Switzerland and Germany were appointed.

McCAULEY SPOTTED AS FEIST GEN. SALES MGR.

McCauley becomes general sales manager of Leo Feist, Inc., on Jan. 1. He was so appointed by Jack Robbins upon his current sojourn east on business.

McCauley for years has been Philly-Balto territory sales rep under Bernie Prager, sales manager at Robbins. He leaves the Robbins firm to align with Feist, which is a Robbins subsid.

Abe Olman, v.p. and g.m. ist, has been heretofore officiating on Feist sales, as has Prager, in a supplementary capacity. Olman will now concentrate wholly on Feist administrative affairs and Prager will concentrate exclusively on Robbins Music, as prior to the Feist firm's acquisition.

Shuffle Pro Staffs Of Famous, Popular

Professional staffs of Famous Music Corp., and the latter's subsid, Popular Melodi Inc., underwent a reshuffling last week. Tubby Garon, who was brought on recently from Chicago, goes to Hollywood to represent Popular, while Harry Reinhold replaces Larry Shayne as head of the same firm's Chicago office. Latter takes to the road man for Famous.

Other move in Chicago, the bringing in of Bobby Mellin as manager of Famous. Melli was formerly with Harms.

Marlin Skiles directing music for Grand National's 'Great Guy'

NBC's Ban of Berlin Song From Sustaining Shows to Cut Down 'Over-Usage' May Bring Legal Tilt

Elmination of ' id You Mean It?' an Irving Berli , Inc., publicati , from NBC's sustaining schedule last week provoked lots of comment and brow-lifti in the music business. Curbstone gossip linked the action with a visit which Joseph V. McKee, general counsel for the Music Publishers' Protective Association, paid John Royal, NBC program chief, but the latter asserted that the ban on the song was merely in line with the web's policy of trying to keep the number of plugs under control.

Possibility of a legal tilt developed when Saul H. Bornstei , Irving Berlin , and g. m., contacted the firm's counsel, Francis Gilbert (& Gilbert), on learning that the tune had been ordered off NBC sustaining shows. Intimations were made that the network's move smacked of discrimination and that among the peculiar circumstances of the case were those involving the non-alliance of the Berlin firm with the MPPA. What particularly prompted the question as to whether Berlin was being discriminated against was the fact that NBC had not so long ago shut down on another tune from the same catalog. This song was 'These Foolish Things.'

'Mean It' was blue-pencilled off NBC's sustaining programs last Thursday (5) and at press time yesterday (Tuesday) Berli did not know when the song was slated to go back on this phase of the network's entertainment. Indications were that the publishing house would refrain from doing anything to aggravate the situation, since there was a probability of the matter being adjusted within the next two days.

After ornstein had originally got in touch with him, Gilbert called NBC's general counsel, Judge A. L. Ashby, and asked him what it was all about. Judge Ashby reported back some time later that the network's program department had come to the conclusion that the song was being broadcast too much and subsequently decided to cut down its uses. Berlin regarded this explanation as curious in light of the fact that the song had only 51 network plugs in three weeks, whereas other tunes in recent weeks have had anywhere from 65 to 85 plugs within that period of time.

Royal described as absurd the tying up of his action with the visit last week of McKee. NBC program head declared that he had no intention of putting nimself in the middle on any dispute among publishers and that during his talk with McKee the question of who was or who was not a member of the MPPA, or anything about the music industry's code, did not come up. Royal added that he was determined to permit no song to go over 30 network plugs a week, and that if, in his opinion, the tune was of inferior quality, he would assume the privilege of reducing the limit below this figure.

Berlin firm has taken the attitude that its reputation in the music dustry is at stake and that if are any undercover angles should be brought to the surface as quickly as possible. It was indicated by Royal that the network would hereafter strictly enforce the rule limiting the broadcasting of a tune only once every four hours duri the night.

J. C. Stein's Trip Home From European Talent Hunt Delayed by Illness

London, Nov. 10.

J. Stei , sident of Music Corp. of Ameri as returned here from a flying trip all over the Continent, including a sojourn in Budapest, search of talent, and has been more or less ordered by his doctor to take it easy. Stein has had a bad case of flu, which will inevitably delay has scheduled return back to America late this month.

American, is new manager new MCA ice here. accompanied Stein on his European jaunt.

Past business associations in America with Jack Hylton, himself in the talent booking business here, are also finding some mild repercussions on this side, because of a falling out between Stein and Hylton, during their American relationships.

SANTLY JOY
It—The Request
ME AND THE MOON
Theme of Hawaii
TO YOU SWEETHEART ALOHA
SANTLY BROS. JOY INC
619 BROADWAY N Y C

FOX
FLASHES
CURRENT HITS!
From "FOLLOW YOUR HEART"
"Magnolias in the Moonlight"
"Follow Your Heart"
From "THE GAY DESPERADO"
"The World Is Mine (Tonight)"
From "SITTING ON THE MOON"
"Lost in My Dreams"
"Sitting on the Moon"
SAM FOX
PUBLISHING COMPANY

Witmark Presents
The Sensational Ballad
When My Dream Boat Comes Home
From "Here Comes Carter"
Thru the Courtesy of Love
You on My Mind
Waltzing with Angel
My Kingdom for Kiss
Papa Tree Top Tall
Bermuda Buggyride
WITMARK & SONS
1250 Sixth Avenue
RCA Bldg., N. Y.
CHARLIE WARREN, Prof.

Harms
The Greatest Diggers Scores
Gold Diggers Lullaby
(With Plenty of Money and You)
All's Fair in Love and War
Speaking of the Weather
Let's Put Our Heads Together
From "Gold Diggers of 1937"
From "White Horse Inn"
BLUE EYES
WHITE HORSE INN
I CANNOT LIVE WITHOUT YOUR LOVE
HARMS, Inc. RCA Bldg., N. Y.
ROCCO VOCCO, Gen. Mgr.

Cantor (At 15G Plus %), Richman, Fields Among RKO's Name Buys

William Morris set a flock of heavy money names with RKO during the past week, including one of the highest priced stage booking deals on record. The big one is Eddie Cantor with a supporting show for the week of Nov. 26 in Boston, on a $15,000 guarantee against a 50-50 split of the gross.

Cantor's Boston date will be limited to six days because he is required to be in New York Nov. 29 (Sunday) for his broadcast. Supporting show will include Parkyakarkas, Jimmy Wallington and Deanna Durbin from the Cantor air troupe, and probably couple of vaude acts besides.

Harry Richman is set for the Palace, Chicago, Nov. 20 at $5,000, and Benny Fields for the same house Xmas week at $2,500.

John Boles plays the week of Nov. 13 for RKO in Cincinnati at $5,000 and percentage. Boles also goes south for Interstate, opening in Dallas Nov. 26 and following with Houston.

Marcus Show plays Boston the week of Dec. 10, its first date in the east in several years, and the Ethel Waters colored unit opens there Nov.

Morris office's RKO bookings are being handled by Sam Weisbord.

'Swing' Swings It

Chicago, Nov. 10.

New unit tagged '1937 Swing Show' going out on road for one and two-nighters through Indiana, Kentucky and Ohio. Acts are Maxine and Bobby, Eric Philmore Co., Stevens Brothers, and Big Boy, red Stritt Co., Dolores, Harold Dunn and Emily Fisk, plus girl band and line.

Show staged by Ford Capman, with C. E. Seidner ahead and E. P. Phillipp back.

● 15 YEARS AGO ●

(From VARIETY *and Clipper)*

VARIETY proclaimed Julian Mitchell the real star of Ed. Wynne's 'The Perfect Fool.' Stager had put on the numbers, which were the only click opening night.

Wellington Cross was supporting Babe Ruth in vaudeville flyer. Nick Altrock and Al Schact also doing a post season series. Latter needed a Cross.

Beatrice Herford, society monologist, at the Palace. One of her bits a trifle blue, but they liked it.

Colonial, N. Y., offering only eight acts and hurting the bill.

Yale University announced production of 100 reel American history. Made some releases through Pathe, but did not go the distance in spite of good wor

Edna Wallace Hopper back to N. Y. from L. A. where a plastic operation had given her the face of a girl of 20. Planned to make a lecture tour, but had not yet thought of cosmetics.

Luchow, German restaurateur, bought a church next the Selwyn theatre, planning to move up from 14th St. Never di

Road show was touring in autos. Only one date so far made by train, J. Harold Murray and Jack Pearl in the troupe.

Shubert vaudeville not doing so well in Chi.

Planning to convert former Siegel-Cooper store, Sixth avenue and 18th street into a fight club to oppose Tex Rickard's Garden bouts. Never got anywhere.

offered Irene Castle $2,000 a week to hostess at Century Roof. She no wanna.

rady scolded Chicago for not appreciating his production of 'The Skin Game.' Booked passage for the players back to England and announced close of show. Papers took it up and receipts bounced so high Brady changed his mind.

With most b.o. scales adding downward, the Music Box, N. Y., upped to five bucks for its Revue. And got it.

Broadway shows were closing without going on the road. Road wanted only the hits.

Equity planning to issue meal tickets to its 4,000 idle members.

Al Woods' 'Demi Virgin' had N. Y. in a froth. Closing of theatre threatened.

State Sets Big Acts, Adds Sat. Midnite Show

A string of name acts for successive weeks is being booked by Loew's for the State, New York. Starter is the Ben Bernie orchestra, at $7,500, opening Friday (13).

Week of Nov. 20 comes Rudy Vallee's band at $9,000 net. Following week will see Harry Richman, at $5,250, topping a straight vaude layout. Negotiations for Ted Lewis to come in the week of Dec. 4 went cold Monday (9), but a deal is still pending for the French Casino's 'Folies Parisienne' for the week of Dec. 11. So far the F. C. and Loew's have been unable to get together on terms.

Saturday night (14), the State institutes a midnight stage show policy, but with no special reimbursement to the act. Late show idea is being instituted by Loew's to maintain the regular Saturday night price scale, the house heretofore lowering the admissions for the straight-picture midnight show.

Loew's contracts call for all extra shows at the theatre that business warrants. Acts will get plenty applause.

Louisville Reopens

Louisville, Nov.

National theatre will reopen Thanksgiving Day with vaudfilm.

Will J. Harris, former Balaban & Katz and indie unit producer, will direct the activities.

BAILEY'S LIGHTS UP

Atlanta, Ga., Nov. 10.

Bailey's colored theatre footlights flashed on this week for the first time eight months with the presentation of Irving Miller's 'Brownskin Models of 1936' on the stage.

Special midnight show for white patrons only Wednesday (11).

Night Trade Slips in 'Sightseer' Type Niteries; F.C. Books Vallee to Bolster

Saranac Lake

By Happy Benway

Leonard Grotte, Loew manager, bagged his first buck (so he thought), only to find out that he had shot a yearling. Justice of peace said $10 and costs. Len's cured.

Edward McGushion (McGushion Trio) is a newcomer at the lodge.

Alfred DeLorai , formerly of Arion Four, a new arrival from New York.

Fred Rith, an eight-year ozoner up here, is being ogled for that rib op. He was with Harry Robi & Co. in vaudeville.

Doris Schrage, chori , licking the nerve and rib op to a standstill.

Ford Raymond holding up to a real comeback, ing poundage and everything.

Mrs. William 'Mother' Morris shot in and out of this town for a visit to N. Y. How this colony needs that lady is no one's biz.

Jerry Vogel Hallowe'ened the gang up here with novelty candies, and was the gang happy.

Write to those that you know in Saranac and elsewhere that are sick.

Lyman, Boswell to Head New Yorker Hotel Show

Abe Lyman opens at the New Yorker, New York, Nov. 19.

Connie Boswell will head the show.

Record?

Berlin, Oct.

Winter Garden here has set what may be new record in advance booki with its four-years-in-advance signature of the Flying Codonas.

Circus family has been set for two engagements yearly until 1940. Currently making an appearance at the Garden, where contract was drawn up.

G.O.H., St. L., Combo

Nov.

Grand Opera House, shuttered since last spring, reopened Friday (6) as combo house under ownership of Charles Daniel, veteran legit operator.

Daniel will book ie vaude. House is scaled at 25c and 35c.

Trade in the 'sightseer' grade New York niteries took a sudden dive the week before Election Day, with the skid continuing currently. Those hit include the French Casino, Paradise and Hollywood.

French Casino is taki steps bolster its supper trade, after-theatre crowds being especially weak ones in the past couple of weeks. Rudy Vallee is booked to open Nov. 15, continuing till the spot closes Dec. 16 for the entry of the next show on Xmas night, specially to hypo the late night attendance.

Vallee will start playing at 11:30 p.m. nightly, continue till 12, when the last show goes on, and then come back to furnish the dance music from 1 to 3 a.m.

Publicity No Help

Rather so-so biz at the Hollywood, despite the publicity received by Harry Richman on his trans-Atlantic and return flight, is also one of the Broadway nitery setbacks. Paradise, which has no names in its current show, has also been hit.

Nitery operators figure it may be due to tourists who stopped touri a couple of weeks ago to stick close to home for the election. Niteries of the Cast , Paradise and Hollywood types do not as rule draw the Bro regulars except on openings, which explains their blah biz when rubber-necks stop coming.

Clifford C. Fisher, French Casino producer, arrived in N. Y. Monday (9) from London to stage the next show for the theatre-cabaret.

Kemp in N. Y.

Harold Kemp, now heading the Fanchon & Marco agency in Hollywood, flew in from the Coast Monday (9).

He'll in New York week.

TOMMY LYMAN

The Rembrandt Torch Stylist

Special Materi by Milt

Appearing Nightly at

CHESAPEAKE HOUSE

an institution of distinction

56 East 41st Street, New York



"Artists of the Dance"

Recently Returned from Extended Engagement, TROCODERO, SYDNEY, AUSTRALIA AND SOUTH

●

NOW — 65TH WEEK

(Withi Two Years)

At SAN FRANCI

CLUB DEAUVILLE

The Nation's Leading Theatre

discovers

America's Foremost Comedy Act

HARRIS AND SHORE

in

"MODERN SATIRES"

Now at Radio City Music Hall

(First New York Appearance)

●

Sole Management—SIMON AGENCY, INC.

RKO Building, Radio City, N. Y. C.

A Page Out of Old Vaudeville

The Comedy Sketch

SCENE: Kitchen set of rich man's home . . . A few potted plants and maybe a gold chair . . . giving it a tone of richness. Also table center with meats, fruits, loaf of bread, coffee pot, prop ham . . . on it.

Luculus Simpson Smith

Percillia Perki

At , Percilli . . neat maid's costume, is seen dusting a chair.

Percilli I hope Mr. and Mrs. O'Casey get home in time, because Billy promised to take me to the Opera. (With feeling.) If there is anything I delight in more than anything else, it's the Opera. The Mikado, ittle Tycoon, why it's delightful, entranci (Music cue. Song, 'Carissima,' by Percillia. At finish of song, property man, [or this can be done by the male partner] blows letter carrier whistle off stage and yells, 'Letters.' Percillia acts surprised . . .)

Percillia: Eh, letter? Perhaps it's from illy. (Goes to door, calling.) Hi there, ive me that letter. (Opens door an receives two letters . . . just the hand of the man giving letters to her is all that has to be shown.) Two? Why, let me see. (Turns letter over and looks at address while coming down center stage.) Miss Percillia Perkins, that's me. I'll bet it's from Billy. (Tears open letter and reads.) . . . Dear Percillia—This is to inform you that I cannot leave the meat shop tonight. But I love you more than ever. Farewell. I have to stuff a blood pudding with ham. Thine until death, William Thadieus Jinks. (Broken hearted . . . sits on chair.) After all my plans we cannot go to the Opera. Heigh ho. It's too bad. (Toying with other letter.) I do think Billy might have forsaken the blood pudding for my dear sake. (Glancing at letter.) Hello, what's this? Why, as I live, if I haven't opened Mrs. Scroggin's letter. Won't there be a row when she comes in. I'll have to stick it together with a little mucilage. (Looking for mucilage.) Oh, here it is. (Takes bottle of mucilage.) If Billy would only stick to me li this mucilage, but (sobbingly) he's forgotten all about me now. Well, I may well stick up the envelope. There can't be any harm in me reading it, just to see how lovely folks write . . . then I can stick it together again. (Opens letter and reads.) Dear Maud: You know the rom notions of my dear brother, , although I have over and over again asserted your sister's meekness, the dear boy wants to be convinced before proposing to her and will arrive i your house almost as soon as you get this, in the disguise of a traveling actor. Tell Flora to treat any such she may have call on her well, for no one can tell which might not be the Duke. Ever yours, Lady . (Drops letter in surprise.) Well, I never. A real live Duke coming here disguised as an actor and Mrs. Scroggins is gone out. (Picks up letter and fastens it . . . meanwhile getting bright idea.) I know what I'll do. I'll pretend I am the missus and receive him. Perhaps he may be stuck on my figure and propose to me. And when I'm a Duchess I'll ride past Billy's meat shop and turn my nose up at him. I'll just spruce

(Continued on page 50)

'SPIKE' HARRISON



GAY 90's, NEW YORK

BETTY BRUCE

COMPLETED 7 WEEKS AT CHEZ PAREE

Now Featured

CHICAGO THEATRE, Chicago

Dir.: JOHNNY HYDE

Pitt. Union Truce Restores Stage Shows to Stanley-Alvin, But Now It's L. A.'s Turn to Drop Them

Pittsburgh, Nov. 10.

After impasse of more than two months, theatre managers and musicians finally got together over the weekend and signed a new agreement, both sides making compromises in their original demands. Pit crews have been at liberty since Sept 4, when last year's contract expired and factions were unable to get together on terms.

Stanley goes vaude Friday (13) with Major Bowes' all-girl House wants to cash in on Bowes' dedication' of his Thursday night (12) radio program to Pittsburgh.

Deal just closed is for two years, which was what theatres had demanded, but musicians refused to accept a term paet at same salary. Understood that original 10% increase offered by managers for this year was accepted, with another lift of same size to go into effect at begi - ning of second year.

Likely that peace will bring about renewal pooli between Warner Bros. and Loew's, with latter getting first call on screen product and Warners acquiring the stage show privilege at Stanley. Pool was in effect for year until last of August, but there was no need for one after that, with musicians out and Penn under control of local stockholders and exclusive buying franchises.

Alvin's Presentations

Prospects that the Stanley won't have the stage field to itself, the Alvi , Harris-owned first, is also expected to return to presentations. Policy here will probably be same as last winter, with only occasional shows, and big pictures playing it alone. Alvin has been playing straight flickers since early spri , even though musicians didn't go out until September.

Although Stanley has been making money with films only for the last eight weeks, pooling deal last year between Loew's and Warners was extremely profitable both sides and it's believed that only reason a deal with musicians wasn't consummated before now was desire of both parties to await Penn's return to Loew control. That seems to have borne out in fact that same week local stockholders up Penn the union

Los Angeles, Nov. 10.

Fanchon & Marco is dropping stage shows from the Paramount theatre here, following demands of musici Local 47 for a 15% wage increase, effective (11). Orpheum theatre contemplates dropping its vaude shows after this week because of si ilar demands served on it.

New scale, which is explained by musicians' local execs as a restoration of wage scales in effect prior to the depression, would cost Paramount theatre $320 additional each week, and the Orpheum approximately $100.

Paramount has Martha Raye booked for week starting (12) and will play the booking, utilizing services of a stage pianist, and possibly an accordi ist, to accompany the comedienne. Show set for week of (19), which includes Nicodemus, Milton Watson and Peggy Bernier, will be cancelled if arrangements can be made.

15% Boost

Wage increase at Paramount would amount to about $10.75 per man per week, 16 regular stage-pit musicians, an arranger, librarian and rehearsal pianist. Orpheum pay per would be upped $9.80 to $80 week, depending on whether ree or four vaude shows ily are layed.

At present Paramount band side men draw down $71.88 per week, a $6 per man week tilt having been made some weeks ago. At the Orpheum nine pit players draw $53.55 per week when playing three shows daily and $65.45 on a four-a-day basis.

Musicians' execs, while refusing to state any plans, are expected to order a picketing of the two houses following the dropping of the orchestras.

This is the first open break between Musicians' local and Los Angeles theatres playing stage shows in number of years.

ropping of shows will mean elimination of stage hands at both theatres, in ition to 24 line girls (anchonettes) employed at the Paramou . Both Paramount and rpheum ill go straight film.

Spitalny's Indef Return To N.Y. Paramount

Spitalny and his orchestra have signed for a return to the Paramount, N. Y., for the future. Bookings must be consummated within eight weeks.

Date is contingent upon Spitalny's okay with his all girl orchestra, this depending on the film to be mutually agreed upon.

Stanford's Own Nitery Experiment Clicks Big; Discs for Hoofing

Alto, Calif., Nov.

Trend toward colleges running their own night spots to keep students from off-campus roadhouses is receiving added impetus here as Stanford students started campus nitery last week-end in the Stanford Union. The student body's executive committee to build a permanent nite club on the campus but wants to find first if students will patronize. So a temporary nitery has been set up in the student-body section of the Union.

First night more than 200 couples attended. New nitery has added a large phonograph ith Benny Goodman and Jimmy Dorsey records for dancing.

Agitation for an on-campus night spot which students could patronize every night of the week was started by the undergraduate newspaper when the roadhouses on the main highway to San Francisco (30 miles away) began refusing liquor to mi Newspaper felt Stanfordites should have some place to dance informally without paying exhorbitant cover charges San Francisco.

University ruli forbi any liquor on or within a-half miles from the campus, hard drinks are out.

With the success of the nitery experiment last weekend already acknowledged, the executive committee will build a permanent nitery on the banks of Lake Lagunita, on campus proper. Or take up the University Admi istration's invitation to build a new addition to the present Union at no cost to the student-body. Students, however, want a place where they can escape the academic atmosphere and have so far dinged the use of the Union for a permanent spot. The Union, they say, is too near the Library and classrooms.

The new night spot, still unnamed officially, was dubbed The Nitery by the newspaper. The reporter covering the situation had been reading VARIETY.

New Band But Show As Is at Pierre, N. Y.

Shep Fields orchestra terminated a four weeks' booking at the Pierre hotel, N. Y., last night (Tuesday), with Mario raggiotti's ban , stepping i tonight.

Rest of the floor show, featuring Paul Draper and produced by Clifford C. isher, of the French Casi , stays as is for another four weeks.

HELLER FOR LONDON

ittsburgh, Nov.

Jacki Heller, radio and warbler, Nov. 25 for England where week later he opens an indefinite stay at Grosvenor House in London, ing Sophie Tucker.

Diminutive tenor plays next wee at Ambassador, St. Louis, and then comes home to spend few days with his family before the boat.

English Team to Detroit

Walsh and Barker, team which recently came over, to Detroit's Powhatan Club opening Nov. 18 on a William Morris office booking.

Team made its debut on this side at the Savoy-Plaza, N. Y.

W.&V. JOINS COMERFORD FOR CUSHMAN IN PENN.

Further acquisitions of time in the east were made this week when Wilbur Cushman set the Wilmer & Vincent group, starting with a date at the Capitol, Reading, Pa. It started yesterday (9).

Cushman is already Pennsylvani , playing regularly the Comerford-Publix circuit.

Everything Scrambled But the Eggs at Mosque

Newark, Nov.

Mosque, called 'Home of Diversified Entertainment,' lived up to its rep by reopening last night (9) with the strangest assortment of material ever given here. Sponsors are Quemos Theatre Co. (John E koess and Myron Robinson).

Two second-run features and a Ford to the lucky winner started the merry-go-round Monday. Today (Tuesday). Benny Rubin and is amateur unit are on the stage. Wednesday 'Ni Free Gifts.' Thursday there's a basketball game on the stage. Friday and Saturday Nick Lucas' band will entertain.

Prices, 10c-40c.

A series of Fuerstman concerts previously booked ill be interfered with.

Schoolmarms Fill Hotels, Chorines Sleep in Bus

Milwaukee, Nov.

While 12,500 school teachers utilized every bit of sleeping quarters during their three day state convention here, eight of the dancing girls from Dave Apollon's unit at the Palace were temporarily devoid of a night's lodging until the manager of the theatre came to their rescue.

He arranged with the Greyhound bus company, across the street from the theatre, to park an empty bus in the lot behind the Palace. Around it two ushers paraded as guards while inside the eight chorines slept.

Olsen-Johnson Routed

Hollywood, Nov. 10.

As break-in for their forthcoming Franchon & Marco booked road tour, Olsen and Johnson open their unit at the State, Long Beach, for two night stand starting (15).

Comics start tour at Denver (19), then go to Minneapolis, Milwaukee, Chicago, incinnati, Cleveland, Detroit, Toronto and Montreal, winding up Jan. 28.

Healy's Miami Spot

Dan Healy will move south for the winter, having taken the Ha-Ha Club, Miami.

Opens Dec. 15, headi own floor show.

Shapiro-Blumenthal Practically Set With Morrison, Chi, and Rooms in Det., Cleve., Cincy for Casino Shows

Chicago, Nov. 10.

eal is virtually set for the tak over of the Terrace Room of t e Morrison hotel here by Blumenthal-Shapiro as local outlet for French Casino floor shows. Jac: Shapiro and Leonard Hicks are trying to straighten out details.

Understood deal calls for group to take the room a percentage deal, with shows to be budgeted at $4,500 plus the cost of a band. Hotel, however, is insisting that the nitery retain the Terrace Room name on the contention that it has become identified with the hotel and is an asset for the fut , should the Casino deal be canceled later.

Starting Xmas Day

Negotiations call for start Casi shows on Christmas day. Room would probably close down for a week or so between current engagement of the Ted FloRito band and the opening of the Casino.

Plan is to jump the shows in from the Mayfair Casino, Cleveland, with which the Blumenthal-Shapiro firm is now also negotiating. Mayfair has a 40 weeks' booking contract with Music Corp. of America; is must stand unless the Mayfair closes down first.

lumenthal- also consi Casino in Montreal, Detroit and Ci but Detroit deal which is for the Oriole Terrace, maybe chilled by a financial mix-up.

In between the Casino nitery dates, Blumenthal-Shapiro is understood to figure on vaude and theatre bookings to keep the movi along without layoffs.

Clifford Fischer, stager of all the French Casino shows, got in Monday afternoon from a European sojourn to confer with Jack Shapiro and the Haring & Blumenthal combi , his partners, on a number booking matters.

S-H-B-Fischer syndicate is panding its activities generally, cluding the taking on of many other spots for booking, producing and management.

Step Recalled by 20th, Morton Downey Replaces

Detroit, Nov. 10.

Stepin Fetchit's last-minute cancellation left the Fox stage show this week high and dry, but Dave Idzal succeeded Thursday (5) in lining up Morton Downey, who happened to be available in New York.

Fetchit was forced to cancel Wednesday night (4) due to sudden recall by 20th-Fox for a picture.

Name Bands Lose Punch In Memphis, So Hotel Subs with Vaude Acts

Memphis, Nov.

A nitery business has become so tough amongst the leading hotels here that name orchestras don't mean a thing any more. Town has had all the best this past season and a change at two hotels every two weeks no longer pulls 'em in.

So the Hotel Claridge has installed five acts of vaudeville with Tom Gentry and his Ambassadors. Bill include Fanchon and Fanchon, Herbert Loe, Manno and Stafford and Norman and Raye.

Pincuses Reunite, But Only as Vaude Team

Bobby Pincus and Isabelle Dwan, who split maritally and professionally upon being divorced in Chicago about a year are reunited, but for stage purposes

They open at Loew's State, New York, next week (13).

Lewis for Indie Hipp

Baltimore, Nov.

Lewis has been booked into Izzy Rappaport's indie Hippodrome, now sole Balto vaudfilmer, for week of Nov.

First date for Lewis at the Hipp. Heretofore he has always been a Loew act. But Century now a straight-filmer.

ART SHAW FOR PAR

Art Shaw's orchestra, currently at the French Casino, N. Y., has been booked for the Paramount on Broadway week of Dec. 2. Rockwell-O'Keefe agented.

Band, organized only a few months ago, will be playing its first Broadway stage date at the Par.

THUGS KILL CIANCIOLA, LET BOUNCER LIVE

Memphis, Nov.

Charles Cianciola, 42, operator of the Silver Slipper here, was killed by robbers early Saturday (7), according to a story told police by 'Red' Jennings, club bouncer, who declared he had to plead for hi life to avoid suffering a similar fate.

Police learned of the murder when Jennings walked into the sheriff' office at Covington, Tenn., and reported that his boss had been slai after three white men and a Negro, armed with a rifle and pistols, invaded the place after midnight and bound Cianciola and Jennings to chairs in the dance hall. After robbing Cianci of $60 in cash and an undetermined amount from club's safe, one of the robbers too careful aim and shot Cianciola through the head, according to Jennings.

The bouncer said the robbers then discussed giving him the same treatment, but listened to hi pleadings and let him live.

Harry Foster's Biog

London, Nov. 10.

xperiences of George Foster, noted English agent, in the vaudeville field are currently running in serial form in the Sunday edition of News of the World.

Foster' 'Behind the Music Hall Curtai ' covers a span of 60 years, the agent being in his 73d year now.

George and Harry Foster's agenc is allied with the William Mor office in N. Y.

Swish!

icago, No

Chez Paree just slapped $20,000 for new decorations.

went for solid drape walls in sapphire blue, with gold murals specially constructed niches.

Murals ict the 'dances of the world.'

Texas Nudies Set Out for Road, Rand, Cormne, Lleslie, Yvette Units

Dallas, Nov. 10.

Dallas-Fort Worth Centennial celebrations will have sent out four hand-maidens of nudity by time affairs fold end of month, but effects of already precede them.

Sally Rand's fame was widespread, of course, before she started observing Texas' 100th irthday, but exploitation past year has identified her with Fort Worth. She started cashing in Saturday (7) engagement by begi ing ith own unit.

Mlle. Corinne, probably most finished dancer of any stripper working currently, winds up job at Streets of All ations at Dallas expo Nov. 18 and starts on road with her unit. She garnered national publicity on her Apple Dance. Paul Bachelor is producing.

Mona Lleslie got publicity at first of local fair for Cape e and Divi ' Venus act at Str Paris here. Quarrel ith spot's operators led her retirement month ago. Since then she has been booking local club dates—but not working in them—while she readies a road unit.

Fourth stripper out of fair is Yvette. Her Muff Dance caused no ripple of excitement locally as she worked only downtown in couple of lesser known places. From Dallas she went to Harry's Cabaret in Chicago where heavy exploitation is building her up.

Effects of nude extends farther than perso reactions, accordi advertisers. Charles C. Johnson, told Dallas Salesmanshi club Thursday (that advertising men have achieved 'a nude deal' ir field.

'Examination of any national advertising mediu ,' he said, 'reveals in past few months that undraped feminine form is used to sell everything from razor blades to tooth paste. Advertising men are emphasizing curves in their pictorial work.'

Dallas expo entered last month of its 36 schedule with special junkets from towns over state and with excursions of kids, keeping attendance u

Gainsville Community Circus was brought back for performances. Film actor Boles was guest of honor ome town, Greenville, came en masse. Frank uck, Texan, due imal show this week.

Attendance through Saturday (7) brought total gate to 5,655,000.

Night Club Reviews

HOLLYWOOD, N. Y.

Hal LeRoy supplants Harry Richman, who closed a six weeks' engagement here Saturday night (7), has gone down to Florida for a week and then opens at Loew's State Nov. 20. Show built around Richman remains on LeRoy's invasion, including the effectively staged Ziegfeld number with Del Casino and the girls.

LeRoy is saved for the close. He opens with a dance number and then tosses in a couple of gags of fair worth, countering with the 'Sweet Sue' routine LeRoy originated about four years back. Stepping down from the stage to the floor, the lanky entertainer does a truck legit and as a lazy man might essay it. A dancer of the first magnitude, LeRoy ought to prove a valuable draw while here.

What LeRoy lacks in laugh-getting qualities, only indulging a couple of gags, Jack Waldron's m.c.'ing more than makes up for. Waldron is fast with the cracks and has material that sells exceedingly well. Some of his best sallies are directed toward the girls, which includes 20 as a regular line plus a dozen showgals headed by Marion Marti, on the premises a long time.

Danny Dare, producer, has done a good job with his show, 'Hollywood Revels of 1937.' Talent, in addition to LeRoy and Waldron, includes Edna Sedgwick, the Harrison Sisters, Joan Abbott, Three Eltons and Cesar and Maclovia. Latter is a Mexican dance team assertedly from Mexico City, whose routines are satisfactory, though far from sensational. A Mexican novelty single that clicks well is offered by Eleanor Knight.

The Three Eltons are a comedy adagio trio, best part of which are the disturbed expressions of the girl. Show is heavy on dancing, with Miss Sedgwick on in two spots, early and late. She is a fairly good stepper, both in a tap dance and on her toes. Minor specialties are offered by Jean Ryan, doing a four-face dance with masks, and Vanessa, who wiggles out a short number about which the Harrisons sing a special. The Harrison girls are on elsewhere, doing harmony work at a mike. They aren't knocking at the thrones of the best, but may get there. Their two numbers in the early stages of the show, 'I've Got Rhythm' and 'Take a Little Bit of Rhythm,' both listen well.

A very vigorous singer of pop songs is Joan Abbott, formerly of 'Scandals' and other shows.

Show moves along at a fast pace, crowding much into its hour's running time.

Archie Bleyer orchestra remains, a worthy organization for show and dance purposes. *Char.*

YACHT CLUB

(Chicago)

Chicago, Nov.

Located on the near-northside Gold Coast and seating 130, Yacht Club rates as one of the quickest build-ups and clicks in local nitery business. Started blasting immediately with major spreads in the amusement sections and brought in top headliners to head its variety floor shows.

Rather a late spot, not getting under way until early morning for real festivities, the place, nevertheless, is getting a good all around play with plenty of late dinner guests besides the straight drink-and-dance gang.

There's no cover charge, but $2 minimum for drinks and cuisine that are of the finest. Besides straight American food, bill of fare features Chinese and Italian specialty dishes.

At the rear of the room there's a horseshoe bar where no minimum charge is necesssary. Customers can watch the floor show and even head for the dance floor from the bar without the minimum tag.

For a small spot this place has a big floor show budget, presenting a varied bill standard vaude turns. Couple of minor conflictions on the show caught, but there is plenty of genuine entertainment.

Rex Weber m.c.' the bill besides taking the closing spot and tying the show up in knots with his unique ventriloquial and singing turn.

Two other singing turns are on the show, one being Edith Griffith, who is over cleanly with her special material. Miss Griffith has some excellent and novel arrangements, besides specially written lyrics which are nifty for a nitery. Makes fine appearance and adds variety to her turn with some of her own piano thumping. Other vocalist is Shirley Heller, sister of Little Jackie Heller and who has had some experience on the radio in Chicago. Fair enough.

Rest of show comprises two sure-fire hoofing acts. As is, three singing acts and two hoofing acts, and all good, but it would have been better to have had a bit more diversification in the talent. Jerry and Turk are a hotcha brother-and-sister act, with plenty of showmanship and personality and clever costuming, all of which adds up to a strong nitery dancing turn. Girl is particularly effective with her loose-jointed rhythm. More sedate are Abbott and Tanner with the girl supplying the flash appeal and the boy the hot-hoofing. Boy is a dancing fool with his whirlwind stepping, but needs a routi that's better thought-out. It's now catch-as-catch-can, and runs along on an even plane without building to any one single punch. He has something, but is tossing it away.

Nino Rinaldo orchestra does a solid job of working the show and supplying the dansapation. Sonny Goldstone is the major domo of the Yacht Club and his handshake-routine has built up a considerable following for this nite spot. *Gold.*

GROSVENOR HOUSE

(LONDON)

London, 25.

At the conclusion of Sophie Tucker's engagement, Grosvenor House presented 'Folie d'Apache,' cabaret show with 40 people, which, it is claimed, costs $3,000 a week to operate. Show was devised and produced by Peter Sergei, who is of Dutch extraction, has a pedigree of continental successes and goes back to a 10 months' engagement with Pavlova.

Sergei's production in the matter of backdrops and costuming is colorful. The ensemble dancing of the girls is of a nebulous quality, and they prance around Doray and Chela, who are described as 'Cuban monkey dancers,' most of the time they are doing their big specialty number. This not only prevents unobstructed view of the Cubans, but detracts from their team performance. The girls strut around with immobile countenances, and while they are reasonably well drilled with their steps, a more funereal set would be difficult to assemble. Surely a more attractive bunch of native chorus girls might have been garnered for the occasion. Doray and Chela may be good—if one could see what they do.

Reginald Palmer is allotted top line as a compere (m.c.) and permitted to stand close to the backdrop, so that few of his remarks he utters could not be heard. At the premiere there were calls of 'speak up!'

Leading lady is Pamela Randall, 18, who was understudy in 'Transatlantic Rhythm' and replaced Ruth Etting. Her singing is childishly pleasing, her dancing futile, and she lacks personality. She is accompanied by Max Oldaker, singer.

Far and away the hit of the show is Molly Picon. If she were only one-fourth as good as she is, she would still be the outstanding turn. Supplementing her vaudeville numbers, she has a rather blue ditty, but suitable for a sophisticated cabaret.

Only other specialty turn is Max and Harry Nesbitt, pair of South African cross-talk comedians, who have appeared in practically every place of amusement in London for several years. There is no novelty about their performance, but they please. *Jolo.*

CHEZ MAURICE

(DALLAS)

Dallas, Nov. 7.

Maurice Caranas, with his wife, Edythe, used to comprise a standard dance team act in the prohibition days. As consequence they regard a dance duo as prime factor in shows they present at the Chez Maurice they now operate here in a penthouse club ten flights up. Their latest entertainment roundup has Ramon and Renita topping the talent.

Team follows current trend of deliberative routines for ballroom bookings and doesn't fall strictly into night club category. Spectators applaud liberally the four numbers offered. A moody, interpretative routine and a tango-waltz are presented on schedule. They earn two encores, a rhumba and a stylized version of the carioca.

Ramon and Renita provide most of show, although Vaughan Monroe steps out of band to sing in robust, baritone voice and the Three Yates Sisters fill in with dancing. Opening show had Three Cerillo Brothers in some comedy which was hillbilly and slambang before they got into dancing. This was booker's mistake to plant act after an engagement of Milt Britton's band, so Cerrillos stayed only one night.

Larry Funk's orchestra opened same night. Funk, a personable emcee for show, has standard, brass-and-sax setup for band which produces danceable music without frills.

MAYFAIR CASINO

(CLEVELAND)

Cleveland, Nov. 10.

Harry Propper and Music Corp. of America learned one thing last week—that it's short-winded but well-heeled customers don't want hot, swingy bands like Tommy Dorsey's. Penciled in for two weeks, Dorsey was yanked after seven days and Jack Denny brought with new show.

Denny's velvety rhythms are more up the Casino's alley. Dancing crowd, not overy youthful, likes his music. Judy Lane, soloist, has some rich coloratura pipes, and Denny's harpist and electric guitar increase the classy effect.

Five acts with Denny are more or less excess baggage, yet they give program agreeable flash and color. So-called Hollywood Debs are a chorus of eight girls, all fair lookers and peppy kickers, who are given advantage of eye-stunning costumes. Three Heat Waves, instrumentalists,

(Continued on page 52)

A Page Out of Old Vaudeville

(Continued from page 48)

up a bit and get ready for the Duke. (Exits.)

(Shouts of 'Police,' 'Police,' off stage as door suddenly flies open. Lucullus, with half carpet bag, one white gloved hand, green umbrella, mangey fur-collared coat, battered high hat . . . face pale, black eyes and long haired wig, rushes in and dives under table . . . and as cries outside die away he sticks his head out . . . glances around . . . sees loaf of bread and grabs it and eats . . . gets fit of coughing . . spits out bread . . . sits on edge of table, drinks out of the spout of the coffee pot.) 'Oh, ouch.' (Business with bread and coffee . . .)

Lucullus: Phew that's almost as bad as the fate I just escaped. I do believe if those policemen had got hold me they would have sacked my wardrobe. (Shows dience other side of bag, it only being half of one . . . discovers sock pinned within.) Confound them they've shaken me all up, I lost the key of my valise and can't get into it. (Noise off stage.) What's that? I thought they were after me. I've walked 30 hours on cross-ties in the last week. The sheriff came down on me and Lucullus was forced to make a hasty exit. It so happened right in the middle of Shakespeare's sublime tragedy of Hamlet, so I was forced to seek shelter in these kingly robes, so I'm crushed again. (Music cue:—Sings.)

There goes Lucullus Simpson Smith
The Cincinnatti Ham
Who by the manager's kick-out
Finds solace in a dram;
His clothes melt in a heavy due
His hat is long since slai
When I'm bounced out, the boys all shout
Hey Smithy . . 'Crushed Again.'

(Spoken) That's what they used to say although I could knock the puddin' out of Mansfield and Mantell. Yet, such was the envy of me rivals I could never get a date at the leading theatres. But I'll get on my feet and no more will they have cause to say.

CHORUS (Singing again)

He's a ham, he's a clam,
He's the worst of them all
To try doing Caeser he shows an awful gall
His Brutus is terrific, his Iago a myth
A regular barnstormer is Lucullus Simpson Smith.
My Cassius is simply grand
But managers won't seize it,
Where'er I go they whisper low,
Oh nix cull . . . cheese it.
But now I am a manager and star,
It causes them much pain,
Because you see they all agree,
I'll never be crushed again.

(After song goes to table and eats . as Percilli enters not seeing Lucullus.)

Percillia. There, I've fixed up and put on a ribbon or two, and I do believe I could crush the heart of even a Duke. (Sees Lucullus and screams.) Here you beggar, this is no place for tramps.

Lucullus: (Drawing himself up proudly.) Tramp? Vile minion, behold in me the last of an ancient and honored race, the favored of the earth. (Panting tragically.) No, I'm no tramp but the crushed genius endowed with immortal fire. Call me outcast, ragmuffin, but spare me honor, ask of the four winds of Heaven who I am and they will reply . . Lucullus Simpson Smith, tragedian. (Slaps breast and struts up and down stage majestically.)

Percilli : (Screams.) It's the Duke. Oh love penetrated your disguise. (Bows extravagantly.) I have recognized your lofty brow even in its mask of poverty. (Bows.) But be thou spirit or goblin damned?

Lucullus: Young woman, don't cuss.

Percilli Thou comest in such unquestionable shape thee.

Lucullus: She's stuck on my

Percillia: I'll call you King—

Lucullus: Good 'nuff.

Percillia: Father—

Lucullus: Nix, there's six of 'em at home calling me that now.

Percillia: Royal Dane.

Lucullus: Young woman I object . . do I look like a Dane? No, I will not bid your sordid huckster for thee, priceless gem. (Picks up ham from table.) No, there's the sum twice told, bush not to take it, for there's not a coin that has not been bought by a soldier's blood.

Percillia: Ah, that voice agai

Lucullus: Come to my arms . . . thy husband. (Percillia screams, falls heavily into his arms and doubles up quickly.) I said come to my arms, not to the pit of my stomach. (Postman off stage whistles and yells 'a letter.' .)

Percillia: Another letter? (Rushes to the door and gets it.) And it's to me and in my missus' handwriting. Oh what if she has found out I'm entertaining the Duke? (Lucullus seats himself at table and starts eating fast . . while Percillia opens letter and reads):—Percillia hurry up and get supper as soon as possible. Don't delay a moment, for the Duke who has been with us all day in the disguise as an actor will be home to supper with us.' (Percillia screams, drops note as Lucullus goes to her.) Don't touch me, you imposter. You're no Duke, you're tramp. (Throws ham at Lucullus and he falls down.)

Lucullus: Look out Queen lizabeth, you're mistaken. I'm no duke, but still no tramp.

Percillia: Then who are you?

Lucullus: (Removing wig.) Your Billy. It's all merely a joke to fool you. (Rubbing his eyes where she hit him with ham.)

Percillia: Well, I'm sorry.

Lucullus: Not half as sorry as me. (Takes hold of her hands.) We were both mistaken.

(Finish with medley or song and dance.)



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MUSIC HALL, N. Y.

Music Hall puts its worst foot forward this week—and keeps it there for practically the entire 35 minutes of stage show. Either staff was tired, or was caught unaware, having expected the previous film to last longer than one week—whatever the excuse, excuses are needed this week, and from all departments.

Produced by Russell Markert, show is entitled 'Iridescence' and consists of only two numbers. First is 'Spring Night,' which means the Glee Club, the Hall's weakest production unit, in a burst of male singing. The Waltons fold out of that—and fold is the word—into a group of acrobatics which are quite good. But acrobatics in 'one,' nevertheless, and perhaps, a scene shifter.

Next is 'You're Like a Toy Balloon,' Joan Briton and Robert Landrum sing to each other for two choruses and on comes the Music Hall Corps de Ballet. Usually this Corps de Ballet, as directed by Florence Rogge, is good. This week, the Corps de Ballet is very bad indeed. Not only does the Ballet do a bad dance (from a choreographic standpoint) but it is badly dressed and the set against which it parades is one of the poorest yet at the Hall.

At the last minute, as a last hope, the Rockettes come on. They're good, as always, but to make things tough, they're arrayed in inappropriate costumes which almost spoil their splendid precision routine.

Harris and Shore in a very fine burlesque of ballroom dancing, are unfortunately lost in the general turmoil. They deserve a better show background.

Ahead of it all is 'Tchaikowskiana,' overture which is exactly like what it sounds, arranged by Erno Rapee. Feature is 'As You Like It' 20th) and most of the customers opening night didn't. *Kauf.*

LOEW'S, MONTREAL

Montreal, Nov.

Ina Ray Hutton, slinky blonde, who weaves around the stage giving the fans an eyeful and occasionally also conducts and even sings, and her all-girl band top the show at Loew's currently. Biz was a little below average at the opening show.

Setting is same throughout, futuristic drapes and plenty spotlighted. Show opens with mike announcement behind curtain and band goes into 'hot music, getting a good hand on appearance of the shapely blonde conductress who intros opener, Gloria Joy, also looker, who flips through her routine and ends up with four tosses without benefit of arms. This and splits garner her a fair measure of applause.

Deucer is June Merrill, singer, who does the usual pops. Miss Hutton, who changes dress every time she returns to stage, building to a metallic creation at the finish of the show, returns for more hot melody and a solo song that got her an encore. Fans, lukewarm at first, had warmed up by this time and Jack Gilford, in the trey in a socko mimic and impersonation act, clicked strongly.

Winsted Trio, two males and gal, play guitars and sing, with Miss Hutton following for a smart tap routine. Fifth act is Shea and Raymond, knockabouts, who pretty nearly stopped the show. This turn moves fast throughout, with every variety of zaniness, ending up with one of the team falling into orchestra pit.

'Adventures Manhattan' (Col.) on screen. *Lane.*

STATE, N. Y.

No stage band at the State this week, which is almost in the news class with the man who bites the dog. Instead, there is a well varied bill, with most of the comedy coming from Eddie Garr, who sticks around as long as the stage manager will let him, and that's 24 minutes. A couple of his gags are a little too swift for the State crowd. Call for fast thinking, but most of the stuff was over like Roosevelt, and they loved his imitations. It was the imitations which made them still want him back after his first 22 minutes. Works mostly against the mike, but not at a loss out in the open spaces of one. It's a lot of time for a single, but it was the salvation of the bill for laughs, and he was given dispensation on a show that was running a bit too long. The fact he does not tire his audience speaks for itself.

Secondary attraction was Neila Goodelle (New Acts) from the ether annex. She has a piquant face which she uses effectively without overworking it, and a fresh voice that suggest she might try one ballad to contrast with the trio.

Went over nicely, but no ri

The seven Danwills, an acrobatic standard, shove the bill off on the right foot with a very brief act that packs all meat. It's seldom these days that a four-high is built, and this is bettered by the fact that the top mounter is catapulted into position, which is a good trick when he does it—and he does. The blowoff is a somersault to the shoulders of a two-high without teeter or springboard. They claim it as an exclusive and there seems to be no one to contradict them. Act is fast and without the usual stalling eith

tricks or comedy. Good opener anywhere.

Jeanne, Jack and Joe (New Acts) is a team of men steppers with a girl in for comedy interruptions and finally a burlesque adagio which is not so funny as it might be.

Elida ballet is the shutter-upper. A new dance team, Prichard and Lord, replace the earlier duo, and acceptably. Do a tango and something that might be taken from Astaire and that's all of them. Ballet opens with the 'Organ Grinder's Swing' in red chiffon pyjamas, and comes on later in long, transparent skirts for a moderne writhe, which may mean something to somebody, but it's just dance colic to the State mob. Jeanette Hackett is on twice, just after the opening for a dance and for the finish into serpentine which suffers from meagre lighting. Enough lamps used (though there is no floor trap), but the colors are few and lacking in brilliancy. To those who cannot remember Loie Fuller and Papinta, the dance probably looked all to the good, but a good electrician could do a lot to make this a standout. For the finish the girls come on and float a large scarf, which works well enough into the serpentine with its filmy draperies.

Show ran 72 minutes when caught, with most of the time going to the ballet and Garr. Entire show is scheduled for five minutes over the three hours, with 'The Gay Desperado' (UA) as the feature, and with a Charley Chase old but good comedy supplementing the newsreel. Business not bad, but not bi

HIPP, BALTIMORE

Baltimore, Nov.

This week brought the hosses to Pimlico and Ben Bernie to the Hipp. There is, of course, no analogy 'tween the two advents, but biz is good at Old Hilltop and better than that at Ol' Hippodrome. Just how well Bernie is doing at Pimlico is not known, but on the boards Friday night he was putting on the best show he has ever hauled into town in his multi visits.

His airy, arid patter touched on the election, Pimlico and self-ribbing for a swell total effect. His boys back him up with stiffer support than crew has during some of prior engagements here, and presence of couple new specialists not seen here heretofore help cause considerably. Chief of these is lad labeled Joey Bardin, who simulates sounds made on almost all standard band instruments with hands and mouth; band sliding through a snappy routine and Bardin letting off his noises as though different players were taking licks. For a final flourish, lad sings.

Billy Wilson is another vocalist not seen here before; as a swing-singer he's very neat. Ray Hendricks handles several ballads, and the old reliable standby of Bernie's, Manny Praeger, bats out the novelty pieces for his usual high score.

Four of the outfit link up as a unit, dishing both music and harmony chanting that is o.k. High light of whole show is, no doubt, the hearty lampoon on amateur nights, with almost all hands contributing individual touches, and the Maestro bouncing 'em out of the benches with belly-laughs at his satirical takeoff on Major Bowes.

A dance twain, Duffins, whisk on for pair of isjointed routines. First number from auspicious, but got over because of strong conclusion. Second whirl much better, being an excellently arranged rag roll dance.

Film is 'Wives Never Worry' (Par). Final performance opening day played to standees up and down. *Bert.*

ST. LOUIS, ST. L.

St.

iz at this house on slight upgrade currently after disappointing b.o. activity last week. Freddy Mack, doubling as m.c. and baton wielder, won battle with front office community sing stint and lyrics now are readable and tempo of tooters slowed down sufficiently to allow sittees to keep pace.

Current show gets away with Roxyettes doing the Balboa routine and four of the more talented gals move to edge of apron for some close harmony. As gals retire Gregory and Raymon come on to drag music from an inner tube, rubber glove, bicycle pump, vacuum cleaner, toy balloon and finish by playing a thermin, an instrument operated by waving of hands without being touched.

The boys are followed by Helen Honan, impersonator, who clicks. Eva Ross, producer of stage shows at this house, has Roxyettes in a novel bit, each of 16 gals playing (for better or worse) 'The Twelfth Street Rag' on undersized saxes. Mack has tooters pitched to right volume to overcome any difficiency of line as saxophonists, but idea scored with crowd. The community sing follows and then comes Eddie Rio and his two stooges. Comedy and dancing sets across.

Arthur LaFleur, 'Th Human Top' of 'Jumbo,' finales the layout with his hock, iron-jaw twisting bit.

Piece is Give Me Your Heart' (WB) (2d run). *Sahu.*

RONACHER, VIENNA

ienna, Oct. 29.

Manager Rosner of the Ronacher engaged three American numbers for this bill, and Vienna had, after a long absence, its most sensational click vaude biz in years. Buck and Chick, the De Vitos and the Four Flash Devils carry the program through to success, and the Ronacher has been sold out for every performance since bill opened a couple weeks ago.

Buck and Chick are doing a heretofore unknown number in Vienna. Buck calls himself the 'King of the Whip.' Number is really entertaining. De Vitos have a cast of four, three men and a girl. Their funny antics are the best seen here in a long time.

Four Flash Devils are here at the right time, as their excellent tap dancing has become popular through the film work of Fred Astaire.

All American acts came here from the northern countries and on their way to England.

Ronacher has an excellent i- tional program with local forces.

ROXY, N. Y.

Roxy got itself a flock of talent from radio this week for a stage show that is paced like a morning sustaining hour in Keokuk. The trouble is not with the talent. But somehow the latter and Roxy's policy of putting or an eye-filling show with lots of tinsel and glitter don't mix. Thus Shandor, the violinist who fiddles over NBC at midnight in a mellow mood, is unable to fiddle the audience into receptiveness, while a bevy of Gae Foster girls strike classic poses. At least, he can't do it in five minutes, which is all he gets here.

Later on Morton Bowe, a very creditable tenor, appears for seven minutes, and, although he should be surefire in a house where they like pop stuff, he can't sell 'em on an encore. Maybe a full stage, with elaborate backgrounds distracts from the solo work, and a simple No. 1 would be better. Or maybe the Roxy patrons don't think that an act with only one person in it is enough for their money. At any rate, the solos here come away with the short end of the straw, while the bigger acts, more in line with the Roxy tinsel, classify as winners.

Ford Bond, the ether newscaster called 'Roxy Newstator' here, opens with news bulletins. They're been brushed up this week. More novelty and a search for comedy items. Bond gets away okay.

Gae Foster rhumba appears next with Eddie Paul orchestra on a dais for a full stage setting. Shandor does his fiddling briefly between the rhumba and the Jesters' trio, long-time ether singers, who come on next. Jesters strike the right note, delivering with zip and novelty. For their repertoire they uncork the dialect songs and firehouse ditties. Including with a version of 'Tiger Rag' that got good reception

At this juncture moderne tap layout by the Foster entourage and Bowe's singing fails to bridge adequately into the Howard and Shelton clowning.

In closing the show, this duo ladles out a batch of gags pretty rough for a family type of audience. But they squeeze by, even when Shelton says, 'Is your name Howard?' and Howard replies, 'If it isn't, I've been having a helluva good time with his wife the past couple of weeks.' There's also the one about the danger of mistaking cigar butts for something else in the snow, or vice versa. Act, however, is in line with the Howard-Shelton screen short and radio work, and sells.

Pic is 'Girl on the Front Page' (U). Biz-sized up as fair to good at evening show Friday. *Edga.*

EMBASSY, N. Y.

(NEWSREELS)

Subtract the election, which is covered excellently by two reels, eliminate the football games, which are standard at this time of the year, and there is nothing of vital interest on this week's show. Fox and Paramount take honors on the election material, of which there is justifiably a good deal on view.

Roosevelt's victory is given all the drama and color it reflects. Fox leads off the parade of items with a stock clip of the President in the White House and another at Hyde Park, followed by visitors and intimate shots of the Roosevelt family. The reel catches London voting and then turns to results of the balloting, giving highlights of the exciting night that decided the winnah. The loser of bet pulls a buggy up Fifth avenue for a touchoff finish. Par's material gets oosevelt on his return to Washington, corrals Landon for a few words and then backtracks to Hyde Park, showing the President with his messages and his new grandchild.

From here on the football games which sum up, it's a procession of this and that. Pathe doesn't get clear photographic results from the national horse show at the Garden but its negative is impressive just the same. Riding to fox hounds in Virgi ia (Par) and behind the pooches on Long Island in search

(Continued on page 63)

Unit Reviews

Hollywood Follies

(ORIENTAL, CHICAGO)

Chicago, Nov.

Here are the makings of a bang-up unit, but kicked around through lack of proper application of the rules of variety. Plenty of solid production, excellent talent for the most part, topped by a real performer and good box office name, but still there is a sameness running through the show that prevents it from really banging through the way it should.

Weakness is the lack of novelty and diversification; particularly an overdose of hoofing of every type. Girls are on for three dance numbers, Jack Goode dances by himself, Sunny O'Dea dances by herself, and then they dance together. Gresham and Blake dance and Jimmy Hadreas ties the show up with his dancing act. Leon Errol and the girls do a semi-dance routine in comedy. And then there are incidental dances here and there just to top it off.

Sunny O'Dea is really excellent with her tap specialty, turning in two walloping routines. Works hard and sells herself on a whirlwind of personality. But, even better, according to the audience reaction, was Jimmy Hadreas, who just joined the show and who does his regular acrobatic and novelty dance turn.

Errol handles two comedy moments, based on his inability to walk a straight line. A solid performer who knows what it's all about, he had this audience in his mitt every minute and got the only real laughs in the running. Greshman and Blake try for some cross-fire comedy, but miss through lack of good material. Girl has some ability but deserves better stuff. Finish with a comedy Spanish-rhumba bit, fair.

In between there is some singing by Lou Ashe and a couple of unnamed girls. Only so-so and okay because hidden in a unit.

Unit makes use of pictures twice; first for the opening which is a tie-up with American Airlines, which shows the troupe piling into a plane to wing out of Los Angeles. Second is a comedy sequence, cleverly handled, in which Errol is directing a Civil War meller.

Good show that could be better with a better eye for variety.

Business good the last show Friday, with the flicker 'Chan at Race Track' (20th). *Gold.*

SALLY RAND

(MAJESTIC, DALLAS)

Dallas, Nov. 10.

This is the new season's unit by Sally Rand, whose fan and bubble routines have been made familiar to thousands at Fort Worth's Casa Manana. When caught opening day (7), show had many ragged edges, principally because of uncertain musical direction in pit and the expected break-in eccentricities.

Most cause for criticism when Conductor George Baum left and Art Krasnik was flown down from Chicago to take over the baton Sunday (8). Running time was trimmed also from 68 to 50 minutes with good result.

Emphasis is placed on 14 line and six show girls and on Miss Rand's stints. Girls woo the eye i looks and high quality costuming. Their dancing is commendable in five routines supplied by Alexander Oumansky. Miss Rand has two effective entrances and lighting is excellent. Her work is even more eye-fetching in stage frame than in intimate nite club arena.

With exception of Ned Coupland, seen in indifferent ballet work during two scenes, assisting acts are standard vaudevillians. Al Clarett and Marcie Waytick, with some flash skating; Roy and Maye, with their classy stepping; Nell Kelly singing in robust comedy manner, and William and Joe Mandel are the acts. Latter get best audience reaction of assisting acts with their comedy acrobatic work.

Whole company is brought down front by Miss Rand for a 'thank you' at the finish. Curtain drops with performers waving 10-gallon hats and singing 'The Eyes of Texas.'

Swing, Harlem, Swing

(PALACE, CLEVELAND)

Cleveland, Nov. 6.

Ethel Waters must have worked overtime in produci 'Swing, Harlem, Swing,' which is easily the best all-around black-and-tan revue to hit the Palace or any other local hous in a long time. There's no exaggeration in that unqualified plug, for its first three break-in days had the aisles crowded with standees.

Initial performance after three midnight rehearsals here was ragged and too long, but show has the stuff to smack down some house records. By Sunday (8) they had it ing as smartly as title, going 65 minutes. About ight or 10 minutes' pruning will make it hotter, perhaps by cutting one orchestra specialty, although a clever juggling drummer puts a heavy punch in it.

For a strictly bru jamboree, the talent carefully chosen and generally top-notch. Considerable imagination and skill are displayed in several numbers, which were

New Acts

THREE ELTONS
Comedy Dancing
3 Mins.
Hollywood Rest., N. Y.

A fairly entertai ing comedy adagio trio is the Three Eltons (two men and a girl). Act proves adequately entertaining for night club floors and would be entirely suitable for vaude or picture houses.

Eltons open as legitimate trio and for a time it seems they aren't going into the slips for comedy purposes. They turn to the burlesquing a little later than most threesomes but do not go in for as much rough stuff as some do. The disgusted mien of the girl helps make the routi amusing.

For a finish the girl rushes behind the curtains, a dummy of her being thrown out for a final roughing. *Char.*

CESAR and MACLOVIA
Dancing
7 Mins.
Hollywood Rest., N. Y.

Cesar and Maclovia hail from Mexico City. They offer nothing very sensational in their ballroom dancing but score satisfactorily in numbers that are notable for and smoothness.

The routines are more or less simple, not taking in much of the trickery of other ballroom teams. Appearing first in a short number in connection with sideshow sequence of the Hollywood production, the Mexican duo later offers two dances, one a sensuous ballroom specialty, the other a fast one-step. In the latter the skill of the Cesar-Maclovia team is most apparent. Dancers are of nice appearance. *Char.*

JEANNE, JACK AND JOE
Dances, Comedy
10 Mins.; One
State, N. Y.

Two men who do loose dancing effectively and make a futile try for comedy with some mild mayhem. Interrupted by the girl for a couple of comedy interludes and winding up with a burlesque adagio which follows the usual lines, but not far enough. Finish is marred by the display of an exaggerated type of female pants—ruffled. Got only a mild laugh here and might well go out.

Girl is a hard worker, but lets her effort become too apparent. Lacking in spontenaiety. Men are pretty fair dancers, but in a comedy class with the girl. Just fair in the number two spot. *Chic.*

NEILA GOODELLE
Songs
10 Mins.; Two
State, N. Y.

Singer is from light opera and the air, but no ether spot just now. Opens before the mike on the platform into the orchestra, goes to a piano in two for her second and winds up before the platform mike again. Piano doesn't seem really to be necessary, but she has the traditions to uphold.

She has a clear, nicely handled voice, but its quality does not quite fit her style of singing, which follows the idea of singing songs the way the composer did not write them, but she sells them well, more through her appeal than her renditions. Pleasantly received here, but not forced to return. *Chic.*

JOAN ABBOTT
Singing
6 Mins.
Hollywood Rest., N. Y.

As a night club entertainer Joan is exactly what the doctor ordered. Songstress of hot ditties is in a very appropriate setting on a floor.

Miss Abbott uses a mike. She opens her stint with 'Bye, Bye, Baby,' very vigorously, and middles the routine with a medley of what she terms the No. 1 songs of the past season. A bit of Russian, topped off by a local torch touch, completes the performance.

A lot of personality, good diction and a flair for husky handling of nops are among Miss Abbott's assets. The singer ought to be okay for pictures. *Char.*

Waters' faves in 'As Thousands Cheer' and 'At Home Abroad.' Her own 15-piece band, batoned by Eddie Mallory, is on stage, giving her a swell background of white-hot rhythm. Band could stand on its own any time or any place.

Starred 'Blackbird of Blues' does spare herself a bit in putting it over. Doing about twelve songs five times a day over week-end would kill an ordinary singer's voice or constitution. Yet she puts her whole heart in every tune as if it was fun, changing costumes for nearly every song. The mike helps to save voice of Miss Waters, who uses it more effectively than most songstresses.

Unit starts with troupe of 40 in front of band singing titular theme song for a quick flash. Miss Waters comes on unannounced, with bandanna hanky around hair, a guitar and street-troubadour's velvet trousers, 'Am I Blue' leading off her medley. After she warms up to a duet with a band tenor, 'Sunshine Sammy,' from 'Our Gang' comedies, comes on to join 'Derby' Wilson in

(Continued on page 59)

Variety Bills

NEXT WEEK (NOV. 13)
THIS WEEK (NOV. 6)

Numerals in connection with bills below indicate show, whether full or split week

RKO

BOSTON
RKO (11)
N T G Co
Raoul & D Reyes (6)
Fats Waller Oro
2 Lane Sis
Ford Marshall & J Cox
LaFredd
George McLennan Memorial (13)
Mogul (6)
Mogul
CHICAGO
Palace (13)
Cuban Nights (6)
Scandals of 1937'
Frank Gaby
Petch & Deauville
Jerry Coe
Raymond Wilbert
Dare & Yates
CINCINNATY
Shubert (13)
Shooting High
John Boles (6)
Jorified Follies
CLEVELAND
Palace (13)
Manh'tt'n Scan's 37'
Raymond Wilbert
Jerry Coe
Petch & Deauville
Frank Gaby
Ray & Tres
Ethel Waters Co
3 Brown Sis
6 Lindy Hoppers
Sunshine Sammy
Derby Wilson
Eddie Mallory Oro
Teddy Hale
Glenn & Jenkins
DALTON
Keith's (13)
Glorified Follies
MINNEAPOLIS
Orpheum (6)
Folie Parisienne
PROVIDENCE
Albee (13)
Rinaldo (6)
Rinaldo
SCHENECTADY
Proctor's (12-14)
Jack Seymour Co
Gordon's Dogs
Jarrett & Holm
Johnny Perkins
Anderson & Allen
TROY
Proctor's (13-16)
Earl Rines Oro

Loew

NEW YORK CITY
State (13)
4 Robeys
Tommy Trent
Bobby Pinkus
Ben Bernie Oro
AKRON
Loew's (13)
Cirque de Paree
HARTFORD
Palace (12)
Major Bowes Bd
WASHINGTON
Capitol (13)
Ray Perkins
Emery Deutch
Patti Chapin
Buccaneers
Vic Laurie
Stuart & Lee

Paramount

NEW YORK CITY
Paramount (11)
Clyde Lucas Bd
Helen Charleston
Floria Vestoff
AUSTIN
Paramount (13-16)
Sally Rand Co
BEAUMONT
Jefferson (17-18)
Sally Rand Co
BOSTON
Metropolitan (13)
Molly Picon
Vocalion Jewels
Ross & Edwards
Munroe & Grant
Ethel Shephard
CHICAGO
Chicago (13)
Samuels Bros
CORPUS CHRISTI
Paramount (16-17)
Weaver Bros & E Co
DETROIT
Michigan (13)
Revel Baxter & D
Fraser Sis
Vox & Walters
Picchiani Tr
Ray & Tres
HARLINGEN
Paramount (18-19)
Weaver Bros & E Co
MONTGOMERY
Loew's (13)
Your Hit Parade
TORONTO
Shea's Hipp (13)
Ina Ray Hutton Bd
Winsted 3
Shay & Raymond
Margie Palm
Jack Gilford

Independent

CHICAGO
State Lake (13)
Keeny 2
Vic & LaMar
4 Aldos
Doyle & Donnelly
Doris Robbins
Caryl Bramyn's Co
DETROIT
Downtown (13)
3 Cheers
Perry 2
Roy Rita & Roula
Rector & Doreen
Elmer Cleve Co
INDIANAPOLIS
Lyric (13)
Dave Apollon Co
Johnny Woods
Lambertons
Lyda Sue
Joan Merrill
Harold Aloma
Yvonne Moray
Johnny Barnes
Ruth DelRio
Apollon Bd
KANSAS CITY, MO.
Tower (13)
Arthur LeFlour & M
William Brady Co
Burns & White
ST. LOUIS
Grand O. H. (13)
5 Cordovas
Jue Fong
Randolph Avery Co
Ned Normandie Co
Maree & Pals
WASHINGTON
Easter (13)
Ted Lewis Oro (26)
Powers Co
Baron & Blair
Ben Yost Co

London

Week of Nov. 9

Astoria D.
Hobart 3
Canterbury M. H.
1st half (9-11)
Hobart 3
Walter Nilbert
2d half
Frakson
McDon'ld & P'rdise
Dominion
Schaefer's Midgets
New Victoria
Jack Payne Bd
Trocadero
Billy Costello
Ronald Frankau
Ernest Shannon
Irene Prador
Will Russell
Maurice
CHADWELL TH
Palace
Musette Orc
CHELSEA
Palace
Masa 3
Johnson Clark
CLAPTON
Rink
Ken Johnson Bd
EAST HAM
Premier
Musette Orc
Edgware Rd
Grand
Lecardo Bros
Carltons
Rene & Lennox
EDMONTON
Empire
Serge Krish Bd
Filacoris
Tellefson
Ernest Shannon
HAMMERSMITH
Palace
Rawlos & Landauer
HOLLOWAY
Marlborough
Ronago & Godfrey
Louis Almaer
Gordon Richards 4
ILFORD
Super
Castelli's Bd
ISLINGTON
Blue Hall
1st half (9-11)
Frakson
McDon'ld & P'rdise
2d half (12-14)
Hobart 3
Walter Nilbin
KILBURN
Grange
Lecardo Bros
Carltons
Rene & Lennox
LEWISHAM
Palace
Troise Mandolliers
LEYTONSTONE
Rialto
Serge Krish Bd
Tollefson
Ernest Shannon
NEW CROSS
Kinema
3 Australian Boys
OLD KENT ROAD
Astoria
Harry Fryer Bd
PEKHAM
Palace
3 Australian Boys
SHEPH'RD'S BUSH
Pavilion
Rawlos & Landauer
STAMFORD HILL
Regent
Renee & Godfrey
Louis Almaer
Gordon Richards 4
STRATFORD
Broadway
Castelli's Bd
STREATHAM
Astoria
Harry Freyer
Renara
Palace
Harvard Boys
TOOTING
Granada
Harvard Boys
TOTTENHAM
Palace
Ken Johnson Bd
TOTTENHAM
COURT ROAD
Paramount
Anton Bd
Bower & Ruther'd
2 Lindners
WALTHAMSTOW
Granada
Reg Dixon
Rosalind Wade Gls
3 Jades
Palace
Harvard Boys

Provincial

Week of Nov. 9

ABERDE
Tivoli
Geo Prentice
BELFAST
Hits
Sonny Farrar Bd
Bennett & McN
Wally Frith
Radiolympia Gls
BEXLEY HEATH
Regal
Klitik Jr Bd
Anna Rogers
O'Shea & Joan
Gaudsmith Bros
BRADFORD
New Victoria
Ellen Kauer & Ptnr
Andre & Curtis
Vedras
CAMBRIDGE
Cinema
Syd Semour Bd
Walter Jackson
CARDIFF
Capitol
Alfredo Bd
CLAPHAM
Grand
Herbert & Hatton
Rebe & Ben
Ernest Arnley
CRAYFORD
Princess
Klitik Jr Bd
Anna Rogers
O'Shea & Joan
EASTBOURNE
Luxor
Tiger Ragamuffins
Susan & Pat
EDINBURGH
New Victoria
De Marco
Regent
Penalow Co
Royal
Pat Rossborough
Revnell & West
Billy Russell
Ina Ray Hutton
Delvaine's Co
Ena Mitchell
Clemens & Belling Co
RUTLAND
De Marco
Regal
GLASGOW
Pavilion
R & E Wyles
Doris Ashton
Jamie Reid
Chris Charlton Co
Gandy Bros
Shaw & Weston
GRAVESEND
Majestic
Radiolympia Gls
Mayer & Kitson
Rusty & Shine
Pierrotys
HASTINGS
De-Luxe
Mona Grey
Accordion Kings
Joe Vinton Co
McDonald & Grah'm
HEREFORD
Kemble
De Rosalia
Victor Moreton
Steffani Songsters
Chevalier Bros
Florence Oldham
Maudie Selkirk
HORSHAM
Capitol
Beams Babes
HOUNSLOW
Dominion
Herbert & Hatton
KINGSTON
Regal
2 Leslies
LaPalette
LaVier
Nichol & Martin
LEITH
Capitol
Pascoe
LEVERSHULM
Ringsway
Mexandre Bd
Mona Vivian
Marini & Andy
Taro Voisin Co
LIVERPOOL
Paramount
Song Hits of Shows
Marie Burke
Trevor Watkins
Dillwyn Thomas
Masked Dancers
MAIDENHEAD
Rialto
Jan Ralfini Bd
Ted Ray
Wilson Keppel & B
Harry Moore
MANCHESTER
Palace
Dickie Denton 3
Herschel Henlere
6 Lias
SLOUGH
Adelphi
Roy Fox Bd
UXBRIDGE
Regal
Roy Fox Bd
WINDSOR
Theatreland
Jan Ralfini Bd
Ted Ray
Wilson Keppel & B
Harry Moore
YARMOUTH
Regal
D & J O'Gorman
Mary Bland
Damzelle & Boy
3 Arconas

Cabaret Bills

NEW YORK CITY

Ball
Virginia Langdon
Geo Bd
Lou Rand
Bill's Gay 90's
Jerry White
Joseph E. Howard
Spike Harrison
Jack West
Bernie Grauer
Lea Barbery
Will Ward
Ethel Gilbert
Black Cat
Amanda Randolph
Jimmy Thomas
Maxie Armstrong
Amy Arnold
C & Fay Bank
Billy Daniels
Dark Angels Ens
Lonny Simmons Oro
Brass Rail
Vera Alva
Senators
Allen Leafer
Gloria Mossman
Chanin Modernе
Wanda Goll
Trini Plaza
F McFarlane
& Clover Club
Jackson Irv &
Jerry Goff
Hiddie Ens
Andrew Sis
3 Rhythm Debs
Jess Stone
Al Stuart Orc
Chanteclair
Dimitri & Virgil
Carlotta Montez
Nanette Valion
Lito & Mengol
Marguerita-Cueto
Gloria Alvog
Ramon Carrosco &
Gauchos
Coffee Dan's
Al Quodbach
Frank Shaw
3 Reasons
Chas. Boulanger
Cog Rouge
Irwin Gilbert Oro
Tisdale 3
Cotton Club
Bill Robinson
Avis Andrews
Berry Bros
Kaloah
Henri Wessels
Katherine Ferry
Anna Lewis
Dynamite Hooker
Tramp Bd
Whyte's Maniacs
Broadway Jones
Wen Talbert's Choir
Bahama Dancers
Arthur LeFlour Orc
Cab Calloway Oro
Jack Dempsey's
Phil Romano
Eddie Elkins
Delfina Vera
Mona Montes
Dolores & Condido
Rosita Rios
Los Havaneros
Don Alfredo Orc
ABC Trio
El Morocco
Ernie Holst Orc
El Toreador
Los Ojedas
Don Gilberto Orc
ch Casino
'Folies D'Amour'
Anne Lee
Elly Ardsley
Ballet Bodenwieser
Barry & Beatrice
Ibolya Zilzer
Drena
Gibson Co
Cenda Glenn
Koubek
Menoreas
Ramon Carrosco &
Gauchos
Coffee Dan's
Al Quodbach
Frank Shaw
3 Reasons
Chas. Boulanger
Greenwich Village
Casino
Bill Dureya
Frank Hall
Wilma Novak
Charlie
Boris Belostozky
Georgo Orda
Tasha Nazarenko
Agnes Roy
Sultan Messako
Peter Llachenko
C Colobhan Orc
(Iridium Room)
Emil Coleman Or
Hartmann G & P
Hotel Taft
Geo. Hall Oro
Dolly Dawn
Hotel Vanderbilt
Eddie Lane Orc
Jean Farries
Dean Goodelle
Dee Lurgas
Hotel Waldorf-Astoria
Veloz & Yolanda
Eve Symington
Arthur LeBaron Bd
Hotel Ambassador
Traubman & Adler
Ramon Ranos Orc
Hotel Astor
Vincent Lopez Orc
Fred Lowery
Beth Wilson
Emily Van Loesan
Chas Hoffman
Stanley Worth
Robert Lytell
Hotel Biltmore
Russ Morgan Orc
Illiano
otel Commodore
Mal Hallett Orc
Emily Van Loesen
Paul Rico
Paul Gordon
Loper & Hayes
Hotel Edison
Bobby Hayes Orc
Gypsy Lea
Ralph Torres
Jane Dover
Lou Valera
Hotel Elysee
Ann Greenway
Lois Wodell
Chic Farmer
Antobal's Cubans
Joe Morello Orc
Hotel Essex House
N Brandewynne Orc
Maxine Tapplin
Dick Stone
Claire Nolenle
Hotel Fifth
Roy Strum
Chas Murphy
Billy Hunter
Howard Lally Orc
otel Governor Clinton
H McDaniel's Orc
otel Lexington
Ozzie Nelson Orc
Shirley Lloyd
Hotel Lincoln
Adele Girard
Dick Stabile
Hotel McAlpin
Enoch Light Orc
Beth Wilson
A Gonzales Ens
Laura Dean
Hotel Montclair
Corzo & Sanders
Nick Fisher
Ann Courtney
Clay Bryson
Marjorie Powers
Walter Litt
Hal Hope Orc
Hotel New Yorker
Will Hollander Orc
Frank Dunker
Will Osborne Orc
Dick & D Rogers
4 Step Sons
3 Randall Sis
Manya & Dri
Bill Steele
Hotel Park Central
Tic Toc Girls
Don Hooten
Arthur Berger
Chas Colsette
Dell Arden
Dick Messner Orc
Hotel Park Lane
Pancho Orc
Hotel Pennsylvania
Benny Goodman Bd
Bernhard & Grah'm
Helen Ward
Hotel Pierre
Mario Braggiotte Or
Eileen O'Connor
Paul Draper
Hotel Plaza
Eddy Duchin Orc
De Marcos
Will McCune Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel ritz-Carlton
Earlyn Wallace
Carmen Romero
Milton Douglas
Glen Pope
Wm Russell
Park & Cll
Afriqule
Raul Romech Orc
Hugo Mariani Orc
Arman Vecsey Oro
Hotel Savoy-Plaza
Dwight Fiske
Emilie Petti Orc
Habenas
Hotel Shelton
Bert Darcy Orc
Hotel Sherry-netherland
Gen Lodijensky
Raphael
Lehn Doubleo
Nicholas Zorin
Serge Sergey
Chas Grey
Alex Bunchuk Orc
Hotel St. Moritz
Mari'rie Galnsworth
Mirium Verne
Alex Bolger Ens
George Sterney Orc
Hotel St. Regis (Maisonette Russe)
Olga Vadina

LOS ANGELES

Ball
Bruz Fletcher
Charles Lawrence
Beverly Wilshire
Ruth Robin
Larry Lee Oro
Biltmore Bowl
Moore & Revel
Crane 2
Ruth Durrell
Billy & B Bemis
Hal Foster
Red Harper
Cafe de Paree
Jack Clawson Oro
Cafe La Mass
Park Ave Boys
Stan Clair Oro
Clover Club
Bob Grant Oro
Rhumba Bd
Cocoanut Grove
Virginia Lee
Jan Garber Oro
Lathrop Bros.
(George)
Lea Parker
Bill Roberts
Cahanola
Augustine
Estellita
Gilberto
i Miradoi
Steve White
Gagnon & Brught'n
Jane Shirley
Evelyn Wilson
Walter Wing Orc
Esquire Club
Mary Jupton
G Rennie & P Rist
Stuart Van Joy Oro
Fanuous Door
Wingie Mannone
New Orleans 5
Jane Jones' Little Club
Jane Jones
Gladys Bagwell
Helen Warner
Jeanne Keller
Melody Grill
Art Tatum
Omar's Dome
Jeanne Blanche
Carolyn Dines
D Julian & Marjorie
George Redman Oro
Pacific Sunset Club
Minon Bergon
Marjorie Sparks
Carmen Kelt
Castle & Rand
Wayne Wise Oro
Palomar
L Arley & Oliver Sis
Judy Janis
Knight Sis
Hudson Metzger Gls
Phil Harris Oro
Paris Inn
The Debutantes
Margarita & Del lo
Henry Monnet
Hugo Marchetti
Thora Matthaison
Dominio Colombo
La Valesca
Rosita & J Moreno
Pete Contrelli Orc
Pirrone's
Bonnie Lind
Murray Peck
Lolido & Arlo
Wylie Webb Orc
Dorothy Roberts
Seven Seas
Lily Gibson
Ray Kinney
Lonnie McIntire Or
Somerset Club
William Zerker
Ann Crosby
Topper's
Pat O'Shea
Bernice Tarrington
Beverly Keene
Warner Sis
Leona Rice
Agnes Johnson
Bob Lightner Oro
Tropaders
Phil Ian Oro
U-Gene's
Barbara Buck
Tony Yanis
Paul Randall

CHICAGO

Backhawk
Roma Vincent
B & R Ambrose
Louis Prima Oro
Ches Paree
Benny Fields
Nick Long, Jr
Eunice Healy
Barto Mann
Josephine Houston
Henry Busse Oro
Club Alabam
Virginia James
Ellie Burton
Bernard & Henry
Millicent DeWitt
Art Williams Oro
Club Minnee
Buddy Lester
Howe & Perrin
Virginia Audrey
Ramona Hughes
Ruth Desha
Jerry Gilldon Oro
Colony Club
Jessie Reed
Pat Nowlin
Trudye Davidson
Lewis Sis
Etta Reed
Ruth Howrich
Paulette LaPierre
Jack Fischman Oro
Colosimos
Ada Leonard
Tracy, Gale & L
Una Cooper
Lea Hunt
Muriel Love
Bankoff & Cannon
Elleen Georges
Congress Hotel (Casino)
Boy Foy
Beauville & Tova
Vera Fern
Ray Hunt
Jose Cortez
Casa Loma Oro
Gay 90's
Henri Keats Oro
Joan Clark
Skippy & Marie
Colleen
Geo De Costa
Lew King
Grand Terrace
Ple's Henderson Or
Harry's N. Cabaret
Tex Morrissey
'Hank the Mule'
Yvette
Eddie Frey
Jack Irving
Dorothy Johnston
Stanley Ogle
Billy Meyers
Millicent
Al Wagner
Art Buckley
Austin Mack Orc
i-Hat
Willie Shore
Phelps 2
Mildred Tolle
Mimi Rollins
Hotel Bismarck (Walnut Room)
Geo Nelldoff
McNallie Sis
Gretchen Lee
Phil LeVant Orc
Hotel Brevoort
Jaros Sis
Grace Kator
Marian Carlisle
Drake Hotel (Silver Forrest)
Georgie Lyons
Burton Peyton
Pat O'Malley
Ray Campbell
Gower & Gone
Dick Jurgens Oro
Hotel Edgewater Beach (Marine Room)
Geo Olsen Orc
Edith Caldwell
Leighton Noble
Rodrigo & Francine
Chas Carrer
Harriett Smith's Gls
otel Lasalle (ns Fountain Room)
Bob McGrew
Hotel Morrison (Terrace Room)
J & E Terrence
Ted Flo-Rito
Janis Williams
Jackie Green
Muzzy Marcellino
Stanley Hickman
3 Debutantes
Titan 3
Hotel Palmer House (Empire Room)
Little Jackie
Raoul & Eva Reyes
Ruth Aarons
Sandor Klancz
Lester Cole
Paul Rosini
Dale Winthrop
Abbott Dancers
Hotel Sherman (College Inn)
Gertrude Hoffman
Calgary Sisters
The Nagyfys
Harriett DeGolf
Roger Pryor Oro
Rufe Davis
4 Rhythm Girls
Speck & Spuds
Hotel Stevens (Continental Room)
Maurine & Norva
Carmen Castillo
Lorraine Sis
Ina Scott
Xavier Cugat
Parody Club
Phil Kays
Molly Manors
Marsha Bennett
Bobbie Clark
Henry Simmons
Freddy Janis Oro
Royale Frolics
Dolly Kay
Sid Tomack
Frances Wood
Billy Bray
Marilyn Marlowe
Barbara Belmore
Henri Lishon Oro
Chas Engels Orc
Vanity Fair
Edith Murray ro
Via Lago
Arturo & Evelyn
Buddy Ralph
Stan Carter
Yacht Club
Johnny Wells
Jerry & Turk
Paul Olsen
Nino Rinaldo
885 Club
Carroll & Gorman
Paul Keebler Orc
Belva White

PHILADELPHIA

Anchorage Inn
Milton Kellem Orc
Arcadia Int'l
Hal Kemp Orc
Paul Gordon
Mildred Verne
Saxie Dowell
Skinnay Ennis
Bob Allen
Florence & Alvarez
Arcadia Ens
Bellevue-Stratford (Dinner Room)
Meyer Davis Orc
Ben Franklin Hotel (Georgian Room)
Moo Jaffe Orc
Benny the Bum's
4 Gondoliers
Wally Sheldon
Isabelle Rock
Dotty Mollinson
Chez Michaud
Jonny Graff Oro
Jay King
Colony Club
Clifford & Wayne
Jay Williams
Embassy Club
Aristocrats
Marion Bergeron
Jerry Blanchard
Forman & Lorraine
Merle Austin
Dorothy James
1523 Locust
Farrar Sis
Grace Mariners
Florence Hallman
Bubbles Sheiby
Joan Lee
Marcia Knel
3 Kings
Frank Palumbo's
Jess Altmiller Orc
Ted Pike
A. & N. Selby
Pastina & Garella
Quintuplets
Mayo & Sheridan
Mary Martin
Hotel Adelphia (Cafe Marguery)
Harold Knight Oro
Vincent Rizzo Orc
4 Vespers
Betty Kean
Caperton & C'lmb's
Rose MacLean
Perry Lawler
Agnes Tolle
Paul Duke
Evan B Pontaine
Hotel Philadelphian (Mirror Room)
Joe Frasetto Orc
Mickey Alpert
Kathryn Rand
B & R Lyte
Debutantes
Walter Walters
Ann Stevens
Byrnes & Swanson
Pierre's
Pat Shevlin Oro
Bill Burcaw
Alma & Boland
Lucille Dayton
Doree
Ritz-Carlton (Crystal Room)
Van Levis Oro
Russian Inn
Gypsy Oro
Sansom House
Irwin Leonard 3
Silver Lake Inn (Clementon)
Mickey Farnliant Or
Beth Challis
Townsends
Grant & Kinley
Lita Moya
1214 Spruce
Freddie Fareius Oro
3 Racket Cheers
Hal Nixon
Virginia Bennett
Melba Beaudreaux
Jane Moss
20th Cent'ry Tavern
Neille Durkin
Milmore Stein Oro
Lu-Lovey
Toddie Tod
Lew Foster
Loretta Keller
3 Esquires

21 Club

Sally LaMarr
Dorothy Allison
Mary Lee
Nita Taylor
Richard Bach
4 Ambassadors
Adelaide Joy
Ubangi Club
Frank Palmer Oro
Milton Murdock
Curley & Reds
Bolero
Brown & Brown
Donnie Lyons
Johnny Hudgins
Yorktown Tavern
Bill Bilger Orc
Walton Roof
Leo Zollo Orc
Jackie Heckman
Ray Parker
Mickey Brais
Weber's Hofbrau (Camden)
Fenwick & Kocher
Bobby Deva
Bernard & Rich
Rose Kirk
Louis Calkin Orc
Elderadians
Elsa Hart
Joe Romono
Marino & Mona
Carmen d'Antonio
Bob Allen
Gregory Quinn
John Rothang
Sidney Golden

Night Club Reviews

MAYFAIR CASINO

(Continued from page 50)

inject heaviest punch in their hot hoofing and harmonizing. These boys work hard.

Specks and Spot, wearing Eton jackets, ring in dumb act with stunts on high unicycles. Old stuff, but executed expertly. Don and Sally Jennings go through routine ballroom waltzes, nothing spectacular except in finale when man whirls femme over head, holding only her foot. Bob Roltner is a personable m.c. who doesn't talk too much, and can be understood by top-balcony diners when his clear tenor goes into action.

Pullen.

MON PARIS

(NEW YORK)

Third season for this East Side night spot with a new fall show on the program which stacks up neatly. Talent comprises Chick Endor and Charlie Farrell, past masters at the intimate, chatty songs, and Diana Ward, songstress, for solo spotlight chores. Gene Fosdick's orchestra rounds out the fare.

New trappings were executed by Jack Lubin, WPA artist. They are murals mostly depicting various slants of Parisian boulevard activity all done in subdued tones. High beveled mirrors on opposite walls give the illusion of spaciousness.

Miss Ward is first to appear. Her repertoire consists of Cole Porter and Noel Coward songs, plus some special tunes chanted in French and Italian. Besides the versatility, singer is attractive, with a slight flair for the exotic in her selection of evening attire. Her rep in London is plugged during the m.c. duties which Fosdick gives out.

Endor and Farrell do use a baby upright for their bit. It is a generous medley of informal tunes, all carrying some off-color humor in the lyrics. First night patronage went for both acts heartily. Various vocalists from the band fill in during the evening, using a microphone for their choruses.

Restful note in the decor is emphasized in soft greens. Main salon is close to the entrance, with the bar at the far side and decorated in a livelier color scheme. Joe Fernandez at the helm. No cover, with drinks and food at standard tariff. Locality calls for semi-dress policy. *ral.*

VERSAILLES

(NEW YORK)

ictures having made their march on opera for talent, the nite clubs are now making their bid with the Versailles breaking the ice through engaging Mary Lewis for its floor show. The club has decided the Metropolitan Opera soprano for two weeks at $2,500 per, one of the highest salaries to be paid by any munch, guzzle and mooch establishment for a straight warbler.

Miss Lewis had her charming face and voice on the screen, early in the days of Vitaphone, having made a short. There is nothing unexpectedly Metish, operatic or stiff about her, nor do the confines of a small room handicap her particularly. Miss Lewis finely trained soprano and technique are all that suggests she's of the opera.

On opening here (29) before swank andience, the horseshoe circle favorite did five numbers, including two pops. She was enthusiastically received and, although not an ingenue type, she sells a lot of personality in addition to voice.

With the opening of the soprano star, the club brought in Root and Minor, slick dance team. Their three routines include the smartly executed 'Bolero' which isn't new in their rep but brings out the best in the Minor-Root technique.

Meadowbrook Boys' orchestra, an alternate rhumba band (Clemente's) and Gali Gali, oriental sleight-of-hand worker with a rolling brook of chatter, are carried over. *Char.*

SCENERY ECLIPSING PLAYS?

1st All-Around Confab

irst confab between the leading stage groups meeting for the purpose of aiding the legit theatre was held at Equity's offices Monday (8), committee representing the latter, Theatre League (managers) and the Dramatists' Guild sitting in. While there were no concrete results there pervaded a feeling that something might come of it to benefit all concerned.

It is the first time that the factions have conferred for the common good since the NRA code sessions. Latter really made no material progress because of conditions and the fact that so much time was wasted in talking about the then 'ticket situation.'

Appears to be the desire of managers, authors and actors to find out what is the matter with the theatre in New York. Each body will think it over separately within the next few weeks and all three committees will huddle again. Later the stagehands and musicians' unions will be asked to express their views also.

Hizzoner of Philly Breaks Up 'Faces' Opening with Mrs. F.D.R. Skit Squawk

, Nov. 10.

Politics and show biz got all mixed here last night at the opening road performance 'New Faces,' very- body here read reams about it all in the dailies this morning and everybody is pretty certain that it's all a publicity stunt of some sort, but whether this city's limelight-loving Mayor is it—that is the question.

It all started very suddenly at the theatre when hizzoner, S. Davis Wilson, sitting in the third row, suddenly jumped up out of his seat while a burlesque of Mrs. Franklin D. Roosevelt was on the stage. He noisily walked out of the house in a rage and argued with Lawrence Shubert Lawrence, manager of the theatre. He demanded loudly and vociferously that the sketch be deleted from the show—and quickly. Then he walked back to his seat (the show was trying to go on all this time), called to his wife to get her things and leave with him. He gave an order to his chauffeur, still arguing with Lawrence, and finally returned to his seat (with the show still trying to go on) after Lawrence had assured him the sketch would be out by the next show.

Meantime Mayor Davis missed the sketch's tag-line, 'Throw that lousy Republican out.'

Just an Intermish

After Wilson had calmed down, the show proceeded without incident until the final curtain, when the battle was resumed. Leonard Sillman and Martin Jones, show's producers, joined the skirmish via a refusal to cut the skit. Claimed it was okay all through its New York run and why cut it now? Also insisted that several members of the President's family had seen the sketch without objecting to it. Jones, who is no piker when it comes to liking publicity himself, even told listeners that he was a visitor at the White House several times and began dragging out his autograph book.

Mayor Davi stuck to his guns, sketch must go out or theatre would lose its license. So Lawrence picked up the phone and asked Uncle Jake (Shubert) in New York what to do. Latter sai it was Jones' show, not Shuberts'; but it was the Shu- , not Jones'; if the license is revoked, who suffers? So the sketch goes out.

It's all a bit cockeyed. In the first place, Mayor Wilson was once a Democrat and then became Republican and was elected to office that way. Now, ith a Democratic administration all around him, it is claimed he may be making ready to go back home ith all forgiven, therefore his public defense of the Roosevelt dignity and honor. That's one theory. What seems more probable is that hizzoner simply likes publicity and grabbed the chance.

Where He Should Have Been

What lends credence to this theory is the fact of Mayor Davis' presence in the theatre in the first place. Although he's a frequent playgoer he really should not have been in the theatre last night. He should have been at a very important local political rally. Few gatherings of the size of this rally take place i this town without Mayor Davis being present—especially when the photographers begin posing people.

Just what will develop from whole affair is hard to guess. Wilson is noted as tough scrapper who has way of getting what he goes after. On other hand it's question whether he's legally empowered to revoke theatre licenses except for immoral shows. Also possibility that this incident will stir up trouble in his extremely liberal censor board, which might object to his interference.

'HOUR' DOING WELL ON ROAD

'The Children's Hour,' which continued on Broadway for an appreciable period after its film version ('These Three') was released, is proving an the road also.—Drama is making money in each stand, not drawing really ig grosses.

Herman Shumlin, 'Hour's' presenter, has booked the show for three months, playing all the keys this side of the Mississippi with the exception of Boston and Chicago. Both turned thumbs down on the play and there was some doubt about touring it. There is a chance that the Windy City officials will change their minds and, if so, the show will play the Loop and extend its road time.

AL AARONS CRITICAL; MEDICOS' SMALL HOPE

arons, former producer and general manager for Klaw & Erlanger for many years, lay critically ill at Harkness Pavilion, Medical Center, N. to presstime last ni Doctors were despairing of his condition in view of his weight havi gone down to 78 pounds.

Recently Aarons operated several Broadway theatres in association with Harry Somers for the Dry Dock Savings Bank.

Doc Harburg En Route

Hollywood, Nov.

E. Y. Harburg is taking time out from his music job on the Al Jolson picture at Warners to hop to Boston for a libretto-lyric rewrite on the 'Show Is On.'

He left on a hurry call from the Shuberts and Vincent Minelli.

Carroll In and Out

Earl Carroll came east last week to visit hi ife, Marcelle, who is reported seriously ill at the Park East Hospital, N. Y.

Because of commitments with 20th-Fox, he planed back to Hollywood.

BATTLE OF BIG SHOWS ON B'WAY

Costly Production of Straight Dramas—Expensive Flops and High-Top Openings—Scenic Union Unique in Labor Field

BLAME THE CRITICS

Scenic investiture of shows produced on Broadway have been increasingly exploited to the wonder of most designers. Latter state the trend, if it is such, was started by certain critics a season or so ago. But they also say that in too many instances the settings almost leap out at the audience, to the detriment of the play. Estimated that this condition pertains to 85% of the presentations.

Last season's dramatic smash, 'Dead End,' which is still playing at the Belasco, was credited with one of the most effective settings in years. It was contended that this feature of the presentation constituted 50% of its success. Designers appear agreed that this might be true with the effective use of lighting as important as the scenery itself.

There are, however, other attractions where the producer appears to have given more attention to the settings than to the play. Case in point is 'Iron Men,' presented by the same showman who did 'Iron Men,' Norman Bel Geddes. Cost of that production was higher than estimated, balance sheet showing red to the extent of $36,000. That item, however, may be partially retrieved. Practical derrick crane, which weighs four tons, can be sold for light construction job work, while sound effects and lighting equipment will probably be utilized in other presentations.

Another quick failure in which scenery was a considerable feature was 'Ten Million Ghosts.' It was presented by Sidney Kingsley, who wrote and staged 'Dead End.' Several settings in 'Ghosts' were conceded to have been standouts, but some reconstruction was required. There was talk in scenic circles that Kingsley intended seeking damages because the play's premiere was delayed. Young manager denies he had such an intention, however, now being convinced that, if there was an error, it was unavoidable.

Splurging in settings of straight plays has featured production this fall. Most costly yet is Leslie Howard's 'Hamlet,' which considerably

(Continued on page 58)

First Lap of 14th Legit Box Score Sees Brown, Anderson in 1-2 Spots

several years now Gabriel of the American and Mason Brown of the Post have ternated as No. 1 men in VARIETY's box score the New York legit critics. The first compilation of figures of the 14th annual score shows that their hold on first place remains unbroken.

On his early-in-the-season average Brown once again takes the lead with a perfect batting mark. He has been correct in 14 tries to date.

As per custom, the first box score of the season is based on flop shows only. There have been 18 of these among the 30 new plays to have opened thus far. Season commenced 'officially' on Aug. 26 with 'Spring Dance.'

The 18 failures recorded are those shows which have already folded. Among the 12 shows that remain open, some will also be listed flops, but the fact that they are sti running keeps them on the fence and out of the score.

The two new members of the Broadway critical group, Richard Watts of the Herald Tribune and Douglas Gilbert of the World-Telegram, who replaced the late Percy Hammond and Robert Garland, respectively, are down at the bottom of the list on their averages to date. But Watts', .813 and Gilbert's .769 are not bad figures for this time of the year. The league batting average is exceptionally high this time, and Brown needed his 1.000 to finish on top. Only one wrong apiece keeps John Anderson of the Journal and Robert Coleman of the Mirror out of a first place . Anderson is second with .941 for 16 rights out of 17 chances and Coleman third with .929 for 13 out of 14. Coleman's single demerit is a no opi ; Anderson's a wrong.

Gabriel is fourth with 14 in 16 for .875 and Brooks Atkinson of the Times is next with .857. Latter recorded only seven reviews for this score, having been abroad during the first month of the season. He didn't get started until Oct. 1.

Richard Lockridge of the Sun is tied with Watts for sixth at .813, with Gilbert next and Burns Mantle of the News last with .588 for 10 rights and seven wrongs in 17 chances.

VARIETY's combined score is for 17 rights and one wrong, taking in all the 18 shows.

Ex-Pemberton

rock Pemberton, legit producer, is a close friend of Alf Landon and might have had a cabinet post had the Kansan won the election, which provided a gag for Robert Benchley who, upon seing Pemberton, cracked: 'There goes the ex-secretary of state.'

HANDS WANT 10% CUT BACK

Stage hands in N. Y. it theatres have asked managers to replace the 10% which the unionists conceded years ago the height of the depresh. Although theatre conditions are conceded to have improved, it appears doubtful that the cut will be rescinded without a battle.

Contest over stage-hands' demand of double pay for Sunday performances is also on tap. Managers appear to have the edge on this argument. Point was brought up by a member of the showmen's labor committee. In a letter to the union, latter's attention was called to an agreement made some months before Sunday shows were legalized.

Managers claim that the stagehands agreed to negotiate the matter of Sunday wages if Sundays were legalized. There were no negotiations, however, union simply ordering double pay because the actors (Equity) did the same thing. Managers did not protest the stagehands' action, centering their attention on the Equity end and the referendum, which virtually ruled out Sundays because of excessive operation costs involved.

Sunday performances are only occasionally resorted to, except when spotting a premiere on that day to avoid conflict with another opening night. Only one or two shows have opened on Sunday so far this season. With Equity refusing to make New York a Sunday town, the next move will come when the managers seek another referendum from the actor membership.

Stagehands recently renewed their contract with the managers, there being no reported reference to the cut. Present move is therefore taken to be a gesture on the part of the ion's officers.

GILLMORE TO TAMPA FOR AFL CONVENTION

Frank Gillmore leaves late week for Tampa, Fla., as Equi delegate to the American Federation of Labor convention. Understood that all union heads will be on hand because of the contest between William Green, A. F. of L. head, and J. L. Lewis, miner leader.

Under the Lewis plan all sons employed in any one industry would belong to a single union. Should thi idea be adopt theatre, actors, stagehands musicians might be formed into a single union.

Kenneth Thomson of the S- Actors Guild ill also attend conventi

Bill Brady Ill

William A. rady has been indisposed with a nervous complaint for the past week or so but, although confined to his apartment, has been in frequent touch with his o ice by telephone.

Doctors forbade him attending the out-of-town of his new production, 'Matrimony, Pfd.,' last week. Veteran showman is expected to attend the Broadway premiere at his Playhouse Thursday (11).

More Epstein at Guild

Hollywood, Nov. 10.

Theatre Guild has taken 'Let the Day In,' by Philip and Juli s Epstein.

Epstei brothers authored 'And Stars Remain,' current.

If Someone Else Wants It, Gordon Thinks Show Good Enough to Keep

Max Gordon stepped onto the stage of the Lyceum, N. , Saturday (7) night after the performance of 'St. Helena,' and adressed the audience, saying the play would conti . How long it would stay he did not venture to predict. It had been advertised as the last performance.

Producer started comment: 'This is my first appearance before a New York audience,' and friends later asked him whet had been rehearsi in the stic .

Maurice Evans, starred in 'St. Helena,' preceded Gordon, after generous response from out front by the best attended house since the premiere. Whether the Metro-backed Napoleonic biography will climb out of the red is quite doubtful. It , it will have to be in another theatre, since the Lyceum is booked to get 'Bedtime for Ali Baba,' which Philip Dunning is readying.

Decision to hold over 'St. Helena' followed negotiations for its sale to another showman. inson Smith, young producer who presented 'Parnell' with R. N. Ayer last season, sought to take over the Napoleon piece. He offered $10,000 for the production, which cost something over $50,000.

Up was some doubt would be accepted or Gordon then decided that if another manager wanted the show, he might as well take a chance on it himself. Cast took a cut several week. One actor objected to Gordon's comment that the players co-operated. Show got so thing over $5,000 last week, which is red operation. Percy Waram left the cast and was succeeded by Louis Dayton, understudy.

Evans is an English actor for whom Equity made an exception to its si - month alien actor rule when Gordon pointed out he was the only player available for the lead.

Plays on Broadway

PLUMES IN THE DUST

Drama in three acts presented at 46th St., N. Y., Nov. 6, '36, by Arthur Hopkins; written by Sophie Treadwell; Henry Hull starred; staged by producer; $3.50 top.

Mrs. Frances Allan	Frederica Thomas
Miranda	Laura Bowman
Lizzie	Artie Belle McGinty
John Allan	Charles Kennedy
Rosalie Poe	Barbara Fulton
Edgar Allan Poe	Henry Hull
Moncure Harrison	Don Shelton
Elmira Shelton	Ruth Yorke
Mrs. Maria Clemm	Mary Morris
Virginia Clemm	Amelia Romano
Miss McNeb	Iris Whitney
John P. Kennedy	Earl Fleischman
Anne Lynch	Eleanor Goodwin
Sarah Anne L	Hedwig Schoch
Mr. Lewis	Maurice Lavigne
N. P. Willis	William C. Jackson
Elizabeth Billet	Gertrude Coghlan
Margaret Fuller	Portia Morrow
Frances S. Osgood	Dorothea Petgen
Dr. Griswold	Donald Willson
Mrs. Sutherland	Ada Potter
Lou	Pauline Myers
Dr. Snodgrass	Palmer Ward
An Attendant	Bernard Kline
Dr. Moran	Edwin Cushman
Nurse	Juliet Fremont

Tragic was the life of Edgar Allan Poe. Tragic also is this latest playbiography of him. 'Plumes In the Dust' is fine writing and the season may not disclose a more meritorious display of authorship. But so quiet an evening is for the literati, mostly and it is doubtful of drawing average playgoers.

Those who revive excellence in characterization will go for Henry Hull's Poe in big way. Hull turned the trick in 'Tobacco Road' and, if he repeats in 'Plumes' he will have taken his place with the magnets of the stage. Arthur Hopkins too contributes much to Sophie Treadwell's drama in the manner of presentation, excellence of direction and casting.

Poe may have erred in the manner of his living but the authoress is sympathetic to him. Death of Poe's real mother, sternness of his foster father, passing of his childwife some time after the girl he really loved was turned against him, are events which could impel an intelligent person to resort to alcoholic excesses, and this is evidently the way Miss Treadwell feels about it.

There is a casual mention of narcotics, but the main fault of the poet was imbibing too much liquor.

The Poe of the play indicates that his inclination to drink was based on a desire to escape from bitter memories, while a friend who takes him to the hospital after his last drinking bout discloses his identity and sadly comments that drunkenness was his only refuge.

Miss Treadwell's play points out that while Poe was regarded in London as the greatest critic in America and while his stories were sought out then as now, the man was inordinately proud of his poems. That his 'The Raven' is classic proves her contention and that of other commentators.

That Poe was always broke created a subtle sympathy for him among the first-nighters, who accorded the premiere a double curtain calls. Handling of the final scene, with Poe in bed raving and the nurse reading from the Bible after she learns who he is and feels he should not die without some ceremony, is one of the best bits of theatre in years.

Play is located mostly in Baltimore and Richmond, where Poe spent most of his life. There is one scene in Fordham, New York, in a house which still stands as a monument to the poet who was so often frustrated by editors and trod upon by people.

Hull is not the whole play, but nearly so. Fine acting of Mary Morris as 'Mother' who, young daughter marries in an attempt to save her life and Amelia Romano as the child-wife, Virginia, are up in front. 'Plumes' is a thoroughly sentimental play and whatever Poe did was not wrong in the eyes of his women. Another sympathizer, Dorothea Petgen, makes a small part stand out.

Settings are along the same high order as the writing and the play will doubtless be rated among the top efforts in years from the astue Hopkins. *Ibee.*

GREEN WATERS

Drama in three acts presented at Maxine, N. Y., Nov. 4, '36, by the Shubert-Lee; by Max Catto; staged by Reginald Bach and Milton Shubert; $3.30 top.

Michael Fraser	Dennis O'Dea
Joey Fraser	Jackie Jordan
Jen McRae	Dena Drey
Mrs. McFaden	Alice John
Richard Fraser	Reginald Bach
Jennifer Fraser	Doris Dalton
Edgar Fraser	Terence Neill
Father Rofe	Ralph Cullinan

'Green Waters' is from London. Rather attractive title, but an unimportant drama. One set and small cast indicates the economy with which the show can operate. Nevertheless, it has but a slender chance.

Favorable reports followed the play's out-of-town debut. Rather difficult to figure just why, because the story about a Scotch family is enervating. Set-up has a kindly father with two grown sons, a third boy being young. One of the elder of the offsprings is illegitimate, which explains why Michael Fraser hates his dad.

But that Michael should tote an Irish brogue into the remote house in the heather seems strange. He is inordinately fond of the kid and virtually collapses when a shot from the window kills the lad. Mob had come over the hills to wreak vengeance on the hired man, who was involved in the off-stage murder of a neighbor.

Richard, the elder brother, has come up from London with his wife Jennifer. She and Michael fall in love and, although making a departure, returns to the strange household at the curtain. Perhaps it is the feminine switch that would permit her to choose a life with the poor Michael rather than the sane man she married.

Denis O'Dea plays the unhappy Michael. He came from Dublin last season for the short lived 'The Puritan,' a four-day affair at the Belmont. Seems to be running in ill luck over here. Doris Dalton, Reginald Bach and Terrence Neill have the other leads. *Ibee.*

(Closed Saturday (7); review printed for the record.)

BLACK LIMELIGHT

Mystery melodrama in three acts presented at Mansfield, N. Y., Nov. 9, '36, by George Bushar and John Tuerk; written by Gordon Sherry; staged by Robert Milton; Winifred Lenihan, Alexander Kirkland, George Curzon featured; $3.40 top.

Bishop	Frederic Voight
Jemima Barrett	Brenda Forbes
Neoal Charrington	Wi fred Lenihan
Williams	A. P. Kaye
Mrs. Chandler	Olive Reeves Smith
Mr. Tanner	J. Malcom Dunn
Taymor	Herbert Standing
Lawrence Manfred	George Curzon
Peter Charrington	Alexander Kirkland
Lily Remes	Kate Wesringer
1st Policeman	Harold Thomas
2nd Policeman	John Trevor
Mr. Chandler	Bruce Evens
Lewis	R. Birrell Rawls

The British have a nifty way of titling their plays—'Night Must Fall,' 'Love from a Stranger' and now 'Black Limelight.' All three are psychopathic murder mystery plays, with the latest arrival also last as to chances.

'Limelight' much too subdued for popular appeal over here. How it will do in London will be known later. Play was to have been simultaneously presented in both metropoles but there was a delay over there occasioned by inability to secure a leading woman.

Whether Winifred Lenihan is a wise choice for the Broadway showing may be questionable. She comes out of retirement to enact a long and arduous assignment, that of a harried wife with two children whose traveling-salesman husband is accused of knifing to death his sweetheart when the latter becomes pregnant.

It is questionable also whether Alexander Kirkland is the right choice opposite Miss Lenihan, because he looks too young in comparison. Then there is George Curzon, third lead, who has far from the sympathetic sort of part he had last season in 'Parnell.'

However, the play is more at fault than the actors. Scened near London, detectives question Naomi Charrington about the movements of her missing husband. Lily James has been murdered in a similar fashion as had two other persons, one a young girl.

Naomi is positive that her husband, Peter, not guilty. He returns home evading the cordon of cops around the house. She forgives his indiscretions with Lily and forces him to re-enact what happened on the fatal night. That brings on a flashback and the murder in the dark is committed.

Mental quirks of the killer are worked out by Naomi. She places together slender clues and comes to the conclusion that the killer was afflicted with a disease of the eyes which permitted him to see better in the dark and that his vision is bad unless he wore certain glasses.

There are a couple of thrills, but hardly comparable with any number of mystery plays. Attempt to inject comedy in the third act comes too late and there is not enough change of pace during the evening, one given to long, flat interludes.

Young managerial firm of Bushar and Tuerk has been on the verge of putting across a hit several times and they'll probably turn the trick yet. That they have a winner in 'Limelight,' however, is doubtful. *Ibee.*

MRS. LIPTON'S COMEDY

Hollywood,

Mrs. Lew Lipton will produce an original comedy, 'One Big Happy Family,' by Eleanor Beach, at the Writers' club Nov. 21, for two weeks. Philippe Voze will direct.

Cast is topped by Lita Chevret and includes Peggy Keys, Eleanor Rudolph, Ann Doran, Ralph Malome, Dick Dickerman, Frank Dickson, Gayne Richmond, Chauncy Kemp.

TWO FLOP OUT

'Green Waters,' drama from London, disappeared Saturday, after five performances at the Masque, N. Y. Press was adverse, although the import was a chance when seen out of town.

'GREEN WATERS'

Open Nov. 11, '36.

Import didn't meet with much favor from the critics. Rown (Post) declared that more improbable and less drama the whole winter apt to reveal.'

Gabriel (American) said: has been, I hear, London success. From far away I wonder why.'

'Seen But Not Heard' stopped at the 48th Street after eight weeks of light grosses. It was a summer rural try-out and was rated among the best of that crop.

'SEEN BUT NOT HEARD'

Opened Sept. '36. First stringers were somewhat divided on this play, couple for, some against. Watts (H-T) called it passable entertainment, while Anderson (Journal) deemed it 'a feeble play.'

Variety (Samuel) called it 'just another foldte.'

Plays Out of Town

THE SHOW IS ON

Boston, Nov. 7.

Revue in two acts (22 scenes), with prolog, produced and directed by Vincente Minnelli, presented by Messrs. Shubert at Shubert, Boston, Nov. 7, '36. Stars Beatrice Lillie, Bert Lahr; features Reginald Gardiner, Mitzi Mayfair, Paul Haakon, Gracie Barrie, Gil Lamb, Vera Allen, Bunny Berrigan, John McCauley, Evelyn Thawl, Ralph Riggs, Marie Carroll, Roy Campbell's Continentals, Dances, Robert Alton; choreography for 'Casanova' ballet, Harry Losee; music and lyrics, Vernon Duke and Ted Fetter; Hoagy Carmichael and Stanley Adams; Howard Dietz and Arthur Schwartz; George and Ira Gershwin; E. Y. Harberg and Harold Arlen; Herman Fi ld, Will Irvin and Norman Zeno; Rich Rogers and Lorenz Hart; sketches, David Freedman and Moss Hart; musical conductor, Gordon Jenkins; sets, Minnelli.

Reasons for twice postponing the opening of 'Show Is On' became evident before the first act unwound. As presented it is still an immature revue, with good possibilities. Show will probably not hit its stride for several more performances, and it will take several beyond that before it will command patronage. On the basis of its plentiful comedy, its load of talent, colorful staging and novelties, 'Show' looks to be on ice.

rginally labeled in advance notices as a satirical cavalcade on theatre history, it emerges as a satire on various phases of theatre, without chronological coherence. Will Lillie, Lahr and Gardiner to the fore, the satire is peppery and a lot of fun.

Mitzi Mayfair shows to best advantage in several sessions in Alton dances with Gil Lamb or Paul Haakon. Ballets of Haakon, enhanced by Evelyn Thawl, are superb. Gracie Barrie has most of the songs, of which none sounds like hits at the first sitting. 'Now,' by Vernon Duke and Ted Fetter, most plugged item during the evening, seems to have the best chance.

Funniest songs are of the Woodman' by Lahr and 'Yourself a Balloon' by Miss Lillie. Lahr, in a lumberjack outfit, a prop axe and a ludicrous prop tree, pokes fun at the rugged baritone who oversells his outdoors song. Phony chips fly out from the wings when the comedian chops the prop in time with music. Lillie balloon song is a standout because of a prop illuminated moon on a boom that swings her all over the stage and through the air over the front row of the audience. These two specialties compete for top honors in the revue.

Minnelli has introduced an innovation that will make musicians sit up. Aiming to get away from the conventional, hackneyed musical backup heard in the pit for generations, producer picked Gordon Jenkins, a youthful and competent arranger, to perk up the music and lead the band.

Another innovation in this department, as a result of Jenkins' handling, is that the fiddles do not play the melody with the vocalist and drown out her voice in the process. Jenkins' idea is to accompany the singer, letting her song carry easily and naturally through the music. Formula works, and it does wonders to the performance of Gracie Barrie, whose voice does not ordinarily project into the house as far as her personality.

An innovation in staging is a false proscenium with illuminated letters which announce some of the important scenes. Deck hands from a bridge in back of the proscenium plant missing letters in the title in full view of the audience.

Many stage personalities and institutions are poked for fun in the revue. Al Segal gets his early through a swell blues singer take-off by Miss Lillie, whose arrangement is by 'Al Fleegle'; Theatre Guild gets swift pokes from Miss Lillie again in a choice sketch in a 'Gueeld' box office; 'Josephine Waters,' another Lillie laugh piece to music, speaks for itself; Gielgud takes it on the chin from a Reginald Gardiner scene wherein he shows jealousy of Leslie Howard; burley is shown at its worst by Lahr with a putty nose and Lillie as a strip teaser; again Miss Lillie scores as a temperamental foreign star crudely revising a playwright's vehicle to suit her bawdy comedy talents; and Fred Astaire and Ginger Rogers are let off easily 'What Has He Got?' finaled by a masked mixed chorus simulating multiple Astaire-Rogers.

Paul Haakon's best bet is 'Casanova,' themed by a song of the same title vocalized by Miss Barrie. Beautifully staged and costumed, it delivers a good slice of s.a. attractively packaged in lush ballet atmosphere.

One dancing highlight is a cakewalk number that embellishes the 'Tom Show' sketch. Haakon and Mayfair rate bows for exceedingly good execution of an ace routine for which Alton gets a nod. 'Tap-Tap-Tapnotized' by Miss Mayfair and Gil Lamb also registers.

Reginald Gardiner fans will be disappointed in his casting as principal utility man for numerous sketches. In this capacity he is clever when compared with others who have handled similar assignments; but he is best when soloed. Only i pantomime of the great 'Strawcuffsky' leading an unseen disc band that fizzles through a faulty p.a. set, does Gardiner get his proper setting.

Largely it is a show for show people; but the lay customers will pick out a big quota of laughs between the wiser quips indigenous to show biz. Because of time limitation the premiere audience did not see all the sketches programmed. *Fox.*

THE EMPRESS

Pasadena, Cal, Nov.

Drama three acts (four scenes) by Elaine rington and Fairfax Proudit Walkup, presented by Pasadena Community Playhouse at Pasadena, Cal., Nov. 2, '36, for two weeks. Gilmor rown, supervising director; Byron Kay Foulger, director; sets, Robert Tyler Lee.

Cast: Irene Biller, Earl Gunn, John Ridgely, William Marceau, Herbert Rookeby, Janet Young, Lorraine Kelley.

Pasadena Community Playhouse offers as its 475th production an historical comedy drama entitled 'The Empress,' which is interesting chiefly because Irene Biller, Hungarian actress, appears in the leading role.

Action of the play is laid in the palace of Justinian, emperor of the ancient city of Bystanti Miss Biller plays Theodora, wife of the ruler. As a one-time circus performer and chariot driver she retains her common touch. When the populace starts an uprising to dislodge her emperor-husband, Theodora shows her ability as a pacifist and politician.

Dialog of the play is in modern terms and there is a similarity of construction and theme to Robert E. Sherwood's 'The Road to Rome.'

Miss Biller is an attractive young woman who might have done much better with more substantial material. Comedy scenes are effective, but the efforts for dramatic suspense quite futile. On the other hand, the mountings and costumes are splendid.

Company of 30 players is directed by Byron K. Foulger.

Play offers nothing as potenti screen material. *Flin.*

ALL EDITIONS

Baltimore, Nov. 10.

Comedy in three acts by Charles Washburn, presented by Juliana Morgan, with Regis Toomey featured; staged by Clyde Neeth; set, Cirker and Robbins; at Ford's, Baltimore, Nov. 9, '36; $2.22 top.

Clarence Close	Regis Toomey
Rollo Hepplewort	Harold Weed
Page	Aris Ido
Caldwell	Clyde Franklin
Bernie Reed	Jerry Sloane
Spike Hennessy	Tom Fadden
Miss Colson	Berrilla Kerr
Carlotta	Ruth Hollies
Dot Melrose	Martha Hodge
The Rhinoceros	John Rayold
Drake	John Zeller
Radio Announcer	Carrington Lewis
Radio Actress	Claire Nolle
Nicky Hanlon	Joe Vitale
Daisy Deed	Janet Beech
Spencer-Bruce	rdiner H. Weldon

Opening here would suggest the need of this play staying out of N. Y. a couple weeks or so, while the staging is screwed down more snugly, acting speeded up to a more trigger-touch tempo, and perhaps some replacements made in the cast lineup.

Charles Washburn, vet legit p.a., who, with this effort, makes his first bow as author, has a hunk of ms. here which might conceivably amount to something if fixed. Has a bevy of belly-laughable lines, many of which either swept over the heads the first-night assembly here, the audience ducked 'em. Idea isn't stocked up enough to pass muster before the N. Y. critical gentry at present. Boards in front of the Vanderbilt theatr , N. Y. (incidentally, that house gets a plug in the play) announce the play as being ushered in next week, but it's not very likely that the show ill be sufficiently shaped by then.

Yarn concerns what is euphemistically termed a 'public relations' counsel, and the hectic time he spans over a few days in his office.

Leaning, in the effort to levy laughs, on the farcical front, the script presents a not very credible p. a. of the fancy variety. As the graduate sawdust-lot spieler, upped himself into a five-floors' citadel in mid-Manhattan on sheer verve, Regis Toomey leaves much to be desired. His acting lacks sparkle and snap. On premiere night, Toomey (back in legit for the first time since he scrammed the stage for films in '29) was too stiff and solemn; if she could limber up and get some flash into his work, it will add much to the show's chances.

Staging is especially poor, also the

(Continued on page 59)

Inside Stuff—Legit

Alexander Kirkland has not permanently departed from the Group Theatre, but is, instead, on a courtesy leave of absence, cancellable at the will of that organization.

Failing to find a spot for Kirkland in the forthcoming producti of 'Johnny Johnson,' due Nov. 17, Group permitted Kirkland to accept a role in Bushar & Tuerk's 'Black Limelight,' which opened at the Mansfield theatre Monday (9). Agreement stipulates that the 'Limelight' program include a written curtsy to the Group for the use of Kirkland.

Group has thus far been deserted by only three important male members, Walter Coy, Franchot Tone and J. Edward Bromberg all went to Hollywood. Clifford Odets, playwright, still is with the group, although having done a Paramount writing stint last summer.

Wallace Munro, publicist for the D'Oyly Cartes, Beck, N. Y., claims that William S. Gilbert's lines in the operettas which he collaborated with Arthur Sullivan are used with greater frequency than any other author's with the exception of Shakespeare. Next Wednesday will be the 100th anniversary of his birth.

Gilbert, described as a man with a grouchy exterior, was at various times an officer in the British Highland Brigade, crack newspaper and short story writer.

George Holland, Boston's only banned critic (at Shubert doors), apparently softened since he opened up his new column, 'Boston Dark.'

Otherwise virile and sprinkled with good inside stuff about the town, Holland's recent writings have taken on a 'friendly neighbor' tone, usually associated with Edgar A. Guest, whenever he mentions the Shuberts. He now speaks of them often and last week he tossed a choice bouquet at Lee.

Shuberts are using extra space ads in the Sunday editions of out-of-town papers in key cities, plugging four attractions current on Broadway. Three are their own productions—'Follies', Winter Garden; 'Reflected Glory', Morosco, and 'Swing Your Lady', Booth.

In the lay-outs 'On Your Toes' is given almost equal space. Although presented by Dwight Deere Wiman, it is spotted in a Shubert theatre, the Majestic, where it moved from the Imperial Monday (9).

Late William (Billy) Seymour's theatre collection will be formally presented to Princeton University Nov. 29, at which time an elaborate ceremony has been planned.

Seymour was long associated with Charles Frohman in casting and directional departments. He died about two years ago.

Road Bookings for Legit Up Again; 30 Shows, As Against 23 Last Year

There are more attractions on the road now than for the past two seasons and by January the list of touring attractions will probably be larger.

Currently there are 30 shows playing out of town, as against 23 at approximately the same time last fall. At that time the number of road attractions were materially ahead of 1934 or any period during that season, which had a top number of 16 shows touring.

In the current road route list there are included seven try-outs, imed for Broadway. As indicated recently, managers have gone back to taking new productions to the several Eastern keys for finishing processes, figuring having much better chance to work out clicks this way than by cold premieres following a few dress rehearsals.

Better Grosses, Too

Showmen have been further couraged the practice of trying out by the business that has been drawn. Grosses much better than the past several seasons. Several new productions have earned more than operating penses, 'Red, Hot and Blue' being one instance.

Another is Leslie Howard's 'Hamlet,' which got $28,000 in Boston and is assured of two excellent weeks in Philadelphia, Howard, who backed the show in entirety, figures to have won back a material percentage of the $43,000 production outlay before arriving in New York. Show is dated to open at the Imperial, N. Y., next Tuesday (10).

Another show which made money during its try-outs was 'Stage Door,' which topped $18,000 Philly. It was called in for a few days for repairs and sent out agai

Congestion

Bookings in the Eastern stands late this month are slightly gested, mostly because there are fewer theatres available. Sam H. Harris was forced to put off starting rehearsals on 'You Can't Take It With You' because of that. George Kaufman-Moss Hart comedy is slated to get started next week. Booking of one show last week found no houses open to receive it on the producer's scheduled try-out date.

NEW KIND OF ALIBI?

In Newark WPA's Scenery Wouldn't Stand, So 'Happen' Moves

Newark, Nov.

WPA's Federal Theatre production 'It Can't Happen Here' ran into backstage difficulties at the City theatre when scenery fell down and Louis M. imon, State director, decided the house is not practical for heavy scenery.

Local school auditoriums were again refused him on a rental basis, excuse being that no stage could be tied up with one entertainment for the period of a week, which provoked sharp editorial comment from the Newark Ledger.

Montclair theatre, Montclair, Warros.' house, was taken for the completion of the engagement, one week.

Business is good and the production bei booked around the State.

ENGAGEMENTS

Jimmy Savo, Bramwell Fletcher, Margaret Mullen, John Hammond Dailey, Edwin Phillips, Thomas F. Tracey, Daisy Atherton, Day Eliot, Edgar Stehli, Robert Harrison, W. J. McCarthy, Elmer Brown, Nancy Barnwell, William Sanders, Alfred Webster, Frank Andrews, Willie Archie, Richard McMeyers, Paul Johnson, Ruth Gilbert, Carter Blake, Harold Grau, John Baby, William Korte, 'Bedtime for Ali Baba.'

Effie Shannon, 'Wingless Victory.'

Paul Bauersmith, Aldrich Bowker, Dorothy Brackett, Norma Chambers, David Clarke, Will Geer, Charles Jordan, Rose Keane, John O'Shaughnessy, Douglas Parkhurst, Robert Porterfield, Lesly Stafford, Frank Tweddell, Eric Walz, Kathryn Grill, Gordon Nelson, Neil O'Malley, Anthony Ross, Lucille Stredwick, Fred Stewart, 'Two Hundred Were Chosen.'

'The Well Dressed Man' by John Dudley has been announced for presentation by Eugene V. Brewster and Liane Hill, organizers of the Society for Production of Ethical Plays. Has nine scenes, intermissions. Is described as a drama 'based on the theory that there is a God.'

What's in a Name?

'Tovarich,' roadway comedy hit, was figured to have a title that might affect its chances for smash rating. It is known that play-goers frequently are hesitant about speaking the title, although it is pronounced as spelled. In the agencies it is an every-day occurence to have patrons point to the lymouth theatre spot on the listings and 'That show.'

icket demand is so heavy that brokers are willing to give four tickets for any show, except 'Red, Hot and Blue,' change for two to 'Tovarich.'

'HAPPEN' DRAWING BIG BIZ IN SAN FRANCISCO

, Nov. 10.

'It Can't Happen Here' is conti ing to draw good biz at the Columbia Theatre, where the Sinclair Lewis drama is booked for a run of four weeks. Got approximately $4,400 last week, an increase of several hundred dollars over the initial week's take.

Out of town trade for 'It Can't Happen Here' has been greater than for any previous FTP production.

Ralph Chesse has another marionette show at the Federal Theatre on Bush street. This time Chesse is doing Gilbert and Sullivan's 'The Mikado.' For music the Federal theatre is using the D'Oyle Carte recordings.

Shows in Rehearsal

'You Can't Take It With You'—Sam H. Harris.

'Othello'—Max Gordon.

'Bedtime Baba'—Philip Dunning.

'This World'—Johnnie Walker.

'The Women'—Max Gordon.

'The Wingless Victory'—Katharine Cornell.

'Prelude to Exile'—Theatre Guild.

'200 Were Chosen'—Sidney Harmon and Actors Rep.

'Johnny Johnson'—Group Theatre.

Reopen Orph, Memphis

Memphis, Nov. 10.

The leasing arrangement between Loew, Warners and Paramount whereby for the past year they paid the rent of the Orpheum and kept it closed expires on Nov. 30, and on Nov. 25-26 M. A. Lightman, who takes the house over, presents White's 'Scandals' for two days.

This show had been booked at the Auditorium, where the traveling combinations have played for the past several years, but Lightman says he will book others into the Orpheum, which now becomes opposition to the city-owned Auditorium for this business.

Current Road Shows

(WEEK OF NOV. 9)

'All Editions,' more.

' lossom ime,' Ni itts-burgh.

'Boy Meets Girl., Plymouth, Boston.

'Boy Meets Girl,' American, St. Louis.

'Call It a Day,' cago..

'Children's Hour,' Newark.

'Co-respondent Unknown,' cust, Philadelphi

'Dead End,' Studebaker,

'Don't Do It, ', Maryland, Baltimore.

'End of Summer' (Ina Claire), Erlanger, Chicago.

'Ethan Frome,' (Jane Cowl), Cass, Detroit.

'Four to Go,' son Heights, N. Y.

' reat Waltz,' Mia Aude, Flint, Mich., 9; Civic Aude, Grand Rapids, 10; Shri Aude, Wayne, 11; Hartman, lumbus, , 12-14.

'Hedda Gabler' (Nazimova), Chestnut, Philadelphia.

'Lady Precious Stream,' Alexandra, Toronto.

'Mulatto,' Englewood, wood.

'Naughty Marietta,' Hanna, Cleveland.

'New Faces,' , Philadel-Selwyn, icago.

'Pride and Prejudice,' Harris, Chicago.

'Scandals,' Orpheum, Phoeni Ariz. 9; Rialto, Tucson, 10; Plaza, El Paso, 11; Travel, 12; Texas, San Antonio, 13-14.

'Show Is On' (Beatrice Lillie), Shubert, Boston.

'Squaring the Circle,' Bri righton Beach, N. Y.

'Tobacco Road,' Cox, Cincinati.

'Tonight at 8:30' (Noel Coward), National, Washington.

B'DWAY'S NEW LAUGH COMBOS

Three new comedy combinations in Broadway musical shows have been developed so far this season. First successful new teaming was in the revised 'Follies,' combo being Fanni Brice and Bobby Clark. Effectiveness of the duo is credited with keepi the revue at the Winter Garden much longer than planned for the resumed date. It may stick until the Christmas holidays.

Second of the new set-ups is composed Jimmy Durante, Ethel Merman and Bob Hope in 'Red, Hot and Blue,' Alvi Success of this three-way combination was indicated at the opening.

To come is the teaming of Beatrice Lillie and Bert Lahr, opening with 'The Show is On' in Boston, Thursday (5). hat revue will follow the 'Follies' into the Winter Garden.

All N. Y. WPA Theatre Functions Being Merged Into One Org. To Achieve Constant Activity

Taking No Chances

Baltimore, Nov. 10.

itle of 'Don't Do It, Dodo,' new legit play opening tonight (Tuesday) at the indie Maryland, will be changed before the skedded New York bow-in next week to 'Good Neighbors.'

Presenter play fears that the N. Y. erix may have themselves a good time wisecracking and punning around the 'dodo' title.

ALDRICH, DE LIAGRE HAVE NEW SET-UPS

New partner of Alfred de Liagre is Robert F. Cutler, reputedly wealthy. He developed a liking for the theatre by conducting a house in Suffern, N. Y. Combination's first presentation will be 'Middleman,' which was tried out in Suffern and well-regarded there. Ernest Tru is slated for the lead, which he played at the summer try-out.

De Liagre's former teammate, Richard Aldrich, who is with Columbia Pictures, N. Y., has an ambitious production program of six plays. He states that Columbi will not back the shows, although two Columbia executives are known to been silently interested in legit attractions in the past. 'Age 26' will be his first to go on, others being 'We Shall Always Be Young,' 'The Trickster' and 'The Ivory Tower.'

Aldrich is also slated to produce 'Cassandra Kelly' in association with William A. Drake and 'Small Town America' in association with Richard Myers. There is also musical called ' iddlesticks' on his list.

Student 'Electra'

Berkeley, Cal., Nov. 10.

University of California Little Theatre, under the direction of Edwin Duerr, ill offer Eugene O'Neill's 'Mourning Becomes Electra' in its entirety on Nov. 13 and 14.

It will be the first time a non-pro group has attempted to project the dramatic marathon and the third time the play has been produced at all. The Theatre Guild, N. Y., and one Swedish company were the other two toilers.

Philly Newsmen Set Play with B'klyn WPA

iladelphi , 10.

'Peace at very Price,' new play by Dick Powell, assistant drama and film crick of the Evening Ledger, and Leonard S. Smith, rewrite man on the same sheet, has been taken for production by the Brooklyn Federal Theatre project.

Authors are completing mi act revisions.

Complete WPA Federal Theatre Project tivities in New York was co yesterday, with all seven production units and so-called theatres merged into central organization. it figured, wi away with a lot of red tape, duplication and paralleled activity.

Special board of directors has been formed to handle the new setup, and hope is to thus manage to keep in constant activity and keep all six theatres leased by the WPA in New York constantly open. Plan was outlined and agreed on by Hallie Flanagan, head of the national WPA, and Philip Barber, regional director for New York, during conferences Washington.

Separate offices and staffs of the seven New York units will be dropped and one central office staff and organization effected. Actors and technical help will also pooled into one central organization instead of, as at present, being tied up with the various separate units.

Pooling talent and technical help is figured to be especially beneficial, since it will give all productions a wider choice and will enable better casti , it is figured.

Strategy Board, to be composed of Edward Goodman, Virgil Geddes, John Houseman, Morris Watson, Alfred Kreymberg and Ronald Hammond will select all plays in unison. This is figured to bring about a more diversified selection subjects. Same board will then choose a director for each play and name one of the board membership to supervise each production.

WPA Units

Seven WPA project production units, while pooled and working in unison in this manner, will, however, says the WPA, retain their i dividual identities in so far as tual production is concerned. this is meant that when the Strategy Board chooses and sets a play, it will come in under of the seven handles now in use New York. These are the Negro theatre, the Children's theatre, the Community Drama, the Variety theatre, the Marionette theatre, the Dance theatre and the Jewish theatre.

No stop orders of any ind have gone through to date on any productions or executive salaries or ratings. How this will affect a number of executives now in high spots but not taken care of in the new arrangement, seemingly, is not known yet. Whether they will be shifted into other spots, or sifted out, has not been explained by the bosses.

Public Sale of Titles To Dillingham Plays

In settling the estate of the late Charles B. Dillingham, the Irvi Trust Co. has suddenly iscovered that the showman might have had partial rights to a long list of shows and wi attempt to the rights to them at public sale.

110 titles in all, but it is known that in at least some instances it is doubtful whether Dillingham had any rights despite the fact of his name being connected with the shows.

ist includes 'Peter Pan' and 'The Little Minister,' rights to which are owned by the Charles Frohman office (Paramount). They were apparently included because Dillingham put on some revivals of them. Included also are the Jerome Kern musicals which the manager produced. Understood that one legit office made an offer of $1,000 for the lot but, under the law, there must be other bids. Indications are the list has little more than nuisance valu in connection with icture companies, although some of the properties may be acceptable. Whether the rights have reverted to the authors in whole or in part the buyer must judge.

Sale will be conducted Nov. John E. Joyce, referee in bankruptcy, room 237, U. S. Court, Foley Square, N. Y.

Actors Upset About Equity's Lack Of Action On Minimum Pay Issue

Sentiment within Equity's membership is described as that of disappointment over the delay of the Council in making a decision on the proposal to establish one minimum—$40 weekly—and eliminate the $25 mi imum for juniors. There is on record a unanimous vote favoring such action, which was considered at a quarterly meeting.

Same attitude was taken at last week's discussion meeting and, although these sessions are unofficial, the expressions echo the view of many others who were not present. It is believed that a majority of the Council favors dropping the $25 salary entirely and are wondering who has ing things up.

One explanation of tabling the subject, which may postpone action indefinitely, is that other angles crept in while the Council was considering the roposal. Rehearsal pay was one and a councillor claimed that at least one show was prevented from coming in because the backers refused to stand for rehearsal pay. Case cited was that of 'Dead End' on the Coast, where local capital was to back the presentation. Rehearsal coi for that show would have approximated $4,000.

Discrimination Claim

of some members that there iscrimination by few showmen in favoring juniors at the lower mi imum. Most managers, however, say that it is only smallti producers who would act that way and Equity officers seem inclined to take the same view. Actors, however, contend that even if only a few members are kept out of jobs it is enough to command action.

At last week's meeting there was more discussion over the WPA. Speakers asked the Council to go to the front in a protest to the Emergency Relief Bureau, ich is making a re-check of persons on the WPA payroll. Purpose of the checking is to re-determi whether all are in need of relief jobs. Evidence of any money in the bank is reported sufficient to cause dismissal. As yet thi has not happened to actors, but members fear it might come about. They claim that the stagehands' union passes on its members in the WPA ranks and as there is no checking up by the ERB, it is felt that the same thing should apply to actors.

/ other proposal aims the adoption of a secret ballot system in Equity. Pointed out that members who might ish to vote against administration measures sometimes fear they might be singled out for retaliatory tactics. Equity leaders regard such a possibility as fantastic. Secret ballot idea applies in Chorus Equity, however.

Plays Abroad

EN SUPER FOLIES

('FOLIES BERGERE')

Paris, Oct.

Paul Derval production of revue in 50 scenes by Maurice Hermite. Directed by Georges Trél. Musical arrangements, Pierre Larrieu; master of ballet, Georges Gue; ballet mistress, Miss Bluebell; costumes and settings, Max Weldy; orchestra, Pierre Larrieu.

Through years, long and short, bad and good, the Folies Bergere has established and kept the reputation of producing as fine a revue as could be viewed in all Europe. Present one, starring Josephine Baker, is no exception.

Beautiful, colorful and fast flowing, the present spectacle, which has been created by Paul Derval, employs effectively every medium which has given a certain stamp of distinction to Folies presentation. Of these, costuming and stage settings by Max Weldy with their harmonious and contrasting colors from pastel shades to glaring imprinted hues add riotous action or create inspired softness at the will of the producer.

And although this is strictly a revue a la Francaise through the entire procession of hilarious gags and gayety, nude and costumed splendor, is woven an American thread. Josephine Baker—and she shows a broadened and extended artistry—as the star of this show does not falter on any of the stages calling for diversified talent. With her are Paul Meers and Meade, Eddie Vitch, Cass, Mack, Owen and Topsy, Jigsaw Jackson and Les Show Girls Americaines, six beauties Miss Baker selected while in New York.

On the French side of those in the upper brackets are Viviane Gossett; the comic Dandy; Orbal, Yvonne Bouvier and Edmond Tirmont, tenor of the Opera-Comique. Three troupes of girls, Les Red Star, Les Bluebells Beautiful Ladies set by Miss Bluebell and the American Beauties with the Collegians of Eaton, men's chorus, give the necessary support.

With the exception of a few scenes which ask for more moderate treatment, sumptuous splendor greets the eye throughout. Costuming and stage settings whether used to portray regions from deserts to polar hemispheres make a gorgeous display of magnificent attractions. Nudity makes its entrance often but whether in veiled suggestiveness or in unveiled discreetness, in the settings used it is beautiful and effective.

Miss Baker makes eight appearances in all to furnish just as many impressions of how her artistry has been perfected since she first appeared on a Paris stage some 10 years ago with the 'Revue Negre.' Whether dancing alone or with Paul Meers, singing or enthusiastically snapping her fingers at the audience to ask 'Qu-est-ce que c'est?' which is what is it? or handies in America, she carries her audience with her. And she is just as convincing, simply clad as a street vendor selling ice cream on the quayside, singing dreamy little songs about what she would like to do, or a young mother singing her child—and a real one in this case—to sleep.

'Won't You Play With Us' featuring Viviane Gosset, opens the colorful panorama with a music hall parade, a French version of cowboys in silks and a circus scene wherein grotesque cows, bells and all, do ballet steps executed by the girls. A simple little title like 'Let's Go By-by' brings first a song by Yvonne Bouvier and Rogers, both dressed in gorgeous sleeping attire to give way to a parade of boys and girls similarly costumed enacting the different temperaments which may be displayed by couples before retiring.

'Fountain of Love,' revealing a picturesque waterfall with a pool below gives a realistic setting for joyous nudity. Frederic Rey, Austrian, the only man i this scene, displays finesse in his delicate part. He is discovered, undressed, before the pool by the girls and runs away to return and find the girls similarly struck by the desire of undraped freedom.

Delicately tinted shades of old rose costumes and settings of the 1850's gives a 'Madame Bovary' scene following a pleasing caste of its own. Viviane Gosset and Orbal are the unashamed lovers of a grandmother's age to be discovered by the 'peepers.'

Eddie Vitch furnishes a few minutes of interesting showmanship next with 'Closed on Sundays' by successfully throwing himself out of a bar, administering a drink to himself, pulling his own hair and nose, as he knocks down the props to show himself as the entire act.

Miss Baker makes her first appearance in 'Marvelous Jungle' atop a larger than life-size gleaming green elephant to descend a staircase hidden by tigers so placed as if attacking the huge beast. Although pleasing and clear, her first number reveals a voice that could undergo some improvement. But the showmanship she has perfected puts her songs over well. Like subsequent scenes in which she appears, colors and costumes are lavish in this one.

A striking dance number is executed by Miss Baker and Paul Meers assisted by Frederic Ray, Belmonte and Lewis in 'La Grande France,' before a colorful Moroccan background where an arch allows vivid colors to portray a North African scene. Miss Baker appears in a golden slitted band at her hips and sandals to proffer a different type of dancing in the routine with the four men.

An excellent scene which follows to open the second half is 'Don Juan's Most Wonderful Night,' wherein a long, white, curved staircase backed by a mirror and decorated with distinctive splashes of long candles descends into a setting of softened blue and distinctive costumes of the period. Nude lovelies also descend the stairs where Tirmont as Don Juan sings to rewin Miss Meade after he deserted her for the nudes.

Miss Baker then uses handies to amuse the house with the aid of Orbal and gives away prizes to members submitting the best.

Jigsaw Jackson clicks for his offering to be followed by a French comic scene when Eddie Vitch takes over to please with a new act called 'The Restaurant.' He amusingly eats an imaginary tough steak and convincingly sews a button on his pants with a hair he has pulled from the gravy.

'Rhapsody' wherein pianos with their men players backed by lovelies descend in stages to add color and rhythm for a ballroom dance by Miss Baker and Paul Meers.

Another, 'Kidnapping,' presents a colorful gypsy scene, wherein Miss Baker, as the mother of the snatched child, sings songs and then murders the leader of the band to leave with her baby after setting the entire camp afire in a manner that is made most realistic.

Cass, Mack, Owen and Topsy then click. 'The Four Fools of Hollywood' with their comic and acrobatic dance.

A majestically staged scene is the closer, 'The Jubilee of the Folies,' in which the chorus is placed on different layers of a huge eatable appearing cake each holding lighted bouquets surrounded by mammoth candles. Pinks and white predominate and blend to please the eye. Miss Baker appears in a fantastically designed costume composed mostly of plumes.

Interspersed between all of this is comedy of the French brand and a moving dance number done by Meers and Meade in a Hawaiian setting accompanied by troupe of lovelies swishing skirts and drum beats from the islands.

Comedy flourishes in three sketches. Best is Dandy as a Scotchman being awakened from a sound sleep to admit Viviane Gosset from a storm-beaten outside. Derval cuts this house in half, leaving enough of the outside above the roof showing to make impressive by good rain, lightning and thunder effects on the exterior part.

Amusing also is 'Pilgrimage' with Dandy, Miss Gosset and Orbal. The latter as the weeping widower returns to his old home now occupied by Dandy and Gosset ostensibly on a pilgrimage in memory of his dead wife but robs the bedroom between wails of loud sobs of sorrow.

The lovelies do more looking lovely than real work, more parading than dancing. One of the few times when a fast routine is used is in a scene with Meers when he does a number backed by some lively stepping on the part of the girls. *Hugo.*



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A Critic Pays

Memphis, Nov. 10.

Jack Bryan, Memphis Press-Scimitar dramatic critic, estimates that he's covered 1,700 shows in his four and a half years on the Memphis paper and a year and a half on the Knoxville News-Sentinel — on cuffo ducats.

Thursday (5), however, he put out cash for the first time in his show career—20 cents apiece for himself and his wife. The reason: Four-year-old son Keith's debut in a kindergarten play at Idlewild School.

A KOMEDIAS

('The Comedian')

Budapest, Oct. 28.

Play in three acts by Sandor Toeroek, at National theatre, Budapest.

Cast: Gabriel Rajnay, Rose Ignatz, Arpad Lehotay, Julius Bartos.

Sandor Toeroek appears to be one of those authors who show great promise for a long time without being able to turn out a really thoroughgoing good play. His 'Comedian' again has elements of poetry, strength of feeling, fine diction, and the urge to create something out of the common run, but lacks the necessary knowledge of stagecraft.

Wandering barnstormer is blown into a remote mountain village among hard, dull peasants, whose lives are gray and joyless. They mistrust and persecute him, but he teaches them to sing, joke, laugh and tell stories. And he also teaches one girl how to love. He changes the villagers' whole outlook upon life—a Messiah of laughter—and when spring comes he disappears again, somewhat after the manner of Jerome K. Jerome's 'Third Floor Back.'

Play is little more than a setting for this fascinating figure. It is brilliantly interpreted by Rajnay, who started on his career on the same stage, over 25 years ago, in a somewhat similar part—Knobbuch's 'Faun.' Play is a success, thanks to his performance. *Jacobi.*

PLOT TWENTY-ONE

London, ct. 27.

Play in three acts by Rodney Ackland; produced by author and Harold Clayton at Embassy theatre, Oct. 19, '36.

Rosamund Moorhouse-Rees	Molly Rankin
Lallah Brookes	...ivie Landone
Carey	Clare Greet
John Brookes	John R ddock
Mary Moorehouse-Rees	
	Margaret Scudamore
Alfred Moorhouse	Edward Rigby
Sylvia Moorhouse	Marie Wright
Jelly	...ive Diamonds
Mark	Jack Livesey

About two years ago this play was unsuccessfully staged by the author under the title 'Birthday.' Nothing daunted, he set out to give it another chance, switched it around, obliterated some of the characters and hoped for the best.

Title is derived from an 18th century Italian's statement that there are only 36 plots in existence; number 21 concerns sacrifice to family unselfish devotion, etc.

Plot circles on this: Two young girls, one married on the condition that hubby lives with the family; uncle, aunt, aged retainer, each and all depending on the other, and each claiming they have devoted their lives to each other. Unmarried daughter weaned away by a Bohemian gathering in the house opposite, tries to run away to marry, but is deterred by the mother's tears and feigned illness. Lover forces his way in, tells the whole lot what he thinks of them, and reminds the girl he needs her, too. She goes.

Generally well acted, show is interesting, but doubtful if forceful enough to warrant resuscitation.

L'ARGINE

('The Dyke')

Rome, Oct. 30.

elodrama in six acts by Rino Alessi, produced at the Quirino theatre; directed by Emma Gramatica.

Zvani	Memo Benassi
Tuda	Emma Gramatica
Stranger	Marianna Fiory
Malvina	Signorina Sardi
Gina	Signorina Dominici

Story is about a young ferryman, Zvani, whose mother keeps a small inn in the Romagna country. She is attached to the inn, which has been in the family for generations, and to the river and dyke and all the country around. But the son is an adventure-loving soul. Having gotten all the excitement out of the home place that it has to offer, he wants to get away. Malvina, a very sweet girl who has borne him a son, is waiting around for him to marry her; Gina, another girl with whom he has a light flirtation; is gang of friends who regard him as their ringleader, and finally the wise words of his old mother, all fail to reconcile him to his home.

Adventure comes to him in the person of a beautiful stranger who is forced by an auto accident to spend the night at the inn. She comes from Poland, and she is highly appreciative of the charms of the rural passionate, adventure-seeking young man.

He becomes a brigand and murderer and eventually his mother persuades him to go away quietly some place and make an honest life for himself once more.

Play is very unconvincing. irst act, featuring local color, rural songs, etc., is good; but after that the play peters out rapidly. Tries to be folklore stuff, and succeeds only in being wordy.

Acting is good, but play is too weak to be pulled out of the rut by that. *Helm.*

REGENBOGEN

('The Rainbow Sisters')

Berli

Comedy in three acts by Georg Fraser. Presented at the Kurfurstendamm theatre, Berlin. Director, Fritz Holl.

Cast: Agnes Straub, Sabina Peters, Irgard Schrock, Kate Bielkowsky, Walter Rilla, Fritz Eckert, Hans Adolf, Kurt Meisel, Aribert Grimmer, Hans Kuhlewein.

Tepid comedy of vaudeville life with a dash of the crime element thrown in. There is much palaver of the variety artist's ethical and moral precepts, is first duty toward his work and his paramount regard for discipline wrapped up in his sentimental attitude for his fellow artist. Author has contrasted this by a few erratic outbreaks of temperament which almost succeed in upsetting the otherwise neatly balanced vaudeville cart.

Jack Carey, known in show biz as 'Morus, the Disdainer of Death,' has a fatal attraction for women. Broken hearts and disrupted marriages are left in his wake. Emilia Castellani has left her husband for him and become the suffering partner in his act. Now the inexperienced Gloria wants to break up her Rainbow Sisters turn to succeed Emilia, who doesn't want to be succeeded. Alice, one of the Sisters and in reality the mother of Gloria and Ruby, faces Carey in his lion's den. He sees in her the woman he has been really looking for. Her response is also instantaneous, but Emilia's masochistic jealousy almost results in a fatality. Almost—which leaves the loophole for a happy ending.

German filmer has already snapped up picture rights and will undoubtedly do more justice to the idea by pepping up the sober dialog. Boards of the Kurfurstendamm are much too limited to give this piece the padding necessary to create the proper vaudeville glamor, especially in the stage within stage scenes. Cumbersome sets take too long, which lets down interest and tension. Also, since none of the actors are from music hall, their costumes alone can't be expected to convince.

Small size of house will string out a run, which already has a fair chance because the German stage hasn't exploited the vaudeville hinterlands for some time. *Trask.*

An Des Reiches Pforten

(' ingdom's Portal')

Berli , Oct. 27.

Drama in acts and an epilog by Knut Hamsun. Presented at State playhouse, Berlin.

Cast: Luise Ullric , Lothar Muthel, Claus Clausen, Hannsguerg Laubenthal, Ingeborg Senkopiel, Irma Schwab, Paul lidt, Wilhelm Kruger.

Ibsenesque type of play, which relegates its problems almost entirely to the psychological sphere. There is much pour action.

Theme is another treatment of the 'Doll's House,' this time with the weight shifted over to the husband, whose singular mental integrity makes him scorn the usual compromise in order to attain a secure niche for himself in life. His strongly erotic, but wholly irrational, young wife stands their financial insecurity and her husband's absorption in his work three years, after which she runs away with a young husky who is sure to prefer spending the nights at her side, instead of burning the midnight oil.

Drama has meaty roles and a stellar one for the woman, infinitely more subtle and varied than that of the nonconforming husband, whose rigidity has also hemmed author's conception of him.

Luise Ullrich, in the part of the young wife, returns to legit after two years of exclusive screen work, through which her already large range has become intensified. In this play she immediately leaps back to her place among the leading dramatic actresses of the Berlin stage. Unfortunately, Lothar Muthel, as the young husband and scientist, falls in too readily with the dated style of the play itself.

Much better characterization of the period is given by Claus Claussen as Carsten Jerven, his friend.

State theatre won't house this drama much beyond the run of its subscription list. *Trask.*

Till the Cows Come Home

London, Oct. 26.

Comedy in three acts by Geoffrey Kerr, presented and directed by Marc Connelly at St. Martin's theatre, London, Oct. 27, '36.

John Marrison	C. V. France
Stephen	Charles Groves
Dicie	David Kelt
Joan Forrester	Adrianne Allen
Sir Arnold Pring	Marcus Barron
Robert Marrison	Leslie Banks
Miss Temple	Beatrice Felden-Kaye
Emily Truesdale	Marjorie Fielding
Farwell	H. R. Hignett
Higgs	Alexander Field
Smithers	Charles Windermere
Wright	Roy Graham
Annersley	Alan Johnstone
Clarke	Lionel Newbold
Mary	Olga Dickie

Marc Connelly makes his English debut as co-producing manager with the presentation of this little play. It was favorably commented upon by the daily press, and the first nighters in the orchestra expressed their approval. Gallerylites, however, didn't care very much for it.

Piece is a polite satire on diplomacy. Central character is a British Cabinet member who might be the Foreign Secretary. Entire action takes place between breakfast and tea-time during a day in June at the home of his father. Politician has come down for a rest and, by the end of the first act (nothing happens

(Continued on page 58)

'Frome' $7,500, D. C.

Washington, Nov. 10.

'Ethan Frome' wound up a week at the National, Saturday (7) with approximately $7,500. Current attraction on the Cap's only pro legit stage is 'Tonight at 8:30,' scheduled to stay two weeks. Nice advance sale is being hailed as proof of the oft-repeated claim that Washington is a two-week stand for top stuff.

Next on tap is the world premiere of Katharine Cornell's 'Wingless Victory,' bowing in Nov. 24.

'Boy' $3,500, Indianapolis

Indianapolis, Nov. 10.

Road company of 'Boy Meets Girl' played English's here for three nights and a Saturday matinee beginning last Thursday (5) to poor business.

Gross barely approximated $3,500, which was far below expectations.

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Chi Biz Okay; 'End Summer' $11,500, 'Jan. 16' $8,000, 'Prejudice,' $10,000

Chicago, Nov.

Legits here suffered a bit on election evening but came back towards the end of the week. Shows are holding up well in general.

Loop lacks a musical show at present, however, and there is no indication of such an arrival for weeks. 'Ziegfeld Follies,' which had been scheduled as an October arrival, won't be here until about the first of the year because of its unexpected click in New York.

'Naughty Marietta' revival, which had three profitable weeks for the Shuberts at the Grand, moved on to the road and was replaced at the house last night (Monday) by 'Call It a Day,' theatre Guilder and fourth play on the current American Theatre Society season. In for two weeks under ATS auspices, show is selling ducats three weeks in advance. With the exception of 'Lady Precious Stream,' which was forced out because of previous bookings, all ATS shows this year have held over beyond their fortnight subscription period.

Particularly a click in this respect has been 'Pride and Prejudice,' which will go at least six weeks at the Harris. 'End of Summer' will close its local engagement on Saturday (14), or an extra week beyond the ATS auspices. Erlanger, which is housing this show, is slated to return to pictures with 'The Good Earth' (MG).

Estimates for Last Week

'Call It a Day,' Grand (1,200; $2.75) (1st week). Opened last night and looks a cinch for three big weeks.

'Dead End,' Studebaker (1,300; $2.75) (9th week). Slipped a bit last week in general slump but held to $8,000, still neat profit.

'End of Summer,' Erlanger (1,300; $2.75) (3d-final week). Hit another smacking mark at $11,500 on final ATS week.

'Naughty Marietta,' Grand (1,300; $2.20). Had three good weeks here, taking satisfactory $8,000 last week before moving on to road.

'Night of Jan. 16,' Selwyn (1,000; $2.75) (8th week). Into closing periods of its run here. Around $8,000, still okay.

'Pride and Prejudice,' Harris (1,000; $2.75) (5th week). Doing the business of the town on femme trade, especially on its capacity matinees. Plenty happy at $10,000.

Other Attractions

'Call Me Ziggy,' Playwrights. Finished two excellent weeks at northside tryout spot.

WPA

Can't Happen Here,' Blackstone. Doing all right as the only WPA show in town. Other WPA show is a musical, 'O Say Can You Sing,' still in rehearsal.

'SCANDALS' 45G IN 12 DAYS, L.A.

Los Angeles, Nov. 10.

Nearest approach to old-time legit grosses was the nifty take piled up by George White's 'Scandals' on its 12-day stay at the Biltmore, terminating Sunday (8). Revue, in at a popular $3.30 top, pleased the Coast mob, who responded satisfactorily at the box office.

With the closing of 'Meet My Sister' at the El Capitan Saturday (7) after three so-so weeks, town is again dark, other than Federal Theatre Project shows, which are holding their own in several downtown and Hollywood spots.

Biltmore relights Wednesday (11) with 'Mulatto,' jumping here direct from Milwaukee.

Estimates for Last Week

'Scandals,' Biltmore, Los Angeles, (R-1,656; $3.30), (2nd-final week). Extra performance added for Sunday (8) brought second week's complete take to $27,500, for nifty $45,500 on the run, mighty healthy.

'Meet My Sister,' El Capitan, Hollywood, (C-1,571; $1.65), (3rd-final week). Despite its bad showing in San Francisco, management figured opus might click here, but three weeks of just fair trade was all; had to be satisfied with final stanza of around $5,000.

WPA

'Class of '29,' Musart. Only new FTP arrival for the current week, opens Thursday (12) for two weeks.

'It Can't Happen Here,' Mayan. Sinclair Lewis propaganda play now in final week, with trade holding firm.

'The Devil Passes,' Hollywood Playhouse. After two runs downtown, and a brief road tour, this comedy moves to Hollywood today (10).

'The Fool,' Mason. Has another week to go, with trade just so-so.

'Captain Kidd,' 'Petrouchka,' Marionette. Continues for current stanza, with 'Kidd' shown matinees only and 'Petrouchka' nightly.

'STREAM' $7,500, PITTS.

Chinese Novelty Gets Poorest ATS Take of Season in Steel City

Pittsburgh, Nov. 10.

Natives didn't find 'Lady Precious Stream' so precious at the Nixon last week, and the fourth ATS subscription offering finished poorly at around $7,500. Almost all of it came from season tickets, with little window sale. Pretty tough for a nameless show to get along here.

Take was poorest of all ATS attractions here, with two still remaining on the season's schedule, 'Children's Hour' and 'Call It a Day.'

Current at the Nixon is the perennial 'Blossom Time' at $2 top, with 'Children's Hour' coming in Monday (16) for what may be a fortnight's stay.

Estimate for Last Week

'Lady Precious Stream' (Nixon) (2,100; $2.85). Darn clever, those Chinese, but not enough so to pull more than a weak $7,500, poorest take yet for a subscription play this season.

'HAMLET' $42,200, TWO WEEKS, PHILA.

Philadelphia, Nov. 10.

Leslie Howard's 'Hamlet' took plenty of Philadelphia coin out of town with it, although the first three evening performances of the second week were a little disappointing. Wednesday matinee, however, was capacity, and the last three evenings were very big. Every performance had an overflow from upstairs. Gross again hopped past the $20,000 mark, and that made the two weeks' engagement at the Forrest plenty good.

'Children's Hour' didn't hold up as strong in its third week as had been figured. Intake was not quite $11,000, considerably off the pace, but okay.

With the Erlanger dark, only other legit last week was 'Personal Appearance,' in its second week at the pop-price New Locust. No kick on biz, $5,000 at $1 top.

This week has three openings. Nazimova's 'Hedda Gabler' opened a single week's engagement at the Chestnut; 'New Faces' is at the Forrest for a two-week stay, and 'Co-Respondent Unknown' bowed at the Locust, length of stay undecided.

Next week's newcomers are 'Prelude to Exile,' Theatre Guild tryout (subscription) at the Chestnut for two weeks and a return of 'Tobacco Road,' this time at the Erlanger and for two weeks.

Estimates for Last Week

'Hamlet' (Forrest, 2d week): ine $22,000 for second time in a row, 'New Faces' this week and next.

'Children's Hour' (Chestnut, 3d week). With subcription period up show didn't do as well as expected. Just under $11,000, okay. Nazimova this week.

'Personal Appearance' (Locust, 2d week). Okay with $5,000 at $1 top. 'Co-Respondent Unknown' this week.

NAZIMOVA POOR AT $4,500 IN CLEVELAND

Cleveland, Nov. 10.

Three days of steady rain, coming on top of the election let-down, almost ruined the wave effect of Nazimova's red hair and left her 'Hedda Gabler' at Hanna last week flounder-ing at $4,500 on a three day stay.

It was a rather bitter pill for the Russian actress, whose emoting only filled the cheaper balcony seats. Cricks were not very kind, either, which kept away the high-brows.

'Naughty Marietta,' first musical to reach the Hanna this season, brought back Sunday night openings, too, and looks like big money. Jane Cowl's 'First Lady' is next on tap, Nov. 16.

Local WPA stock company at the Federal Theatre is doing nicely on the third week of 'It Can't Happen Here,' considering the low overhead and 55c top.

Play House set a record with fifth week of stock 'Merrily We Roll Along' by selling out every night last week, at $1 per head.

Estimates for Last Week

'Hedda Gabler' (Hanna) (1,435; 55c-$2.75). Got all the tough breaks any revived classic could get; $4,500, very bad.

'It Can't Happen Here' (Federal Theatre) (800; 55c top) Cut-rates and WPA group tie-ups carrying it on to $2,200.

Newark Shells Out $9,200 for 'Blossom'

Newark, Nov. 10.

'Blossom Time' returned to Newark for the ninth time and showed little or no wear or tear last week, to garner the Shubert a healthy $9,200 on the week. Splendid response was due in part to the long absence of any musical locally and the good performance of the company.

Current attraction is 'Children's Hour,' with Florence McGee and other members of the original cast, showing every indication of being tops as far as b.o. is concerned this season.

Estimate for Last Week

'Blossom Time' (Shubert) (1,970; 50-1.50). 'Farewell tour' brought starved music lovers back for a fine $9,200.

'WALTZ' $18,000, 'DAY' $11,000 DETROIT

Detroit, Nov.

Detroit harbored two plays simultaneously last week for the first time in moons, and did well by both. Nothing extraordinary, but pretty fair in view of election activities, etc.

Standout was 'Call It a Day' at the Cass which, at $11,000, didn't grab top-coin honors but had only 1,400 seats available whereas 'Great Waltz' had 5,000 chairs for sale daily at the big Masonic Aude. Counting first two days at Toledo 'Waltz' topped $24,000. It grabbed $32,000 here last December but grossed an oke $18,000 on five days.

'First Lady,' with Jane Cowl, opened a week's stand at the Cass Sunday night (8), at $2.75 top. WPA's 'It Can't Happen Here' stays for a third week at okay biz.

Estimates for Last Week

'Call It a Day,' Cass (1,400; $2.75 top). Despite election stuff, pulled in a good $11,000 nine performances.

'Great Waltz,' Masonic Aude (5,000; $2.75 top). Not up to performances last year, but okay $18,000 on five days.

BALTO LIKES PLAY ABOUT POE; $6,800

Baltimore, Nov.

At Ford's last week four performances (first half) of 'Plumes In the Dust' picked up luscious $6,800 en route to its Broadway bow. Drama's election effervescence biz on Monday and Tuesday was strong and show built well.

This week a pair of new plays are vying for attention. 'All Editions' at Ford's opened last night (Monday), and tonight 'Don't Do It, Dodo' premieres at the indie Maryland. Latter was set to open day-and-date with 'Editions,' but presenter decided to avoid a clash.

Estimate for Last Week

'Plumes In the Dust,' Ford's (1,988; $2.75). Four performances, first half, excellent at $6,800. Fact that Edgar Allan Poe lived, died and is buried here enlivened much interest; good notices did the rest.

'Hot' $30,600, 'Tovarich' $23,800, 'Door' $19,600 Are New Broadway Leaders

First half of last week was disappointing in roadway legit houses, that including election night, which used to be good. These days there is radio.

Most of the list slipped, ut it was noticeable that the newer successes moved forward, while the older favorites eased off. Not until Saturday did the shows draw real business agai . Holdovers figured to last through winter or longer may have a changed status, dependent on attendance from now until Thanksgiving.

Indicated new leaders last week proved that rating to be correct, judged by grosses registered. 'Red, Hot and Blue socked over for $30,600 at the Alvin, not far from capacity all the way. 'Tovarich' topped all straight plays with $23,800 in nine performances (there were 16 extra matinees on Election Day). 'Stage Door' got $19,600, also in nine times. 'Idiot's Delight,' around $20,000 and still big; 'Victoria Regina,' $18,000, plenty okay but under previous form.

'White Horse Inn' at around $40,000 again topped the list though affected with the field; 'Follies' about $23,000 with about one month left before touring; 'On Your Toes' slipped but is still operating to profit, moved to the Majestic; the D'Oyly Cartes are still holding to form and cleaning up.

Last week's trio of entrants look doubtful: 'Plumes in the Dust,' 46th Street, rated exceptional writing, but got only a fair press; 'Forbidden Melody,' New Amsterdam, weak press and not much coin; 'Green Waters,' Masque, panned and jerked after four days. 'Seen But Not Heard,' 48th Street also closed.

Due next week: 'All Editions,' Vanderbilt; 'Johnny Johnson, 44th Street; revival of 'Hedda Gabler,' Longacre, and '200 Were Chosen,' 46th Street.

Battle of the Hamlets started Tuesday when Leslie Howard premiered. Gielgud version has been doing very well at the Empire, with last week's takings $15,500 but last four weeks announced.

Estimates for Last Week

'And Stars Remain,' Guild (5th week) (C-914-$3.30). Will probably stick through the month, possibly longer; subscription period expires this week, however, with next week's business the indicator; $12,000 estimated.

'Black Limelight,' Masque (1st week) (D-1,097-$3.30). Presented by George Bushar and John Tuerk; written by Gordon Sherry; opened Monday.

'Boy Meets Girl,' Cort (51st week) (C-1,059-$3.30). Slipped again last week, with takings under $8,000; some question whether holdover can stick through the winter.

'Dead End,' Belasco (55th week) (C-1,000-$3.30). Long stayers have been feeling opposition of the new plays; still operating to profit, however, at around $8,000.

'Don't Look Now,' Bayes (1st week) (C-900-$3.30). Few adverse press and little chance indicated; estimated takings under $2,500 roof theatre.

'Double Dummy,' Golden (1st week) (C-1,156-$3.30). Presented by James R. Ullman in association with Mark Hellinger; written by Doty Hobart; also called 'Poop Deck' and 'It's in the Cards'; opens tonight.

'Follies,' Winter Garden (resumed eng.) (24th week). (R-1,493-$3.85). Eased off, but doing fairly well; estimated around $23,000 last week; due for road next month.

'Forbidden Melody,' New Amsterdam (2nd week) (M-1,717-$3.85). Weak press; about $13,000 first week; not promising for new musical.

'Green Waters,' Masque. Yanked Saturday after playing five performances; got poor notices.

'Hamlet,' Empire (5th week) (D-1,096-$3.30). Somewhat affected early last week but came back and scored a gross of nearly $15,500; last four weeks.

'Hamlet,' Imperial (1st week) (D-1,463-$3.30). Leslie Howard's presentation, with himself as the Dane; script edited by Schuyler Watts; opened Tuesday after drawing big grosses in Boston and Philadelphia.

'Idiot's Delight,' Shubert (resumed eng.) (26th week) (C-1,387-$3.30). Eased off somewhat last week, when takings approximated $20,000; still big money-maker.

'Matrimony Ltd.,' Playhouse (1st week) (CD-978-$3.30). Presented by William A. Brady; adapted from French by Grace George and James Forbes; also called 'The Difficulty of Getting Married' and 'There Was I'; opens Thursday (12).

'Night Must Fall,' Barrymore (7th week) (D-1,096-$3.30). Slipped under $7,000 and staying chances not definite.

'On Your Toes,' Majestic (31st week) (M-1,717-$3.30). Moved here from the Imperial Monday; expected to stick until first of year or later; eased off, however, to $17,000; scale revised from $3.85 top.

'Plumes in the Dust,' 46th St. (2nd week) (D-1,375-$3.30). Drew critical but admiring press; Poe drama gave impressive premiere late last week but biz problematical.

'Pre-Honeymoon,' Little (29th week) (C-532-$3.30). Laugh play indefinite; drawing modest coin but netting some profit; $4,500.

'Red, Hot and Blue,' Alvin (3rd week) (M-1,355-$4.40). Musical hit; close to capacity all performances, and registered fine gross of $30,600.

'Reflected Glory,' Morosco (8th week) (D-981-$3.30). Improved last week, with gross approaching $12,000 mark; regarded among the successes.

'St. Helena,' Lyceum (6th week) (D-957-$3.30). Was announced to close Saturday, but at last minute Max Gordon decided to continue; somewhat better; topped $5,000, but needs more for a real break.

'Seen But Not Heard,' 48th St. Taken off Saturday, after eight weeks of mild takings.

'Stage Door,' Music Box (4th week) (C-1,013-$3.30). Excellent second week has new comedy up with the leaders; grossed $19,600 in nine performances.

'Swing Your Lady,' Booth (4th week) (C-704-$3.30). Laugh show doing fairly; grossed around $5,500, which is profitable.

'Three Men on a Horse,' Fulton (94th week) (C-913-$2.20). Picture version due for release soon may affect staying chances; has been averaging around $6,000.

'Tobacco Road,' Forrest (153rd week) (D-1,017-$1.65). Eased off, but long-run show can make neat profit at moderate coin; over $6,000 in nine performances.

'Tovarich,' Plymouth (5th week) (CD-1,036-$3.30). Undisputed leader of the dramas now; went to $23,800 in nine times last week, while other toppers slipped.

'Victoria Regina,' Broadhurst (resumed eng.) (37th week) (CD-1,110-$3.30). Like 'Idiot's Delight,' pressure of new successes hurt; around $18,000; low for engagement.

'White Horse Inn,' Center (7th week) (M-3,321-$3.85). With the usual week-end rush, gross was around $40,000; under previous going, as with most attractions.

Revivals

D'Oyly Carte Opera Co.; among season's major attractions consistently drawing high grosses with Gilbert and Sullivan operettas, averagi ' over $20,000 weekly.

WPA

'It Can't Happen Here,' delphi; big attendance via advance sales to associations.

'Horse Eats Hat,' Elliott.

'The Path of Flowers,' Daly's 63rd Street. , Harlem.

Shubert Sells Rehearsal at $4.40 Top in Hub; Coward Sock $25,400

Boston, Nov. 10.

'Show Is On,' starring Beatrice Lillie and Bert Lahr finally opened at the Shubert Saturday night (7) after two postponements. Same thing happened on the Lillie show last year.

Newspaper ads for Friday told of the show opening that night, but it became known late in the afternoon that an opening was impossible. Ticket holders, however, had no warning, and swarmed into the lobby. Caught short, the management opened the doors and announced hat holder of opening night tickets could see the dress rehearsal or hold their pasteboards for Saturday. About 250 stepped in to take a peek—and relinquished their ducats. Most of these were $4.40 customers, but balcony tickets were also honored.

Last week the Noel Coward series, in its final stanza here, built solidly to capacity. Even standing room was unavailable for the last three nights.

'Boy Meets Girl' slithered a bit in its 5th week, but still looks safe for a few more frames.

'Can't Happen Here' held up okay in its second week and will be held at the Repertory indefinitely.

'Ethan Frome,' with Pauline Lord and Earle Larimore opened at the Colonial Monday (9) night. 'New Faces' is slated for the Shubert for two weeks, starting Nov. 23.

Estimates for Last Week

'Tonight at 8:30' (Colonial, 2nd week, $2.75). Boomed to socko $25,400 for final week. Consensus is that it just began to hit its stride. Reviews here were uniformly raves.

'Show Is On' (Shubert; $3.85, 2nd week). Opening night (7) top was $4.40 and ditto for next Saturday (14) on strength of the Navy-Harvard game. Highest top for this town in several seasons, and it can hit $30,000.

'Boy Meets Girl' (Plymouth; $2.75, 5th week). Gained some trade from turnaway at the Shubert and Colonial Friday and Saturday nights, but medium early in the week; about $8,000.

WPA

Can't Happen Here' (Repertory; 55c, 2nd week). Okay at $1,700. Only fuss was raised by Elliot Norton, Boston Post critic, last week. Norton blasted it as sly propaganda for New Deal.

'Tobacco' $8,500, St. L.

St. Louis, Nov. 10.

'Tobacco Road,' with Taylor Holmes in the star role, closed a one week stand at the American theatre Saturday (7) with a take of approximately $8,500, fine, in view of the fact the piece played here three weeks last winter with Henry Hull heading the cast.

Feature stories in local dailies about Holmes, engineered by Paul Biesman, mgr. of the American, helped receipts.

'Boy Meets Girl' began a full week stand Sunday (8).

Lit Digest Explains

The Literary Digest this week will publish an article titled 'What Went Wrong?' in which it maintains that none of the Presidential straw votes were exactly right. Editors say they don't know why it went screwy, after being right the last four Presidential campaigns, but say they will continue to have them in the future. L. D. states this poll was run just like the others.

Issue includes a reduced drawing of a suggested cover for the Digest with caption, 'Is Our Face Red?' in bold block letters and the price scratched out and replaced by '30 cents' to indicate how they feel. Despite the inaccuracy of the poll the mag carries double the ads it had the previous week.

Times' Book Fair Clicks

More than 25,000 persons have passed through the turnstiles at the National Book Fair sponsored jointly by the N. Y. Times and the National Association of Book Publishers, since it opened on Nov. 5. Admission is 25c with gate receipts in the first week easily reaching $7,000.

Seventy-four publishers have exhi its at the fair, which has in addition a modern bookshop, a modern library, exhi its of rare books and manufacturing exhibits showing the processes which are used in publishing books. Orders for Christopher Morley 'Ex Libris,' which being manufactured at the fair, are way ahead of the presses. Universal praise has been expressed for the exhibits, the historical features and general conception of the fair.

No books are sold directly at the fair, but orders are placed through book stores. Estimated sales for the first six days were about $1,500, of while $640 was in cash.

Volunteer workers are at most of the booths, which are not staffed by trained sales people, but personnel from publishing houses. Many of the sales made at the fair have been small and the average sales checks are about $1 or less. No one connected with the fair seems to mind this, however, as its purpose is primarily the dramatization the world of books, and indirect rather than direct stimulation of sales.

Leo Marsh Dies

Leo A. Marsh, 42, drama editor of the N. Y. American, and one of the first Broadway columnists, died at his home in Westport, Conn., on Nov. 5 after illness of more than a year. He was confined to his home during that time and two days before his death contracted pneumoni Funeral was on Nov. 7.

Born in Saratoga, N. Y., Marsh went into newspaper work as a sports writer after graduating from N.Y.U., but soon took over the Beau roadway column on the Morning Telegraph. He became dramatic critic of that paper and later was its managing editor. About 10 years ago he joined the N. Y. American as drama editor.

He was married to Helen Rockwell, former film critic on the Morning Telegraph.

Off Pitt. Sun-Tele.

George Seibel, first-string drama critic for Hearst's Pittsburgh Sun-Telegraph since 1927, was dropped unceremoniously from payroll last week. Reviewer was in New York ing over the new crop of shows was informed by letter that his services were no longer required.

No reason seen except fact that it's been no secret Sun-Tele's drama department has been top-heavy for years. It's been the only sheet rying three bylines on drama pages. Other afternoon paper, Press, has two, while morning Post-Gazette has only There will be no successor to Seibel, with Karl Krug and William J. Lewis slated to divide his duties between them.

New Mags

New mags recently include Atlantic Digest, a monthly published in the pocket size format. It contains 10 articles per issue by such writers as Walter Lippman, Gilbert Seldes, Arthur Pound, Ellery Sedgwick and William Hard. It's an Atlantic Monthly publication and sells for 10c.

Two new Street & Smith mags out this month are The Skipper, which sells for 10c, and Pocket Detective, at 15c. Latter the first fully illustrated popular fiction mag.

Young Love is the Dell Publishing group's new bi-monthly. Sells for a dime.

Green's H'wood Yarn

Howard J. Green has sold 'Horse Without a Tail' to Saturday Evening for early publication.

is based on life at Hollywood Vale, in the film capital.

Just for the Ride

Morrie Ryskind, scribbler, in New York on a quick visit, phoned Max Schuster and told him he was too busy to talk, had to leave pronto for New Orleans, and hello, and goodbye.

Schuster, who went to school with Ryskind, Frank Scully and a lot of others now on the Coast, wanted to gossip, so got on the train with Ryskind and rode with him all the way to N. O. Took some scripts along to read on the way back to justify imself for the time.

News Confirms Radio's Strength

N. Y. Daily News (circulation around 1,650,000 daily) has been noted for its forthright editorials in the past and perhaps of the most significant in the newspaper field is its confession last Thursday (5) that perhaps the power of the press ain't so powerful. 'The Roosevelt victory indicates that people read newspapers these days to get facts—baseball football and stock market scores, weather reports, facts from the fighting fronts in Spain and the war medicine distilleries in Rome and Berlin and Moscow and Tokyo, shopping tips from the advertisements—but that they either don't read or don't rely on editorials...The radio has come in; and apparently a political candidate can put his personality across to the voters better by radio than by either print or stump speeches...'

The News dwelt on other aspects of the radio vs. press situation in moulding popular opinion.

Among the significant news coverages in the N. Y. press on the day after election were the stories by Arthur Krock (N. Y. Times), Albert L. Warner (N. Y. Herald Tribune), and the dispatch filed by Sir Willmot Lewis, Washington correspondent of the London Times, which the N. Y. Times reprinted verbatim. Sir Willmot Lewis, from the Briton's viewpoi , viewed the staggering popular poll for Roosevelt reelection as the 'rising of the people' and a revolt against 'big business' and the newspapers, which, for one or another reason, had attempted to sway the voters against the incumbent administration.

Beall-Fawcett's O.O.

Capt. Fawcett and Ham Beall, managing editor the film fan mags, were east on biz, includi Greenwich, Conn., and Louisville, Ky., once-over of the Fawcett Publications plants.

Beall is en route back to Hollywood. Capt. Fawcett left with his wife for Minneapolis, where she, Canadian-born, is slated to become formally naturalized this Thursday. Fawcett then comes back to N. Y. The home-office has taken over the entire 23d floor of Paramount building i N. Y.

Anne Morgan Resigns

Anne Morgan has resigned from the advisory board of the New York Woman, because of the publication of the story on Mrs. Simpson in the issue of Sept. 23. She maintained that the New York Woman's story was responsible for all the subsequent publicity which appeared in the papers.

George Barnes

Publisher, columnist, and at the age of 90 still an active reporter for the Livingston (Mich.) Republican, George ied Nov. 4 in Livingston after the newspaper field.

He in the saddle until three days prior to his death, he suffered a stroke.

igest Changing Title

Authors igest will appear next year under the title Books in Brief. Digest has been issued in book form since 1908, but is now shifting over to pocket size mag format and will sell for 25c.

First issue will contain 128 pages, no ads. ichard R. Smith is editor, and Joseph J. White, publisher.

Special Radio Roto Section

N. Y. Herald Tribune is planning a special roto section devoted to radio Nov. 29. Move is an effort to expand the radio department and is tied up with special advertising.

It was originally scheduled for Nov. 22, but was postponed for a week.

J. Steig Makes Good

Henry Anton Steig, who formerly played in a swing band himself, is now using his full name to sign his New Yorker pieces on swing music. He formerly drew under the name Henry Anton so as not to be confused with his brother ill Steig, cartoonist.

CHATTER

Longmans will publish H. R. Eki story of his world flight.

Eleanor Roosevelt now has 59 papers taking her column 'My Day.'

Federal Writers in N. Y. moved their headquarters to downtown sector.

Arthur Hornblow, Jr., Paramount producer, has a yarn about the fake Armistice announcement in Readers Digest. He was in the Intelligence corps.

Archibald MacLeish appointed special lecturer literature at Princeton.

Horace Gregory is editing a group of poems by younger poets for Forum mag.

Harold Desfor ghosts a piece for Helen Jepson the Dec. Good Housekeeping.

Selden Rodman has completed book length narrative poem on Lawrence of Arabia.

Dorothy Thompson to spend two months in Europe and resume her columning in January.

Film director Robert Florey still trying to peddle 'History of Hollywood' he wrote in French.

Madame Paul Dupuy, publisher of Le Petit Parisien and Excelsior, will visit the White House while here.

Carl Van Doren will speak at the Canadian National Book Fair as guest of the P.E.N. club of Toronto.

Marian Spitzer to present Harlan Thompson with another heir instead of another book around Christmas time.

Rosalind Ivan is back in N. Y. from Hollywood. She is now translating a Hungarian comedy for Dr. Edmund Pauker.

Zora Hurston has taken a house in Port-au-Prince, where she is working on a novel. She has a Guggenheim Fellowshi

Walter Ramsey sold 'This Man Is Mine' to Red Book; 'This Is the Law' to Cosmo.

New Masses will put out a 64-page 25th anniversary issue next month, the biggest edition in its history. Usual 30,000 run will be upped to 100,000 for this issue.

Dorothea Brande, author of 'Wake Up and Live,' who is on lecture tour in the midwest, revealed that she was married a month ago to Seward Collins, itor of the American Review.

Publicity man, whose middle initial is J, was queried what it stood for. He confessed to 'Jason.' Asked what he thought the mythological Golden Fleece really was, he torted: 'Probably just a natural blonde.' When he offered the gag to a writer in the scenario department, he was told the Hays Office would object to it.

With Rex Tugwell rumored about to quit F. D. R.'s official family, Lou Heifetz, ex-VARIETY mugg, now scenario writer, ips that Tugwell is best-looking guy who ever hit Washington, and producers ought to think of screen-testing him. Heifetz adds they missed good exploitation gag by not featuring him in 'The President's Mystery.'

Rah! Rah!

(Continued from page 1)

which serve as clearing houses for most of the popular music used on the air. The grad's approach, he opines, would be different well as sounder, with the likely result of a drastic change in the attitude of the agency camp toward the music business. It is, says Mills, a case of an industry taking account of the new type of people it has to deal with and ifting its personnel and methods so as to capitalize best in that quarter.

ther publishers have in recent weeks complained about the scarcity of first line men in the professional ranks. Few men have been broken into plugging in recent years, with the result that several firms felt the pinch to the point of inconvenience when Warner Bros. marked its return to the American Society of Composers, Authors and Publishers with a raid on various publishing houses for contacteers. This raid did more than make it tough for pubs to find first rate replacements. It automatically raised salaries. To keep the men they wanted, the pubs had no alternative but to raise the ant

Best Sellers

Best Sellers for the week ending Nov. 7, as reported by the American News Co., Inc.

Fiction

'Gone With the Wind' ($3.00).....By Margaret Mitchell
'Drums Along the Mohawk' ($2.50).....By W. D. Edmonds
'Great Laughter, ($2.50).....By Fannie Hurst
'White Banners' ($2.50).....By Lloyd C. Douglas
'A Prayer for My Son' ($2.50).....Hugh Walpole
'Golden Wedding' ($2.50).....Anne Parrish

Non-Fiction

'Live Alone and Like It' ($1.50).....By Marjorie Hillis
'An American Doctor's Odyssey' ($3.50) By Doctor Victor G. Heiser
'Around the World in 11 Years' ($2.00) By Patience, Richard & John Abbe
'Man the Unknown' ($3.50).....By Alexis Carrell
'Wake Up and Live' ($1.75).....By Dorothea Brande
'French Quarter' ($3.00).....By Herbert Asbury

Plays Abroad

Till the Cows Come Home

(Continued from page 56)

until then except some clever dialog) is embroiled in a rural war over a herd of straying cows who are the property of a well-balanced young woman with whom he has fallen in love.

Bovines are held as hostages for the damage done due to trespass and the political leader proceeds to apply the same principles he advocates the public platform—that attack is not only the best form of defense, but the only defense.

That's all there is by way of plot and the play is, therefore, woefully deficient in motivation. Nevertheless, dialog is so brilliant and the satire so witty that, in the hands of such a band of expert actors and actresses, there is provided an evening of well-bred entertainment.

Marc Connelly staged as well as presented, and no fault to be found with it from those angles. *Jolo.*

L'Isola Meravigliosa

('Wondrous Island')

Rome, Oct. 27.

Drama in three acts by Ugo Betti; presented at Argentina, Rome, by Kiki Palmer Co., starring Miss Palmer; staged by Tatiana Pavlova.

King Nadir.....Ilippo Scelzo
Maiduine.....Iki Palmer
Sparamosca.....Luigi Almirante

This play, which was given a prize in 1930 in a contest held by the City of Rome, has taken six years to reach the stage. It shouldn't have arrived at all. It is a combination of fable, drama, dramatic poem, pantomime, and ballet that is absolutely unsuitable to the theatre and that succeeds only in obscuring whatever allegory the author had in mind. It leaves the audience confused, to say the least.

Rough idea seems to be to prove that complete happiness isn't human, and that any time society reaches a stage where it has everything, and there is nothing left to be desired, it will have to start looking for grief and pain to give life some zest again.

Such a society exists on the Wondrous Island, and King Nadir, who has everything and can do anything he wants, is bored with all this perfection. Sparamosca, who seems to be a cross between a poet and a charletan, produces a girl, Maiduine, to help the king get over his boredom. But the king gets tired of her, too.

There follows a whole series of complicated incidents. King repudiates Maiduine and vents his wrath on the poet-charletan. Then the people repudiate the king and he wanders around for a long time. Finally he returns to find Maiduine, whom, of course, he found out he loved as soon as he had chased her. When she sees him again, she delivers him to be judged by the people of the island and Sparmosca. Then, left alone with the imprisoned king, she falls in love with him all over again, frees him and tells him to flee.

Then she takes poison. The king, Sparamosca and all the people cry over her body. And so, having rediscovered grief and pain, the king gets a new lease on life.

Show was put on in very spectacular manner here, with great stress on scenic effects and ballet. Group movements of the ballet are very good, and also the handling of scenes in which there is only one main character and a group of dancers. Dancer Tatiana Pavlova staged the play. *Helm.*

ALL-IN MARRIAGE

London, Oct. 29.

Comedy in three acts by Auranie Rouverol and Emile Littler, produced by Hugh Miller at Comedy theatre, London, Oct. 28, '36.

Auntie Milly.....Christine Silver
Andy.....Tony Sympson
Mrs. Hardy.....Violet Farebrother
Judge Hardy.....Harcourt Williams
Grandpa Hardy.....Ralph Roberts
Stella (Hardy) Campbell.. eather McIntyre
Marion Hardy.....Cora Goffin
John Trenton.....Jack Allen
Mary (Hardy) Wilcox.....Grizelda Hervey
Sean O'Brien.....Alfred Wellesley

Neat but not gaudy is the quality of this one, which toured the provinces under the name 'When Love Skids.' Neat in the matter of dialog and not gaudy in the percentage of dramatic progression.

Small-town judge in an American village has three daughters. Two of them are married and the other returns from college and announces her engagement. Whole piece is laid in one scene, sitting room of the judge's home. Two married daughters return to mother, announcing their unhappiness, one complaining that her husband is inattentive, and the other that her's is too attentive.

Depiction of life in a conventional American household with its life problems is not dramatic in a theatrical sense. Bickerings result in some laughs, but there are no forceful incidents. Story is more novelish than stager. There are a half-dozen conventional characterizations by stock actors and actresses, who give a smooth, well-directed performance.

Play was well received and apparently enjoyed by a friendly audience, but, having no box-office names, will probably not draw.

Scenery, Plays

(Continued from page 53)

exceeded its original budget. Reported production outlay was $75,000, a sum approximating the cost of outfitting a musical comedy. Despite road expenses Howard's show earned a profit of around $18,000 on the Boston and Philadelphi dates which preceded the premiere at the Imperial Tuesday (10).

Previously the probable most costly 'Hamlet' was Guthrie McClintic's presentation with John Gielgud, current at the Empire. Length of the latter engagement will depend whether the Howard presentation affects Gielgud's, which cost about $43,000. It is the first time that two Hamlets have opposed each other on Broadway in 11 years.

Others

Other expensive straight shows this season have included 'Daughters of Atreus,' 'St. Helena' (both estimated over $50,000) and 'White Man.' 'Helena' is still running to weak grosses, but the other two were quick toldees.

High production costs are also attached to some of the incoming shows. Included is 'Bedtime for Ali Baba,' estimated to represent around $45,000, costuming being an important item. will premiere at $5.50 top and one reason for using that first night scale for a number of straight shows this season is the production splurge. 'Johnny Johnson,' Group theatre show, due next week, has an approximate $40,000 outlay, biggest yet for this organization. It is described as a play with music.

It is indicated that there is feeling among designers, with differences of opinion over their work and methods. Claimed that some have backing for exploitation purposes. Regardless, there is little doubt that the field is highly competitive, because the number of productions are fewer than when the scenic studios were in full blast.

There are points of di ence, although the designers and workmen are combined in a union, which therefore unique in the labor set-up. Union protects the studios to such an extent that showmen must pay the li for sketches and settings with losses virtually nothing.

Lots of Hollywood discussion re Guy Endore's diatribes against books of any type. Endore claims films are only medium for reaching vast masses, therefore only acceptable avenue for present day culture.

Ignazio Silone's novel, 'Bread and Wi ,' will be the first to appear under joint publication by Harper's and Story Press. Writer is an Italian exile whose first novel, 'Fontamara,' was adapted into the play 'Bitter Stream.'

Hays Meeting

(Continued from page 3)

bar airwave artists from appearing in films.

Other points brought up and fairly well established were: (1) that many powerful radio programs do not use picture talent; (2) that so far no means have been devised to keep screen satellites from broadcasting; (3) that certain exhibitors were inclined to ignore that radio is a legitimate form of competition and can't be iped out with a stroke of the pen; (4) that both branches of the amusement business have many problems in common that possibly may be more effectively handled in the future through co-operation.

It was pointed out by some who were at the confab that the real payoff on the situation which finds radio making inroads into the picture biz is the necessity of providing such a strong screen show that it will overshadow the appeal of broadcasts. However, this did not answer the objections on exhibs who claim picture players on broadcasts hurt their box office.

Deals similar to the one worked out for Ford and offered to Metro are looked on with favor by certain industry leaders. Figure that these would enable the film company to exercise a certain amount of influence on talent and at the same time give both the artist and picture outfit a break. They also believe that such a set-up would offer some advertising value to the picture company and some productions.

There is another idea along the same lines which may be sold to some industrial company. This would see the film company's players and staff staging an actual on-set production sequenee for a radio program.

Coast Exhibs' Stance

Hollywood, Nov. 10.

Independent theatre operators in Southern California admit they are licked in their fight against continued appearance of picture stars on radio programs. They have protested individually, and the Independent Theatre Owners of Southern California and Arizona as a body has demanded of producers and distributing organizations that they help put a stop to the practice, but their efforts have been futile.

Although they realize that ether appearances of film names is costing hundreds of thousands of dollars annually in theatre grosses, exhibs now generally admit that relief only can come if producers and radio get together and iron out the situation.

Theatre owners contend they will not jeopardize their own interests by eliminating from their marquees names of film stars who cut into grosses by going on the air, because it is these same names that are responsible for whatever draw a picture may have at the box office.

Filmers Make It Worse

All radio programs, it is contended, have an effect on picture house attendance, but more so the film names who take to the air as guest artists on various programs.

Particularly is this true of such programs as the Lux Theatre of the Air, which last week presented an hour's version of 'The Virgi , with Gary Cooper and other cinema names. Going on the air at 6 p. m. Pacific standard time, this program is known by exhibs to have cut into their receipts that night, due to fact that many patrons who ordinarily attend the first evening show were detained at home by the Cooper airing. Had this program hit the air locally a couple of hours later, as it did in the east, exhibs assert, it would have been ruinous.

Sunday night ether programs have cost his Wiltern theatre (nabe) thousands of dollars, it is charged by Ben N. Berinstein, ex-prexy of the ITO, and a vice-president of the Motion Picture Theatre Owners of America. Particularly hurtful to film theatres is claimed to be the Eddie Cantor and Jack Benny Sunday ight airings, which, coming consecutively, consume a complete hour and supposedly keep many prospective theatre patrons with their ears glued to receiving sets.

Time element, it is admitted by inie operators, has a vital bearing on financial damage they sustain from radio broadcasts, although even the 6 and 7 p.m. airings cost them customers.

riskin's Lone Stand

Late in July, a strong protest was registered with producers and distributing organizations through a resolution adopted by the ITO. Despite the association's demand that the practice of permitting stars and featured players going on the air be stopped, only one producing organization has responded. That reply came from Sam Briskin of RKO, who said the matter would receive serious consideration.

Exhibs claim that the lack of a strongly-welded national exhib organization precludes their enforcing any demands they might make. It is pointed out that the Motion Picture Theatre Owners of America has only a few theatre affiliations on the Pacific Coast. Allied has a working agreement with several exhib associations in the west, but there is no cohesive alignment by which exhib protests can be carried with weight to industry chiefs who, it is charged, could stop the practice of film stars going the air if they wished.

A few indie ibs i the local area feel that an intelligent use of film names over the air may help theatre attendance, particularly when excerpts of forthcoming pictures are used as vehicles. But too many such appearances, they argue, will be anything but beneficial.

That Heavy Sugar

ibitor association spokesmen, as well as unaffiliated exhibs, charge that the fault mostly is the practice of advertising agencies offering high salaries to film players for the ether engagements. Producers are censured for their willingness to permit these appearances.

The resolution of protest adopted in July by the ITO here called upon producers, directors, agents, talent scouts and all newspapers to immediately cease their activities in broadcasting at any time the talents of picture players and directors, either over local or chain hookups.

In the face of these widespread protests no relief has been forthcoming. Having exhausted their resources and realizing the fallacy of individual reprisals, exhibs are forced to sit by, watching their depleted grosses and speculating on the outcome. As far as they are concerned there's much to be done, but what, or who will do it, is another matter, and over which, they feel, they have no present agency to act.

Free Space

(Continued from page 6)

and picture theatres. Hearst evening American will run three full pages, the Daily News has promised two pages to run before Thanksgiving Day and it's expected that the Hearst morning Herald-Examiner will also run two or three pages within the month.

While the Chi Trib has made no promise, it's considered likely that the morning rag will also run a couple of pages to plug the 'go to motion pictures' thought.

Only one not hot on the idea is the tab Daily Times. B. & K. does not give the Times a full amount of copy.

Opera Gals' New Mgr.

Haensel & Jones division of Columbia Concerts have two new divas on their managerial lists, Natalie Bodanya and Bruna Castagna, both of the Metropolitan Opera, N. Y.

Miss Castagna will make her first U. S. concert tour later on this season. She is currently on the Coast. Miss Bodanya was formerly labeled Bodanskaya.

Swing, Harlem, Swing

(Continued from page 51)

brisk hoofing. Wilson sticks to straight, clean taps. Good comedy mugging by Sammy, whose backtwist step on one foot is a new wrinkle in eccentric stuff.

Glenn and Jenkins then bring on their familiar 'Sweeping Fool' skit, which has the same Harlem gagging but is sold through their fast dustbroom struts. Three Brown Sisters are weaker, especially in jump from sweet harmonizing to raggedy swing ballads. That's partly offset by the way they wear smart gowns. Sextet of Lindy Hoppers pick up tempo better in a nicely routined specialty that doesn't need a flickering spotlight for slow-motion stunt.

Waters reappears again for two more tunes. A former Cleveland kid by name of Teddy Hale would put across his Ted Lewis imitation stronger if he had a silk hat or a cane. Half-pinter who wears a tailsuit has a few of Lewis' mannerisms, takes the edge off 'Shoeshine Boy' by singing an extra chorus and is most at home in a novel shadowboxing dance. For the wind-up, while Lindy Hoppers go to it again, Miss Waters does a typical Harlem hipbump in pajamas. Singer may have thought it would be a welcome contrast after all her warbling, but unexpected cooch breaks spell of her voice.

'Craig's Wife' (Col) is film feature. *Pullen.*

Stoki Okey for Sound

Clark Getts, New York lecture booker, is talking a deal with Leopold Stokowski.

Stoki would, under the proposed idea, abandon conducting and take to the pullmans for a lecture tour to talk about music. It would permit him to be seen in many places that could not swing a symphony concert booking.

San Carlo, $6,500

Minneapolis, Nov. 10.

For three performances, two nights and a matinee, at $1.65 top, San Carlo Grand Opera grossed around $6,500 at the rpheum, which abandoned its film policy to house troupe.

Final performance was complete sell-out. Same company at the smaller Lyceum a year ago did approximately $18,000 on a week stand.

BARBIROLLI OPENS

Gets ice Press—First Symphony Performance, $4,380

New Philharmonic Symphony started its annual 24-week season last Thursday (5) at Carnegie Hall with debut of John Barbirolli, dark horse conductor from Great ritai Newcomer made a favorable impression and press was cordial. He functions for the first 10-week run.

Opening night b.o. intake was slightly under last year's, partly due to reduced scale prevailing this year. Performance got around $4,300. Single admission is at $3, with subscription series of 12 concerts sold at $32.

Zimbalist's Silver Anni

Efrem Zimbalist plays his 25th anniversary concert on Dec. 8 at Carnegie Hall. Event commemorates the completion of a quarter of a century since the violinist made his U. S. debut with the Boston Symphony in 1911.

NBC Artists Service is handling.

Martinez' Mexican Dates

Mexico City, Nov. 10.

Juan Martinez's Ballet Espanol opens a two weeks' engagement at the Cine Teatro Alameda here Nov. 27. Short tour of leading Mexican cities follows.

Then up to western U.S.A. cities.

Hoffmann in Mexico

Mexico City, Nov.

Josef Hoffmann is to play four concerts at the Palace of Fine Arts (National Theatres) here this month as guest of the Mexico Philharmonic.

Concerts sponsored by the National University of Mexico.

Americans Click in Vienna

Vienna, Nov. 1.

Curtis String Quartette of Philadelphia played i the Kleiner Musik Vereinssall on Oct. 27.

Clifford Curzon, American pianist, was in Vienna for a second time. He scored a big success last year, played in the Konzerthaus on Oct. 29 this time.

rown Ahead

George Brown of Columbia Concerts is out on tour handling the Joss Ballet attraction over the country.

He will be back in New York in Dec. for a short stay before heading westward.

Outsiders Paid Fancy Salaries for WPA Coast 'Traviata,' It's Charged

OPERA FOR DETROIT

But No Road Tour After Last Seaiasco

Detroit, Nov. 10.

ive operas have been set for Detroit Civic Opera Soci , son, despite losses of past few years. Unlikely any road tour wi be made following severe reverses suffered last season by local group's 'The Dybbuk' in N.Y. and Chicago.

Verdi's 'Requiem' will open season April 22, honoring the late Ossip Gabrilowitsch, conductor of the Detroit Symph for many years, and Mrs. H. N. Atterbury, who was chairman of the society. Others will include 'Luci di Lamermoor,' April 26; 'Madama Butterfly,' April 28, and 'Cavalleria Rusticana,' plus 'I Pagliacci,' May 1.

Franco Ghione, conductor at La Scala, Milan, who comes here to direct Detroit Symph for 1937-38 season, will conduct at operas, with Thaddeus Wronski as general director.

Plays Out of Town

ALL EDITIONS

(Continued from page 54)

trouping, which may be explained by the fact the actors were working in front of the set for the first time, which accounted for false timing on entrances and exits.

Single scene, the p.a.'s sanctum sanctorum, is very nice.

On performances here, there is no one in the cast rating a bend, and on the play's plodding at the Balto bow-in, hopes for the piece getting more than a brief candle's burn tenure on Times Square are silk-thin. *Bert.*

FOUR TO GO

Comedy in two acts (seven scenes) by Aimee Torriani, presented by Joe Byron Totten; t, Jules Laurentor staged by producer; Boulevard Theatre, Jackson Heights, .. Nov. 9, '36; $1.10 top.

Nan.....Bernice Bernard
Robe.....Hilda Dallmon
Olga.....Elizabeth Palmer
Wally.....Franklin Davis
Bunny.....Gladys Shelley
John Britton.....Howard Wenum
Bob Everton.....Don Ostrander
David.....Henry De Roven
Peggy.....Juliet Lake

Movie Aspirants: Ray Raitt, Phyllis Elliman, Patricia Knight, Marjorie Davies, Helen Milah, Dounia Bunis, Carol Whipple, Jane Douglas, Sheila Brent, Pat Donahue, Lucille Byrd, Carol Lynn, Graciela Drayton, Jean Brown, Mary Walker, Mary Louise Sanderson, Dorothy Sweet, Robert Sessman, Dick Ritter, Carol Barrett, Linda Taylor, Bill Watters, Murray Rayden, Bernard Kellner and James Akins.

Comedy by Aimee Torriani, apparently her first play, produced and staged by Joe Byron Totten, hasn't got a chance on Broadway, or even Jackson Heights for that matter. A poorer contender for the Main Stem's legit ranks is hard to imagine.

Story of four femme Hollywood extras makes so poor a play that even a long list of billed walkons, 25 by actual count, doesn't help stifle the boredom. There is practically no plot—just that one of the four femme musketeers is torn between two loves and a film career—and only one set, the interior of a film colony bungalow. Set, incidentally, is also poor.

None of the performers rate on Broadway—or is it Miss Torriani's dialog which makes them appear so futile? *Scho.*

Los Angeles, Nov. 10.

Music division of Works Progress Administration went opera in way last week. They 'Traviata' in Philharmonic aud on a special appropriation of $20,000 from Washington. Take on the two days didn't come within a long shot of touching the nut.

After runo Davi local project passed up 'Traviata' production too expensive an experiment, Max Rabinoff is reported to have taken his plea to Nicolar Sokoloff and had okayed. Rabinoff staged the opera and had hopes to putting it on in Pasadena, Long Beach and up north in the bay area when the screws went on and the props went to the warehouse.

Lustiest yowl set up is that Rabinoff imported several fancy salaried artists from New York and in addition used around 30 people in the show whose names are not to be found on the project's roster. Local reliefers claim they were given a fast go-by.

Opera proved the WPA's biggest fiasco to date and is reported to have set the agency back around $15,000.

BARER GOES GARBO; SHUNS MUSIC PRESS

Simon Barer, new Russian pianist debutting on this side under Columbia Concerts banner, went into hiing immediately on arrival here last week, and bureau couldn't locate him until shortly before the program. Newcomer feared the press and accompanying ballyhoo, and stayed under cover. His recital went off Monday night (9) in Carnegie Hall, N. Y.

When he did communicate all he asked for was a good hall to play in, and to get the critics there. Bureau was unable to hand out any publicity because of this shyness.

WPA Temperament

Pasadena, Cal., Nov. 10.

Because Edi de Philippe (Edith Phillips) refused to sing without a rehearsal opposite Claudio Firigiro, called in to sub for Rodolfo Hoyes, who was taken ill suddenly, final performance of 'La Traviata' by the Federal Music Project at Civic Auditorium here had to be called off.

Behind the failure of the company to perform was also said to have been jealousy and professional strife.

Columbia, South Carolina Readies April Festival

Spartanburg, S. C., Nov. 10.

Columbia, S. C., holds its third annual music festival April 2-3. Hans Kindler and National Symphony ork re-engaged for three concerts. Guest soloists booked include Albert Spalding and Helen Jepson. The 1936 affair paid neat profit and drew top crowds and budget for 1937 event is reported generously expanded.

Asheville festival in January with Gladys Swarthout opening concerts Jan. 20. Kindler and symphony ork also have March 5, 1937, Asheville date.

Met's Balto Dates

Baltimore, Nov. 10.

Met Opera will make annual three-day stand in Balto on Mar. 30-31, and April 1 this season. Freddie Huber, municipal irector of music, handling.

Trio of pieces to be trilled have not been selected as yet.

Rudolph Ringwall Drops

Cleveland, Nov.

Rudolph Ringwall has resigned from Cleveland String Quartet, to pressure of other conducting signments. Baton is being over Paul Gershman, concert master of WTAM's instrumental ensemble.

Ringwall is to devote imself exclusively to work on his own orchestral group, the Clevelandaires, and to Cleveland symphony as assistant conductor under Dr. Arturo Rodzi ski.

Boston Rated Sophisticated

Will See a Mild Version of 'Faun,' but Most American Towns Not Up to the Strain

'L'Apres Mi D'Un Faun' will be kept mostly in the dressing room when De rs the Ballet Russe into 90 American citi Only in a very few will the and bothered he-goat get a chance to gambol. One of the spots chosen to give the faun a little exercise is Boston, home of the Watch and Ward. owever, the antics will be given a sapolio treatment for the Hub.

Eleven-day engagement of DeBasil Ballet Russe at the Metropolitan Opera, N. Y., garnered approximately $85,000, with closing performances all soli Troupe embarks on a tour of over 90 cities in the . this season S. Hurok office managing per usual. A return engagement this spring is still hazy.

Aftermath of a special ballet matinee session last week (3) is organization of a ballet club, similar to London's organization of the same title. Bretaigne Windust of 'Idiot's Delight' is working with the Hurok office in getting the group started. Duri engagements of the company in N. Y., club will have a block of seats at its disposal for all performances. In between they will just huddle about the arty terpers.

CHATTER

Broadway

Schnitzers are Coast-bound by boat.

Marc Lachmann in town for home-office Universal huddles.

Will Hays and wife abroad for month's vacation in Europe.

Jules Serkowich has taken off 34 pounds. Down to about 226 lbs. now.

John Emerson in from Coast for two weeks, looking over the shows.

Frank Zuber, Mayor of Greenwich, N. Y., has bought hotel at Sanford, N. C.

Robert Benchley has bum thumb, but claims he didn't lead with his right.

Cliff Fischer got in Monday (9) in anticipation of another new French Casino show.

Billy (MCA) Stein set for a West Indies cruise the moment J. C. gets back from Europe.

Jack McInerney (Par) fell and broke his right arm election night at his Westchester home.

David Lipton and Gene Murphy have taken one of those remodeled stable apartments in the Village.

Abner Silver, songsmith, gone under William Morris office management with an eye to Hollywood.

Blance Herman, who was for three years in charge of casting at the Barnowsky theatre, Berlin, is now in N. Y.

Hubert Voight, Universal studio publicist, due in for home-office confabs. Marc Lachmann already here.

Charlie Drew and accordion succeeds Teru Josefovits in the Hunt Room of the Hotel Lombardy next week.

Herb Crooker has inherited Charlie Einfeld's old offices at Warners, with Charlie getting rigged out in fancier surroundings not far from his old quarters.

Sudden death of Charles Miller, member and secretary of I. Miller & Sons, has made it necessary to postpone the Millerite Beefsteak scheduled for Saturday (14) until further notice.

With collection of money on tickets not yet paid for and on advertising in its souvenir program, Universal's charity fund will gross around $4,000 from this year's annual banquet-ball at the Waldorf-Astoria election eve.

Recently organized Sgt. Bert Delaney Post, Veterans of Foreign Wars, will install officers tonight (11) at Capitol hotel. Post named after Bert Delaney, featured player for Fox, Mutual and Tannhauser Film before war.

Madeline Woods, formerly personal press agent for Chicago's Mayor Edward Kelly, may return to Chi as p.a. for the present Democratic administration. Now in N. Y. arranging sale of books and play she has written.

Robert L. Hague hosted at luncheon yesterday (Tuesday) the committee in charge of the Lambs Gambol, dinner and ball, dated Dec. 5 at the Waldorf. He will have a large party at the club's private Gambol Sunday (15).

Afrique, at the Ritz-Carlton's Crystal Gardens, is nee Alexander Witkin, born in Johannesburg, South Africa, hence the impersonator's coined billing of Afrique. His brother, Dr. Morris Witkin, is also here on medical research.

Hotel St. Regis' 'theatre supper' in its Maisonette Russe room is the first deference by a nite spot to the necessity of getting to the theatre on time. The others just drag out the dinner shows regardless and a film is all that's possible after di ing.

Paris

Ann Lit in town.
Florelle at the Bobino.
Pierre Dac at the A. B. C.
Marcel Sablon to London.
Jacqueline Ford to London.
Barr and Estes going home.
Joan Warner chez Florence.
Pierre Finlay off for London.
Raquel Meller at the A. B. C.
Al Romans in from New York.
Marguerite Gilbert at the Empire.
Marjorie Lawrence to New York.
St. Clair and Day at the A. B. C.
Peggy Taylor in from California.
Robinson and Martin at the Lido.
Harold Smith working overtime.
Norman Perdue driving a new car.
Dorothy Griston rehearsing a new act.
Lisette Lanvin ri on vacash.
Yvette Guilbert and Mayol at the Trianon.
Lucienne Boyer on the new Empire bill.
Bernard Hilda band lmi at Billancourt.
Dormonde rothers doubling at the Medrano.
King Kong Perdue in the current Mogador show.
Yvonne Bouvier and Two Top Hats at the Villa d'Este.
Milton Charlestown having a look-in and skipping out.
Lido broadcasting for acts; doubles and trios preferred.
Anglo-American press banquet scheduled for Dec. 7.
Ramon Navarro to make pix here for Pierre Colombier.
Jules Berry says he only acts in films because it amuses him.
Joe Jackson making a film for which wrote the scenario himself.
Paris-Soir devoting entire page to recounting ups and downs of Annabella.
Paris press hepping up yarn that Greta Garbo will be in town next month.
Pierre Blanchard to Rome to commence work 'Fue Mathias Pascal.'
Della and Billy Mack off on a six week tour with Cecile Sorel in ' ive la Femme.'
Yves Mirande going Hollywood for U. A. to make an American version of 'Baccara.'
Kurt Robtischek planning a New York, Chicago and Hollywood visit on talent hunt.
Birdie Dean and Vale and Stewart in Varna's new burlesque offering at the Alcazar.
Chevalier to tour Egypt soon as he finishes 'Avec le Sourire' ('With Laughter') local pic.
Elizabeth Whitney Moffat costumes in Sacha Guitry's 100th play, 'Le Mot de Cambronne.'
Le Petit Journal's theatre Cinephone opened, with Borah Minevitch as one of attractions.
Antonio Machin, Catherine Ressling and Claude Datlys in 'Chez les Nudistes,' new revue.
Max Reinhardt dickering with French decorator Barsacq now working on 'Courrier Sud.'
Gabriel Pierne named president of the Society of Authors Composers and Editors of Music.
Fernandel's new film called ' - sette'; his daughter of same name making her film debut in the pic.
Nicolas Afronsky, director and members of the Chorus of the Cathedral of Moscow off for America.
Henri Hutchinson to America to sell right for 'Normandie,' operetta now appearing at the Bouffes Parisiens.
Luigi Freddi, chief of the Italian film industry, watching G. W. Pabst directing scenes of his latest pic, 'Mademoiselle Docteur,' with Pierre Fresnay, Dito Parlo and Charles Dulin.

Berlin

Circus Busch to Vienna.
Plaza may reopen as a vaudeville house.
Kaethe Gold distinguished as a 'State Actress.'
Chaliapin's farewell concert at Philharmonic hall.
Edna Iles over from London for a German concert tour.
'The Princess Comes Across' (Par) premiered at Marmorhaus.
Mathea Merryfield signed for Stockholm, Dresden and Leipzig.
Four Mangeans booked for the Hansa, Hamburg, month of November.
Harry Piel preparing another pic, 'Sein Bester Freund' ('His Best Friend').
Scala upped admissions to $2.80 for the night show and $1.80 top for matinees.
City Council of Dusseldorf giving out 500 passes weekly for jobless during winter relief months.
Bela Jany-Sarosi over from Budapest with 18 Magyar musikkers; set for month at Delphi niterie.
Beniamino Gigli concert at the Scala Nov. 18 sold out three weeks ahead, with admisstons at $6 top.
Circus Krone back from Austrian tour and opened in permanent stone building in Munich until March.
German Film Credit Bank will shortly be opened in Vienna in connection with 'frozen credits' in Austria.
'Moon's Our Home' (Par) in extended first run at the Kurbel in original , after Marmorhaus' two weeks.
Three American acts at the Metropole, Bremen, UFA house, Three Biltmorettes, Four Macks and Clemens Bellini.
King Vidor's film, 'Our Daily Bread,' renamed 'Der Letzte Alarm' ('The Last Alarm') and distinguished as 'artistically valuable.'
Dresden municipality has acquired the former Royal theatre to be turned into a people's theatre on lines of the Grosse Schauspielhaus, Berlin.
Robert Stolz's new film operetta, 'Das Frauenparadies' ('Women's Paradise') (Tobis), featuring Hortense Raky, currently in 25 local picture houses.
Two legit productions here passed the hundred mark, Oscar Wilde's 'A Woman of No Importance' (Renaissance) and Paul Lincke's 'Frau Luna' (Admiralspalace).
Three American acts at the Scala not so keen on the decreed deduction of all salaries for the 'Day of the German Vaudevillian,' claiming their willingness to do a special matinee free and pointing to the additional deduction of two days in November, Repentance Day and Memorial Day, when Scala foregoes vaude by order.

London

ionel Atwill around town.
Nigel Bruce returning to his family in Hollywood.
Lena Ashwell has published her autobiography, 'Myself a Player.'
Francis Lister phoning Margot Grahame, his wife, in Hollywood.
Cecil Films offering Sonny Miller $400 and costs to settle pending suit.
'Call It a Day' celebrated its first anniversary at the Globe on Oct. 30.
Oscar Homolka to return the West-End stage after a year's absence.
Arthur Dent invited to lecture the Film School on commercial film distribution.
Cobden-Sanderson has published a biography of Marie Tempest by Hector Bolitho.
Percy Philipson, Automaticket chief, sailing to New York for an extended visit.
Lew tone, local band leader, signed as musical director for British National Picts.
Jerry Verno turning down a couple of West-End musical offers due to picture contracts.
Irene Browne enroute for New York to play Edith Evans' role in 'The Country Wife.'
Anne Croft has a new musical lined up for the West-End which she acquired from Budapest.
Edna Best resigned her role in 'As You Like It' at the Old Vic on plea her doctor ordered a rest.
Second daughter born Oct. 25 to Pat Mannock, dramatic and film critic of the Daily Herald.
George Foster's memoirs, written by William Blackwood, commence in News of the World, Nov. 1.
Derek Skeffington, English dress designer, off to Hollywood to crash into the dress designing business there.
Laurence Tonie Howard off to Paris in connection with Margaret Bannerman's opera debut at the Covent Garden.
Harry Bradbury-Pratt disposed of his Bristol Grill to Payne-Jennings-Killik, who immediately sold it to Archibald Nettlefold.
Peter Lawless, former Rugby football correspondent for the Morning Post, now joined British Movietone News as commentator.
Mercury Films planning to do a filmization of Billie Houston's book, 'Twice Round the Clock,' in which the authoress will appear.
Elizabeth Jenns, film actress, and H. J. Crocker, Hearst scribe, Hollywood bound on honeymoon following marriage at St. Donat's Castle.
Edna Best making her Shakespearean debut as Celia in Old Vic production of 'As You Like It,' which succeeds 'The Country Wife' Nov. 10.
'The Lady of La Paz' closes four months' run at the Criterion, Oct. 31, followed by a new comedy, 'French Without Tears,' starring Kay Hammond.
Joseph Hislop, British tenor, appointed teacher of song by Royal Academy of Music Stockholm, where he made his operatic debut in 1914.
Albert de Courville has started work on 'She Got What She Wanted,' without a leading man having been selected to play opposite Tucker McGuire.
John Fernald, for some time producer at the Embassy theatre, acting as adviser for the filming of 'Dominant Sex,' which was originally tried out at this house.
George Archibald, secretary and director of United Artists (London) recovering from serious throat trouble, but will not be back to work for six weeks.
After 200 performances at the little Mercury theatre, T. S. Eliot's poetic drama 'Murder in the Cathedral' is transferring to the Duchess Oct. 30, with Robert Speaight continuing in the Thomas a Becket role.
Sam Phillips, sales manager of Gaumont-British since the company's inception, and before that in a similar capacity with W. & F. Films, now defunct, is out. This is a first step in GB's economy campaign.
'Balalaika,' reconstructed Eric Maschwitz musical, formerly named 'The Gay Hussar,' is being angeled by Stanley Spero, produce broker. Cast already engaged includes Charlotte Grenwood, Muriel Angeles and a new French juvenile discovery.

New Haven

Harold M. Bone

Amelia Earhart in for local lecture.
Lincoln lasted performance.
Poli chain victor in damage suit by local pianist.
Meyer Sokoloff managing N. H. Orch Assn. this year.
Donald Oenslager again instructing scene designing at Yale.
Prof. Allardyce Nicoll has finished two books on legit and pix.
Douglas MacPherson, former legit and screen actor living here, committed suicide in N. Y., Oct. 29.
Frankie Finn, ex-vaude local, injured in alleged holdup attempt.
Romeo Tata guest solo violi ist with N. H. Symph's second concert.
Ben Cohen broke oratory record exploiting 'Romeo' via schools, clubs, etc.
Tony Sarg lined up with local merchants for Xmas parade art work.
Jimmy Savo's new 'Bedtime for Ali Baba' due for an airing at Shubert (18-21).
Charles Atkin succeeds Walter Bradley Klavin as acting supervisor of Conn. WPA (Bridgeport). Latter gets leave due to illness.

Sydney

Gorrick

Richard Crook was a in New Zealand.
Victor Jory may return to Australia as a director.
Williamson-Tait introduci 'Gipsey Princess' in Melbourne.
Still chatter around that night trotting will be permitted in Sydney.
'Fury' (MG) will play a long-run season at the Cameo for Roxy Theatres.
Ho weather has been most ind to the outdoor men for the past month.
'White Death', (Barrier) was given a tryout in the sticks before coming into a city spot.
Norman Rydge engaged working out a financial plan for Greater Union Theatres.
Cecil Mason gave a cocktail party to Victor Jory and wife prior to their departure for London.
For the 'Great Ziegfeld' season in Sydney, Metro has issued a souvenir program to sell at 12c.
Cinesound changed title 'Something in Common' to 'It Isn't Done.' Pic goes on the floor this week.
Bookings are building splendidly for the Monte Carlo Ballet season under the Williamson-Tait management.
Charles Chauvel is hopeful that his pic, 'Uncivilized,' will find an American market. Being distributed here by Universal.
Bill Fountain is in charge of building operations for the new Metro theatre in Brisbane. He is from New York.
Gilbert-Sullivan revivals will open in Sydney at the end of the month for Williamson-Tait. Melbourne season a smash click.
Bernie Freeman, m.d. Metro, sold 'The Old Mill Pond' to the Liberty, Sydney, at the highest figure ever gotten for a short here.
Dr. Malcolm Sargent has made a great success in Sydney and Melbourne under A. B. C. management. Returns to London soon.
No announcement yet on when Mastercraft will begin pic production in Sydney. Studio is all set to go when the order is given.
Shirley Ann Richards will play the lead in Cinesound's 'It Isn't Done.' Was discovered by Ken Hall, director, during an amateur theatrical performance.
Joe Joel handling publicity for Columbia's, 'Rangle River,' featuring Victory Jory. Pic is now in the cutting room, with release planned for Christmas.
Clarence Badger is staying in Australia to direct more pix. Came here originally to direct 'Rangle River' for Col-National and, with completion of the pic, was asked to remain.
Fuller-Carroll legit venture in Melbourne is still meeting with success. Current attraction is 'Funny Face.' F-C will shortly send a road show to New Zealand with musicals.
Fred Buick, -time manager for Harry Green, been doing a broadcast series i Brisbane titled 'The Voice of Hollywood.' Also carries another session known as 'The Voice of Experience.'
'Laburnum Grove' (ATP) has been one of the most successful English pix to play Australi Sid Griesman handled the selling and exploitation. Had a tough job, too, because 'L.G.' was a flop here in legit.
At the end of this year notice must be given by Greater Union Theatres or Hoyts whether they desire the General Theatres tangle to continue. Each side is waiting for the other to make the first move.
Frank Neil's current vaude-revue show in Melbourne is meeting with success. Acts include Brookins and Van, Morgan and Hadley, Rich and Adair, Jack Goldie, Gardner and Kane, Billy Shenton, and Roy Rene.
Joe Hummel being piloted around by Ralph Clark, Warner local boss, who now does most of his traveling by airplane. Hummel will remain in Australia about one month before proceeding to other Warner holdings around the world.
Eric Thompson has charge of set designing for Cinesound's new pic, 'It Isn't Done.' Thompson returned from America a few weeks ago, where he had been employed by Walter Wanger on designs. Carl Dudley is also connected with Cinesound as writer.

Hollywood

George Hirliman a flu victim.
Sidney R. Kent due in this week.
Eleanor Powell en route to New York.
E. V. Richards here from New Orleans.
Charlie Furthman went for an op at Cedars.
Paul Price added to Metro publicity staff.
Don Mersereau here for annual studio o.o.
Virginia Field to spend Christmas in England.
Tommy Rockwell now headquartering on Coast.
Francis Lederer touring the state with peace talks.
George Raft ogling ponies, ith visions of a stable.
Larry Semon, radio warbler, here from Buenos Aires.
Lew Pollack figuring to leave for London in two weeks.
Stanley Dawson, vet circus agent, on Coast for the winter.
Tommy Wonder teaching Shirley Temple his rag doll dance.
Lily Pons will warble five tunes in 'That Woman from Paris.'
Jeff Sherlock pinch-hitting for Joe Breen, who is in New York.
Norma Shearer up and around after her long siege of illness.
Arthur Rosenstein coaching voc ensemble for 'Maytime' at Metro.
Garrett Fort pulling out this week for six months' tour of the Orient.
Paul de Outo shipped his wife to the Orient for three months' visit.
A. W. Schwalberg, WB exchange supervisor, here on inspection trip.
Hal Rorke, former feature ed on L.A. Times, now flacking at Metro.
Neville Fleeson's ma elected prez of Daughters of American Revolution.
R. Van Scoyk new tutor and athletic coach for Freddie Bartholomew.
Scripps-Howard picture eds voted 'Dodsworth' best picture of the month.
Norman Dawn returning to Alaska to film background shots for 'Swift Lightning.'
Thomas Costain, Samuel Goldwyn's new story ed, planed in from New York.
Ramon Campbell completed survey of Coast G-B exchanges and is heading east.
W. A. Graham, of RKO's maintenance department, here ogling company's theatres.
Fredric March's stand-in for 'A Star Is Born' is teacher from Hollywood high.
Glenn Kershner grinding on 'Strange as It Seems' after time out to write a book.
Grace Goodall broke her foot and had to be replaced in Doug MacLean's 'Great Guy.'
Lois Long, style and gossip commentator, renewed for additional 12 weeks at Paramount.
Wilhelm von Weymatal, Metro operatic advisor, back after staging muny operas in midwest.
Frank Wead, on leave from Radio, in New York discussing his next play with legit producers.
Employes of Warner Theatre Club tossing dinner-dance Nov. 16 at Topsy's cafe, Huntington Park.
Paul Gerritz, specialty roller skater at St. Regis roof, N. Y., gets spot in 'On the Avenue' at 20th-Fox.
Clark Gable, Robert Taylor, Jack Conway, Sam Wood and Eddie Mannix have formed an exclusive gun club.
John Marshall recuping at his home after hospital siege due to injuries sustained in a fall from his horse.
Felix A. Jenkins, sec-gen. counsel for 20th-Fox, here for confabs with Joseph M. Schenck and Darryl Zanuck.
Deanna Durbin, 13-year-old Universal contract player, planed east for personal appearances with U's 'Three Smart Girls.'
Four months after he joined Metro flicking staff Art Arthur sold an original to 20th-Fox and moves to that lot to work on story.
Harry Salpeter, former book-reviewer for N. Y. World-Telegram, being flooded with screen material since taking over story editorship at Universal.
Maria Keachi, daughter of Agnes Ayres, of silent pictures, and Grace Wendling, sister-in-law of Claudette Colbert, each have small parts in Paramount's 'Maid of Salem.'

Chicago

W. H. Stein back from eastern jaunt.
Irving Mack editor of the CAPA Tatler.
Eddie Michael at Dollie Weisber Colony Club.
Eddie Levins are readying for their first offspring.
Balaban & Katz managers held a partly last week.
N. H. Blumberg in town for a confab on RKO situation.
Gail Borden ethering daily WENR for the Daily Times.
Freddy Nice, of DeHaven and Nice, now in charge of Chicago Comedy Club.
Arch Herzoff a bachelor for couple of weeks while the wife an kid visit the folks.

Football

By DICK FISHELL

The vital question in pigskin conversation has simmered down to the Rose Bowl candidates. Last Saturday's struggles brought to the surface two outstanding contenders, one from the east the other from the south. They're Fordham and Alabama, logical choices because of their decisive victories over strong Purdue and Tulane outfits.

The Pacific Coast situation becomes more complex with each passing Saturday. Washington U. was head and shoulders above everything but their tie game with Stanford has left the western teams with only Santa Clara still unbeaten and untied.

This week's games are steeped in tradition. And for that reason a good many past performances must be completely disregarded. Traditional foes like Princeton and Yale, Notre Dame and Army, Penn State and Penn, would shoot their randmothers to win these games.

Princeton-Yale

Both the Tigers and old Eli have but one defeat chalked against their slate. Princeton has also had a tie against a surprising Harvard squad. Both teams are not particularly strong in reserve material, but old Nassau has just a slight edge in backfield replacements. Larry Kelly and Clint Frank will do heroic work, but Sandbach, Kaufman, Jack White, Toll and Montgomery are too big, too clever, and too aggressive. Princeton by two touchdowns.

Notre Dame-Army

The Soldiers have had a very pleasant year so far. Their schedule arranger id a beautiful piece of work in giving them a breather every other weekend. Their only two major opponents, if you may call them that, were Columbia and Colgate. They beat the Lions but were turned back by an only fair Andy Kerr squad. The Ramblers on the other hand have been playing their annual strenuous schedule and have gone down before Pittsburgh and Navy. Their Ohio State victory was notable achievement. Layden has group of inexperienced but potent ball players, who have been coming slowly, but surely. Despite Meyer and Craig, the Army's big gunners, the Irish will cut them down.

Dartmouth-Cornell

This is a sorry week on the campus around Lake Cayuga's waters. These boys were battered and bruised by a hungry Tiger and are now licking their wounds which will be reopened when they play Cowboys with Dartmouth's Indians. The Hanover team, on their record, is the best since Swede Oberlander pitched strikes for touchdowns. There's a slight possibility of a letdown here, but not enough to give them a defeat.

Harvard-Navy

The boys at Cambridge are really discovering that they have a football team. It took them a little time to smarten up, but they are almost there. The Middies, too, after playing winning ball for a month without actually getting credit for a victory, finally cashed in vi ill Ingram's trusty right toe. Lieut. Hamilton will keep his squad in the win column and teach old John Harvard's boys enough to prime them for Yale.

Pittsburgh-Nebraska

Here is one of the standout games of the nation. Two highly-geared machines trying to outscore one another. Pitt is the favorite, but any aggregation that can boast of two backs such as Cardwell and Francis cannot be stopped for 60 minutes. Cornhuskers will swing on through.

Ohio State-Illinois

Bob Zupke's only triumph of note was that over Michigan, but then everybody has been accomplishing that feat in the midwest. The Buckeyes bounded back after their Notre Dame licking to swamp Chicago and are really mean and bitter. They should take the Illini, but we may get a surprise in this one.

Penn State-Penn.

Penn followers couldn't believe their own eyes as they watched the best Quaker eleven in many a moon. To them it's just a dream and Harvey Harmon, aided by some top-notch material, has finally discovered how to manipulate it. State is just so-so and will be lucky to score at all, while the Red and Blue will grab about 20 points.

Southern California-Washington U.

They have stopped predicting on the Coast and all they do now is toss up a coi From one Saturday to the next, anything happens out there. Southern California reputed to have the best manpower in that vicinity, but they were floppolas against California while Washington was way off in being tied by Stanford. Stick with Washington.

Georgetown-Manhattan

Jack Haggerty, a rabbit back of the N. Y. Giants, brings his unbeaten Washington squad to New York for the second time. This time they'll cross the bridge and face a faster and heavier group than Mal Stevens had to offer a month ago. Chick Meehan finally showed results with a grand win over the highly-touted Kentucky Colonels. Power and more power should do the trick here, with the Georgetown attack bottled and the Green Shirts pushing least one tally.

Michigan-Northwestern

The Wolverines have gone back to praying. They stopped passing and kicking and now they are only a single threater. The Wildcats are being fathered by Lyn Waldorf, who is really a deity in Chicago and in a radius of 300 miles thereof. They need this one clinch the conference title, and recognition as the No. 1 team in the U. S.

Temple-Villanova

Two Philadelphia elevens and that means fight. The Owls showed plenty of class in knocking off Holy Cross and tyi Michigan State. Clipper Smith, imported from the Coast, has done all right with a lot of good students. Temple, on its record, should isappoint Pop Warner.

Georgia-Tulane

The bulldogs of the south finally won a game by grabbing Florida on a dark day. The Tulane Green Wave couldn't sink a canoe as they looked against 'Bama, but they'll take Georgia on the rebound.

North Carolina-Duke

Duke had its one off-day this season when Tennessee got a two-point verdict over them. From now on they're in and cannot help but down a mediocre N. C. aggregation.

Purdue-Iowa

Iowa was slashed to ribbons by the Minnesota juggernaut and it will take many a day for them to recover from those bumps, mentally and physically. Purdue was bottled up last week by the best defensive line in the country, belonging to Jim Crowley. They'll get Isbell and Stalcup loose to top Iowa.

Alabama-Georgia Tech.

Crimson Tide is again looking through rose-colored glasses. Their Tulane pasting put them at the top of the heap end in full consideration for a Bowl bi Tech has fallen way short of its expected mark and will take another one on the chi .

Marquette-Mississippi

Here's the one eleven that is unbeaten and untied and has played a tough schedule. They are singing the praises of Buzz Buvid in that section. Buvid, who tosses li a Dizzy Dean, kicks like a sponsor, and was used for the theme of one of our latest novels, 'Gone With the Wind,' inclined, will run up enough points to set back Mississippi.

Minnesota-Texas

Gophers would rather be playing Northwestern agai just to show who the boss is. Texas would definitely rather have Minnesota play Northwestern on Saturday, and Jack Chevigney will have a tough time dragging the men out of their dressing rooms for the opening kickoff. This is all Bernie Bierman with exercise for his full squad.

N.Y.U.-Rutgers

New York met the Tartar and Carnegi two-team plan. There was no question about their inferiority. But they're back in their own class when the boys who'll die for old Rutgers visit them at Ohio Field. Rutgers has nothing; the Violets just a little more.

Probable Football Winners and Proper Odds

November 14

By Dick Fishell

(Inter-City Network Sports Commentator)

GAMES	WINNERS	ODDS
Princeton-Yale	Princeton	6/5
Notre Dame-Army	Notre Dame	Even
Dartmouth-Cornell	Dartmouth	2/1
Harvard-Navy	Navy	8/5
Pittsburgh-Nebraska	Nebraska	5/7
Ohio State-Illinois	Ohio State	/5
Penn State-Penn	Penn	/1
Southern California-Washington	Washington	7/5
Georgetown-Manhattan	Manhattan	5/6
Michigan-Northwestern	Northwestern	2½/1
Temple-Villanova	Temple	6/5
Georgia-Tulane	Tulane	7/5
North Carolina-	Duke	9/5
Purdue-Iowa	Purdue	8/5
Alabama-Georgia Tech	Alabama	/1
Marquette-Mississippi	Marquette	/5
Minnesota-Texas	Minnesota	3/1
NYU-Rutgers	NYU	2½/1

(Predictions based on fair weather)

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Nat'l Union, N. H. Branch, Sued for Benefit Deal

New Haven, Nov. 10.

National Union for Social Justice in this section ran into something besides election trouble here last week.

According to a damage suit brought by Morris Wasserman against a list of NUSJ members, these members contracted with Wasserman to handle a benefit dance and floor show at local Arena. Conflict with state ganization of NUSJ resulted in Wasserman's agreeing to release group from contract provided he received about $300 in cash and the privilege of booking talent for the show, plus the band.

Further trouble developed and after about 70,000 tickets had been dumped on the market, whole plan was nixed and Wasserman came out of the deal minus cash, privileges and everything else. He's suing for $1,500 damages.

Law Suit and Fed. Raps Bringing New Det. Gambling Law

Detroit, Nov. 10.

Heavy clouds hang again over the heads of local gambling impresarios, with filing of damage suit and prospects of a new law covering gambling with Federal money.

Danny Sullivan, operator of the Chesterfield Inn, located just outside Detroit, and two of his assistants, are under bond on charges of evading Federal income taxes on their gambling profits in 1929 and 1930. They were named defendants last week in a suit to recover $6,000 alleged to have been lost at the dice in Chesterfield Inn during the past year by D. J. Smith, until recently president the Smith Brothers Poultry Co. of Danville, Ill. Suit was brought by the poultry firm, which charged that Sullivan accepted the sum in embezzled funds.

Federal Judge Arthur F. Lederle, incensed over four recent cases in which Federal employees have gambled away Federal money in Macomb County gambling spots, has ordered U. S. Attorney J. C. Lehr to draft a law under which casinos can be prosecuted.

BIRTHS

Mr. and Mrs. Ted Scherdeman, daughter, Nov. Hollywood. Father is NBC producer.

Mr. and Mrs. James Jewell, son, Oct. 31, in Detroit. Father is dramatic director at WXYZ, Detroit.

Mr. and Mrs. Wally Vernon, twin sons, Nov. 6 in Los Angeles. Father is vaude comic.

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.*

East

Mother of Julia Martinez, 16-year-old dancer pulled out of the Paradise floor show, given a suspended sentence. Girl says she'll be back in two years, when she's of age.

Jumbo, the elephant of the Billy Rose show of the same name, has gone on relief. Part of the N. Y. WPA indoor circus project.

Audrey Palmer at last in 'White Horse Inn.' Broke her ankle during rehearsal and was unable to open.

Elizabeth Miele's production, 'Holmes of Baker Street,' put that way because William Gillette holds title to 'Sherlock Holmes' as a stage play. Contract with Doyle estate provides that either Sherlock or Holmes may be used, but not both.

Raymond Middleton hustled to Chicago to replace Julius Hushn in Chi op. Hushn is ill.

Japanese girls played the leads in 'The Mask Maker,' Jap drama in three acts, at International House Saturday (7). Japanese Christian Assn., Inc., sponsored.

New parking rules in the midtown section. Parking limited to one side of the street on 44th, 47th, 49th, 50th, 54th, and 55th. No parking on south side in the morning and on the north side from 1 p. m. to 6.

Frank Vitolo, former adagio dancer, under federal indictment for attempted extortion. Had approached many victims, it is charged.

Theatre Guild drops George O'Neill's 'Red Pavillion' and keeps Paul Green's 'Enchanted Maze' instead. Still discussing the idea of special mats for contemporary classics, but still just talk.

Robert Turney, the speaker at Group Theatre's Alertness course last Saturday.

Leslie Howard will limit his 'Hamlet' to 100 performances. Theatre Guild wants him after that.

'Trujillo' new handle for the erstwhile 'The Dictator', Due in January.

Rex Ingram (De Lawd) cleared of an assault charge in Harlem court. Claimed he punched a process server, but Judge found otherwise.

Edith Roarke, B'way night club singer, robbed of $2,000 of clothing and jewels. That's all right by her, but the bastard also took her gold swizzle stick, given her, she says, by Prince Ibrahim.

Edward Johnson has signed Rosa Ponselle for the Metop.

David Lichine of the Ballet Russe hurt on the stage of the Met Saturday when one of the group bearing him on their shoulders let him drop. Injuries not serious, though he jolted his spine.

Juilliard School music forum started at Cooper Union last Sunday.

Episcopal Actors' Guild held memorial services in Cathedral of St. John the Divine Sunday afternoon.

Federal Alcohol Administration has 11,604 wine labels on registration.

Jimmy Durante and Ethel Merman guests of the Dutch Treat Club yesterday (Tuesday).

Widow of the late Jean Malin, femme imp, arrested in N. Y. Saturday on a charge of white slavery. Five girls also pinched.

Latest is the 'therapeutic theatre,' inaugurated at Beacon, N. Y., asylum, with mother of Franchot Tone acting as assistant to the medical head. Mild patients will produce plays to take their minds off other worries.

'On Your Toes' from the Imperial to the Majestic.

Rockland county (N. Y.) grand jury fails to indict operators of two dog tracks in their section. Hold pups to be as legal as horses.

Lee Simonson to do the sets for the Guild's 'Prelude to Exile.'

Donadio's troupe of Italian players to open at the Venice Friday if the Rex gets in on time. Clemente Gidlio will send them on tour.

Loew theatres and Evening Journal to conduct opportunity contest, with inners acting before the camera on Loew stages. All to do a scene from 'Born to Dance,' pix being promoted.

Four men hurt Monday when an unused picture projector atop the Regun theatre, Harlem, smashed its support and fell through the theatre roof. Machine had been used for roof garden shows, abandoned for more than a year. Injured persons, all men, were patrons.

Kid Chocolate pushed over to Ellis Island on hi arrival here Monday. Papers not i order.

Coast

Joe Kominsky, screen actor, pleaded guilty to assaulting his wife with deadly weapon. He filed plea for probation which will be heard in L. A. Nov. 19.

Divorce of Virginia Reid, screen actress, from Ralph McClung, dentist, was revealed in Hollywood. Decree was obtained in Florida three months ago.

Report filed with L. A. sheriff by Stewart Van Joy, waiter, charged Danny Dowling, night club owner and dancer, with assault and battery. Argument, Van Joy stated, started over pay check, which allegedly was $6 short.

Judgment returned in L. A. court against Lee De Forrest, inventor, for $7,488 back rent for New York penthouse.

Trial of three men charged with attacking Marvel Rea, former Wampas baby star, postponed in L. A. because of death of Miss Rea's sister.

Estate valued at $100,000 bought by Jackie Coogan from Lloyd Bacon, film director. It is located in San Fernando Valley.

Separation of Cecilia De Mille, daughter of Cecil B. De Mille, and F. E. Calvin, director's associate, announced in Hollywood.

Petition for permission to keep her seven-year-old daughter in England was presented in L.A. by attorneys for Ann Harding. Hearing was suspended until her former husband, Harry Bannister, is represented.

Engagement of Joe Rivkin, producer, and Marjorie Weaver, actress, announced in Hollywood.

Robert Graves, comedian, adopted child from Evanston cradle.

L.A. court ordered Stan Laurel to pay $750 monthly and lawyers' fees to Mrs. Virginia Ruth Laurel pending trial of her divorce suit.

Norma Shearer was named legal guardian of her two children, Irving Thalberg, Jr., 6, and Katherine Thalberg, 1.

Ruth Elayne Owings, nitery singer, granted divorce in L.A.

Husband of Jeanette radley, former screen actress, was granted plea of venue in their divorce suit. L.A. court ordered Miss Bradley to file her plea in San Bernardino, where their legal residence is located.

First Western Writers Congress will be held in San Francisco Nov. 13-15.

Petition filed in L.A. by Gloria Swanson asking guardianship of her daughter, Gloria Swanson Somborn, 16. Daughter is chief beneficiary of trust created by H. K. Somborn, girl's late father.

CAL. MEASURE WOULD LEGALIZE BOOKMAKING

Hollywood, Nov. 10.

Bill to legalize bookmaking California will be introduced at the next session of the legislature. Plan is to levy a state tax of $1,000 and a county nick of $500 yearly against licensed bookmakers, who would also be required to post a surety bond guaranteeing responsibility.

Understandi is that plan for legalization is advocated by an eastern racing news service which currently is supplying race track info to approximately 1,435 bookies i Los Angeles county.

Sponsors of the bill figure to raise $2,000,000 for the state by the levy, with another $1,000,000 garnered yearly by the county in which the bookies operate.

'Mulepole' Fritz's Place Gets a Pineapple

St. Louis, Nov. 10.

East Louis' most elaborate gambling establishment, operated by Adam C. 'Mulepole' Fritz, was damaged $5,000 worth by bomb explosion Friday (6). Windows i nearby stores and buildings were shattered.

ritz, who lives here, paid $35,000 to a gang that kidnapped him in 1930 and three years prior to that time his place was nicked for $30,000 by a mob from St. Louis.

MARRIAGES

Susan Fleming, former chori to Arthur (Harpo) Marx, Sept. 'somewhere in California.'

Doris Poole to Ray Linton, in Chicago, Nov. Groom is radio station representative. Bride non-pro.

Miriam Benwick, non-pro, to Alfred Saxe, former NBC-CBS nouncer, Oct. 14, in New York.

Bessi Miller, non-pro, to Lou Rome, operator of 11 Baltimore nabe picture houses, Nov. 10, in N. Y.

OBITUARIES

CHARLES 'CHIC' SALE

Charles 'Chic' Sale, 51, who gained world-wide fame by his delineation of rube character roles in vaudeville for many years, and more recently in ictures, and whose 'Specialist' be- a byword through the nation, died Nov. 7 in Los Angeles, from lobar pneumoni He had been ill about a week, with his condition being somewhat improved the day before he succumbed.

Sale was a native of Huron, S. D., the son of Dr. and Mrs. F. O. Sale, non-professionals. In his early youth the family moved to Urbana, Ill., where Sale picked up and developed the small town characters that he so successfully interpreted for many years on the stage.

He started his vaude career playing for Gus Sun through Ohio, in 1908, and four years later was with the Shuberts' production of 'Gay Paree.' A long period as a B. F. Keith and Orpheum headliner followed.

About 10 years ago Sale migrated to California and went into pictures. Some of the films in which he portrayed star character roles, mostly old man parts, included 'The Star Witness,' 'Old Man Minick,' 'Stranger in Town,' 'Dangerous Crossroads,' 'Men of America,' 'Lucky Day,' 'When a Feller Needs a Friend.' He also was featured in a series of six shorts for Metro.

Sale met his wife, Marie Sale, who survives him, while she was filling a concert engagement in Salt Lake City as a violinist. For some years she played on the same bills with Sale as a single, retiring about three years ago.

Two sons, two daughters, and two sisters, Virginia, in pictures, and Edna, , survive.

CHARLES FURTHMAN

Furthman, 56, for many years a film writer, died Nov. 7 in Hollywood following an operation. He had been ill for some time and recently suffered pneumonia attack.

Deceased at one time was scenario itor at Paramount and prior to that assistant general manager of Universal. Among the screen plays he scripted were 'Underworld,' 'The Way of All Flesh,' ' roadway' and 'Hard Rock Harrigan.'

He was unmarried and made his home at Beverly Wilshire hotel in Beverly Hills. He was born in Chicago, where his father was a prominent criminal lawyer and prosecutor.

CHARLES A. HILL

Charles A. Hill, 23, general manager of station WIBM, Jackson, Mich., killed Nov. 8, 1936, in automobile accident that also killed station's commercial manager, Donald C. Mather. ill managed WIBM since 1933, an inaugurated many showmanship angles for 100-watt station. He authored a special article for the 1935 Anniversary issue of VARIETY on the theories he followed.

News story in radio section of this week's issue. Survived by wife and two-week-old baby.

LOUIS BUEHN

Louis Buehn, 59, retired radio and phonograph distributor, ied last Tuesday (3) at his home in Jenkintown near Philadelphia. He started as Philadelphia distributor for old Edison Phonograph Co. in 1900, later became associated with Victor Talking Machine Co. and in 1928 became istributor for Atwater Kent radios. He retired at beginning of this year. Wife, son and daughter survive.

JOSEPH TRAUB

Joseph Traub, 35, film ialog writer, was found dead in his room at the Roosevelt hotel, Hollywood, Nov. 8. Fact that the body was partly disrobed and a vial of sleeping tablets near by caused ner to order an autopsy.

Deceased had written dialog for pictures at Columbi , Universal and Warners. He registered at the hotel Nov. 1 from Hawaii.

PERRY CASWELL

Perry Caswell, theatre electrician, died in Cleveland home Oct. 30. He had been stage electrician at Loew's State, Cleveland, for last two years and before that, at RKO Palace for nine years.

Survived by widow Edna C. Roberts.

WILLIAM B. MAHONEY

William B. Mahoney, , an organizer for the American Federation of Labor, died at Tottenville, Staten Island, Nov. 5, of a heart ailment.

In his earlier years he had been on the stage under the name of William B. Naughton, playing mostly stock leads.

Survived by his widow, the former Rita Harrington, three brothers and three sisters.

In Memory of the Sainted Showman

WILLIAM MORRIS

1873 *1932*

george jessel

JOE KURIGER

Joe Kuriger, 52, operator the Istrione theatre, Jackson, Miss., died of burns received while fighting a fire which broke out in the booth last week.

With his passage blocked, Kuriger was unable to escape after closing all outlets in the booth to prevent the flames from spreading, and it was said his bravery possibly saved a serious loss of lives.

SAM LIVESEY

Sam Livesey, 63, British actor, died in London Nov. 7. He appeared in New York in 1921 in 'Bulldog Drummond,' but was better known to Americans through his work in films, including 'Young Woodley,' 'Hound of the Baskervilles,' 'Private Life of Henry VIII' and 'Variety.' He had been on the stage since he was 16.

GEORGE C. CARRIE

George C. Carrie, 63, died in St. Thomas, Ont., Nov. He was stricken on the stage during a cert and died an hour later.

He had taught singing in New York for 14 years and for three years was a member of the Manhattan Opera Co.

IN MEMORY OF OUR BELOVED FRIEND

TINY TUREK

WHO LEFT US NOV. 1934

Frank and Jane Mitchell

RAMON DE MEYER

Ramon de Meyer, of the dance team of Ramon and Ruth, died Oct. 19. Interment was iloh, Ill., his birthplace. He is survived by his mother, two sisters, Ethel and Ruth, and a brother, Patrick.

With his sister Ruth he had played leading spots in the United States, Europe, Indi , Australia and South America. Last engagement was with Dave Apollon.

WYNN COOPER

Irwin Cooper, 27, sports commentator known on the radio Wynn Cooper, died Oct. 28, in New York. He the son of Harry Cooper, one-time vaudevilli and in later years a Broadway man, and a nephew of Cooper, agent.

Cooper became a top flight ether sports announcer last year through his daily broadcasts of ball games over WMCA, New York, and general sports comment for that station.

H. D. WHARTON

H. D. Wharton of Warren, Ark., past president of the Tri-State Theatre Owners Association, died from pneumonia in Warren, Ark.

He is survived by his widow, one son, Sidney; three brothers and three sisters.

M. GRACE HOUSEMAN

M. Grace Houseman, composer, musician and author, died Nov. 1 in Jefferson hospital, Philadelphi , after a month's illness. She was an organist and pianist and composed numerous musical works.

PHYLLIS ELTIS MEDBURY

Mrs. John P. Medbury, 46, wife of humorist and former stage actress, died of pneumoni Nov. 8 in Los Angeles.

As Phyllis Eltis she was in musical comedy for 10 years.

EDWARD BALLARD

Edward Ballard, 63, of the organizers of the American Circus Corp., was shot and killed by a former partner at Hot Springs, Ark., Nov. 6.

Details in the Outdoor section.

GEORGE DANIELUON

Body of George Danieluon, Metro property man, was washed up at Santa Monica Nov. 8.

Police reported him a suicide when he leaped from fishing boat Oct. 30.

E. A. ERICKSON

A. Erickson, 58, died Nov. 3 in Pasadena, Cal., after six months' illness. He was member of the McCann-Erickson advertising agency and a major stockholder in Technicolor.

JOSEPH C. MILLS

Joseph C. Mills, 40, for the past dozen years an orchestra leader at Halifax, N. S., and Quebec, died at his Halifax home recently.

DONALD C. MATHER

Donald C. Mather, 32, commercial manager of WIBM, Jackson, Mich., died instantly Nov. 8, 1936, in an automobile accident.

Philip J. Leahy, 77, father of Fred Leahy, executive io manager at Paramount, died Nov. 3 in Manhattan Beach, Cal. A son, Wilson, is with Agfa Company, and another son, Charles, is in the Paramount production department.

Nine Leve, 34, wife of Spencer Leve, assistant district manager for Fox West Coast Theatres in Los Angeles, died Nov. 6 in Los Angeles. Two sons and a daughter also survive.

Schott, 72, studio scenic ied Nov. 4, in Los Angeles.

Election Pleases

(Continued from page 1)

(and sometimes cockeyed) tax laws. But now that the battle is over, even these are hopeful for the future, with some going so far as to say that 'even some regulation won't hurt if business continues on the upbeat.'

Ultimate pay-off as far as the rank-and-file in the industry is concerned is the status of the box office. Business at the b.o. is estimated as being up about 50% over four years ago when an all-time low per theatre was reached.

In 1932, the average film house was taking in less coin than it ever had i its history. Consequently, it is logical for the industry as a whole to be satisfied with an administration that is credited with making this covery possible.

Greatest improvement with picture theatres has been in the farm districts where income has about doubled in the last three years. Elsewhere wages have not doubled nor materially increased. With approximately 50% of the nation's population including shopkeepers and business dependent locally on farm trade classified as being in farming areas, this vigorous upturn naturally has been robustly reflected at the box office.

Theatre Bldg.

(Continued from page 7)

Los Angeles proper new theatre construction includes the Plaza, Cabart operation, 1,000-seater being rushed to completion. Ralph E. Perkins is opening a new 300-seat house in Fallbrook, San Diego county, within next few weeks, and a like capacity house in Palms early in December. Earl Strebe is also completing a second house Palm Springs.

Mad scramble to build new film houses is deprecated in exhibitor circles, many feeling the saturation point has long been reached and that any further seating capacity in the area is superflous. To such an extent has the craze reached that during past three months no less than 1,000 offers to build theatres have been made to Fox-West Coast.

Upped grosses reported by theatre operators during the past few months, due to influx of a better grade of top pictures, is believed largely responsible for the desire to enter the exhibition game. Observers predict that unless halt is called situation will again be reached where many houses will be forced to shutter both for lack of trade and inability to line up suitable pictures.

itt's New Bldg.

Pittsburgh, Nov. 10.

New building just contracted for on local Film Row right next door to MGM office at Van Braam street and Boulevard of Allies. It's to be a two-story affair and will have Republic exchange on first floor and Grand National on second. At present site is combined office and apartment house but will be entirely remodeled, with job set for completion by Jan. 15.

GN now in temporary headquarters in Monarch office while Republic is located in cramped quarters on spot where new structure is to go up.

Carolina's Splurge

Spartanburg, S. C., Nov. 10.

Exhibs in North and South Carolina, near close of one of top biz years in history, are spending heavy portions of sugar on new equipment, new houses, improvements, etc.

Approximately a dozen new houses under construction, including new layouts recently opened at Sumter and the New Ritz at Newberry, both S. C. houses. Sumter unit is Wilby-Kincey, Newberry owned by Mrs. C. H. Albrecht. Dock Street theatre at Charleston nearing completion with total cost estimated around $300,000, of which more than $200,000 has been spent. Spruce Pine theatre skedded for early December opening. J. W. Wactor and T. W. Ulmer are building a new one at St. Matthews, S. C., and hammers and saws are making noise aplenty on J. W. Watts' new $15,000 house at Williamston, S. C. The new Carthage (N. C.) theatre is another scheduled for early opening.

And Several Others

Houses installing complete new sound systems include Carolina (Wilby-Kincey), Asheboro, N. C.; State, Greensboro, N. C.; Forsythe, Winston-Salem, N. ; Imperial (Publix-Bamford), Asheville, N. C.; Tryon (N. C.); Newton (N. C.); Dixie, Scotland Neck, N. C.; Palmetto, Chester, S. C.

Poll of several daily newspapers reveals a number of chains and independents have stepped up their advertising budgets substantially or signed more generous contract renewals—a sure barometer on the situation, for t se southerners don't spend when they aren't making any too much.

Uphold Hertzig Sentence For Indecent Burlesk

Hollywood, Nov.

uperior Court viction of Samuel , manager of the burlesque troupe raided at Hollywood Playhouse for giving an indecent show. He goes to jail for 18 days.

A dozen members of the company paid fines.

Independent Burlesque

Week

du Belles'—Gayety.
'Beauty Parade'—Rialto.
'Red Rhythm'—Open.
'Babes of B'way'—Gayety, Buffalo.
'Gayety Girls'—Lyric, Allentown, Mon.-Tues.; Majestic, Harrisburg, Wed.-Capitol, Reading, Thurs.-Fri.; Majestic, Williamsport, Sat.
'Too Hot for Paris'—Troc, Philadelphia.
'Red Hot'—Hudson, Union City.
'Speed and Sparkle'—Jacques, Waterbury.
'Vanitensers'—Howar , Boston.
'Dizzy Dames'—Empire, Newark.
'Scan-Dolls'—Gayety, Washington.
'Garden of Girls'—Gayety, Baltimore.
'Ha-Cha'—Roxy, Cleveland.
'Steppin' Stars'—Capitol, Toledo.
'Scan-Tees'—Gayety, Detroit.
'allyhoo'—Miles Royal, Akron, Sat.-Sun.-Mon.-Tues.
'Wine, Woman and Song'—Garrick, St. Louis.
'Hi-Flyers'—President, Des oines.
'Modes and Models'—Casino, Pittsburgh.
'Modes and Models'—Princess, Youngstown (4 days), Fri.-Sat.-Sun.

Nab Doorman In 2G Extortion Try on Corio

Philadelphi , Nov. 10.

Paul Reno, former stage doorman, was held in $5,000 bail in Police Court here last week on a charge of attempting to extort $2,000 from Ann Corio.

During a four weeks' engagement at the Shubert, Miss Corio received some letters threatening to kidnap her or members of her family. Reno called on her backstage and offered his services as bodyguard, although, it alleged, nobody except Miss Corio and the police knew of the extortion notes. Reno was arrested when he entered her dressing room and made the 'protecti ' offer.

Miss Corio said she had known Reno slightly, having met him when he was at the stage door of a Detroit theatre she once played.

Reno denied writing the letters or knowing about them. Samples of hi handwriting were sent to Washi ton for investigation.

Burlesque Reviews

FRENCH FOLLIES

(DRURY LANE, L'VILLE)

Louisville, Nov. 6.

Fred Hurley, who purveyed burley at the Gayety here until that house burned down, has returned to his original type of entertainment, after an unsuccessful two weeks' attempt to sell vaude.

This time it's being sold as a musical and girl show, with no mention of burlesque. Hurley's lease contains a clause which renders that document null and void should he revert to what is currently classed as an out-and-out burley. Owner of the house is rather squeamish.

So current show, 'French Follies,' sent down to this burg by Jack Kane of Indianapolis, soft pedals the smut dished out by the comics, and permits the strippers only the suggestion of a strip. It could more accurately be described as just a bit of 'peeling,' with the teasers doing no more than dropping a shoulder strap. As it shapes up, the show is too coarse for the family trade, and decidedly too tame for the male patrons, accustomed to the frankness both in gags and undressing which prevailed at the old Gayety.

Comics Buddy Kane and Bob Davis worked hard and handled the comedy along familiar lines. The usual profanity is missing. Kane shows a real sense of comedy value, and given good material could get over without resorting to filth.

Strip specalists who merely got as far as one encore and then 'lights up' are Babe Davis, Elinore Roberts, Gladys Beauville, Revelle Blair and Kurley Kelly, who is featured. Miss Kelly exudes a Continental sophistication and sings in a softly modulated voice, which presents a striking contrast to the usual stripper with a scrapy voice and unsubtle revealing procedure. She, too, displays a mi imum amount of epidermis, disappointing the patrons who expected more of the boldness to which they were accustomed.

Chorus contains some pretty good lookers, although they do not receive much opportunity to strut their stuff. Numbers are mostly of the decorous type, and at the show caught gals were plenty mixed up on their routining. This fault no doubt has been ironed out in subsequent performances. Also some of the line seemed to be overweight, which hindered their movements no little.

Joe Naylor its off some nice tenor notes during the numbers, and gives the show a musical comedy touch. A hillbilly specialty is well done by Buddy Kane, Jim Roonie and Kurley Kelly, and Freddie Bishop and Gladys Beauville get over well in a tap routi garbed a la York and King.

Show is inexpensively mount- and costuming a little better than average. *Hold.*

FOR RENT

New York Theatre, located on 6th Avenue near 34th Street, for Burlesque policy only. One of the best opportunities for Burlesque business in New York. Apply Jerome Rosenberg, 701 Seventh Avenue, New York City, 10th floor, Mayfair Theatre Building, BRyant 9-7500. Percentage or partnership will be considered.

Variety House Reviews

EMBASSY, N. Y.

(Continued from page 51)

of the elusive reynard (Fox), provide a bit of fall color, as does the opening of the hunting season and the socially swank United Hunts races at Belmont but none of it is headlines.

In plotting the rich Pimlico Futurity in which the winner was disqualified, Universal failed to get the scene that would indicate the foul. It was a poorly covered hoss race. A few laughs accrue from cracks by contestants in another kind of handicap, the stork derby in Canada, and Lew Lehr funnies up for a few giggles the laugh that's soon to come on king turk, but that's all which targets for the ribs.

England's latest type of airship for trans-continental service, impressive parachute jumping in Russia and a workout with Italian tanks suggest either progress or war or both, while Hitler's retreat and a new understanding between Germany and Italy suggests something else. Par takes cognizance of the riots in Belgium where a new rabble-rousing Fascist is at work and nature visits an earthquake upon northern Italy, things also which are becoming common in the news.

Numerous other items of an inconsequential nature drift the Embassy screen toward the grid battles of a week ago. They even take one from Hearst-Metrotone, whose representation this week amounts to only three clips. H-M hands in some scenes on the Fordham-Pitt game, which is also covered by Par. Latter trains cameras also on the Princeton-Harvard and Notre Dame-Ohio games, while Clem McCarthy on Pathe highlights in voice the Minnesota-Northwestern contest. Fox brings in the Yale-Dartmouth tussle. The football material has been uniformly good so far this year.

Two shorts are added to the show, 'Krazy Kat's News Reel' (Col), cartoon novelty satirizing newsreels, and an issue of the Magic Carpet of Movietone (Fox).

Business not as heavy Friday night as before election and not so much hissing, only Hitler causing that. *Char.*

MET, BOSTON

Boston, Nov. 6.

Up to Eddie Peabody, a rather thin morning crowd showed little interest in the proceedings on stage; but after Peabody gave 'em a sample of his wares, they blew off the roof in a fashion that would have tickled the promoter of a political rally. It was a landslide for Eddie after he ripped off 'With All My Heart and Poet and Peasant' on the banjo; 'When Did You Leave Heaven' on his harpguitar; a novel display of pizzicato and high-toned E-stringing on his fiddle. Even after a straight banjo encore he had to beg off.

Salici puppets follow to close the show and, as usual, win their own laurels with a tasty, diversified repertoire of about eight numbers. There are some new ones and the best of the series last seen here. A bike race for a closer clicks well; as does the perfectly syncronized bit by a concert pianist. A bow to the pianist in the pit.

Mid-way specialty in this week's lineup is Ted Allen, champ horseshoe tosser who flings ringers though stooges' legs, arms and over a blanket. Also knocks a paper bag off his partner's head en route to a ringer. It is a swell novelty, but not adequately set off in this unit type of show. Too many people in background to distract attention. At the Met, there are two extensions of the stage, one at each end of the orchestra elevator pit. Allen tossed his iron shoes over the heads of the entire band, adding a note of real suspense. The drummer, at the far end of the pit—and only five feet from the stake—is going to have a nerve-wracking week.

Tim and Irene, with their Wacky Revue, are top-billed and lead off the show, but get pale reception. Development of the revue is vague, and relatively few gags get serious response. A loosely conceived hoke ballet by a group fizzles. Marie Divelle is on the bill as singer of pop songs.

Screen, ' igskin Parade,'

MICHIGAN, DETROIT

Detroit, Nov. 6.

Some 'local gals' who made good' hold forth here currently, but town is by no means going ga-ga for 'em. Plenty of activity at the b.o., to be sure, but that is attributed chiefly to flicker, 'Charge of Light Brigade' (WB). For crowd at late show caught Friday (6) accorded barely a ripple to Patricia Ellis, who's given top billing, and to the Three Graces, who appeared for some time with Rudy Vallee.

Would seem this burg, which has been comparatively few of its home-towners reach entertaining heights, might go completely nertz over any one at all who did something. But, while natives apparently like to take a few stares, they refuse to give them even a little applause.

Miss Ellis, who came here more than a week ago for a visit with relatives, occasioned plenty of copy and art in the society pages but apparently automotive workers care little for that. The Three Graces, warblers who've gained wad of attention past six months for their work with Vallee and graduation from Cass Tech high school here, don't fare any better.

Otherwise, current 50-minute show rates well. Besides Miss Ellis and the Graces, there's the Samuel Bros. and Hays 'Sisters, hang-up hoofers; the Three Kanes, and Gautier's Steeplechase. Neat settings help considerably.

Not known as a singer, Miss Ellis surprises with clear contralto voice. Her chatter session with Merle Clark, regular house organist who moves on stage to accompany at piano, isn't very funny, but she does ok with two new tunes. Her appearance is stunning and she handles herself nicely despite first-day nervousness.

Garbed in cowgirl apparel, the Graces warble couple of nifty range songs during overture, under baton of Eduard Werner. Girls' sombreros aren't flattering, but they're in keeping with it band, dressed as cowboys.

Balancing turn of the Three Kanes, in No. 1 spot, is a honey. Two males pull a round of swell feats, topped off by a new wrinkle in which one male balances self on side of long pole, set on forehead of partner. Samuel Bros. and Hays Sisters, occupying deuce, score with array of tapping, acro hoofing and military stunt. Femmes have plenty of eye appeal.

Following Miss Ellis, in the closing spot, is Gautier's steeplechase, one of the cleverest pony-dog acts seen here in a long time. Includes some new stuff and gets over big.

Full house late Friday evening. *Pete.*

ORPHEUM, LINCOLN

Lincoln, Nov. 8.

Orph is haunted this week—probably the biggest collection of spooks in many a day. Not a lot of the show's fault lies with its coach and coaxer, Loie Bridge, who, garbed a la the gay '90s, tries to wheedle the audience into a good humor, but gets nothing for her efforts. And if it were not for the presence of the fine bar act, the Gilbert Bros., who close and the nut comic, Joe Christy, who steps up the pace with his few minutes just ahead, it'd be mourning day for sure.

Show gets away cold, Miss Bridge coming out in the old-fashioned togs and starts off with talk, and not good talk. She's followed by Chappe and Darlene. Chappe dances on roller skates first, is just fair. Darlene toes up a bit, and Chappe comes back for a stair dance—all lukewarm.

Loie brings out her three girl dancers, who don't even contribute good looks or gams. Dancing is miserable. Lane and Louise, the first intentional comedy, are fairly good, although it's all up to the guy. The femme portion is of little help.

The girls again, this time even worse, since the costumes are more revealing. To save the day comes Joe Christy. Joe has a screwy repertoire and stops the show with his imitation of a gal taking a bath. He gets a bit too clubby for a family house at times, maybe, but this house was ready to grab onto anything. From this point on the show writes its own ticket. The Gilberts, gymnasts, have smooth line of muscular endeavor, dress and sell well. They close up the curtain and for an encore do some hand-to-hand balancing.

Picture is 'Lady Be Careful' (Par). Biz pretty good. *Barn.*

Bank 'Insurance'

(Continued from page 1)

portedly the organizer of a successful bank night insurance company in that city—and who sought to open up in Houston—followed the ruling.

Allen later returned to Dallas, telling Peyton he was through with trying to sell bank night insurance in Houston. He said his business was good Dallas and a number of other cities where no question of legality had been raised and that he could not afford a test case in Houston for fear the courts would rule his plan illegal.

Allen's plan was to sell a 'policy' for 25c, which protected the holder against loss in the event his name was drawn at specified bank nights during the week of the policy, from which he was absent. This naturally encouraged bank night fans to stay away from crowded theatres on bank ights and was a source of worry to local Interstate Theatres officials. Interstate operates Kirby, Metropolitan and Majestic downtown here and a string of five nabes, all of which stage bank nights.

Carney's Salvage Plaster

St. John, N. ., Nov.

Equipment, gear, animals, etc., of the Bluenose Shows, are tied up at Pictou, N. S., and the subject of litigation in the admiralty court of Canada. A Halifax, N. S., towing firm slapped an attachment on the carnival properties for $6,000, which Frank Elliott, the owner, refused to pay.

A schooner chartered by Elliott to transport his outfit, including the staff and performers, from Newfoundland to Pugwash, N. S., struck on a sand bar, two miles from Pictou, and the towing firm demanded $6,000 for a few hours' work involved i pulling the schooner to deep water. Mishap came when the carnival was bound for the winter base at Amherst.

WINTER VEIL FOR FT. WORTH

Fort Worth, Nov. 10.

The Fort Worth Frontier Centennial will close Saturday (14), being open since July 18. There is talk of it being reopened next Spring, but no official announcement has been made about this, as there has been about the Dallas Centennial.

Billy Daniel and Vange De Laine, dance team, and Gloria Gilbert, dancer, are spotted in Casa Manana for final week.

Sally Rand and her Texas All-Star Revue broke in their one-hour stage show Friday (6) at Worth here as first stop on Interstate Circuit tour. Played here one day and opened in Dallas following day for week's run.

Show contains attractive costumes, scenery and chorus and dancing of line, mostly from Casa Manana, gets over oke. Sally does bubble and fan dances.

MIX PLANS RAIL SHOW BUT DECISION NOT FINAL

Birmingham, Nov. 10.

Tom Mix circus will winter in Anniston, and while there may change from truck to railroad before starting a new season. A lease was closed last week with the United States Cast Iron Pi and Foundry Company for winter quarters in West Anniston.

Show wi the season Nov. 9.

Hostess Rules

(Continued from page 1)

drinks. It's easier and means more coin.

(6) A low-cut dress always helps.

(7) Don't try to steal another hostess' customer.

(8) Put all tips i stocking. Never stick it in your bosom.

(9) Always call a man a 'spender.' It makes him spend more rather than less.

(10) Don't try to pull a sob story. It's out-of-date. If you must try it, be sure th who cries easily.

(11) Never with two men at the same time. Bring another hostess over to handle the extra party.

(12) Never make a date with a man to meet you at the club the next night. You may be tied up elsewhere.

(13) Smoke as little as possi

(14) Never talk about the other hostesses.

(15) Don't talk politics.

(16) Don't point out anybody in the club to the person you're with.

(17) If the man wants to know anything about your history, tell him you're divorced.

(18) If he gets too friendly, hold his hands romantically.

(19) A tablespoon of olive oil early in the evening helps you hold your liquor.

(20) If offered food, never take more than a club sandwich.

(21) Don't get stuck on any customer.

(22) This is the toughest rule in the list: try to get the guy to say 'good ight' at the door. If necessary, say you are meeting your fiance on the corner.

Biggest Bridge Blowout

Frisco to Go Mildly Crazy in Three Day Dedication Celebration

San Francisco, Nov. 10.

Heaviest schedule of special events in many years will be crowded into three days this week when pected 500,000 out-of-towners joi local residents in celebrati the completion and official opening of the San Francisco-Oakland Bay Bridge Nov. 12-14.

The span, longest in the world, will be opened to traffic Thursday morning during elaborate ceremonies participated in by Gov. Frank F. Merriam of California and other state and civic bigwigs. Both NBC and CBS networks will air descriptions of the event coast-to-coast chains.

Among other Thursday activities will be a marine parade which will include 52 navy ships; day and night fireworks, an aerial bombardment by 300 massed planes, and army and navy gun salutes.

Friday's high spot will be a six-mile day parade, which floats have been entered by Los Angeles, San Bernardino, Imperial, San Benito, and other counties. A night parade will be staged Saturday, featuring illuminated floats of leading industrial concerns.

Colorful decorations representing the bay bridge bedeck Market street from the Ferry to Eighth street, while replicas of other great spans are being erected across eight intersections. 100,000 souvenir 50-cent coins, selling at $1.50 each, and grandstand seats in the Civic Center, at $2.50 apiece, are expected to help defray all expenses. The celebration is costing $285,000 for decorations, grandstands floats, labor, etc., of which $210,000 is WPA money and $75,000 privately subscribed.

In addition to the bridge celebration proper, three-day period will include two performances by the San Francisco Opera Company, one Friday ight and a matinee Saturday, the 14th annual Pacific Coast championship regatta, the annual Junior Chamber of Commerce Harbor Day observance on Saturday, and the opening of the Automobile Show at the Civic Auditorium, also on Saturday.

PLASTERS RINGLING SHOW

N. C. Fair Attaches Property for Alleged Paper Covering.

Charlotte, N. ., Nov. 10.

Action for the attachment of circus property was started by the High Point Agricultural Fair association, of which J. W. McMahon is president, against the Ringling Brothers and Barnum and Bailey Circus, contending that 28 of the Fair's posters were covered by circus posters some four or five days before the fair came to a close.

Attachment papers for enough personal property to cover damages of $5,000 against the circus were signed in the court clerk's office at High Point.

Harley Erbe, Jr., with the show, was struck and knocked down by a motorist when the circus was in Charlotte. His injuries were not serious.

ED BALLARD, 52, KILLED; ROW WITH PARD

Hot Springs, Nov. 10.

Edward Ballard, 52, formerly a power in the outdoors show business through his interest in the Mugivan-Ballard-Bowers circus enterprises, was shot and killed in the Arlington Hotel here on Friday (6) by Robert Alexander, his former partner in a Miami gambling spot. Alexander then shot himself, and died in a hospital, but without disclosing any planation for the shooting.

Ballard got into the gambling angle late in the 19th century and around 1909 he had made enough money to buy the Brown hotel in French Lick Springs, converting into a gambling spot and it became nationally famous under the tag of 'Brown's.' The next season he bought the West Baden Springs hotel which he later (In 1934) donated outright to the Jesuits. At one time this property was valued at $3,000,000. It has been turned into a college by the Jesuits.

With Jerry Mugivan Bert Bowers, Ballard first bought the Hagenbeck-Wallace circus and later the Sells-Floto, Yankee Robinson, the John Robinson and a number of other small shows. There followed a long circus war with the Ringling circus interests. Truce negotiations between the two outfits got underway in 1930 and during these conferences the entire Ballard combine, known as the American Circus Corp. was sold to the Ringling group.

Ballard also owned French Lick Springs and its affiliated products. At one time his fortune was estimated at $30,000,000.

Stymies Cherry & Rubin

Greenville, S. C., Nov. 10.

Cherry & Rubin Carny, which played this town's now famous hold-over fair, came near playing another unwanted week due to three attachments on its property here last week.

Attachments included $2,999 suit for personal damages by a Spartanburg man who claimed was thrown from whip; $350 suit for damages allegedly sustained when loaded carny wagon rolled into local filling station and supposedly unpaid bill for $190 for hauling shows from r.r. tracks to fair grounds.

Cream for R-B-B

Charlotte, N. C., Nov.

Playing a series of North and South Carolina dates the Ringling-Barnum circus skimmed the cream of the fall business as it moved on toward Florida and winter quarters.

Show followed the sales of tobacco and some cotton in this territory and had a series of sell-outs.

Bosses Circus Saints

Norfolk, Nov. 10.

Col. Charles B. Borland, Director of Public Safety, is to serve second presidential term with Charles H. Consolvo Tent of Saints and Sinners.

Other officers are: W. S. Wilder, vice-president; J. B. Callum, sec., and Pierre Buologne, treas.

BARNES IN 40 CARS NEXT YR.

Los Aneles, Nov.

Al G. Barnes circus will go on tour next season as a 40-car outfit, featuring only one big animal act, according to announcement by S. L. (Buster) Cronin, general manager, made at winter quarters at Baldwin Park, Cal.

Act, comprising 30 tigers and li will be handled by Bert Nelson. Cronin has also contracted six European novelty acts for the Barnes show for 1937, several of which will make their first American appearance at that time.

Barnes outfit is being completely overhauled at winter quarters, with an early spring season on the Coast agai on tap. Cliff McDougall, press agent for the outfit, currently is in New York, but returns here i plenty of time for the opening, tentatively set for late March or early April.

Ditched a Referee

Charlotte, N. C., Nov. 10.

Damages in the amount of $5,000 are sought by Joe Scott, Charlotte fight referee, in a suit against the Cleveland County Fair Assn.

Attorneys for Scott allege that he was severely injured on the night of Oct. 10, when he fell into a ditch which had been dug by the defendant corporation.

NEW VA. FAIRGROUND

Lynchburg, Nov. 10.

Plans for developing a new fair ground just outside the corporate limits of Lynchburg, Amherst County, are being worked out by Lucian H. Shrader, secretary of the Amherst Fair Association.

Reported to be acting in connection with the Mighty Sheesley Midway, which has been staging fairs here for some years.



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EXHIBS SEE NO AIR 'EVIL'

Depressions Good for Hillbillies

Lancaster, Pa., Nov. 17.

Another former haven of hillbillies has saddened the cowpasture yodelers by going ritzy. WGAL here is wrinkling the nose of disdai at the blow-jug brigade that once got the happy mitt of fellowship.

At one time WGAL had some 38 hillbilly acts, combinations or possibilities, at its beck and call. Now Manager Walter Miller asser the station policy is to let the old 97 stay wrecked.

General interpretation of the change is that better times have produced higher standards. Of course the improved transcription libraries have helped, too.

Hillbillies themselves are telling one another 'It'll take depression to put us back on our feet.'

Bloods Will Be Muggs, Or Why Class Jernts and Park Av. Are in Mourning

By CORNELIUS VANDERBILT, JR.

Socialites are worried no end this year by the 'break-up' of formalities among the younger set. 'Tis the first season in two decades that informalities in dress have been so widespread.

Thus far it's known as the 'black-night' year on Park Avenue. For unless definitely so specified on engraved invitations none of the men wears white-ties or tails any more. What's worse to milady's way of thinking, moreover, is that 90% of the black-tie boys insult her further by the very informal double-breasted dinner-jacket.

Many hostesses banding together under the 'soiree blanche' slogan. John Perona will inaugurate it shortly at El Morocco.

Word comes from the early Florida seasonites that white-ties and tails

(Continued on page 71)

Boleyn-Henry VIII Commoner Nuptials Intrigues Warners

Hollywood, Nov. 17.

Warners is dangling a 15,000 word synopsis of Francis Hackett's new one, a life of Anne Boleyn, in front of Mervyn LeRoy as a follow-up for his 'Anthony Adverse'. Book being written by Hackett in Ireland will not be ready for publication before next March. Story emphasizes the marriage of Anne Boleyn, commoner, to Henry VIII, and the studio thus sees a way to cover an international story and still not get into any royal doghouse.

Al Lewi , Metro's producer of 'Mutiny on the Bounty,' now signed by Par to produce A ictures beinning next spring, is planning to see Hackett in either Dublin or London to talk over the Boleyn item if WB deal falls through, to possibly bring Hackett back to Hollywood with him.

United Artists is in the field the pi , but Hackett wants U. first to square the 'Henry VIII' tiling which he alleges Alexander Korda lifted from Hackett's biography. U.A.'s contention that it only istributed the pi and had nothing to do with the issues between Korda and Hackett.

Ming Toi, Cellophane Stripper, Gets Pinched

Denver, Nov. 17.

The arrest of Ming Toi, nude dancer at the Center theatre here, because her cellophane covering tore, didn't hurt business any at the house. She's still appearing at the theatre, but is under $200 bond.

George Allan, manager of the Center, is to face charges of running a disorderly house.

ELLERY QUEEN TELLING ALL IN PAR'S WHODUNIT

Hollywood, Nov.

Capitalizing on their own professional labors, Manfred Lee and Fred Dannay, writing mystery yarns under the pen name of Ellery Queen, together with Lowell Brentano, have sold a detective story to Paramount based on the technique of creating the thrillers.

'Danger, Men Working,' is the title and whodunit is written in form of comedy revolving around situations in which authors find themselves while manufacturing mystery tale.

Lynne Overman, Roscoe Karns and Benny Baker will be toppers.

Par bought 'Danger, Men Worki outright and the drama, which was tried out sometime ago by Raymond Moore will not be used as stage far lay brought close to $10,000.

Seph's Geo. V. Memorial Show Has London Ga-Ga

n, Nov. 8.

Movement on foot here, sponsored by Sophi Tucker, to give a benefit performance as a tribute by the American stage and screen to the King George V. Nati nal Memorial, for the establishment of playgrounds throughout England. Fganizing committee held its first meeting yesterday at Sophie Tucker's suite at Grosvenor House. She has already cabled President Roosevelt and New York's Mayor La Guardia,

(Continued on page 24)

THEY DON'T MIND IT IN THE MAIN

Key City Survey Outside N. Y. Reveals Little Resentment Among Indies—Believe Ether Film Star Bally Outweighs Disadvantages — But They'd Prefer Non-Theatre Hours

HELPS THE B.O.

VARIETY's national, key city poll of exhi itors tends to refute the sound and the fury over the film-radio controversy. Key by key reports in great majority show no resentment over icture names appearing on the air.

Most indie exhibs, who were sounded out, concurred in declaring that the advantages of the radio builder-upper far outweigh any hazards for the boxoffice.

Radi , as a bally for pix, is conceded by many to have genuine merit. Furthermore, the air's influence having created marquee names for the b.o. has its support in the personages of people such as Benny, Crosby, Allen, Burns and Allen, Bob Burns, et al.

The negators in the battle of films vs. radio contend that radio wouldn't be such a detriment if the major ether programs didn't come on the air at a time coincidental with the peak hours of the cinemas. These die-hards among the exhibs can't see why radio doesn't do its stuff around the dinner hour, or after 10:30 or so, and not cut into the theatre-going

(Continued on page

Say Concert Pianist Scared from Mexico By American Stories

Mexico City, Nov.

Josef Hoffman, pi , has cancelled a four-recital contract with the Palace of in Arts, Mexico City. And the matter has stirred up a good deal of feeling here.

Mexican Philharmonic Society declares the cause of Hoffman's cancellation is sensational stories about Mexican conditions read by Hoffman i American publications. What what not menti

Schumann-Heink Failing

, Nov.

Mm . rnestine Schumann-Heink is gravely of sever ia at her Hollywood home an is not expected to recover. She is in her 70's. r. S. M. Alter said she rallied from transfusions last week but is not responding now, indicati end is not far off.

Dr. Alter , she will never si

Nazi Leader Forces Critic to Read His 'Unfriendly' Notice to Audience

Berlin, Nov.

Julius Streicher, regional leader of Franconia (Bavaria) and publisher and chief-editor of 'Der Stuermer,' most violet Nazi daily, gave the German press an unusual performance last week.

Streicher appeared unexpectedly at a w.k. cabaret in Nuremberg, accompanied by a leading member of the Bavarian Propaganda Ministr and young newspaper critic. Streicher explained his unusual step to the audience, and said the public had just witnessed an excellent bill, especially enjoying the performance of the m.c. This very m.c. had a few days previously been panned badly in a Nuremberg daily by the reviewer, and Streicher would now request the critic to read what he said about the m.c. in his sheet.

After the critic read his notice to the audience, interrupted by unfriendly remarks from out front, Streicher said he realizes that the daily papers cannot possibly have a sufficiently large staff of critics to deal with all entertainment properly. But they should refrain from writing up a show rather than sending out a young man to criticize 'an elderly actor' who, besides being a standard act, has 'distinguished himself during the world war before the enemy.'

Streicher added he wished to give 'this young scribe a lesson for life,' since he was neither able to m.c. a program of cabaret entertainment nor to sketch like the m.c. does in his act. Called for another general jeer for the critic and blew.

Camera Cops

London, Nov. 11.

Latest innovation by ritish police is to equip all police cars with motion picture camera and recording equipment, so as to make talker records for use evidence in courts of law.

CHAS. CHAPLIN TO PRODUCE A PIC IN USSR?

Moscow, Nov 17.

Report is hot here that Charles Chaplin intends to come to the U.S.S.R. for production of a film next year. Presumably, it would be a reversion to the old Chaplin character of silent days.

Details are that Chaplin is supposed to have made tentative arrangement with Boris Shumiatsky, Soviet film head, when latter was in

(Continued on page 28)

NATHAN'S FIRST SOLO PLAY; FOR PUBLICATION

George Jean Nathan, the theatre's polished but sharpest tearer-downer, is going to put himself on the spot by writing a play himself, his first solo. Not talking producti now, however, but will have it published in book by Random House on Feb. 1.

Much secrecy about it all, with the publishers havi promised not to mention a word, not even to give out the title for the time being. Only once before did Nathan fall for writing a play, but that was in collaboration with H. L. Mencken and more or less a literary gag.

More Niteries in Pa. Now Than Prohibition Speaks

Easton, , 17.

ight clubs spri ing up like acrobats in section, with more than a dozen now open and presenting floor shows. During prohi ition days, speakeasi never as numerous.

Only a few have minimum charges and none cover charges.

Club Rio, Allentown, puts on a floor show every ight. Mickey Ford is master of ceremonies at the Oakwood Club, near Easton, and Joe McHugh at Guest House, in Easton. Avondale Palm Room puts on a five-act show nightly and Hotel Traylor has an orchestra for winter. Caton Inn, near Easton, changes shows and m. c.'s each month.

Frisco Asks N. Y. To Postpone Its World's Fair; Both in 1939

rancisco, Nov. 17.

Postponement of New York's World Fair, to avoid conflict with the Golden Gate International Exposition here in 1939, will be sought by Mayor Angelo J. Rossi when he goes east next week to confer with Mayor iorello H. LaGuardia. The local fair was announced first.

Alfred J. Cleary, San Francisco's chief administrative officer, who has just returned from New Yor re-

(Continued on page 25)

Galli-Curci Postpones

g Nov.

Date for Amelita Galli-Curci's sumption of opera changed from Nov. 17 (tonight) Nov. 24, although plan in fixing earlier date was to make what management calls her 'second debut' approximately the 20th anniversary of first American appearance—Nov. 18, Failure of singer and Paul Longone to agree on opera for return led to postponement, with Longone quoted as wille

(Continued

B'dcast-Preview Tieup Has Pic Moguls Worried About Who Gets the Breaks

Hollywood, Nov. 17.

Hollywood isn't so sure it likes the idea or not itching on a premiere as the last world in dualing. Tried for the first time last Friday (13) it left a wake of conflicting opinions.

Bill Bacher, who directs Hollywood Hotel, the experimental piece with Metro's 'Born To Dance,' thinks it's a solution to something or other. The studio mob isn't so hot for the affinity—that , end on end. The payees, who dropped their 55cs into the maw, can't say they were shorted. For that kind of coin it was a dollar day bargain. They would vote it straight but customs in show biz haven't changed any so they won"t have a thing to say about it.

It was a te strike for Louella Parsons to give her soupcast that kind of a tieup. For less than it costs for can of her favorite chicken soup she lined up virtually the entire cast before the mike. Eleanor Powell sang, danced and played a sequence from the picture (get an agency figure on that); Virgi Bruce, James Stewart, Buddy Ebsen and Frances Langford iped the numbers they sang in the MG musicolossal (three figures each), and other standouts in the pic re-enacted their celluloi roles.

Lolly in Her Glory

It was a field day for Miss Parsons and how she romped through it. Clad in black velvet, the Hearst pic

(Continued on page 19)

Radio Vs. Pix Showmen

Charge made by a high National Broadcasting Co. official that theatre managers were not showmen brought a prompt and vigorous reply from picture industry spokesman at a recent informal confab between NBC officials and Haysians. Taken aback by the thrust at exhibitors, the filmite minced words in contrasting icture productions with radio programs and the showmanship displayed by exhibs and that of radio experts. Pay-off was admission by network executive that perhaps the exhibitors were not so bad.

Admitting that perhaps some exhibitors made mistakes, the defender of the picture industry countered by saying that plenty of dumb things were done by so-called showmen of the air. Also, he pointed out that although many inane things creep into radio programs, he saw no reason for condemning all broadcasts for that reason. Film chieftain figured that the batting average of exhibitor and producer over a period of a year certainly was as good as that of radio producers and showmen.

His parting shot was that there were only about five outstanding radio personalities or teams developed in the last 10 years and that it might be well if the radio industry attempted to create talent within its own ranks.

MONTGOMERY EN ROUTE HERE FOR FEMME LEAD

London, Nov.

Douglass Montgomery is en route to New York to nab a femme lead for his play, 'Mr. Lochinvar,' which he'll produce and act in here this winter.

Montgomery returns here shortly to start work in his next Gaumont-British picture, 'I'll Take the Low Road.'

Hopkins, Marshall Tied As 'Escadrille' Toppers

Hollywood, Nov. 17.

Miriam Hopkins and Herbert Marshall will co-star in RKO's 'Escadrille,' which Al Lewis will produce. Actress is under contract to Samuel Goldwyn.

Joseph Kessel wrote the world war aviation tale. Anatole Litvak wil.

Allwyn Ankles 20th-Fox

Hollywood, Nov. 17.

Astrid Allwyn and 20th-Fox mutually agreed to tear up their contract Nov. 14.

Actress claimed dissatisfaction with parts handed her. She'll freelance.

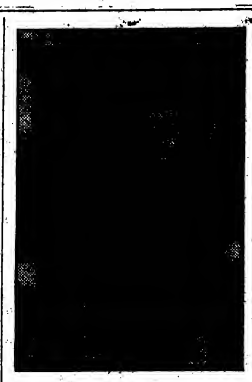
ANOTHER SLANT

If They Ask Too Much, Radio May Chill on Pix

Whether or not the present extensive use of screen players on network air programs is a fad, exhibitor chiefs are hopeful that Hollywood will dimi ish in popularity as a source of radio talent. These exhibs are ing it either is a passing fancy that the coin demanded by film stars for airwave work will become so large that few sponsors can afford to use picture artists.

In the latter angle, theatre managers see a faint glimmer of hope, particularly if picture producers start trimming the wage stipend of now popular favorites when they show up for film work. This perhaps would automatically produce an increased urge on the part of film satellites to demand more cash for their radio work.

The fact that perhaps the best writers, players, composers and numerous ace stage and screen directors now headquarter in Hollywood makes it likely that ad agencies will continue to seek film talent for radio wares and if they find sponsors will pay the increasing fig-



KEN MURRAY

Writing a syndicated column for McNaught Syndicate. Distributed in nearly 100 daily papers throughout the country. Thanks to V. V. McNitt and Chas. V. McAdam. Starring on the 'Laugh with Ken Murray' program broadcast for Rinso-Lifebuoy — Tuesdays, 8:30 P.M., EST, Coast-to-Coast via CBS

WB FROWNS ON 'ADVERSE' AIR BURLESKS

Warner Bos. has tightened up on the use of its scripts for burlesquing purposes by From now on it will be up to the producer's air contacting division to pass quests for broadcasting WB controlled story materi

What particularly prompted the new policy was Jack Benny's recent burlesquing of 'Anthony Adverse.' Some of the execs in the Warner organization developed the opinion that Benny's version on this Sunday night program for Jell-O could not have done anything but hurt the picture.

Fannie Hurst Scripts 'Show Business' at Par

Hollywood, Nov. 17.

Fannie Hurst has signed with William LeBaron at Paramount to come to the Coast to screenplay 'Show Busi Lew Gensler will produce opus. She due here within a week.

Lew Lipton contributed the original story idea.

RADIO'S 'LATCHKEY'

Hollywood, Nov. 17.

'Three On a Latchkey,' original by Joseph Santley, has been purchased by RKO.

Yarn serve as an Edward Kaufman production, with Santley engaged to direct. Cast set to date includes Gene Raymond, Thelma Leeds, Joe Penner, Parkyakarkas, Eric Blore, Victor Moore and Helen Broderick.

HAL MOHR, 3 OTHERS MADE U DIRECTORS

Hollywood, Nov. 17.

Hal Mohr, cameraman recently upped to director at Universal, will make his bow on 'Class Prophecy,' which Robert Presnell will produce. Mohr's deal includes both direction and lensing.

Others boosted into the megging ranks by Charles R. Rogers are Lewis R. Foster, writer; Milton Carruth, film editor, and Sidney Salkow, dialog director.

Ayres, Carlisle Teamed Again for Par's 'Free'

Hollywood, Nov. 17.

Paramount again is teaming Lew Ayres and Mary Carlisle, both recently returned from European vacations, in 'Saturday Nights Free,' and several other players who worked in 'Lady Be Careful' have been pencilled in, including Benny Baker and Roscoe Karns.

John V. A. Weaver and Eve Green are storying from the play, 'Love 'Em and Leave 'Em,' which Weaver wrote in collaboration with George Abbott. Edward Cline will handle production for the Harold Hurley unit.

Metro Cold With Ford But Willing To Essay Another Air Comm'l Deal

Metro-Goldwyn-Mayer direct commercial broadcasting deal with the Ford Motor Co. was called off on the Detroit end last week, the picture company remains interested in a radio connection, and negotiations in its behalf are under way with other prospective sponsors. Another automobile manufacturer and a large food distributor are reported to be showing interest. Whether the price will remain at $30,000 a week for the complete show, including stars, supporting cast and script, to be supplied by the Metro studio from its contract list, hasn't been determined.

N. W. Ayer agency, Ford's advertising representative, originally favored the Metro deal for its client, and was understood to have remained receptive up to the finish. Final rejection came from Henry Ford himself, with the auto maker described as preferring a less spectacular program for air advertising purposes.

Ford's present radio shows are a Sunday symphony and the Fred Waring band program during the week. Contract on the latter ends Dec. 25, and discussions for a renewal are due to take place within the next week.

Chances that all the major studios will eventually be tied up to various commercial sponsors, along with their talent, for radio broadcasts in the near future, have been heightened by entrance of 20th Century-Fox into the ether picture. CBS has made a direct connection with that studio for the purpose of setting up an air deal.

William Morris office, originator of the Metro-Ford idea, continues as Metro's representative for radio.

N.Y. Execs Watching the B.O. for Any Indications If Radio's Hurting 'Em

In recent iscussions parleys between the Hays ice representatives and spokesmen for the networks over film star appearances on broadcasts, every effort is being made and will continue to be exerted to show that the situati is a serious problem as viewed by exhibitors. And rated vitally important to them, it undoubtedly will be considered with increasing seriousness by producer and exhibitor leaders.

Basic attitude taken by the average theatre manager currently is that professional entertainment is being given away free every time a big network program airs. As such it is rated competition with film theatres, according to the exhibitor. Though nothing may be done for the present, the picture house manager always has it in mind and believes radio a constant threat to his box office.

Industry is watching intently the box office reaction to radio stars' pictures. Loew (Metro), RKO, Fox, Warner ros. and Paramount circui officials will not have to wait or depend on the squawk of small indie theatre operators in out-of-way spots to learn the b.o. reaction. Chains would be among the first to recognize diminishing popularity of picture stars as a result of repeated broadcasti

Polyglot Town

Hollywood, Nov. 17.

Town of Chatsworth, a stone's toss from here, has seen more 'foreign' invasions than any whistle stop in the country.

The Orientals havi left after completion of Metro's 'The Good Earth,' comes now an influx of Irish for MG's 'Parnell.'

RAFT TALKING UA DEAL AFTER HIS PAR WALK

Hollywood, Nov. 17.

If a deal now in negotiation with the United Artists owners producers is consummated, George Raft will make three pictures yearly over a three-year period. Would make one each, annually, for Sam Goldwyn, Walter Wanger and Dave Selznick on a deal that would top his annual Paramount income of $208,000 when he left the studio, with an outside film included.

First under new alignment would be 'Dead End' for Goldwyn, when and if it goes through.

With more than two years before expiration of is contract, Raft and Par mutually agreed Nov. 13 to cancel the pact. Actor was getting $4,000 weekly. Split came when Raft informed Adolph Zukor that he did not wish to play in 'Souls at Sea' which is being directed by Henry Hathaway. Gary Cooper, Henry Wilcoxen and Frances Dee are in the cast. Raft's agent, Nat Deverich, was with him at the time.

After talking to the actor for 10 minutes and explaining similar situations the company had had with him, Zukor agreed to the cancellation. Lloyd Nolan replaces Raft in the picture.

WODEHOUSES SETTLE $250,703 TAXES IN FULL

. G. and Ethel Wodehouse last week satisfied a judgment of $250,703.59 against them for back taxes covering the period from 1926 to 1931. They paid the full sum to Joseph Higgins, U. S. Collector of Revenue, in New York.

British author has been in and out of Hollywood, writing for films for a number of years.

'Maytime's' Operatic Sequence, by Stothart

Hollywood, Nov. 17.

Metro is having Herbert Stothart write an original grand opera sequence for 'Maytime.'

It will carry the title of 'Czari ,' with the composer speculating on a possible Broadway production in extended form.

Fay Webb Very Low

Hollywood, Nov. 17.

Fay Webb, film bit player and ex-wife of Rudy Vallee, lies near death at the Santa Monica hospital of peritonitis following operation Nov. 13.

She has been in ill health the past two years.

ARRIVALS

Giulio Donadio, Rose Bampton, Mme. Elena Miramova, Jeanne Stewart, Ruth Gordon, Louis Allen, Dr. Otto lemperer, Orlando Berra, A. Mertens, Olwen Mersel, Roy Simmons, Bertram Mills, James J. Johnston, Anthony Quayle, Valentine Williams, udy Ayala, Douglas Montgomery, Henry Sherek, Peter Quenell, Robert Casadesstus, Mr. and Mrs. Clifford Fischer, immonds.

SAILINGS

Nov. 18 (New York to London) Ted Peckham, Virginia Cherrill, Mr. and Mrs. Dwight Deere Wiman, W. P. Lipscomb, C. E. Dixon, Charles de Grandcourt (Queen Mary)

For a Favor Laughton Broadcasts; for Money He Isn't Radio Available

Appearance which Charles Laughton did on the RCA show last Sunday (14) was strictly cuffo. Laughton previously turned down bids for guestee assignments on this side, with one account offering to raise the ante $4,000. In the case of last Sunday's broadcast, which ori nated from the studios of London Films in Elstree, England, it was done as a favor to Alexander Korda.

Short wave interlude consisted of excerpts from 'Rembrandt,' starring Laughton, and which Korda produced. Film opens on this side in a couple weeks.

GERSHWINS RUNNING BETWEEN 2 FILMUSICALS

Hollywood, Nov.

George and Ira Gershwi are dishing up the tunes of the next Fred Astaire-Ginger Rogers picture at RKO first.

Brothers are under contract to Sam Goldwyn to tune the 'Goldwyn Follies,' but tate starting date on the latter permits concentration at RKO.

PAR'S GRID PIC

Hollywood, Nov. 17.

Mary Carlisle and Lew Ayres draw the leads in Paramount's grid-iron drama, 'Yesterday's Cheers.'

Albert S. Levino wrote the yarn.

L. A. to N. Y.

Barney Balaban.
Nacio Herb Brown.
Robert Bruce.
Ferdinand Bruckner.
Mr. and Mrs. Dave Epstein.
Errol Flynn.
Kay Francis.
Jimmy Frankli
Stanton Griffis.
George Hirliman.
Mrs. Mervyn LeRoy.
Thelma Leeds.
Al Lichtman.
W. P. Lipscomb.
Helen Lynd.
Kenyon Nicholson.
Eleanor Powell.
Gertrude Purcell.
Charles Robinson.
William Shapiro.
Sylvia Sidney.
Sid Silvers.
Gladys Swarthout.
Hubert Voight.

N. Y. to L. A.

Russell Birdwell.
Joseph H. Baron.
Ricardo Cortez.
Benny Rubin.
John J. Wildberg.

ENG. LAUNCHES TELEVISION

Television of the Future Shouldn't Be A Menace to Show Biz, Says Mosley

Television is miscast as the villain in the future drama of show business. Such is the opinion expressed in New York last week by Sidney Alexander Mosley, former vice president of Baird Television.

People are not only worrying ahead of time but worrying quite unnecessarily, is Mosley's view.

As a young newspaper reporter in 1911 Mosley was in on the first puny efforts to broadcast. He has since followed both radio, as England's first critic, and television, as one of its English entrepreneurs.

Every film theatre will one day have its own television screen as an added item of equipment to give to its audiences sporting events and special stuff. It will bring people into the theatres but will not supplant regular films. Similarly television in the home will be an added gadget attached to radio sets for intermittent and exceptional events or items.

Mosley witnessed the recent RCA television demonstration in New York. He considers the American superior in freedom from flicker, less advanced in sharpness of definition as compared with English television, which is being actively fostered by the government. Unlike the Yanks, the British television industry is pushing the sale of television apparatus. In America there is at present no attempt and, as regards RCA, apparently no immediate wish to market sets.

When the English derby was televised into theatre in London a couple of years ago the audience caught the electrical thrill of the moment, even though the horses were mere blurred outlines moving across the screen. It is a valid precursor of things to come: the English-

(Continued on page 61)

NORMA SHEARER'S Q. T. REST CURE ON DESERT

Hollywood, Nov.

ing advice of doctors and friends, Norma Shearer has decided to drop her career for at least a year. Recovery from attack of pneumonia, malady which proved fatal for her husband, Irving Thalberg, has caused Miss Shearer to move from her beach home at Santa Monica to the desert.

Whereabouts is being kept a secret, studio even not being apprised of the hideaway. The two Thalberg children, nurse and a secretary are with her.

The shock of her husband's death had a lot to do with her own collapse and subsequent reaction has been than generally known.

Miss Shearer's first concern now is rearing ir two children, leaving the Thalberg studio interests to be cared for by Larry Weingarten who married Sylvia Thalberg, sister of the late producer.

Par's Producer-Director Deal for Bill Wellman

Hollywood, Nov. 17.

William Wellman has signed a producer-director covenant at Paramount which calls for three pix annually. He may use his discretion as to whether he'll do both jobs.

Wellman currently is directing 'A Star Is Born' for Selznick-International.

Davies' 'Tovarich' Yen

Hollywood, Nov. 17.

Marion Davies wants to do 'Tovarich,' which Warners bought.

She saw the play abroad and in New York and figures it's just the thi

TELEVISION IN 1938

Radio Engineers

Rochester, N. Y., Nov.

At the opening session of the Institute of Radio Engineers and the engineering division of the Radio Manufacturers' Association, commercial television was considered a possibility by 1938. Attending members, representing four countries, opined that television in its present stage is now further advanced than io broadcasting when commercialized.

Dr. Alfred N. Goldsmith, consulting engi of New York, and Albert F. Murray, director of television research for Philco, said commercialization of television was unlikely this or next year, but looked certain for 1938.

Technical sessions were attended by about 320 engineers. Largest delegation of foreigners represented the Amtorg Trading Corp. of Soviet Russia. Others attending came from Canada and England.

MAE MADE TOO MANY DEMANDS SAYS N.Y. PAR

Too many demands made by Mae West i connection with the personal appearance scheduled with 'Go West, Young Man,' opening today (Wednesday) at the Paramount, N. Y., resulted i the date being called off.

Originally Miss West and Par agreed that her salary would be $10,500 and a split over $55,000. After this deal was okayed, Miss West countered with a new proposition, wanting the house also to play Jack LaRue and Lyle Talbot with her at $1,000 extra on the week. This was approved, but only after a compromise on salary at $500, making total for West and this duo at $11,000. On top of that, Miss West put in a bid to also bring on Gene Austi and a maid at Par's expense, plus a demand for a two weeks' guarantee. Par turned the latter proposal down.

It is understood that the theatre loses around $3,000 on advertising, trailer material, advance lobby display and electrical signs which had to be scrapped.

When deal was off with Miss West, Par had to quickly book a new show to go with the Al Donahue band. Paul Draper, Jack Powell and Louise Massie and Her Westerners were rounded up. House tried to get Fred Waring but notice was too short, idea being to set the Donahue orchestra back to go with another pictur

Hollywood, Nov. 17.

Besides illness Mae West felt that mobs would be on her tr il, that touches would be heavy and possibly the tri and ordeal on top of her illness might fatigue her considerably. Then again she did not like the idea of going east for only a single week. She wanted two-week guarantee from the Par. It would have meant a guarantee of $25,000 out of which she was to pay the salaries of her contingent which included Lyle Talbot and Jack La Rue appearing in the act with her.

Miss West, early this week, planned to go to the desert for a two-week recuperative period.

Howard Green's Meller

Hollywood, Nov. 17.

John Blystone has bought an ori inal story from Howard J. Green based on the Asquith murder mystery in Boston.

Blystone will submit it rand National for roduction.

1ST NATION ON PERMANENT PLAN

In London District for Present—Twice Daily Televisings, One Hour Each Session—Two Systems: Baird (G-B) and Marconi-E.M.I.

GOV'T CONTROLLED

London, Nov.

With appropriate ceremonial, Britain last week became first country in the world to launch a manent public service of television. State-controlled, through medium of the British Broadcasting Corp., in affiliation with Postmaster General's department, service is confined for the present to London district over a radius of around 20 miles, and offers twice daily sessions of one hour each.

Transmissions are by two systems: Baird, controlled by Gaumont-British, and Marconi-E.M.I., operated by major gramophone trusts. At official openi yesterday, relayed in turn through both systems, greater efficiency of the Electrical Musical Industries system was clearly indicated, process working on 405 lines by comparison with Baird's 240 and permitting superior definition and greater flexi ility, with pictorial effects approaching modern motion picture technique.

Inauguration ceremony consisted of inevitable speeches by the Postmaster General, Major Tryon, Lord Selsdon, head of recent Government commission which probed television and made these developments possible, and R. C. Norman, chairman of the B.B.C. Speakers were located at Alexandra Palace, transmitting base of the process, their speeches

(Continued on page 14)

SCREEN GUILD TO TIE WITH BRIT. EQUITY

Hollywood, Nov. 17.

Screen Actors' Guild membership shortly will vote on the question of affiliation with British Equit organization similar to Act ity, as one of outfit's first moves toward an international labor alliance.

Negotiations have been going on some time between the concerns. SAG believes the alliance essential because will give both groups jurisdiction over visiting actors.

VOTE ASTAIRE, ROGERS GUILD'S BEST IN SEPT.

Hollywood, Nov. 17.

performance in September was oted to Fred Astaire and Ginger Rogers by Screen Actors' Guild. Dance team accolade for work in 'Swing Ti

For her performance in 'The Gorgeous Hussy,' Beulah Bondi won the awar as best supporti layer.

Performances in 30 leased in September

John Bowers Dies

Hollywood,

The body of John Bowers, star of silent pictures, was washed ashore today (Tuesday) at Mali Beach. A deputy sheriff friend identified the body and disclosed that the actor had declared his intention to commit s icide by getting into boat and 'sailing away into the sunset.'

A man resembling Bowers rented a boat Sunday (15). It was found later empty and adrift.

CBS-Don Lee Bid for Screen Space In F-WC Houses as Feuding Forgotten

Hollywood, Nov. 17.

There's hard feelings in thi sector of the radi icture battleground. Rather, there's a irit of amity and mutual admiration. Trade deals are in the air, the exchange of screen footage for air time.

Harry Maizlish, KFWB manager, started when he utilized the screens of Warner theatres to herald the advent of 'the new KFWB.' Now Columbi roadcasting and Tommy Lee's new Mutual tieup for KHJ are striking off in the same direction. Both have bargained with Fox-West Coast for space in their theatres with Lee offer sai be more to liking of the circuit heads. Havi four stations on the Coast against Columbia's two, Lee deal looks the most likely to be negotiated.

CBS will also have a competitor for the screens of independent houses as the Warner exchange has been working on that angle for some time. Columbia is reported laying out a campaign to cost around $250,000 to acquaint the public with the changeover from KHJ to KNX. The Lee outfit has the double task of not only announcing a new chain affiliation but also unveiling a network new to Coast dialers.

KFI-KECA, the Earle C. Anthony stations, are also readying campaigns for their news studios and the advent of 500,000 watts should the commish license them for super power. New plant will be made necessary when the old building comes down after the first of year to allow for the widening of Tenth street. It will share quarters with Anthony's Packard agency.

Newspapers and illboards will augment the screen exploitation of the CBS and Mutual outlets here.

RCA's Admish Idea

Report in New mentions RCA television as intending to set up public studios in Radio ity where television programs will be demonstrated. An admission charge is expected, with the revenue to help defray the costs of further RCA experimentation.

By this device RCA would keep itself before the public in connection with television, yet escape the dangers of marketing sets at this time. Inqury to the radio set market, plus a fear of rapid obsolescence in any of the early television receivers, keeps RCA backward.

England is apparently eager to take the initiative in television having been a good two years behind America in radio. Germany is quiet at the moment following the flop of its television at the Olympic games during the summer.

UFA'S 'ALKAZAR' BUT 20TH-FOX HEEDS BEEFS

Berlin, Nov. 9.

World-wide labor protest against filming of the Battle of the Alcazar is serving only to encourage Nazi Germany along that line.

UFA has announced it will produce one under title of 'Alkazar,' glorifying exploi of Spanish Fascists, and decree from Hitler government has ruled that name Alcazar must be treated with respect by all true Aryans, and can no longer be used as name for anythi ighty as a theatre or a nitery.

Hollywood, Nov. 17.

Wide wave of protest is having its effect on 20th Century-Fox, with 'Siege of Alcazar' looking likely for scrap-heap. Protest of organized labor in U. S. has been seconded by protests from organizations and periodicals in Mexico, France and South America.

Kicks have mainly been aimed at report that Hearst's correspondent, H. R. Knickerbocker, is to be used as source material for the treatment. Insiders aver that, even if Zanuck does go through with projected 'Siege of Alcazar,' on which Sonya Levien and Lamar Trotti have been working, studi will disavow Knickerbocker ti -up before shooting begi

Main point that gives credence to probable dropping of subject is fact that same studio's 'Road To Glory' was banned i France as glorification of war. ince Fascist countries allow export of very little gold, or none at all, main source of studio revenue abroad is from countries remai democratic and anti-Fascist. Frenc English and South American liberal elements di tribs contend, have to be taken into consideration.

W. C. Fields Working on Next Yarn for Par Pic

Hollywood,

Following several months' illness, W. C. Fields has started story prep arati on his next Paramount pi ture with Jack Cunningham.

Opus is expected to go before the cameras in February.

JACK LAIT, JR.'S UPPING

Hollywood, Nov. 17.

Jack Lait, Jr., has been elevated from reader to junior writer at 20th-Fox.

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PICTURE BIZ INTERESTED IN DRIVE TO EXTEND AUDIENCE POTENTIALITIES

Educational Campaign Would Be Backed by Distribs and Exhibs—Admittedly Large Group Still Stays Away from Films

An educational campaign backed by producers, distributors and exhibitors for the purpose of extending picture patronage now looms as a possibility. Major distributors and leading theatre operators have been sounded on the advisability of efforts to invade new markets which thus far remain a source of little or no revenue.

J. J. Apatow, business economist, educator and recently associated with Consolidated Amusement Enterprises in New York as well as non-theatrical firms, has made a study of the film situation and an expanded market with a view to inaugurating a movement along the most practical lines. Among distributing leaders who favor that something to be done is George J. Schaefer of United Artists. Schaefer states that he has long felt that there is a great potential audience which rarely attends pictures and is not picture-conscious. 'To properly and intelligently tap this important and interesting problem,' Schaefer wrote Apatow, 'consideration should be given by all who are interested in our industry.'

Apatow breaks the situation down into three circles. One group of persons are habitual patrons of pictures, a second are those who attend films only now and then, while there is a large third slice of the population which never goes to picture theatres and, in no respects, are what might be called film-conscious.

Warner ros., always interested in attracting people who never go to pictures, tapped the markets of the 'occasionals' and the 'stay-aways' to some extent with 'Midsummer Night's Dream' through an appeal to cultural and educational sources. It is believed that if regular attendance for pictures is to be increased that any campaign decided upon would have to point not only to these sources, but also to children more is being stressed now.

The use of newspapers, magazines and radio would, probably be advised along business-building lines if the industry was ever to undertake the task of trying to increase its film fan representation.

Lesser Going Abroad After 'Rainbow' Opening

Hollywood, Nov. 17.

Planning a six weeks' vacation in Europe, Sol Lesser will leave here Dec. 5 for New York, to catch the Xmas week opening of 'Rainbow on the River' before sailing.

Lesser's production schedule for the current season calls for nine pictures, six for 20th-Fox release and three for RKO. Three of these, 'King of the Royal Mounted,' 'Wild Brian Kent' and 'Rainbow on the River,' have been completed, and a 'Secret Valley,'

Sandy Roth, Bob Turner Join David Loew's Unit

Hollywood, Nov. 17.

Sandy Roth, Harry Beaumont's assistant director for years, has moved with the director to David L. Loew's production of 'When's Your Birthday?' He formerly had been at Metro.

Bob Turner, prop man on the last Joe E. Brown pix, also has moved over from Warners for the Brown starrer.

Kent's Coast Sojourn

Sidney R. Kent, president of 20th Century-Fox, on the Coast on general company business.

He may stay the Pacific slope for a couple of weeks.

LICHTMAN'S TRAVELS

Hollywood, Nov. 17.

Al Lichtman left here for New York yesterday (Monday).

Middle next week he sails for London to check Metro's production plans and sales.

Spitz-Berman East Together Augurs Latter Stays RKO

RKO and Pandro S. Berman very likely will conclude new pact while the producer is in the East. Berman's present termer expires in March. Before starting on his new schedule, Berman will take a tion for around three months, upon the expiration is current contract.

Berman came east with Leo Spitz, president RKO-Radio, bringing with him the print of his latest film, 'Winterset.'

It is hoped now that the RKO reorganization plan may be completed this week and filed as soon as possible. The indications are that much of the Rockefeller situation in that picture has been cleared and that these latter discussions involving the R. C. Theatres and their future association with RKO may be ended this week.

George N. Ormsby and Edward C. Delafield were given permission Thursday (12) by U. S. District Judge Bondy to act as a committee for the holders of gold debentures and certificates of RKO and to take part in the remaining RKO reorganization proceedings.

The group represented by the committee of two hold a total of $1,118,500 of RKO notes.

Hollywood, Nov. 17.

Negotiations are being carried on between Leo Spitz, prez of RKO-Radio, and Sam Briskin, exec v.p. in charge of production, whereby the latter will be given a new two-deal contract.

Briskin's current pact runs until Jan. 1.

JOHN MOCK'S LONDON STORY POST FOR PAR

John Mock, in charge of 20th-Fox story matters at its London office, who is being succeeded by Robert Bassler from the New York department, will become story head for Paramount in London. Bassler sailed Wednesday (11) to assume Mock's duties for 20th.

He will not be succeeded at the New York headquarters, plan being to divide up Bassler's work among others under the New York head, Franklyn Underwood.

Metro's Not So 'Delight'

Hollywood, Nov.

Metro has a problem ith ' iot's Delight.'

It figures it cannot do the picture with the current plot and may change the yarn to the World War. Clark Gable will probably have Greta Garbo opposite him. Clarence Brown to direct.

Blangsted Wins Director Spurs; 'Mule Skinner' 1st

Hollywood, Nov. 17.

Folmer Blangsted, after an apprenticeship as a dialog director, has been made a full-fledged director at Columbia.

His first assignment is on 'Mule Skinner,' now in production, with Charles Starrett and Rosalind Keith i top spots. Screen play is by Frances Guihan, from inal story by James P. Hogan.

W. & W.'S NEXT AT RKO

Hollywood, Nov.

The next Wheeler and Woolsey at Radio is to be 'Easy Going.'

Lee Marcus produces from the Edward Peple original.

MUGG MAKES YIPPEE

Scully's Dedicatory Chore For Victorville 1937 Rodeo

Victorville, Calif., Nov. 17.

Victorville Rodeo committee picked a VARIETY mugg to dedicate its 1937 show today, handing the jest of honor thing to Frank Scully. Show this year gave the bows to Bill Hart and last year to Will Rogers.

Announcement was made Cal Godshall for the committee, which includes Rex Bell, Harry Carey, Bing Crosby, Joe Cunningham, Andy Devine, W. C. Fields, Clark Gable, Dick Foran, Will James, Buck Jones, Fred Keating, Francis Lederer, Groucho Marx, J. P. McEvoy, Robert Montgomery, George O'Brien, Jim Tully and Fred Stone, as well as some sheriffs and few working cowboys.

Rodeo is only non-professional roundup in the country and is held where most of the early oat operas were shot in the pre-talker days. Last one grossed $8,000 and turned away 3,000 people. Next one is penciled in for Oct. 16-17, 1937.

RKO, U Hosting Pic Critics for Talent, 'Winterset' Build-Up

Yesterday (Tuesday) was home office fete day by RKO-Radio and Universal for the press. RKO is making it a three-day gala this week, starting Monday, for almost 300 film critics, fan, trade and foreign picture reporters, in connection with 'Winterset.' U's to-do is a cohosting job with Eddie Cantor in order to introduce Deanna Durbin to the metropolitan press. Miss Durbin, 13-year-old songstress on Cantor's radio programs, is also a forthcoming U film player.

Pandro S. Berman and Leo Spitz came to New York with the 'Winterset' print which, admittedly a 'critic's picture,' is thus being given a press send-off. The film crix and writers east of Chicago are at the Hotel Roosevelt as RKO's guests, including theatre parties at 'Red, Hot and Blue,' dinner at the French Casino and, of course, not forgetting nicely-staged screenings of the Berman-RKO production in the private projection rooms of Radio City Music Hall.

Marc Lachmann, U publicist from the Coast, iloting Judy Barrett's film debut in 'Flying Hostess,' also had a hand in Miss Durbin's debut before the operatic world at the Pierre yesterday afternoon at a tea (not cocktail) party, whereat Edward Johnson, managing director of the Met, was to have made the formal operatic invitation to the young songstress. A host of musical names; also B. G. DeSylva, debuting as a new U associate producer; likewise Jane Wyatt and Miss Barrett, U film contractees, were among those present.

'Winterset,' opens at the Music Hall Dec. 3, following 'Garden of Allah.'

It figured to hold the party at one of the principal hotels but accommodations were unavailable owing to the Automobile Show, and for that reason RKO split the affair over several days.

Sonja's Paris Rink Bally

Paris, Nov.

Sonja Heni , Olympic skating champion who deserted the ice rink for Hollywood, coming back to scene of her former triumphs—and to skate.

Spor promoter ickson is organizing a big carnival for early in the new year and Miss Henie is booked to appear that. She will appear the ri when the premiere of her lm is shown here in Paris.

Chic-a-Mac Burns

New Orleans, Nov. 17.

Fire of undetermined origin Friday (13) destroyed the Chic-A-Mac club, nite spot at Hammond, La., near here. An employe sleeping in the rear of the building, nearly suffocated, was rescued by firemen.

Loss was estimated at more than $20,000.

Dover's Scrib-Trek

William Dover, assistant to Darryl F. Zanuck, will remain in New York until the end of this week or early next, in an attempt to find some new writing blood for the 20th-Fox studio. He is in the cast discussing writers with Joe Moskowitz and while not known that any deals have been put under way as yet, some big names are up for discussion.

20th-Fox wants to add top-flight scribes to its studio payroll.

Screen Chase Too Realistic for Fans; One Hurt in Panic

Baltimore, Nov.

stampede last week in the incoln, Negro nabe, during climatic 'chase' episode i western serial thriller. Piece footage in which stampeded hosses were charging head-on toward camera became over-realistic down-front section of ience, and when the screen figures loomed larger and larger, the down-front patrons came panicked and started running up the aisle for safety.

exodus started when the hosses were so near the lenses their whisker might have been counted. Contributing to the scare from a sound-effect realism touch were some small boys playing outside in alley in rear of theatre. Young 'uns were heaving pebbles up on roof of building and, it is claimed, the clatter of the stones helped frighten the folks.

Show was stopped after the pell-mell melee and it required five minutes to quiet the audience and restore order. One patron, Grace Barnes, received medical attention for bruises sustained when she got trampled on.

'GOOD EARTH' FOLLOWS 'LLOYD'S' AT ASTOR, N.Y.

Metro has extended its lease on the Astor, N. Y., until May, 1937. Reported rental is $1,250 weekly.

House has been sublet by Metro to 20th-Fox which will two-a-day 'Lloyds of London,' opening Nov. 25, Metro to later come in with 'Good Earth' at $2 top.

20th-Fox has the four weeks with options.

Tom Brown Subs Raymond In Warners' 'Love Begins'

Hollywood, Nov. 17.

Gene Raymond, who was to have done 'Love Begins' on his one-picture deal at Warners, has been supplanted by Tom Brown. Margy Maguire, Australian actress, is making her American debut in the film now in production with Louis King directing.

Cast also includes Clarence Kolb of the Kolb & Dill combo, Joe King and Dorothy Vaughan. Bryan Foy is producing, with Joseph Graham assigned as dialog director.

Rep's Coast Contact

E. H. Goldstein, v. p. in charge of corporate affairs for Republic Picts at its home office, is shifting to the Coast as financial contact on that end for the Herbert J. Yates' company. He will leave Saturday or Sunday (22), to permanently locate on the Coast.

A successor to Goldstei in the east has not yet been appointed.

Voight East

Universal City, Nov.

Hubert Voight, U studio publicity head, is due to arrive in New York the end of this week.

Summoned east for home office huddles and to get acquainted with the N. Y, , where he's still unknown personally.

Cohn, Spingold West

Hollywood, Nov. 17.

Jack Cohn, vice-president of Columbia, and Nate Spingold are here confabbing on product, principally 'Lost Horizon,' Frank Capra production.

They plan to be here a week.

LAST MINUTE HANCOCKS ON PIX DEALS

Chicago, Nov. 17.

This shapes up as about the latest selling and buying season in the history of the film biz. Usually film deals, especially contracts, are closed by August or September at the latest, but throughout the south and southwest at present the deals are just getting their final monikers on the dotted line. Sales execs of the various distributing companies have been spending a great deal of time around this territory closing the final details on the 1936-1937 product, even though much of the next year's contract pictures have already hit the local screens.

Grad Sears has just ducked back to New York after having closed for the Interstate time for Warner Bros. and First National. George J. Schaefer here ironing out the United Artists deal, as is Ned Depinet for RKO products.

UA DECLARES $250,000 DIVIDEND; 2ND IN '36

Hollywood, Nov. 17.

United Artists Distributing Corp. declared a dividend of $250,000 to stockholders of record of Dec.

the concluding business of a three-day session presided over by Dr. A. H. Gianni Last spring a dividend of the same amount was distributed.

Present officers and directors were reelected. They are Dr. Giannini, president; George J. Schaefer, first vice-president and general manager of distribution; Arthur W. Kelly and Harry D. Buckley, v.p.' Loyd Wright, secretary; Henry Muller, treasurer; Edward C. Raftery Leo Samuels, assistant secretaries; N. A. Thompson, assistant treasurer; directors, Mary Pickford, Douglas Fairbanks, Charles Chaplin, Samuel Goldwyn, Guy Cary, Charles Schwartz, ames Mulvey, Alexander Korda, Sir Connop Guthrie, Raftery, Schaefer and Dr. Giannini.

David Loew's 'Birthday,' With Joe Brown, Starts

Hollywood, Nov.

David L. Loew's first production for RKO release, 'When's Your Birthday?', starring Joe E. rown, is in production, Harry Beaumont directing. George Robinson is lensing.

Marian Marsh has supplanted Ann Sothern, previously mentioned the femme lead. Others Fred Keating, Edgar Kennedy, Maude Eburne, Margaret Hamilton, Suzanne Kaaren, and Minor Watson.

Marcin to Produce at Col.

Hollywood, Nov. 17.

Max Marcin has been signed by Columbia to handle production 'Death Marches On.'

Edmond Seward concocti screen story.

Irene Dunne's 150G Idea

Hollywood, Nov.

For $150,000, Irene ill make a picture for any studio except Columbia.

That's her as ing price on the outside film allowed on her Columbi contract.

Hughes' Orig for Colman

Hollywood, Nov. 17.

Rupert Hughes has gone to Selznick-International to write an original which will star Ronald Colman.

Production is slated for a February start.

LeRoy's 'Deep South'

Hollywood, Nov.

Mervyn LeRoy has bought War Greene's 'Death in the Deep South.' He'll produce and irect it for Warners.

FILMS' %-OF-THE-NET IDEA

Even With Another NRA, the MPTOA Sees No Halt for Conciliation Plan

Even an early setting up of some NRA machinery for the picture business, now believed eight months to a year and one-half distant, would in no way halt plans of MPTOA leaders to proceed with a system of conciliation for the industry. Spokesmen for the Motion Picture Theatre Owners of America feel that the conciliation plan can accomplish much effective work and produce real results before the Blue Eagle reappears on the scene. And they see a crying need for some such mechanism to settle trade disputes.

Because conciliation machinery can be replaced at any time that a substitute is devised, and since it in no wise stands in the way of any better arangement, if legalized via Congress and perhaps a constitutional amendment, feeling with film leaders is that there will be a minimum of delay in placing it in operation.

Thus, MPTOA officials believe that the organization's 10-point program will have accomplished much, even if adopted only as a stop-gap until federal system can be installed. And, unless the scope of the new NRA is more drastically extended than the old, there are vital points in the MPTOA program that undoubtedly will remain as guiding posts in industry trade practices. Included among the more important subjects not touched by the first Blue Eagle were score charges, non-theatrical exhibition and double features.

Consequently, plans for a conciliation system for the industry as outlined by the MPTOA are going for-

(Continued on page 24)

Balaban, Griffis East; OK Zukor's Work; Statement

Hollywood, Nov. 17.

Long delayed financial statement will be issued by Paramount in New York between Thanksgiving and Dec. 3, states Barney Balaban, company's prexy, who heads east tomorrow (Wednesday) after a 10-day studio call with Stanton Griffis, executive committee chairman. Balaban said the financial report would be issued before the next board meeting on Dec. 3.

Balaban and Griffis spent most of their time here in surveying and inspecting studio property with Adolph Zukor, looking at pictures, meeting personnel, etc. Visiting execs said they are in accord with the studio-operating methods of Zukor and William LeBaron, and that they had no suggestions for changes in operation or personnel.

They emphasized that is the studio chief and that his accomplishments, since taking charge, are more than satisfactory to them.

Paramount considering a proposal to invite its leading partners and theatre operators to the Coast for the Adolph Zukor birthday din-

(Continued on page 25)

MYERS-SCHERTZINGER, ROWLAND UNITS AT GN

Hollywood.

rand National is expected to close deal today for two new producing units. One would be headed by Richard Rowland to make two pictures for current schedule. Other would have Zion Myers and Victor Schertzinger also turning out two.

Rowland would finance own, Grand National bankrolling the other.

Mannie Cohen's N.Y. Visit

Emanuel B. Cohen, who arrived in New York Monday (16) from the Coast, will remain east for 10 days discussing talent and stories as well as seeing the new shows.

His first for Paramount under a three-year deal of 24 pictures, 'Go West, Young Man,' opens today (Wed) at the Paramount but sans the personal of Mae West. Cohen's Major Prods. also has 'Pennies from Heaven' (Col), ing Crosby starrer, awaiting release.

Harold B. Franklin, just out of Columbia, is also in N. Y., looking things over.

SELZNICK'S 10-12 PIX BUDGETED AT $8,000,000

Hollywood, Nov.

Around $8,000,000 is to be spent by Selznick International on 10 to 12 pictures next year for United Artists release. Three or four will be in technicolor.

Decision to up the schedule from four to five on the current slate was reached at a board meeting yesterday (Monday). Set for production next year are 'Gone With the Wind,' 'Tom Sawyer,' 'Wallingford' and one starring Ronald Colman.

Due to the increased production, David Selznick is planning to add another producer to his list of associates (presumably Carl Laemmle, Jr.).

Those attending the board sessions which continue through this week are Jock Whitney, board chairman; Selznick, president; Merian C. Cooper, v.p.; John Wharton, treasurer; E. Scanlan, assistant treasurer; Lloyd Wright, secretary; Daniel O'Shea, assistant secretary.

Board members elected for next year are Jock and C. V. Whitney, Robert Lehman, David and Myron Selznick, Dr. A. H. Giannini and Lloyd Wright.

LESS SALARY BUT A CUT ON PROFITS

Idea Is to Make Every Important Affiliate of a Film a Limited Partner in That Picture — Would Reduce the Fixed Charges—Has Its Advantages When and If Pix Click

GROSS % IS OUT

Most trade, day, are percentage money advocates for its topfli , writers, directors, composers and in filmdom's higher avenues of financial gain, east and west. The high, straight salaried idea is to be discouraged. The preference, which may soon be adopted generally all execs and talent, is lower salaries plus reasonable net percentages.

'gross' percentage, on the other hand, is The idea of making a partner of the actor, executive, director, et al., engaged in making a film, is preferred. They realize nothing except the guaranteed salary if their work is profitless to the company, but may share in the benefits if it's profitable.

There is on record the case of a topflight actress who was anxious to receive around $70,000 per film, but was induced to take less guaranteed salary, plus a percentage of the net. She agreed, finally, with the result that the particular film already has netted her more than $150,000, rather than the $70,000 she first sought.

Other instances concern a composer who desired a contract calling for a percentage of the gross which, of course, the company was willing to grant. Instead, this composer was induced to accept a guaranteed figure of around $30,000 for his work on the film, plus a percentage. As result, this composer has been reaping larger financial rewards through his percentage arrangement than he might have received on a straight salary basis, because the film clicked.

No standard payoff

(Continued on page 25)

Koenig Quits U After Authority Tiff with Rogers; Looks Set at M-G

Hollywood, Nov. 17.

William Koenig resigned yesterday (Monday) as general manager of Universal and, according to reports, will shortly join Metro as general studio manager, taking over the post of studio business manager vacated by Fred Pelton, resigned. Post is now held, as production manager, by Joe Cohn, who becomes producer in charge of B product, succeeding ci Hubbard, who bows out of Metro Jan. 1.

According to report, Koenig yesterday informed Charles R. Rogers that he wanted a definition of his authority on the lot and that his say-so would have to be accepted or they could have his resignation. An hour later, Rogers called in the department heads and stated that Koenig was out on a friendly basis, that his post would be abolished, and that in the future James Normanly, comptroller, who joined the company from a Bank of America post, would be general studio, usiness and financial manager. Val Paul, associate producer, will be in charge of production and operation. Martin Murphy continues as production manager and William Fender as studio superintendent.

Though resignation of Koenig was a surpris on the surface, insiders knew that he and Rogers had clashed frequently on the matter of authority and that the New York office was upholding Rogers on his stand. Though Metro heads disclaimed any knowledge of Koenig moving over, and that his agent submitted him to Paramount and RKO yesterday afternoon, it is known here that Metro, with whom he has flirted for some time, told him that as soon as he could clear himself of his Universal obligation he could move in.

Koenig had 14 months to go on his Universal contract, which was given to him on Jan. 15 last by Carl Laemmle at the instigation of Rogers at $2,000. When he quit he took two weeks' salary in settlement.

Understood that the new Universal outfit, when it took over the lot, gave Koenig the option to buy a block of stock at a set figure at the duration of his contract.

It is reported here that R. H. Cochrane is heading here this week to confer with Rogers on the new studio setup.

Cochrane, president of Universal, left unexpectedly for Chicago Monday (16) night on official business. Object of his brief trip not revealed. Due to return Thursday (19) to N. Y.

Films Feels That Any New NRA Would Have to Have 'Plenty Of Teeth in It' to Be Efficient

First get-together of the film industry new proposal an NRA set-up has called by the Council of Industrial Recovery for Dec. Washington. Invitations are going out to chief executives of all picture companies and principal labor unions involved the business.

Plan is to sound out sentiment of industry leaders on new NRA alignment. In this way, George L. Berry, chairman of the council, hopes to obtain first-hand information which may be used in framing new iue Eagle legislation or a voluntary system. Sol A. Rosenblatt is one of former NRA officials invited to attend sessions.

Similar invitations were sent several months ago but the meeting was rated unsuccessful because few representatives of the film industry attended.

No variety of voluntary NRA will be attempted for the film business when the Administration and Congress huddles next year on a new model Blue Eagle. Not only are industry spokesmen convinced that any voluntary arrangement would be highly unsatisfactory but Democratic leaders also are aware of the flaws in such an alignment. Under such set- exhibitor and distributor chieftains realize that the honest individual or company would get soaked plenty in the warfare

(Continued on page 24)

London's Report

London, Nov. 17.

There is a possibility that the original deal between 20th Century-Fox, Metro and Gaumont-British for control G-B by the American companies may still materialize. Discussions to this end are among the three groups.

John Maxwell is not figuring in the deal despite his recent acquisition of G-B stocks. Entire matter has not yet exceeded the talk stage, tuation remaining indefinite.

METRO MAY BUY IN ON 20TH'S G-B HOLDINGS

Wall Street hears that Metro is purchasing half of 20th Century-Fox Film's equity in Gaumont- ritish. The price is estimated from $3,500,000 to $4,000,000.

By such a deal something of the original Ostrer-Schenck intent in the old tri-party (Metro-GB-20th Century) proposal could be retained by the parties. This new deal between Metro and 20th Century-Fox probably latest London observations, intimating that the original Schenck-Ostrer deal may yet be concluded, and that discussions to this effect are going on.

However, the London accounts are not definite. They are vague and may be deli teasers to reopen the old deal.

London cabled accounts yesterday infer that the Ostrers are prepared to take up again the original Joseph M. Schenck proposals, regardless of John Maxwell's recent purchase of 250,000 ordinary (common) shares of GB stock from the Ostrers.

In view of all the circumstances, the trade need not be surprised if American company icials should trek to London soon on the GB matter, again, or that GB officials should hasten America similar errand.

None can conjecture properly at this point about ultimate sequences of this Metro-20th Century deal, other than from a straight financial standpoi beneficial to all concerned, including Gaumont-British.

John Maxwell recently offered $8,000,000 for this equity, but a deal was not concluded.

Nazis Nix 'Romeo'

Berlin, Nov. 17.

German government today irrevocably banned 'Romeo and Juliet' (MG).

No explanation given, with no recourse possible for Metro.

John Balaban's Rest

Chicago, Nov.

John Balaban, v.p. of Balaban & Katz circuit, is in the Michael Reese hospital here for a week's stay.

In for a check-up and rest, cipally.

SEE ROSY BACK, WHEN AND IF A NEW PIX NRA

Sol Rosenblatt may return as No. 1 man, when and if a new NRA is set up for the film industry. Industry leaders believe that Rosenblatt would not be averse to taking top post again, particularly if General Hugh S. Johnson returns. It was because he entered the NRA scene that Rosenblatt ori inally was persuaded to assume the chief post under the old Blue Eagle set-up. Little doubt but that he would be first choice of the Administration.

Only praise has been accorded Rosenblatt by the rank and file in the picture business for his work under the old NRA. Many exhibitor leaders marveled at the manner i which he assimilated the fundamental difficulties confronting the trade with which he was not wholly familiar when he originally took command. These exhibs were particularly impressed with the manner in which he brought order out of the first chaotic code sessions when so many conflicting elements were on hand to gain their points.

PETTIJOHN'S SUDDEN ATTACK; IN MT. SINAI

Suffering sudden attack in his office Monday afternoon (16) C. C. Pettijohn, counsel for the Motion Picture Producers & Distributors of America was rushed to the Mt. Sinai hospital, N. Y., for x-rays and treatment.

Pettijohn was stricken severely and doctors were immediately summoned. Believed to be a kidney attack.

U. S. COMMERCE DEPT. ANALYSIS SHOWS AMUSEMENT BIZ HARDEST HIT IN 1932-33

Depression Affected It Later Than Other Industries —But Recovery Likewise Retarded in Certain Branches—Production End the Best

Washington, Nov.

Statistical evi that the low point of the depression in the amusement industries came in 1932 and 1933, considerably later than in most lines, was provided Monday (16) in an ambitious Commerce Dept. analysis of national income between 1929 and 1935.

Revising many previous estimates, the Bureau of Foreign and Domestic Commerce reported that by the end of 1934 recreation and amusement enterprises as a group had begun climbing back toward normalcy, although nearly all figures still were considerably below 1929 levels. This was true of employment, earnings, payrolls, and dividends for motion icture producers, exhibitors, broadcasters and miscellaneous enterprises.

The ing are ighlights of the general report on conditions and developments in the amusement field:

1. The recreation and amusement enterprises maintained wage scales much better than any other service trades and in 1934 the per capita earnings of employees in this branch were higher than for any other classification.

2. The real effect of the depression did not begin to be noticed as early as in other lines, but recovery likewise has been slower than in many types of business. Expenses exceeded income each year since 1930, but steady improvement occurred in 1933 and 1934.

3. Dividend payments went down proportionately more than labor costs and have come back proportionately much less. At the end of 1934 labor's share of the industry income had risen to 69.4% of 1929 while dividends had gone only to 34.6% of 1929.

The report contained detailed statistics for principal subdivisions of the amusement and recreation industry and showed the motion picture exhibition, as the most important activity in the entire field. From standpoint of employment, receipts and payrolls, theatres led the whole amusement group.

Theatres Hit Hardest

The effect of the depression on employees was most severe in the exhibition business, with number of workers falling from 129,600 in 1929 to a low point of 86,937 in 1932, a drop of 32.9% i contrast to decreases of 22.2% in the production end, steady growth in broadcasting, and a decline of 22.9% in miscellaneous branches, including legitimate drama.

The compensation of all employees in the recreation-amusement field slumped from $381,319,000 in 1929 to a low point of $242,477,000 in 1933 and rose again to $264,746,000 by the end of 1934, while employment totals went from 232,589 to 177,848 and climbed to 193,494.

In motion picture exhibition employment went from a high of 129,600 in 1929 and 1930 to as low as 86,937 in 1932. By 1935 the figure had gone up again to 94,298. Salaries and wages went from $212,461,000 to a low of $110,717,000 in 1933, and rose to $119,828,000 in 1934. The dividend figure slid from $13,245,000 to $6,134,000 and had returned to only $9,462,000 by the start of 1935.

Corporate savings and reserves in exhibition did not begi to drop until 1931, showing how delayed the effect of the depression was on this line. In 1929 and 1930, revenues exceeded expenditures, but 1931, payments were $13,944,000 greater than income. This condition grew noticeably worse in 1932 when the excess was $64,379,000 and receipts were only $83,773,000. By 1935 the annual loss had been cut to $6,656,000, with income back to $140,318,000 and payments at $138,662,000.

Producers Happy In

Producers as a class were back on the happy side by 1934, the study revealed. While the excess of expenditures over income reached $32,627,000 in 1932, the table showed that in 1934 there was a net of $6,804,000 out of receipts aggregating $92,295,000. The income figure was only 73.7% of the pre-depression year, while payments were 84.3% of 1929.

Employees in production fared materially better than in exhi ition, and they were well on the way back toward normal times by the start of 1935, the survey demonstrated. The number of workers never fell below 77.7% of 1929, with the low being 15,224 in 1932, while the figure at the end of 1934 was 7% above 1929, with 21,143 hired hands at work. Payments for salaries and wages went down to 72.5% of 1929 in 1932 but had returned to 96.1% at the end of 1934.

mmary showed per capita earnings of workers in the entire field slumped $303 from the 1929 level to the low point of the depression but climbed back in 1934 until the figure was $1,646 against $1,914 at the start of the slump. The average receipts of amusement workers i 1929 were exceeded by those of persons engaged in business service but led the field in 1934.

INTERSTATE'S $150,000 BONUSES THIS YEAR

With the Interstate circuit having completed its quarter i istory, president Karl Hoblitzelle is expecting pay about $150,000 this year in bonuses to the circuit's employees. Last year the circuit paid out $93,000 to some 850 employees.

Interstate has most unusual bonus system. Under the setup everybody in the circuit receives a bonus—ushers, scrubwomen, doormen, stagehands, musicians and operators. Nobody gets less than $50 if employed for one year.

This year many of the employees will receive as high as $3,000 in bonus, exclusive of the executive staff.

Fox-WC Bankruptcy Back Into Court Dec. 2

Los Angeles, Nov. 17.

Hearing Tally and Cobar Corp., of the Fox-West Coast bankruptcy on the ground of fraud, has been set for Dec. 2 in the U. S. District Court of Appeals in San Francisco.

Ralph S. Harris, of Hughes, Schurman & Dwight, N. Y. attorneys for Fox, will come to the Coast late this month to participate in the arguments. William Gossett of that firm is already here.

Case centers around the right of U. S. District Judge Alger Fee to deny the original appeal for a reopening of the issue on the ground that he lacked jurisdiction.

CROLL ENDS H'WOOD CALL

Hollywood, Nov.

David A. Croll, Canadian governmental guardian of the Dionne quints, has returned to Montreal after completing preliminary details at 20th-Fox for production of the next (third) baby picture.

While here he attended a preview of 'Reunion,' the second Dionne flicker.

B'klyn Par's Basketball Again, Fishell As M.C.

rooklyn Paramount resumes its Friday night basketball games as a supplement its screenings this week (20). Dick Fischell, WMCA sports announcer, has been signed to do the stage announcing.

Basketball on stage of a theatre was first inaugurated by the Par last year. Since then, several sports have been tried on stages, among them table tennis and badminton. Joe Lee, managing director of the Brooklyn Paramount, started the stunt.

Patio (Schwartz's Century Circuit) last week also started b.b. in Brooklyn.

20TH-FOX'S ROXY, N. Y., TAKEOVER; NET PROFIT

Chances are that the 20th Century-Fox company's proposal to take over operation of the Roxy will come before the N. Y. federal court on Dec. 4, date of the next hearing before Federal Judge Francis Caffey. Of course, the question of lobby rent to the interests behind the Taft hotel, controlling the ground, is still under discussion but this should be settled soon.

Roxy Theatre, N. Y., net profit from July 2 to Oct. 29 this year was $50,166 while the net profit from the theatre operation from June 15, 1934 to the October date totalled $252,365. This was disclosed last Saturday (14) when Howard S. Cullman, as trustee for the theatre's operation, made known that he will petition the N. Y. federal court on Nov. 27 for an interim allowance of $20,000 for his services as trustee. This is to cover the period from December, 1935, up to the present time. It also was revealed that Cullman has received $40,000 for services as trustee from the time he took charge on June 15, 1934.

Other facts pertaining to the atre's operation disclosed included the total income which amounted to $2,947,510 from June, 1934 to July 2, this year. Operating expenses in the same period totalled $2,302,896. The assets of the Roxy Theatre Corp. were estimated as being more than $9,500,000.

The total attendance during Cullman's supervision as trustee was placed at in excess of 8,000,000 or approximately 10,000 as the daily attendance figure.

4 Vaudfilmers in Chi's Loop Up Top Admish Scales 10-15c Each

Chicago, Nov. 17.

ing that the depression is over, entire loop situation is reshaping admission schedules upward for a closer approximation of pre-depresh prices. Four stage show houses, Balaban & Katz's Chicago and Oriental; Jones, Linick & Schaefer's State-Lake and the RKO Palace are putting higher schedules into effect next week.

From a 40c top the B. & K. tal goes to a 55c top, new schedule calling for 25c 1 p. m., 30c to 6:30 and 50c thereafter on week-days; 30c to 1, 35c to 6:30 and 55c thereafter on Saturdays; and on Sundays 40c to 5 p. m. and 55c to closing. State-Lake goes to 20c, 25c and 40c on week days; 25c, 30c and 40c on Saturday and 30c and 40c on Sundays. Business at both houses has been so big on weekends that the theatres haven't been able to accommodate the crowds.

Chicago theatre which has been 35c to 3 p. m., 55c to 6:30 and 75c thereafter, goes to 35c to 1 p. m. only and 55c to 1 p. m. on Saturdays and Sundays. Palace will also adopt the same schedule.

Among the straight picture houses the 75c top on weekends is replacing the 65c top even at the subsequent and lesser spots such the Apollo and Garrick.

This increase of prices in the loop is being aped throughout the neighborhoods by both the circuit and independent houses ith increases of 5c-10c and even 15c i some spots being put into effect.

In the outlying houses and resumption of double features is being used as the basic reason for the upward revisi of admission prices. ported customers are showing no to the increase of prices, since prices generally for all commoditi and goods are being upped throughout the country.

Inside Stuff—Pictures

Approach of the Adolph Zukor celebration has again brought his first distribution into the limelight.

About 1909 a French company persuaded Sarah Bernhardt, then beyond the zenith of her success, to pose for two pictures, 'Queen Elizabeth' and 'Camille.' They were offered for sale here to a number of prospects, but without success until Zukor figured it out that the name should be worth something and bought the pair. Neither showed the tragedienne to advantage. She was old and already had suffered the amputation of her leg, with the result that she moved about as little as possible. 'Camille' was dropped and effort centered on the other picture.

There was practically no hope of successful production unless the then dominant Motion Pictures Patents Co. gave its approval. But Zukor put up a stiff argument and, much against its will, the Trust permitted the picture a release date to prevent Zukor from raising a row over the fact that the Trust was keeping the great French actress from the American screen. The ilm Index, the trust's house organ, was told to give Zukor a story, and the picture was shown the Index writer in the office Zukor had established on 14th street, near Union Sq. There was no projection room. The window shades were pulled down, and the picture run off in the darkest corner, which wasn't very dark.

The picture was cut and titled by by Benjami . Schulberg, who established a connection with which was one of his most permanent affiliations.

Zukor's own first production was 'The Prisoner of Zenda,' ith James K. Hackett, the first of the Famous Players productions.

A touch of tragedy marked the death of Edgar Hart in La Mesa, Cal., Nov. 8. After having been out of theatre employment for considerably more than a year, Herschel Stuart wrote him to come on to New York to take over a house. His widow replied that he had died only four days before.

Hart, in a way, was one of the victims of the chain system. He made a brilliant record at El Paso for the old Hulsey chain but, with most of the others, lost out when the Saenger interests took that circuit over. He jumped from El Paso Augusta, Me., to one of the Black houses and was promoted to the more important position at Portsmouth, N. H., when the chain was absorbed by Publi . Stuart put him on the Fox-West Coast at Astoria, and he again lost out when that circuit was condensed and the Astoria spot sold. He went to Portland, but again the theatre was sold, and he went back home. Previously he had lost out in Columbus, O., when RKO condensed and shifted managers around.

He was an adroit exploiteer, inventing many of the stunts he used. His outstanding achievement was developed at Astoria in connection with an Armistice Day parade, of which he had been appointed grand marshal. Six bands were required and the musicians' fees were prohibitive, grossing in excess of the entire amount subscribed. Hart borrowed radio sets, strung them along the line of march and tuned i to Sousa march records broadcast by the local station.

When Laszlo Bus-Fekete, author of 'Ladies in Love,' arrives in U. S. next month, he will be packing plenty of dynamite for film and legit world. Despite report that Metro wants him for writing job, he will be persona non grata on Metro lot, due to deal on his play 'Jeanne.' Latter had been virtually sold to Metro for $20,000 plus five-year termer for author, when Gilbert Miller got Bus-Fekete to back out of Metro deal. Play has been given to Miller for stage and will be available to pictures only after production. Consequently he is in bad standing in Culver City.

Bus-Fekete is dangling ax over head of Billy Rose and Hollywood producers. Rose negotiated with him in Budapest for his play, 'Star of the Circus,' but deal fell through. Some time later, Rose produced 'Jumbo,' which Bus-Fekete alleges resembles his play.

Hungarian author has affidavits, sworn before American consul, proving his early dealings with Rose, and also is said to have statement from Viennese composer, Robert Katscher, that, at premiere of 'Jumbo,' Katscher remarked to Rose on similarity with 'Star of the Circus,' was told it had been bought from Bus-Fekete. Bus-Fekete's plan is now to let Hollywood go ahead with incorporati of 'Jumbo' Garrett Fort's script of 'Hippodrome,' then collect.

William Randolph Hearst remai control of the Hearst-Metrotone newsreel on the changeover to News of the Day, and his organization is still getting it out, but so far as the public may be concerned, it's not the same reel under another name. Edwin C. Hill, Hearst political writer, was taken off as commentator, to be supplanted by Jean Paul King, NBC announcer, who has had no known Hearst connections. The public may assume with disappearance of the Hearst name and one of his highest-priced columnists, that Hearst has stepped out. Metro continues to release the reel under a long-term contract. Mike Clofine remains as its editor.

Trade slant is that with some theatres failing to continue ser ice on the H-M reel, while others were complaining, that the change was made over to News of the Day as a means of softening the situation. It is believed that the Metro organization, in whose own theatres (Loew's), audience reaction frequently had been adverse, was instrumental in effecting the change.

Catholic opi ion, which froze on previous productions of 'Garden of Allah,' is warming up a little to the Selznick version in Last silent version made eight years ago in France and Algiers, using authentic shots of the Trappist monastery and the Garden of Allah in Biskra, met refined brushoffs when Vatican or Trappist indorsements were sought.

Piece, which could be a sort of Lord Jim of holy orders, always misses out from Catholic point of view because the producers stress the departure as if it were a jail-break and play too heavily on the sex angle. To rest of peasants the problem has always been something less than a vital issue. Their query always is, 'What's all the shooting about? They're married, ain't they?'

Previous production never made the $450,000 put i has a $1,500,000 nut to overcome.

Several months ago King Gui ice, youthful member eastern banking family, went to Hollywood and financed several indie productions. He labored in most of the films as production manager learning the inside. Now he's launched out on his own and has produced a picture titled 'Timberesque,' which is understood to have cost around $100,000, his own coin. He had a 67-day shooting sked with most of shots being on location at Lake Arrowhead, Big Bear and Victorville, Cal. He also produced in three versions, English, French and Spanish. He made the pic without a release setup. Currently Larry Lee and his Bewwilsh ork is backing with music. It will be cut at Consolidated Labs and then peddled.

George Kraska, operat of the i , Boston -seater, bought U. S. distribution rights of 'Masquerade,' Austrian talker was remade by Metro 'Escapade.' Deal calls for his not publicizing or mentioning 'Escapade' in any way in publicity or advertising. DuWorld, in N. Y., ill be associated with Kraska in the distribution, handling the physical end.

Paramount, which is suing Sam Goldwyn over Gary Cooper, is getting a break from Goldwyn for the push he gives Frances Farmer, a Par contractee, in 'Come and Get It.'

Originally winning a contest prize trip to Moscow, Miss Farmer was found on shipboard by an indie film man, Shepard Traube, who placed her under personal contract and after some negotiating got her a test with

(Continued on page 19)

PIX PRODUCERS' BOX SCORE

Table of Associate Producers' Pix

(Executive producers have been included only in cases where they share in exclusive credit for producing the picture.)

Name of producer.	No. of pix.	Studio.
E. M. Asher	2	Universal
Earl Baldwin	1	Warners
Robert Beche	1	Republic
Arthur P. Beck	1	Paramount
William Berke	3	Republic
P. S. Berman	4	RKO-Radio
Sam Bischoff	8	Warners
Henry Blanke	3	Warners
Irving Briskin	5	Columbia
Sidney Brod	1	Paramount
Harry Joe Brown	2	Warners
Trem Carr	1	Universal
Earl Carroll	1	20th-Fox
Edward Chodorov	1	Columbia
Colbert Clark	4	Republic
Edward F. Cline	4	Paramount
Emanuel Cohen	2	Columbia
Ralph Cohn	3	1 each, Col.-Par.
J. Considine, Jr.	2	Metro
Jack Cunningham	2	Paramount
Larry Darmour	2	Columbia
Frank Davis	2	Metro
Harry L. Decker	3	Columbia
B. G. DeSylva	4	20th-Fox
David Diamond	1	Universal
Lou Edelman	6	Warners
John Emerson	1	Metro
Darly Farnlla	2	Paramount
Milton Feld	1	20th-Fox
Michael Fessier	2	Metro
Leonard Fields	1	Republic
Bryan Foy	25	Warners
Louis E. Gensler	2	Paramount
Benjamin Glazer	2	Paramount
Max Golden	3	20th-Fox
Ken. Goldsmith	2	Republic
Leon. Goldstein	1	Hirliman-Radio
Samuel Goldwyn	2	United Artists
Edmund Grainger	3	Universal
Howard J. Green	1	Columbia
Raymond Griffith	5	20th-Fox
Edward Gross	5	2 for Sol Lesser-RKO 3 for Sol Lesser-20th
A. W. Hackel	8	Republic
A. Hornblow, Jr.	2	Paramount
Lucien Hubbard	8	Metro
Merritt Hulbard	2	Sam Goldwyn-
Bernard Hyman	1	Metro
Nunnally Johnson	4	20th-Fox
Buck Jones	1	Universal
Paul Jones	1	Paramount
Edw. Kaufman	3	RKO-Radio
Daniel Keefe	2	Paramount
Burt Kelly	1	Republic
Wm. T. Lackey	3	Paramount
Gregory LaCava	1	Universal
C. Laemmle, Jr.	1	Universal
Jesse L. Lasky	2	Pickford-Lasky-UA
Stan Laurel	1	Hal Roach
Wm. LeBaron	3	Paramount
Albert Lewis	4	Paramount
Sol Lesser	1	Columbia
Albert E. Levoy	2	Republic
L. D. Lighton	1	Metro
Robert Lord	3	Warners
Bert Lytell	1	Rowland-Par.
Ken. Macgow	5	20th-Fox
Paul Malvern	3	Republic
E. J. Mannix	1	Metro
J. L. Mankiewicz	3	Metro
Lee Marcus	3	Radio
Ned Marin	2	Metro
Gene Markey	1	20th-Fox
Sam Marx	1	Metro
Zion Myers	1	RKO-Radio
Robert North	1	Columbia
Val Paul	2	Universal
Wm. Perlber	1	Columbia
Ben Pivar	5	Columbia
Robert Presnell	4	Universal
Harry Rapf	5	Metro
Cliff Reid	5	RKO-Radio
Dorothy Reid	1	Republic
Maurice Revnes	1	Metro
Everett Riskin	2	Columbia
Hal Roach	2	Hal Roach
Sid Rogell	2	Columbia
Rogert Rogers	2	20th-Fox
Chas. R. Rogers	1	Paramount
Rich. A. Rowland	1	Rowland-Par.
Wesley Ruggles	1	Paramount
Morrie Ryskind	1	Universal
B. A. Sarecky	1	Universal
Armand Schaefer	7	Republic
Herman Schlom	1	Republic
B. P. Schulberg	4	2 each for Col-
Edward Sedgwick	1	Hal Roach
D. O. Selznick	2	Selznick-Int'l-
Mel. A. Shauer	1	Paramount
E. Lloyd Sheldon	2	Paramount
Sol. O. Siegel	3	Republic
Robert Sisk	5	RKO-Radio
Wm. Sistrom	2	RKO-Radio
Edward Small	2	for RKO 1 for Reliance-
John Speaks	1	Pioneer-Radio
Irving Starr	1	Universal
Jos. H. Steele	1	RKO-Radio
John Stone	7	20th-Fox
Hunt Stromberg	3	Metro
Eugene Strong	1	Paramount
Ray Taylor	1	Universal
H. Thompson	3	Paramount
Irving Thalber	1	Metro
King Vidor	1	Paramount
Walter Wanger	7	Paramount
Law. Weingarten	3	Metro
J. L. Wickland	2	Republic
Harold. Wilson	1	20th-Fox
Max Winslow	1	Columbia
Sol M. Wurtzel	10	20th-Fox
Victor Zobel	3	Republic

BRING-'EM-BACK ALIVE LOCAL 802'S PARADE

The Musicians' Union, 802, which will continue its campaign for live talent back into Greater New York theatres, is planning a parade Saturday (21), which will start at headquarters and move down Broadway to the City Hall.

Plan is to present Mayor H. LaGuardia with a scroll testifying to his interest and appreciation in the drive of the musicians. The mayor, friendly to 802, had previously indicated his support of efforts to restore music and stage attractions to New York houses.

To date 802 has been conducting its drive on a very economical basis, spending only a smal fraction of the $250,000 voted for the purpose by the board of directors. So far the bill $15,000.

Johnston Setting Up New Sterling Co.'s 33 Exchanges

Hollywood, Nov.

W. Ray Johnston, of Sterling, is lining up 16 franchise holders for 33 exchanges to handle the product of the new company to be released next

He is also li ing up studio and production personnel start the first of 26 pictures i

Making arrangements for adequate financing and incorporating in Delaware under the name of Sterling Pictures Corp., W. Johnston and his story editor, Louis S. Lifton, have completed deals for 25 stories.

Johnston brought Lifton over from Republic several months ago for the purpose of acquiring story material for the proposed first season's program of Sterling, which is expected to have its distribution machine set up some time this coming spring.

Pacent's $6,000,000 Suit Vs. A.T.&T. Must Now Go to a Trial

Federal Judge Knox Saturday (14) refused to dismiss a bill of complaint filed by Stanley K. Olddeen, as assignee for creditors of the Pacent Electric Co., Inc., in the suit against American Telephone & Telegraph Co., Western Electric and Electrical Research Products, Inc., for $6,000,000, charging violation of the Sherman anti-trust law.

Although Judge Knox did not specifically indicate, it is apparent now that the case must go to trial. In his opinion, the judge said that the complaint, which must be taken as true, discloses a vast scheme to prevent or dimi ish in the fields of sound recording and sound reproduction.

The Pacent company was organized in 1928 for the purpose of manufacturing, distributing and selling sound picture equipment.

The defendants had asked dismissal of the suit on the grounds that the complaint failed to state a cause of action.

An order permitting General Talking Pictures to enter an appeal to the Circuit Court of Appeals from the recent decision of the lower court which restrained it from making and selling sound equipment for film theatres, was signed Friday (13) by Federal Judge Bondy. At the same time, General posted a bond of $10,000 to cover the costs.

Western Electric, ERPI and A. T.&T. brought suit for a permanent injunction to stop General from making and selling sound equipment which included ampli patented by the plainti The injunction was not only but General was directed to surrender the plaintiffs all material which infringed on the plainti General in its application for the right to appeal declared that it had made and sold 3,372 amplifiers from 1929 1933, 70% of which were still in use in theatres, but that 1933 none was manufactured

DAVE EPSTEIN EAST

Hollywood, Nov. 17.

Dave Epstein heads east Saturday (21) with the missus.

BRYAN FOY'S 25, IS TOPS TO DATE

Has 40 Scheduled at WB—Wurtzel's 10 So Far for 20th-Fox Ranks Him 2d —Credits for 120 Studio Execs on 315 Major Pix

30% TILT OVER '35

BILL SWIGART

Hollywood, Nov. 17.

Check-up on producer personnel responsible for features turned out in the eight major studios during the first 10 months of this year discloses 120 producers, associate producers or supervisors received top screen credit on 315 feature length ductions.

This is an increase of 30% in the producer ranks over last year, which has been brought about by 15% increase in number of pictures programmed for the new season to meet dual bill demands. Many new faces, mostly from the writing ranks, have been elevated to producership to meet this demand. In line with this elevation, many producers of B pictures have been upped to handle the A product, while those who formerly handled A pictures have been elevated to executive producership.

Bryan Foy of Warners the list for produci the most number of pictures in this survey. His total shows 25 and by the end of the year will have reached 40, as he has that many more now in work, editing and in the preparation stages. Sol M. Wurtzel follows, with a total of 10 for which he has been given exclusive credit. There is an additional seven over which he has had executive supervision, but has given credit for their production to his associates.

Back on the Warners lot it is found that Sam Bischoff ranks third in number of pictures produced. Though he doubled this amount last year when turning out the B pictures, he is gradually breaking away from this division and concentrating more on the A product. Lucien Hubbard at Metro also produced eight features, which is largest number for any producer on that lot.

Those with seven features to their credit lists Armand Schaefer of Republic, John Stone, 20th-Fox, and Walter Wanger for Paramount. Harry Brown of Warners produced si

Ben Pivar and Irving Briski of Columbia; Kenneth Macgowan and Raymond Griffith, of 20th-Fox; Cliff Reid and Robert Sisk, of RKO-Radio, and Edward Gross, with the Sol Lesser productions, produced five each.

Eight producers received it for making four each; 20 received credit for three each; 27 received credit for two each, while 48 duced one each.

This survey not include screen credits of xecutive producers, only when the executive producer is given exclusive producer credit for the production.

N.Y. STATE'S $204,202 NET FROM CENSORSHIP

Albany, Nov.

in Esmond, director of the motion picture division of the State Education Department, which tells N. Y. State theatre-goers what pictures they may or may not see, has toted up the division's score for the year ending June 30, last, with the following result: 9,000,000 feet of film reviewed; pictures licensed, 1,802; pictures entirely rejected, 19 (three later revised and licensed); eliminations on statutory grounds made from 180; eliminations of scenes, titles and dialogue totalled 1,452.

During the year five appeals from the division's decisions were taken. In each case the director's action was sustained.

Receipts for the year were $269,931, and expenditures, $65,728, leaving a profit for the state of $204,202.

In his annual report to Dr. Frank P. Graves, state commissioner of education, Esmond recommends that additional reviewers and inspectors be appointed supplement the present staff of four reviewers and five inspectors.

Pix Nix Move to Hurdle 40c U. S. Tax Barrier; Fear Other Legislation

Steinberg Takes Over U Studio Restaurant

Universal City, Nov. 17.

John Steinberg, having resigned from the Trocadero as general manager, is now in a partnership deal to rehabilitate the Universal studio restaurant-cafe.

It's bei enlarged and embellished for day-and-nitery atmosphere, with the vet N. Y. and Florida restaurant man at the helm on a partnership and guarantee basis.

AFL Prez' Call For a New Labor Deal, Incl. Amus.

Tampa, Nov. 17.

Out of the verbal fireworks set off by President William Green of the American Federation of Labor in his keynote convention address here shot some sparks calling for a New Deal for the working man that promises to put millions of dollars in the tills of showfolk.

Green promised a vigorous fight for the six-hour day and five-day week and served notice on the gents with the money bags that labor is ready to demand higher wages. With more money to spend and more time to spend it, wage earners naturally will seek out entertainment.

'We are now emerging from a period of economic demoralization,' said Green. 'I see the dawn of a better day for the working men and women of the nation. American labor stands on the threshhold of this new period, ready to build higher wage levels and conditions of employment.

'I am convinced the day is here when we should press our demands for the six-hour day and the five-day week. The working man deserves more time for recreation.'

Representatives of film, stage and musicians here to look after interests of their organizations hailed the Green program as si ificant to show business.

All of the allied industries are well represented and delegates are primed to drive home some important points when ivisional conferences get under way.

Among those hand are Frank Gilmore, President of Actors' Equity and a delegate of Associated Actors and Artists of America; George E. Browne, Washington, President of I.A.T.S.E., and his fellow delegates; Kenneth Thomson, Secretary of Screen Actors' Guild, and Ed Canavan, President of New York Local No. 802, American Federation of Musicians.

17.

George E. Browne, president of the International Alli of Stage Employees and Moving icture Machine Operators of United States and Canada has been appointed to a high position the councils of the American Federation of Labor, as -president of the A.F.L.

move soli ifies, to all intents and purposes, the IATSE group with William Green and the A.F.L. faction in the current craft industrial uni ism rift.

rive to lift the current admission tax imposed by the federal government promises

Militant oppo. the move has developed in the past eight days, with i indicating that they would not support such a campai They feel emphatically that it is not an opportune time to inaugurate such a movement.

Their attitude is certed effort to seek the elimination of admittance taxes for film houses would set up the industry as a target for other taxation shooting. Admitting that the 40c. line of demarcation tends to keep the whole admission structure down, these leaders believe it extremely unwise to open the issue ir the present congress. igure it might let the industry in for additional and more severe taxation to fill in for elimination or trimming of the ducat tax.

While a few of the industry chieftains acknowledge that considerable support might obtained from Democratic leaders, the present necessity of obtaining additional taxes might not only defeat this drive but cause new taxes to be slapped on.

Under the present alignment, the 40c level at which the government's 10% taxation starts on tickets tends to keep first runs down to this lower admission strata and also affects innumerable subsequent runs. The latter exhibitors are automatically forced to keep their prices below that of the 40c houses and graduated on down accordi to their ance.

Government's Slant

Washington, Nov.

Reduction but not repeal of the obnoxious 10% amusement tax probably will be recommended to Congress this winter by Admi istration experts who have been studying means of improving Federal finances.

While outright abolition theatre levy is regarded the realm of possibility, changes in this impost are favored by several of the Treasury and Congressional experts who have been preparing new legislation to meet the problem raised by automatic expiration of numerous nuisance taxes next spring. Tentative recommendations call for steps to ease the burden on little business enterprises and remove the load from low-salaried families and individuals.

The general outlook is for a report recommending Congress lift the starting point of the tax, which now begins at 41c. A stiffer rate on more costly admissions may be urged to compensate for the loss in revenue which would result from a wider exemption.

There has been much pressure to bring about complete repeal of the admish tyx, but Internal Revenue Bureau executives still take the position that this levy is not burdensome on the bulk of theatres or the majority of patrons. In sharp contrast with many other nuisance taxes, the box office levy is both easy to collect and produce a substantial amount of revenue. The cost of collection is by no means equal to the $17,000,000 figure which the tax will approach thi , while the steady increase in the yield during the past three years is cited as sign there is no adverse effect busi covery.

De Valdes' Indie Trio

Hollywood, 17.

rancois B. de Valdes Producti has been organized to produce three indies for the English speaking markets. De Valdes currently is doi a series of Spanishers for Hispano Films.

English productions will be distributed through Roman Rebush (Kinotrade) in New York.

Miss Raye's P.A. with 'Hideaway,' Nets Nifty $22,000, L. A.; 'Get It' Fair $24,500 in 2, 'Pigskin' $22,700

Los Angeles, Nov. 17.

spot in town the Paramount, where Martha Raye is doing a personal in conjunction with 'Hideaway Girl' (Par), in which she is featured.

Toppi the straight picture houses is Goldwyn's 'Come and Get It,' day-dating at Warners' Hollywood and Downtown, where getaway was disappointi

Rest of town is below normal. 'Romeo and Juliet' vacated Carthay Circle after seven disappointing weeks. Will be replaced (25) by 'Lloyds of London' (20th).

Estimates for This Week

Carthay Circle (Fox) (1,518; 55-83-1.10-1.65)—'Romeo' (MG) (7th, final week). Finish of fair run at this two-a-day house. Final five days oke $6,200. On run of six weeks and five days; gross, $55,800. Last week (6th) weak at $5,600.

Chinese (Grauman) (2,028; 40-55-65)—'Pigskin' (20th) and 'Mad Holiday' (MG) dual. Although Hollywood is nuts about football, this grid film doesn't mean much with the colony crowd, so will have to be satisfied with $9,700. Last week 'Ziegfeld' (MG) (solo) wound up with $10,500, disappointing.

Downtown (WB) (1,800; 30-40-55-65)—'Come and Get It' (UA) and 'Captain's Kid' (F N), dual. Fair $10,500. Last week 'Cain and Mabel' (WB) and 'Black Cat' (FN), nine days, corking $15,700, plenty big.

Four Star (Fox) (900; 30-40-55)—'Under Your Spell' (20th) (2d week). Brutal at around $1,800. Initial week bad, $3,050.

Hollywood (WB) (2,756; 30-40-55-65)—'Come and Get It' (UA) and 'Captain's Kid' (FN), dual. Oke at $14,000. Last week 'Cain and Mabel' (WB) and 'Black Cat' (FN), fair, $13,900, nine days.

Orpheum (Bdwy) (2,280; 25-30-35-40)—'Three Married Men' (Par) and 'Velvet Claws' (FN), dual, and vaudeville. At $8,800, which is not so hot in view of expensive stage show, but above normal. Most of draw attributed to Muriel Pere, 'flame dancer.' Last week 'Wild Brian Kent' (20th) and 'Wives Never Know' (Par), oke at $7,600.

Pantages (Pan) (2,700; 30-40-55)—'Smartest Girl' (RKO) and 'Love Letters' (U), dual. Very little interest in this brace of programmers, slim $5,500. Last week 'Woman Rebels' (RKO) and 'Man I Marry' (U), profitable, $7,200.

Paramount (Partmar) (3,595; 30-40-55)—'Hideaway Girl' (Par) and stage show. Martha Raye, making her first personal bow locally, heading house for $22,000, plenty healthy. Last week 'Gay Desperado' (UA), neat $18,000.

RKO (2,950; 30-40-55)—'Smartest Girl' (RKO) and 'Love Letters' (U), dual. Poor $5,500. Last week 'Woman Rebels' (RKO) and 'Man I Marry' (U) just so-so at $6,900.

State (Loew-Fox) (2,024; 40-55-65)—'Pigskin' (20th) and 'Mad Holiday' (MG), dual. Around $13,000, oke, but nothing to crow about. Last week 'Ziegfeld' (MG) built up to nifty $18,400.

United Artists (Fox-UA) (2,100; 30-40-55)—'Ziegfeld' (MG). On move-over from Loew's State-Chinese, this opus headed for corking $7,500 and holds second week. Last week 'Dimples' (20th) and 'Mr. Cinderella' (MG) just fair at $4,500.

'CHUMP' WITH BOWES AMS $6,500, PORTLAND

Portland, Ore., Nov. 17.

'Libeled Lady' and 'Come and Get It,' both holdovers, are getting nice trade for the Broadway and United Artists.

Only stage show is Major Bowes' amateur unit at the Mayfair, with 'All American Chump,' and results are okay.

Estimates for This Week

Broadway (Parker) (2,000; 30-40)—'Libeled Lady' (MG) and 'Black Cat' (FN) (3d week). Still big at $5,500. Second week, $7,400.

Mayfair (Parker - Evergreen) (1,400; 30-40) — 'All American Chump' (MG) with Bowes' amateurs. Strong at $6,500. Last week 'Sworn Enemy' (MG) and 'Mummy's Boys' (RKO), fair, $2,600.

Orpheum (Hamrick - Evergreen) (2,000; 30-40)—'East Meets West' (GB) and 'Wedding Presents' (Par). Good enough at $5,500. Last week 'Pigski Parade' (20th) and 'Adventure in Manhattan' (Col), okay, $6,200.

Paramount (Evergreen) (3,000; 30-40)—'Cain and Mabel' (WB) and 'Rose Bowl' (Par), Okay at $6,000. Last week 'Ladies in Love' (20th) and 'Married Men' (Par), good $6,700.

United Artists (Parker) (1,000; 30-40)—'Come and Get It' (UA) (2d week). Holding up for good $4,500. First week, with Frances Farmer in person for three days, fine $6,600.

'THEO' STRONG $14,000, CINCY

Cincinnati, Nov. 17.

'Theodora Goes Wild,' at the Palace, is topping the all-screen field. Personal by John Boles at Shubert is a trade expander for that house.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Come and Get It' (UA). Fair $11,000. Same last week for 'Woman Rebels' (RKO).

Capitol (RKO) (2,000; 35-42)—'Light Brigade' (WB) (2d run). Poor at $3,500. Last week 'Libeled Lady' (MG) (2d run), $6,000, swell.

Family (RKO) (1,000; 15-25)—'Chan at Track' (20th) and 'Sea Spoilers' (U), split. Hefty $2,300. Last week '36 Hours' (20th) and 'Velvet Claws' (WB), separate, $2,800, biggest in months.

Grand (RKO) (1,200; 25-40)—'Libeled Lady' (MG), (3d run). Fourth downtown week, $3,500, very good. Last week 'Pigskin Parade' (20th), (3d run), $4,000, big.

Keith's (Libson) (1,500; 30-40)—'Gay Desperado' (UA). Slow $4,000. Last week 'Tarzan Escapes' (MG), $6,500, swell.

Lyric (RKO) (1,400; 35-42)—'Our Relations' (MG). At $4,000, fair. Last week 'Daniel Boone' (RKO), great, $4,800.

Palace (RKO) (2,600; 42)—'Theodora Goes Wild' (Col). Dandy $14,000. Last week 'Light Brigade' (WB), $12,000, all right.

Shubert (RKO) (2,200; 40-60)—'Carter' (WB) and John Boles personal with 'Shooting High' unit. Strong at $16,000. Last week 'Met in Taxi' (Col) and 'Glorified Follies' unit, $12,000, okay.

Strand (Ind) (1,300; 15-25)—'Dancing Lady' (MG), 'Gorgeous Hussy' (MG) and 'Mary of Scotland' (RKO), subsies, divided at $2,500, fine. Last week 'Rose Marie' (Metro), 'China Clipper' (WB) and 'Last of Mohicans' (WB), playbacks, singly, $2,100.



RUBINOFF and his VIOLIN

Chevrolet Program Every Sunday Evening—6:30 P.M., EST. CBS Coast-to-Coast on 94 Stations.

Also 1,125 broadcasts weekly on 394 stations with "Musical Moments" transcriptions.

Direction: PHIL RUBINOFF
Paramount Bldg. New York City

'PIGSKIN' WITH UNIT $21,500 IN CLEVE.

Cleveland, Nov. 17.

Auto show at civic auditorium and beginning of Community Fund campaign have localites cutting down on their show-going budgets, although a few houses are keeping ahead with name bills.

Palace tops with igskin Parade' 'Manhattan Scandals' unit.

Estimates for This Week

Allen (RKO) (3,000; 25-40)—'Black Cat' (FN), Extra-good $7,500, due to exploitation. Last week 'Legion of Terror' (Col), fair, $4,500.

Hipp (Warner's) (3,700; 30-40)—'Light Brigade' (WB). Sold to the hilt, and getting fine $19,500. Last week 'Woman Rebels' (RKO), $17,500, nice.

Palace (RKO) (3,200; 30-60)—'Pigskin Parade' (RKO) with 'Manhattan Scandals' unit. Going in high at $21,500. Last week 'Craig's Wife' (Col) and Ethel Waters unit did a landsliding $23,500.

State (Loew's) (3,450; 35-40-55)—'Come and Get It' (UA). At $19,500, above satisfactory. Last week 'Tarzan Escapes' (Metro) pulled in every kid in burg with contests and

'Dodsworth's' Mild 7G Leads, 'Ladies In Love' Light $4,500 as Mpls. Lags

Minneapolis, Nov. 17.

Following last week's bonanzas there's a big sag in takings currently. 'Dodsworth,' at the Minnesota, off in the lead, but indications point to a mild response even for this one.

Estimates for This Week

Century (Publix) (1,600; 15-25)—'Dormitory' (20th) (2d run). Fair $3,000. Last week 'Swing Time' (RKO) (2d run), $4,000, big.

Lyric (Publix) (1,300; 25-35-55)—'Libeled Lady' (MG) (2d run). Smash $8,000. Stays third week. Last week 'Sworn Enemy (MG), $1,800, fair.

Minnesota (Publix) (4,200; 25-35-55)—'Dodsworth' (UA). May build, but $7,000 won't be so forte. Last week 'Libeled Lady' (MG), $18,000, enormous.

Orpheum (Singer) (2,890; 25-35-40)—'Woman Rebels' (RKO). Mild $5,000. Last week 'Walking on Air' (RKO) and 'Folies Parisienne' unit, with latter responsible, $20,000.

State (Publix) (2,300; 25-35-40)—'Ladies in Love' (20th). Mediocre $4,500. Last week 'Wedding Present' (Par), lasted only five days, poor, $3,000.

Time (Berger) (290; 15-25)—'Love Again' (GB) (2d run). Pretty good $900. Last week 'Man Who Lived Twice' (GB), $800, light.

Uptown (Publix) (1,200; 25-35)—'Cain and Mabel' (WB). Light $3,000. Last week 'Ramona' (20th), $3,800, okeh.

World (Steffes) (350; 25-35-40-50)—'East Meets West' (GB) (2d week). Mild $900. Heavily exploited 'Ecstasy' opened yesterday (16) and may go to enormous $4,500. Last week 'East Meets West' (GB), $1,600, pretty good.

'HORSE' OPENS OKE AT $12,000 IN KANSAS CY.

Kansas City, Nov. 17.

Schoolma'am confab is hypoing things currently, getting all houses off to best starts in several weeks.

Three Men on Horse' establishing Mainstreet as contender for b.o. honors this week.

Estimates for This Week

Mainstreet (RKO) (3,200; 25-40)—'Three Men on Horse' (WB). Fine $12,000. Last week 'Light Brigade' (WB), $7,000, poor.

Midland (Loew) (4,000; 25-40)—'Come Get It' (UA) and 'Legion of Terror' (Col). Good $15,500. Last week 'Tarzan Escapes' (MG) and 'Our Relations' (MG), okay, $15,000.

Newman (Par) (1,900; 25-40)—'Man I Marry' (U). Around $7,000, nice. Last week 'Pigskin Parade' (20th-Fox) (2d run) not so forte at $6,000.

Tower (Fox-Rewot) (2,200; 25)—'Without Orders' (RKO) and vaude. Not more than usual family trade; about $6,800. Last week 'Captain's Kid' (WB) over average at $7,000.

Uptown (Fox) (2,030; 25-40)—'Pigskin Parade' (20th) (3d run). Off at $3,800. Last week 'Daniel Boone' (RKO) and 'President's Mystery' (Rep), fair, $4,000.

'MARY' FOR ROSEN AT REP.

Hollywood, Nov. 17.

Phil Rosen will direct 'Steamboat Mary' for Republic.

Polly Moran and Alison Skipworth have the leads.

All Pix But 'Come Get It' Okay in Pitt.; 'Pigskin,' $11,000; 'Theodora,' $12,000

freak ballyhoo for $17,500, but few adults.

Stillman (Loew's) (1,872; 25-35)—'Old Hutch' (Metro). Smart $7,500. Last week 'Rose Bowl' (Par), $5,500, fair.

'PIGSKIN' 15G RUSH IN BUFF.

Buffalo, Nov. 17.

Business continues to reach high ceiling here this week following top-notch takings during the preceding period. 'Pigskin Parade' at the Buffalo is up nicely and 'Light Brigade' looks strong at the Lakes.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55)—'Pigskin Parade' (20th). Neat $15,000. Last week, 'Ladies in Love' (20th) and Ted Lewis band, tiptop, with the credit to Lewis; $25,000.

Century (Shea) (3,400; 25-35)—'Daniel Boone' (RKO) and 'Women Are Trouble' (MG). Over $7,000, okay. Last week, 'Sworn Enemy' (MG) and 'Hot Money' (WB), showed strength at $7,500.

Lakes (Shea) (3,400; 25-50)—'Light Brigade' (WB). Good $10,000. Last week, 'Cain and Mabel' (MG), $11,500, good.

Hipp (Shea) (2,400; 25-40)—'Stage Struck' (WB) and 'Married Men' (Par) dual. Nice $7,500. Last week, 'Gay Desperado' (UA) and 'Our Relations' (MG), very nice at $8,700.

Lafayette (Ind) (3,400; 25-35)—'Girl on Front Page' (U) and 'Sea Spoilers' (U) dual. Okay for $7,500. Last week 'Legion of Terror' (Col) and 'Tugboat Princess' (Col), good $7,000.

Nice 10G for 'Spell' And Apollon's Unit, Indianapolis Combo

ianapolis, Nov. 17.

County payments, threat of Christmas shopping expenses, and the first flurries of snow are being seized upon as alibis by the downtown houses for their somewhat faint grosses. Only spot not worried is the vaudfilm Lyric with Dave Apollon's unit on the stage and 'Under Your Spell' as the picture.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Light Brigade' (WB). Fair $4,500. Last week 'Cain and Mabel' (WB) all right at $5,500.

Circle (Monarch) (2,800; 25-40)—'Woman Rebels' (RO) and 'Rose Bowl' (Par). Okay, but nothing extra at $5,000. Last week 'Wedding Present' (Par) and 'Don't Turn 'Em Loose' (RKO), twin bill, lightweight at $3,400.

Loew's (Loew's) (2,600; 25-40)—'Come and Get It' (UA) and 'Longest Night' (MG), dual. Lukewarm at $4,200. Last week 'Tarzan Escapes' (MG) and 'Adventure in Manhattan' (Col) fairly good at $5,700.

Lyric (Olson) (2,000; 25-30-40)—'Under Your Spell' (20th) and Dave Apollon unit. Latter responsible for dandy $10,200. Last week 'Captain's Kid' (WB) and 'Mardi Gras' unit very good at $9,700.

'RAMONA' $8,300, B'HAM

'Craig's Wife' $3,000, 'Dixie' $2,900, 'Bill' Revival $1,500

Birmingham, Nov.

Cool weather has sent folks scooting to theatres; factories are increasing payrolls and business in Birmingham is distinctly on upgrade. Theatres are getting their share of the coin.

Estimates for This Week

Alabama (Wilby-Kincey) (2,800; 30-35-40)—'Ramona' (20th). Set for $8,300, good. Last week 'Libeled Lady' (MG) $7,700, pretty good.

Empire (Acme) (1,100; 25)—'Craig's Wife' (Col). At $3,000 looks good. Last week 'Devil's Squadron' (Col), $2,600, moderate.

Ritz (Wilby-Kincey) (1,600; 25-30)—'Dixie' (20th). Around $2,900. Last week 'Road to Glory' (20th), $2,800, pretty good.

Strand (Wilby-Kincey) (800; 25)—'Ambassador Bill' (20th) (revival). Light $1,500. Last week 'Rose Bowl' (Par), good, $2,200.

Pantages (Wilby-Kincey) (2,100; 25-35)—'Straight from Shoulder' (Par) and vaudeville. House operates three days a week only; $2,300, good. Last week 'Wives Never Know' (Par) and vaude, $2,000, fair.

Pittsburgh, Nov.

Business booming again here week, with one notable exception. That's 'Come and Get It' at the Penn. No accounting for poor showing of Goldwyn flicker. It had a good campaign, notices were excellent, but they're not coming.

Elsewhere, it's practically h.o. all along the line. Fulton with 'Pigskin Prade' is even topping 'My Man Godfrey' take and sticks for second week, with a third likely, and 'Theodora Goes Wild' is giving the Alvi its best gross in some time and likewise stays. Return of stage shows to Stanley, with Major Bowes' all-girl revue on bill with 'A Woman Rebels,' not entirely up to expectations, but will be profitable just the same, while 'Charge of Light Brigade' continuing swell pace at Warner, where it was moved after big week at Stanley.

Estimates for This Week

Alvin (Harris) (2,000; 25-35-40)—'Theodora Goes Wild' (Col). Has what it takes and shooting along to $12,000 or better. That's a figure this house hasn't seen in a month of Sundays. Will probably stick until Thanksgiving Day (26), when 'Reunion' (20th-Fox) opens. Last week, 'East Meets West' (GB), underestimated, pulling up to around $5,400 in six days.

Fulton (Shea-Hyde) (1,750; 25-40)—'Pigskin Parade' (20th-Fox). Surprise smash of the season and heading for great $11,000. Opened Armistice Day to around $2,700 for biggest single day in theatre's history and then went on to crack all-time Sunday mark by $500. May develop into another 'Godfrey' here with second week set already and third practically in bag. Management has had various college grid squads as their guests and pigskinners are spreading the gospel around the camous. Last week, second of 'Road to Glory' (20th-Fox), first-rate at $5,100.

Penn (Loew's-UA) (3,300; 25-35-50)—'Come and Get It' (UA). One of season's major disappointments. Campaign was big and good, notices were excellent, but it's apparent that Edward Arnold hasn't quite enough on the ball to pull 'em in alone. No femme names either, which is hurting, and doubtful if it will get $8,000, pretty terrible, on the week. Last week, 'Tarzan Escapes' (MG), after weak middle, picked up near end of week and came through with moderately good $11,500.

Stanley (WB) (3,600; 25-40-55)—'A Woman Rebels' (RKO) and Major Bowes' all-girl revue. First stage show for WB deluxer in three months and Bowes is keeping his record unspotted. Seventh of his shows here in little over a year and while not up to past big grosses will do well enough to suit everybody at $21,000, or a shade better. Last week, 'Charge of the Light Brigade' (WB), without stage support, great at $20,000.

Warner (WB) (2,000; 25-35-50)—'Charge of Light Brigade' (WB). Brought here after its great week at Stanley and shooting on to sweet $6,250 in six days, going out Thursday (19) to get house back on i regular opening schedule. Last week, 'Wedding Present' (Par) and 'Without Orders' (RKO), in eight days, marched home to elegant $7,000, best here in long time.

'DODSY' OUT IN FRONT WITH $8,600, OMAHA

Omaha, Nov. 17.

'Dodsworth,' double billed at the Orpheum, is leading by a substantial margin. Paramount with 'Cain and Mabel' is having the lightest week since its reopening.

Ina Claire and Osgood Perkins in 'End of Summer' at Central High provided some legit competish for one night.

Estimates for This Week

Brandeis (Singer-RKO) (1,250; 25-35-40)—'Smartest Girl' (RKO) and 'Legion of Terror' (Col), dual. Average business at $4,000. Last week 'Woman Rebels' (RKO) and 'Man Who Lived Twice' (Col), good $5,000.

Omaha (Blank) (2,100; 25-40)—'Pepper' (20th) and 'Girl on Front Page (U), dual. Eight days okay $6,500. Last week 'Magnificent Brute' (U) and 'Lady Be Careful' (Par), doubled, okay at $6,000.

Orpheum (Blank) (2,976; 25-40)—'Dodsworth' (UA) and 'Murder with Pics' (Par), double. Stepping out in front with $8,600. Last week 'Pi skin Parade' (20th) and 'Postal spector' (U), $6,000, good.

Paramount (Blank) (2,765; 25-35-55)—'Cain and Mabel' (Par). Lightest bi at house since reopening, $6,600, weak. Last week 'Libeled Lady' (MG), $9,500, bullish.

'Enemy' with Gus Van Unit $19,000, 'Woman Rebels' $20,000, 'B'cast' On Holdover $26,000; No Chi Squawks

Chicago, Nov.

Loop grosses are down somewhat this week, though the town on the whole has nothing to complain about, with the nabe theatres really poundi big figures at the front gate.

With Loew's in control of the United Artists, the Metro pictures are getting first call on the house, which has put the United Artists product pretty much on the spot. Loew's is insisting on a stop figure on outside pictures, understood to be $18,000. This considerably high figure caused the push-out of 'Dodsworth' after two weeks at the house. Picture did nearly $22,000 for its initial session and above $17,000 for its second, but was forced out Saturday (14) and replaced by 'Old Hutch' (MG). 'Dodsworth' moved over to the B. & K. Apollo for additional Looping.

ibeled Lady' continues as the winning ticket, going into its sixth week and still strong. 'Big Broadcast' holds over at the Chicago for a second session, as does 'Devil Is a Sissy' at the Roosevelt.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Dodsworth' (UA) (2d run). Third week in Loop, moving over from United Artists. Around $10,000, big. Last week 'Dimples' (20th), fair enough at $8,500.

Chicago (B&K) (4,000; 35-55-75)—'Big Broadcast' (Par) and stage show (2d week). Heading for $26,000, fair. Good for $39,900 last wee

Garrick (B&K) (900; 35-45-65)—'Libeled Lady' (MG) (6th week). Still humming at better than $7,000. Last week a walloper at $9,000.

Oriental (B&K) (3,200; 30-40-55)—'Sworn Enemy' (MG) and Sinclair Minstrels unit with Gus Van. Another winning week at $19,000. Last week 'Chan at Track' (20th) also okay at $19,800.

Palace (RKO) (2,500; 35-55-75)—'Woman Rebels' (RKO) and 'Cuban Nites' unit. Good $20,000. 'Adults only' tag helping. Last week 'Gay Desperado' (UA) nifty at $19,200.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Sissy' (MG) (2d week). Around $8,000 for finale. Fairish $11,300 last week. 'Come and Get It' (UA) in Saturday (21).

State-Lake (Jones) (2,700; 25-35-40)—'Thunder' (GB) and vaude. Good $14,500 this week. Last week 'Seven Sinners' (GB), $15,200, excellent.

United Artists (B&K-MG) (1,700; 35-55-75)—'Hutch' (MG). Just a stop-gap until 'Born to Dance' (MG), $14,000, less than fair. Last week 'Dodsworth' (UA) (2d week), powerful, $17,100.

STRIPPER GETS $3,000 FOR DUAL IN DENVER

Denver, Nov. 17.

Denver, with 'Come and Get It' and a Mexican marimba band on the stage, is faring nicely.

Ming Toi, nude dancer, continues to pack them in at the Center. She's in her fourth week, with the dual bills there.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-35-50)—'Gay Desperado' (UA) (2d week). Goes to the Broadway following a good second at $3,500. Last week $6,000.

Broadway (Huffman) (1,500; 25-40)—'Cain and Mabel' (WB) (2d run). Fair $1,500. Last week 'Your Heart' (WB) (2d run), $2,000, good.

Center (Allan) (1,500; 15-20-25)—'Velvet Claws' (FN), and 'Winds of the Wasteland' (Rep), dual, with stage show including Ming Toi, nudie. Nifty $3,000. Last week 'Jail Break' (WB) and 'Ticket to Paradise' (Rep), dual, and stage show, good, $2,200.

Denham (Cockrill) (1,500; 25-35-40)—'Hideaway Girl' (Par). Good at $6,500. Last week 'In His Steps' (GN), neat, $6,000.

Denver (Huffman) (2,500; 25-35-50)—'Come and Get It' (UA), and stage show. Good $10,000. Stage show, by the Mexican marimba band, will be held over. Last week 'Cain and Mabel' (WB) went to town at $9,000.

Orpheum (RKO) (2,600; 25-35-40)—'Tarzan Escapes' (MG) and 'Way for Lady' (RKO). Fair at $4,000. Last week 'Woman Rebels' (RKO) and 'All-American Chump' (MG), nice, $6,000.

Paramount (Huffman) (2,000; 25-40)—'Man Who Lived Twice' (GB) and 'Tubgoat Princess' (Col). Light at $2,500. Last week 'Adventure in Manhattan' (Col) and 'Legion of Terror' (Col), nice at $4,000.

SYDNEY BIZ AT LOW EBB

But 'Show Boat' Strong in 5th Month and 'Ziegfeld' Okay

Sydney, Oct. 20.

still a low ebb around town, with two or three exceptions. 'Flying Doctor' (National) and 'Uncivilized' (National) are still high in favor and will remain some time. 'Show Boat' (U) is in its fifth month and will play until Yuletide. 'Great Ziegfeld' (M-G) is doing nicely, but is not sensational. 'Mary of Scotland' (RKO) is a flop and will be replaced with 'Ramona' (20th). 'Small Town Girl' (M-G) swings into its third week and will stay two more. 'Yours for the Asking' (Par) and 'Toll of the Road' (Par) are so-so.

New ones to open during the week were 'Naughty Marietta' (M-G), 'Thin Man' (M-G) and 'Last of the Mohicans' (UA). Weekly-changers have 'Bengal Tiger' (WB), 'Affairs of Susan' (U), 'Exclusive Story' (M-G) and 'Three Wise Guys' M-G).

Melbourne, Oct. 20.

Good lineup of pix here this week, including 'Follow the Fleet' (RKO), 'Louis Pasteur' (WB), 'San Francisco' (M-G), 'Colleen' (WB), 'Flying Doctor' (National), 'Living Dangerously' (AD), 'Robin Hood' (M-G), and 'Poppy' (Par).

$11,500 and H. O. for 'Libeled' in Seattle; Vaudfilm Gets $5,300

Seattle, Nov. 17.

New vaudefilm policy at Music Hall got off to an okay start. This week's major interest is in 'Libeled Lady'-at the Fifth Ave.

Estimates for This Week

Blue Mouse (Hamrick) (900; 27-37-42)—'Big Broadcast' (Par) (3d week). May stick for a fourth on good $3,400. Last week $4,200, big.

Coliseum (Evergreen) (1,800; 21-32)—'Sing, Baby' (20th) and 'Give My Life' (Par), dual. Fair at $3,200. 'Mohicans' (UA) and 'Yours for Asking' (Par), dual, $3,100, fair.

Fifth Ave. (Evergreen) (2,400; 27-37-42)—'Libeled Lady' (MGM). Great $11,500, and holds. Last week, 'Dodsworth' (UA), $6,200, mild.

Liberty (J-vH) (1,000; 16-27-42)—'Come and Get It' (UA) (2d week). Big $6,000. Last week, $9,300, great.

Music Box (Hamrick) (900; 27-37-42)—'Ziegfeld' (MGM) (4th week). Still okay at $2,800. Last week, $3,700, big.

Music Hall (Hamrick) (2,300; 27-37)—'Seven Sinners' (GB) and 'King of Mounted' (20th), dual, with Jackie Souders' band and vaude. Okay at $5,300. Last week, 'Mummy's Boys' (RKO) and 'Isle of Fury' (WB), dual, with vaude, $5,600, good.

Orpheum (Hamrick) (2,700; 27-37-42)—'Pigskin Parade' (20th) and 'Don't Turn 'Em Loose' (RKO), dual. Good $7,200. Last week, 'Word for Carrie' (Par) and 'Two in Crowd' (U), dual, (2d week). Five days at $2,800, slow.

Palomar (Sterling) (1,450; 16-27-37)—'Hearts in Bondage' (Rep) and vaude. Good $4,500. Last week 'Bengal Ti ' (WB) and vaude, $4,300, nice.

Paramount (Evergreen) (3,106; 27-37-42)—'Magnificent Brute' (U) and '15 Maiden Lane' (20th), dual. Nosedive to $3,600, bad. Last week 'Old Hutch' (MGM) and 'Front Page Girl' (U), dual, $7,100, good.

Roosevelt (Sterling) (800; 21-32)—'Anthony Adverse' (WB), single. Okay at $2,800. Last week, 'Green Pastures' (WB) held only four days, to $1,500, poor.

Duo's Pic Debut

Hollywood, Nov.

Ra Hould, juve player from Australia, and Ruth Coleman will make their picture debuts 'Doctor's Diary' for B. P. Schulberg on loan-out from Paramount.

Par also loaned Helen Burgess for the film.

TIM McCOY'S SCRIPTS

Hollywood, Nov. 17.

H. H. Van Loan will do a series of ori inals and adaptati for Imperial Pictures.

im McCoy will be starred in the group.

1st Runs on Broadway

(Subject to Change)

Week of Nov.

Astor — 'Romeo and Juliet' (MG) (14th—final wk).

Capitol—'Tarzan Escapes' (MG) (19).

Criterion—'Wedding Present' (Par) (18).

Music Hall—'Garden of Allah' (UA) (19).

Paramount—'Go West, Young Man' (Par) (18).

Rialto—'Murder with Pictures' (Par) (18).

Rivoli—'Come Get It' (UA) (2d wk).

Roxy—'Pigskin Parade' (20th) (2d wk).

Strand—'Charge Light gade' (WB) (4th wk).

Week of Nov.

Astor—'Lloyds of London' (20th) (25).

Capitol—'Love (MG) (26).

Criterion—'Charge Light gade' (WB) (25).

Music Hall—'Garden of Allah' (UA) (2d wk).

Paramount—'Go West, Young Man' (Par) (2d wk).

Rivoli—'Come and Get (UA) (3d wk).

Roxy—'Reunion' (20th) (26).

Strand—'Three Men Horse' (WB) (25).

$18,500 IN ST. L. FOR 'THEODORA'

St. Louis, Nov. 17.

'Theodora Goes Wild' at Fanchon & Marco's Ambassador opened strong.

Estimates for This Week

Ambassador (F&M) (3,018; 25-40-55)—'Theodora' (Col) and stage show. Fine $18,500. Last week 'Cain and Mable' (WB) and stage show; $15,600, fair.

Fox (F&M) (5,038; 25-35-55)—'Smartest Girl' (RKO) and 'Carter' (FN). No better than $12,100, fair. Last week 'Light Brigade' (WB), $14,700, fair.

Grand Opera House (Ind) (2,200; 25-35)—'Informer' (RKO) (revival) and vaude. Good $2,700. Last week 'Love Before Breakfast' (U) and vaude, $2,500, satisfactory.

Loew's (Loew) (3,162; 25-35-55)—'Come and Get It' (UA) and 'Our Relations' (MG). Reaching $16,000, good. Last week 'Libeled Lady' (MG) (2d week), $10,900, nice.

Missouri (F&M) (3,514; 25-40)—'Can This Be Dixie?' (20th) and 'Along Came Love' (Par). Dualer doing $10,400, average biz. Last week 'Under Your Spell' (20th) and 'East Meets West' (GB), $9,600, below average.

Orpheum (F&M) (1,950; 25-35-55)—'Big Broadcast' (Par) and 'Without Orders' (RKO) (2d week). Collecting $7,300, okay to tack onto $8,900 first week.

Shubert-Rialto (F&M) (1,725; 20-25)—'Yellow Cargo' (Jud) and 'Bulldog Edition' (Rep). No better than $2,800. Last week 'King of Mounted' (20th) and 'Sitting on Moon' (Rep), $2,500, poor.

St. Louis (F&M) (4,000; 25-40)—'Ladies in Love' (20th) and stage show. Light $5,300 is all this one will get. Last week 'Your Heart' (WB) and stage show, limped in with $5,000, not enough.

'Theodora' Goes Wild in Philly for $15,000; 'Get It' $12,500; 'Tarz' $13,000

iladelphi , Nov.

Busi the pick-up here after several disappointing weeks. On the favorable side is 'Theodore Goes Wild,' which, with swell word-of-mouth, is virtually sure to get a second week.

'Come and Get It' all cylinders at the Aldi

Estimates for This Week

Aldine (1,300; 40-55-65)—'Come and Get It' (UA). More than two weeks due after $12,500 opener, but 'Garden of Allah' is listed for the 26th. Last week 'Under Your Spell' (20th), floppo at $4,600 in five days.

Arcadia (600; 25-40-50) — 'Big Broadcast' (Par) (2d run). Gets 10 days in all and will do $4,000. Theatre's weekly-change dates all snarled up now but 'Gay Desperado' skedded (right at present) for Wednesday (tomorrow).

Boyd (2,400; 40-55) — 'Woman Rebels' (RKO). Fairish $9,500. Last week 'Word for Carrie' (Par) okay, $10,300.

(2,000; 25-40-55)—Tarzan Escapes' (MG). Helping this ailing house, which suffers from vaude lack, to $13,000. Last week 'Weddi resent' (Par), $10,500, n.s.g.

(3,000; 40-55-65)—'Theodora' (Col). Probably stays a second week on the first's $15,000. Last week 'Pigskin Parade' (20th) (2d week), fairly good at $12,000.

(1,000; 25-35-40)—'Rose Bowl' (Par). Weak sister at $2,000. Last week 'Mr. Cinderella' (MG), not much better at $2,200.

Keith's (2,000; 30-40-50)—'Carter' (WB). Very tepid $2,000. Last week 'Cain and Mabel' (WB) (2d run), just fair, $2,500.

Stanley (3,700; 40-55) — 'Light Brigade' (WB) (2d week). Only hold-over of week. Satisfactory, but not notable at $12,500. First week, $17,000.

Stanton (1,700; 30-40-50) — '15 Maiden Lane' (20th). So-so $5,000. Last week 'Legion of Terror' (Col), $6,000, average.

Grid Games, Auto Show Boom B'way; 'Pigskin' Scores 45G Touchdown, 'Theo' 80G, 'Get It' 34G, State 35G

Crowds brought to for the Notre Dame-Army pigskin fray and for the Automobile Show pushed the Broadway ticket machines into newed energy this week after a post-election lull that was entirely unexpected. The product on display in most cases is more select than average, with result the sum total of the downtown grosses will hit an appreciably high figure.

Of the new features taking a swing at Broadway, 'Pigskin Parade' and 'Come and Get It' are proving the best public choices, while 'Theodora Goes Wild' is running a fair third. Just the dish at this time of the year when everyone is grid-minded, 'Pigskin' is being carried down the field for an initial week of $45,000 or better. The Roxy holds the picture six days on a second week, going to Thursday openings on Thanksgiving day (26) with 'Reunion.' 'Come and Get It' had a big opening day last Wednesday (11), which was Armistice Day, and on the first week ending last night (Tues.) is under the wire with $34,000. A lot is being spent on the Rivoli run.

The Music Hall has but a medium performer in 'Theodora,' but with some luck may hit $80,000. House brings in 'Garden of Allah' tomorrow (Thursday) for a probable two weeks' tenancy.

isitors from near and far improved the tone of other pictures, notably 'Romeo and Juliet,' which on its 12th week ending Sunday night (15) got $9,600, an increase of $600 over the prior (11th) week. Latest decision is to run 'Romeo' through next Tuesday (24), 'Lloyds of London,' on a two-a-day opening the next day.

'Big Broadcast,' at the Par, held so firmly on its fourth week, ending last night (Tues.), that the management could have held it a fifth and would have done that but for the fact this week is the 10th anniversary of house and a new picture to mark that was considered desirable. 'Go West, Young Man' was brought in on a preview last night (Tues.) with the Al Donahue band joining in the pit today (Wed.) Mae West, on a personal, was set for the house, but less than a week ago the booking was called off. Par's fourth week with 'Broadcast' and the Clyde Lucas band was $25,000, not far behind the third week's $30,000.

Strand's third week with 'Charge of Light Brigade' compares better with the second than the second did with the first. Currently it will get $18,000 or better as against $25,000 the week before, and goes four days on a fourth. Plans are to open 'Three Men on a Horse' Wednesday (25). 'Libeled Lady,' in its third week at the Capitol, also has plenty of pep this week and on six days ending tonight (Wed.) will be about $18,000. House brings in 'Tarzan Escapes' tomorrow (Thurs.), so that the following week it can debut 'Love on the Run' Thanksgiving Day.

The Criterion yesterday (Tues.) on final day of 'One Way Passage' went double bill by adding 'Wedding Present' for just the day, this increasing the seven days' take for the re-issued 'Passage' to around $12,000. 'Present' continues alone today (Wed.). 'Our Relations,' which is one of the best the Rialto has had in a long while, was held eight days for total snare of $11,500. 'Murder with Pictures' opens there today (Wed.). The Palace brought in another first run, 'Here Comes Carter,' as company with a second run, 'Cain and Mabel,' and probably will hit average $9,000.

The second-run State is goin' to town with 'Devil Is Sissy' and Ben Bernie's band, week looking $35,000 or better. Rudy Vallee comes Friday (20).

Estimates for This Week

Astor (1,012; 55-$1.10-$1.65-$2.30)—'Romeo' (MG) (13th week). Last week (12th) take was up a bit, $9,600, as against $9,000 the week before (11th). Goes out Tuesday night (24), with 'Lloyds of London' (20th) opening Wednesday night (25). 20th has house for four weeks and options.

Capitol (4,620; 25-35-55-85-$1.25)—'Libeled Lady' (MG) (3d-final week). Getting good play its final lap, $18,000 for six days on third week ending tonight (Wed.). The second week was close to $30,000. 'Tarzan Escapes' opens tomorrow (Thurs.), which a week later throws Thanksgiving Day up as opener for 'Love on the Run' (MG).

Criterion (1,662; 25-55-75-85-$1.10-$1.25)—'One Way Passage' (WB) (re-issue). With 'Wedding Present' (Par), new picture, brought in yesterday (Tues.) as company for 'Passage,' week's take increased to around $12,000, fair. 'Present' (Par) plays alone starting today (Wed.). 'Polo Joe' (WB), in ahead of the re-issue, only $8,000, poor.

Palace (1,700; 25-35-55)—'Cain and Mabel' (WB) (2d run) and 'Here Comes Carter' (WB) (1st run), doubled. Not over $9,000 suggested, average. Last week's twain, 'Give Me Your Heart' (WB) (2d run) and 'Under Your Spell' (20th) (1st run), $8,500.

Paramount (3,664; 25-35-55-85)—'Broadcast' (Par) and, in trench, Clyde Lucas orchestra (4th-final week). Business held so well on fourth-final week at $25,000 that a fifth could have been attempted. This compares with $30,000 the third week, 'Go West, Young Man' (Par), minus Mae West on scheduled personal that was called off, is the new picture. Al Donahue Orchestra, Paul Draper, Jack Powell and Louise Massey's Westerners in the pit show.

Radio City Music Hall (5,989; 40-60-85-99-$1.65)—'Theodora' (Col) and stage show. Crowds in town distinctly aid this house and maybe up to $80,000. Last week 'As You Like It' (20th) finished at $61,000, poor.

Rialto (750; 25-40-55)—'Our Relations' (MG). On eight days ending last night Laurel-Hardy team built their pull to $11,500, very good. 'Murder With Pictures' (Par) opens today (Wed.).

Rivoli (2,092; 25-55-75-85-99)—'Come and Get It' (UA). Grabbing $34,000 on its first week ending last night (Tues.), good but not smashy, picture starts second today (Wed.) and is set for third with 'Rembrandt' (UA) as next—'Come and Get It' is expected to hold its pace well enough to go a probable fourth week.

Roxy (5,836; 25-45-55-75)—'Pigskin Parade' (20th). Football feature puts this house back in the big money again. $45,000 or over. Holds. Last week 'Girl on Front Page' (U) managed to strain its way to $33,000, fair and a bit better than expected.

Strand (2,767; 25-44-65-99)—'Light Brigade' (WB) (3d week). Ads are being directed to the women and this week (3d) probably $18,000, comparing well with second week's $25,000. Goes four days on a fourth stanza, with 'Three Men on Horse' (WB) slated for Wednesday (25).

State (3,450; 35-55-75)—'Devil Is Sissy' (MG) (2d run) and Ben Bernie orchestra. Combination of 'Sis' and Bernie is doing the trick, $35,000 or over, big. Last week 'Desperado' (UA) and vaude bill headed by Eddie Garr, close to $25,000.

2,000-3,000 Pix Per Sec

Baltimore, Nov. 17.

At annual meeting of American Institute of Chemical Engineers, Dr. Gustavus Esselen, of Boston, demonstrated new method he has perfected of shooting ultra-fast films at rate of from 2,000 to 3,000 exposures per second.

Dr. Esselen says he can slow 'em down in a projector to such extent that speeds of six miles per minute can be slowed to but three miles hour.

New method uses an intense light, blinked on and off 3,000 times per second instead of mechanical shutter used in most cameras.

'Brute' with N.T.G., $29,000, 'Horse' $25,000, 'Theodora'-'Craig' 16G Boston

oston, Nov. 17.

Keith Boston, with 'Magnificent Brute' on the screen and N.T.G. stage show is leading the town. Met, with 'Three Men on a Horse' and stage show, is running a close second.

'Theodora Goes Wild' and 'Craig's Wife,' dualled, at the Orph and State, are a healthy combo.

Armistice Day trade was good.

Estimates for This Week

Boston (RKO) (3,200; 35-50-65)—'Magnificent Brute' (U) and N.T.G. unit. Heading for smash $29,000 for eight days, with stage show the draw. Last week okay $18,500 for 'Women Are Trouble' (MG) and Fats Waller unit.

Fenway (M&P) (1,400; 25-35-40-50)—'Wedding Present' (Par) and 'Accusing Finger' (Par), dual. Average at $5,300. Last week $4,500 for 'Carter' (WB) and 'Give My Life' (Par), double.

Keith Memorial (RKO) (2,900; 25-35-50)—'Woman Rebels' (RKO) (2d week). Skidding to $7,500. First week pleased with $17,500.

Metropolitan (M&P) (4,500; 35-50-65)—'Three Men on Horse' (WB) and stage show. Getting heavy night play, but negligible matinees, for average $25,000. Last week, aided by holiday, $28,000 for 'Pigskin Parade' (20th) and stage show.

Orpheum (Loew) (3,000; 25-35-40-50)—'Theodora' (Col) and 'Craig's Wife' (Col), dual. Good $16,000. Last week $15,400 for second frame of 'Libeled Lady' (MG), single, six days. House switching to Thursday openings for holiday season; ditto for State.

Paramount (M&P) (1,800; 25-35-50)—'Wedding Present' (Par) and 'Accusing Finger' (Par), double. Not exciting at $7,000. Last week $6,500 for 'Carter' (WB) and 'Give My Life' (Par), dual.

Scollay (M&P) (2,700; 25-35-40-50)—'Dodsworth' (UA) and 'Ramona' (20th), both 2d runs, dual. Showing strength at $8,000. Last week $7,200 for 'Dimples' (20th), 3d run, and 'Velvet Claw' (FN), 1st run, dual.

State (Loew) (3,500; 25-35-40-50)—'Theodora' (Col) and 'Craig's Wife' (Col), dual. Good for $14,000. Last week okay $11,500 on second frame of 'Libeled Lady' (MG).

Free Bridge Show Socks Frisco's Biz

San Francisco, Nov. 17.

Exhibs here might as well have locked the theatre doors and joined the million people who crossed the new $77,000,000 bay bridge when it was thrown open to traffic Thursday (12). Coupled with three of the warmest days on record for November, the bridge celebration proved to be too much competish for the theatres.

If it weren't for bridge festivities the United Artists might have gone places with 'Come and Get It,' which opened a day earlier than usual in order to catch the Armistice Day trade.

Estimates for This Week

Embassy (RKO-Cohen) (1,512; 30-35-40)—'Gambling with Souls' (I. F.D.) and 'Caesarian Operation' (I.F.D.) (2d week). Better than most of them with this lurid bill which is catching the gobs from the 30 warships in the bay. Good $5,000. Last week $6,000.

Fox (F-WC) (5,000; 25-35-40)—'Wedding Present' (Par) and 'Our Relations' (MGM). Worst week since F-WC resumed operation at $12,500. Last week 'Light Brigade' (WB) and 'Carter' (WB), fairish $15,500.

Golden Gate (RKO) (2,850; 30-35-40)—'In His Steps' (GN) and vaudeville. Stage show attracting some out-of-towners. Geared for $15,000. Last week 'Woman Rebels' (RKO), disappointing, $13,500.

Orpheum (F&M) (2,440; 30-35-40)—'Adventure in Manhattan' (Col) and 'Man Who Lived Twice' (Col). After a good Armistice Day opening, house went dead with the arrival of the bridge festivities and the hot weather; $7,000 on eight days will have to satisfy. Last week, six days, 'Legion of Terror' (Col) and 'Man I Marry' (U), $5,900, n.s.g.

Paramount (F-WC) (2,740; 30-40)—'Devil is a Sissy' (MGM) and 'Under Your Spell' (20th). Lawrence Tibbett's presence in town with San Francisco Opera Co. helping to good $14,000. Last week 'Tarzan Escapes' (MGM) and 'Man Who Lived Again' (GB) very bad at $9,000 on six-day stay.

St. Francis (F-WC) (1,470; 30-35-40)—'Light Brigade' (WB) and 'Here Comes Carter' (WB) (2d week), (2d run). Negative at $5,000. Last week (2d) for 'Pigskin Romance' (20th) and 'Seven Sinners' (GB), okay, $6,000.

United Artists (UA-Cohen) (1,200; 25-40)—'Come and Get It' (UA). Very good $8,000. Last week, five days, 'Gay Desperado' (UA), excellent $5,600 a curtailed second week.

Warfield (F-WC) (2,680; 35-40)—'Libeled Lady' and 'Sitting on Moon' (4th week). About $8,000, nice. Last week very good $13,000.

'Tarzan' with Errol Unit $25,000, Det.

Detroit, Nov. 17.

B.o. holding up currently. Northwestern vs. Michi grid game and Detroit Lions vs. N. Y. Giants pro contest didn't help weekend biz.

After months with conventional flickers, Michigan is week plays novelty opus, Tarzan Escapes, and is doing nicely, aided plenty by Leon Errol in 'Hollywood Models' unit.

Estimates for This Week

Adams (Balaban) (1,700; 25-40)—'Man Who Lived Twice' (GB) and 'Come Closer' (Col), dual. Good at $5,500. Last week okay $4,300 on 'Girl on Front Page' (U) plus 'Back to Nature' (20th).

Downtown (Indie) (2,500; 25-40)—'Country Gentleman' (Rep) and 'Alibi for Murder' (Col), plus stage show. Things look better for this spot currently at $4,400. Tepid $3,500 last stanza on 'In His Steps' (GN) and 'She Shall Have Music' (Imp), plus vaude.

Fox (Indie) (5,000; 30-40-65)—'Under Your Spell' (20th) and 'Hollywood Hotel Revue' unit. Poor $15,000. Last week 'Magnificent Brute' (U) and Morton Downey topping vaude, good $20,000.

Madison (United Detroit) (2,000; 30-40-65)—'Dodsworth' (UA) (2d week) and 'March of Time.' Oke $8,500. Good $12,000 first session.

Michigan (United Detroit) (4,000; 30-40-65)—'Tarzan Escapes' (MG) and 'Hollywood Models' unit. Good $25,000, aided a lot by Leon Errol on stage. 'Light Brigade' (WB), with Patricia Ellis heading vaude, took in nice $27,000 last week.

State (United Detroit) (3,000; 25-40)—'Grand Jury' (RKO) and 'Second Wife' (RKO), dual. Nice $6,500. Big $7,000 last week on 'Lady Be Careful' (Par) and 'Isle of Fury' (WB).

United Artists (United Detroit) (2,000; 30-40-65)—'Libeled Lady' (MG) (3d week). Oke $7,500, this following of $15,000 second. Exits Thursday (19).

'LIGHT BRIGADE' VERY GOOD $11,000, M'TREAL

Montreal, 17.

All new shows on Main street for second week in succession should help fight the depression theatrical circles here have felt recently. Palace again is topping town with 'Light Brigade.'

stimates for This Week

His Majesty's (CT) (1,600; 50)—'Broken Blossoms' (Brit) and 'She Shall Have Music' (Brit). Good $6,000. Last week 'Seven Sinners' and 'Love in Exile,' both British, $5,500, good.

Palace (CT) (2,700; 50)—'Light Brigade' (WB) Looks like $11,000, very good. Last week 'Ziegfeld,' $10,000, very good.

Capitol (CT) (2,700; 50)—'Pigskin Parade' (20th) and 'Panic on Air' (20th). Fair $7,000. Last week 'Devil Is Sissy' (MG) and 'Women Are Trouble' (MG), good, $6,500.

Loew's (M. T. Co.) (3,200; 60)—'Star for Night' (20th) and 'It Parade' unit. Big $11,000. Last week 'Adventure in Manhattan' (Par) and Ina Ray Hutton, good, $10,000.

Princess (CT) (2,300; 50)—'Our Relations' (MG) and 'Murder With Pictures' (Par). Grossing $8,000, very good. Last week 'Magnificent rute' (U) and 'irl on Front Page' (U) did very well at $7,000.

Cinema de Paris (France-Film 600; 50)—'Veille d'Armes' (4th week). Still doing good biz, with $2,000 currently after $2,300 last week.

St. Denis (France-Film) (2,300; 34)—'Le Joueur d'Orgue' and 'La Madone de l'Atlantique' okay $4,000. Last week $3,500 on 'Les Grands' and 'Un Gueule en Or.'

National 1st Runs

'Magnificent Brute,' Strand, Memphis, 18; Branford, Newark, 18; Par, Denver, ; Centre, Ottawa, 22; Cap, Sioux C, 24; St. Charles, N.O., 26; Loew's, Hartf'd, 27; Tower, St. Paul, 28; Strand, B'ham, 28; Lafayette, Buff, Dec. 3; Melba, Dallas, 4; Orph, Spokane, 4; Orph, Salt L, 4; B'way, P'tland, 5; Rialto, Charlest'n, Lib, Oklahoma C, 12.

'Flying Hostess,' State, Trent'n, 21; Studio, Salt L, Dec. 2; Globe, N. Y., 5; Royal, Rock, 6.

'Luckiest Girl World,' Tivoli, Toledo, 20; , Joplin, Dec. 19.

WARNER BROS.

'Three Men a Horse,' Brandeis, Omaha, 19; Stanley, A.C., 20; Pal, Rochester, 20; Iowa, Cedar R, 20; Earle, Wash, 20; Mpls, 20.

UNITED ARTISTS

'Rembrandt,' Keith's, Wash, Dec. 4; Keith's, ; Albee, Prov, 4.

'Come Loew's, Toronto, ; Gt Buff, 21; Roosev't, Chi, ; State, Memphis, 21; Madison, Det, 26; Valentine, Toledo, 26; Roxy, Tacoma, 27; Fox, Phoenix; Dec. 4; Cap, Salt L.

'Gay Desperado,' Orph, Spokane, 19; Pal, Hartf'd, 20; Midland, K.C., 20; Vendome, Nashville, 20; Par, Salt L, ; Virginia, Wheeling, 26; Circle, Indianapolis, 27; Rialto, Butte, 29; Cap, Oklahoma C, Dec. 3.

'Garden of Allah,' M.H., N.Y., 19; Pal, Dallas, 21; UA, S.F., 25; Aldine, Philly, 26; Chi-Chi, 27; Albee, Cincy, 27; State and Chinese, L.A., Dec. 2.

'Dodsworth,' Par, St. Paul, 20; Queen, Galvest'n, 21; Cap, tawa, 27; Cap, Sioux C, Dec.

PARAMOUNT

'Go West, Young Man,' Met, Houston, 18; Penn, Pittsb'g'h, 19; Met, Bos, 20, i, Chi, 20; Mainst, K. C., Mi , Mpls, 20; Denham, Denver, 25-Dec. 2; Ambass, St. L.,

'Rose Bowl,' Denham, Denver, 18; State, Det, 19; State, P'tland, 19; Miss, St. L., 19; Orient'l, Chi, 20; Par, Seattle.

'Accusing Finger,' Lyric, Mpls, 20; State, Det, Dec. 12.

'Dixie' from Dixie At $3,000, Balto; 'Brigade,' $16,000

Baltimore, Nov.

Weather chilly enough to cause the burg to bundle up in coats swept into town for first time this season over weekend, and hypo'd the b.o.'s to some extent.

Sock is 'Light rigade' the Stanley.

Hipp is runner-up with Blackstone on stage and 'Wedding Present.' Magician's lure was intensified by swell tie-ups and campaign conducted in his behalf.

Estimates for This Week

Century (Loew-UA) (3,000; 15-25-35-40-55)—'Come and Get It' (UA). At $6,500, weakish. Same last week for 'Tarzan Escapes' (MG).

Hippodrome (Rappaport) (2,300; 15-25-35-40-55-66)—'Wedding Present' (Par) and Blackstone on stage. Excellent $16,000. Last week wow $19,200 for 'Wives Never Know' (Par) and Bert Bernie on boards.

Keith's (Schanberger) (2,500; 15-25-30-40-55)—'Rose Bowl' (Par). Opened last night (Monday). Third week of 'Big Broadcast' (Par) was shortened to five days, but productive of plentiful $3,500.

New (Mechanic) (1,400; 15-25-35-40-55)—'Dixie' (20th). From Dixie at $3,000. Last week 'Pigskin Parade' (20th) o.k. at $4,000.

Stanley (WB) (3,450; 15-25-35-55)—'Light Brigade' (WB). Smackeroo $16,000. Last week 'Word for Carrie' (Par) good at $7,500.

'Cain' $3,000, 'East' $900, Both Light in Lincoln

, Nov.

itt-Nebraska football eclipsed everything over the weekend, but the crowds in town saved the theatre business from a mediocre take.

Estimates for This Week

Liberty (LTC) (1,200; 10-15)—'Rose Bowl' (Par) plus 'Another Face' (RKO), split with 'Black Cat' (FN) plus 'Bulldog Drummond' (UA). Near $1,000. Last week

(Continued on page 28)

Comparative Grosses for October

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

NEW YORK

	Oct. 8	Oct. 15	Oct. 22	Oct. 29
MUSIC HALL (6,980; 40-60-85-99-$1.65) High $124,800 Low 44,000	Crain's Wife $78,000 (2d week) (Stage Show)	Gay Desperado $92,600	Desperado $71,600 (2d week)	Adventure in Manhattan $66,200
PARAMOUNT (3,664; 25-35-55-85) High $103,000 Low 8,000	Texas Rangers $28,000 (2d week) (Will Osborne Orch.)	Valiant Word for Carrie $39,000 (Enric Madriguera Orch.)	Carrie $26,000 (Madriguera Orch.) (2d week)	Big Broadcast $56,600 (Clyde Lucas Orch.)
ROXY (5,880; 25-40-55-75) High $173,650 Low 5,200	Nine Days a Queen $30,500 (Stage Show)	Dimples $52,600	Dimples $31,000 (2d week)	Magnificent Brute $42,900
CAPITOL (4,020; 25-35-55-83) High $110,400 Low 7,000	Great Ziegfeld $35,000 (4th week)	Ziegfeld $28,000 (5th week)	Devil Is a Sissy $30,000	Sissy $30,000 (2d week)
STRAND (2,767; 40-65-99) High $81,200 Low 5,000	Midsummer Night's Dream $26,200	Dream $18,900 (2d week)	Cain and Mabel $28,100	Cain $15,700 (2d week)

CHICAGO

	Oct. 8	Oct. 15	Oct. 22	Oct. 29
CHICAGO (4,000; 35-55-75) High $75,000 Low 18,500	Piccadilly Jim $27,100 (Stage Show)	Give Me Your Heart $34,200	Ladies in Love $35,500	Valiant Word for Carrie $25,400
PALACE (2,600; 35-55-75) High $35,200 Low 7,000	Swing Time $16,200 (5th week)	Two in a Crowd $16,100	Magnificent Brute $16,000	Big Game $26,600 (Folies Parisienne Unit)
UNITED ARTISTS (1,700; 45-55-75) High $43,500 Low 3,300	Gorgeous Hussy $13,200 (3d week)	Libelled Lady $28,000	Lady $19,800 (2d week)	Lady $12,100 (3d week)

LOS ANGELES

	Oct. 8	Oct. 15	Oct. 22	Oct. 29
DOWNTOWN (1,890; 30-40-55-65) High $36,500 Low 1,700	Dodsworth and Case Velvet Claws $11,000	Dodsworth and Velvet Claws $10,000 (2d week)	Dodsworth and Velvet Claws $6,100 (3d week) (5 days)	Midsummer Night's Dream $7,500
HOLLYWOOD (2,756; 25-35-40-55) High $37,800 Low 2,400	Dodsworth and Case Velvet Claws $13,000	Dodsworth and Velvet Claws $13,000 (2d week)	Dodsworth and Velvet Claws $7,000 (3d week) (5 days)	Midsummer Night's Dream $5,600
PARAMOUNT (3,595; 30-40-55) High $57,200 Low 5,600	Adventure in Manhattan and Wives Never Know $14,200 (Stage Show)	Big Broadcast 1937 $24,200	Broadcast $18,000 (2d week)	Broadcast $14,000 (3d week)
STATE (2,024; 30-40-55) High $48,000 Low 4,000	Piccadilly Jim and Star for Night $10,600	Libelled Lady and Back to Nature $17,000	Lady and Nature $13,750 (2d week)	Ladies in Love and All American Chump $15,400

WASHINGTON

	Oct. 8	Oct. 15	Oct. 22	Oct. 29
EARLE (2,424; 25-35-40-60-70) High $27,000 Low 6,000	Give Me Your Heart $17,500 (Paul Draper) (Vaude)	Craig's Wife $15,500	Stage Struck $18,000 (Ina Ray Hutton Orch.)	Valiant Word for Carrie $15,500
CAPITOL (3,424; 25-35-50) High $41,500 Low 11,000	Old Hutch $19,000 (Vaude)	His Brother's Wife $24,000	Ramona $23,000	Devil Is a Sissy $23,000
KEITH'S (1,830; 25-30-60) High $25,500 Low 3,000	My Man Godfrey $19,500	Godfrey $13,000 (2d week)	Godfrey $8,500 (3d week)	Gay Desperado $10,000
PALACE (2,368; 25-35-60) High $32,000 Low 6,000	Great Ziegfeld $19,000 (2d week)	Dodsworth $16,500	Dimples $14,000	Big Broadcast $18,000
COLUMBIA (1,583; 25-40) High $19,000 Low 1,000	Road to Glory $4,500			His Brother's Wife $5,000

BOSTON

	Oct. 8	Oct. 15	Oct. 22	Oct. 29
KEITH-MEMORIAL (2,800; 25-35-50) High $43,000 Low 4,000	My Man Godfrey $25,000	Godfrey $15,000 (2d week)	Ramona $14,000	Gay Desperado $13,200
STATE (3,300; 25-35-40-50) High $29,000 Low 2,000	Great Ziegfeld $11,000 (2d week)	Dodsworth and Sworn Enemy $13,800	Devil Is a Sissy and They Met in Taxi $16,500	Devil and Taxi $9,600 (2d week)
METROPOLITAN (4,300; 35-50-65) High $67,000 Low 11,500	Wives Never Know $11,500 (Dick Merril, Al Donahue) (Stage Show)	Big Broadcast 1937 $39,000	Dimples $23,500 (Hal Kemp Orch.)	Cain and Mabel $26,400 (Harriet Hoctor)

BIRMINGHAM

	Oct. 8	Oct. 15	Oct. 22	Oct. 29
ALABAMA (2,800; 30-35-40) High $29,000 Low 3,500	Gorgeous Hussy $6,900		Great Ziegfeld $7,200	Dimples $8,100
STRAND (800; 25) High $5,100 Low 800	King Royal Mounted $1,400		Heart of West $1,300	White Fang and 3 Cheers for Love $1,400 (Split week)
EMPIRE (1,100; 25) High $12,800 Low 800	We Went to College $2,700		Pepper $2,200	East Meets West $3,000

(Continued on page 28)

U.S. STANDS PAT IN ITALY

Film Producer Commits Suicide; Forced to Wall By Aryan Laws

Vienna, Nov. 6.

After losing a sizable fortune in the production of Austrian films, Werner Krauss, director and finan- , (not the actor of the same name) committed suicide. He had made one big mistake—he made pictures in Austria with casts which did not get the approval of the German film chamber—that is to say, they were not 100% Aryan.

Krauss had been warned about this by Germany, but he was an optimist. He is quoted as having said to friends that the Germans would make an exception with his films and that it was merely 'hearsay' that Germans are so strict on the Aryan laws even for pictures made outside of Germany. But, as the future showed, he was wrong.

Krauss had calculated as the others. A film which cost him $100,000 would make $80,000 in Germany. Austria itself never brings back more than 20% of the total costs. Thus, the receipts from the other countries where German is spoken, are important.

Krauss founded the Pantha ilm Co. and produced two films, of which, 'Maria Basketcheff,' was a huge local success. He had rented film studios at higher prices than usual, he had been paying higher salaries than usual and had employed the best and most expensive help. All that would not have mattered. But then came the great surprise—for him—the film was turned down flatly for German imports.

Britons In Hollywood

Hollywood, Nov. 17.

Ambassador hotel went British Armistice ight for the greatest array of uniforms from every corner of the Empire ever on the Coast. Among film personalities present were Madeleine Carroll, Hollywell Hobbes, C. Aubrey Smith, Major Sam Harris, Henry Stephenson, Mrs. Eric lore, Heather Angel, Elsa Buchanan, Charles Chaplin and the Earl of Warwick.

Pat Paterson resti at Palm Springs before starting a new picture for Walter Wanger.

Louis Hayward traded in his old car on a new roadster.

Alan Mowbray feted at the Masquers with 'seidel dinner.'

Donlevy was asked for an interview by some high school ids who, when they arrived, too scared to talk. So Donlevy wrote out his questions and answers.

Ida Lupino found her own home too noisy so she has taken a small apartment for herself.

The Elks subbed for the Community Chest in Yuma, Ariz., and threw everyone who didn't contribute in jail. Upon payment of one dollar they were released. Errol Flynn, Herbert Mundin, Billy Bevin, Clive Cook and Charles Er in each were forced to kick in.

Gordon Oliver is playing his fourth role with the same leading lady, Jean Muir, in 'Cabi the Cotton.'

Guy Standing has taken a house in town for the winter.

Ray Milland rides horseback every morni before breakfast to keep down ight.

Nazi-Magyar Deal

Berlin, Nov. 8.

ichs Film Chamber met a delegation from Budapest to settle pending film questions. von Kadar acted on behalf the Hungarian Home Ministry, while Professor Dr. Lehnich represented the Reichs ilm Chamber.

Conference, lasting five , sulted in an agreement for the extension of mutual cultural and economic film relations between the two countries.

Pope Receives Hays

Vatican City, Nov.

After a half-hour private audience with Pope Pius today, Will Hays told newspapermen that he considered the audience 'the climax' is career.

'I fully share the Pope's i regarding morality cinema,' he added.

AUSTRIAN FILM BIZ WORRIED BY REICH

Vienna, Nov. 6.

Austrian film industrials complained about the difficulties of getting money from their German buyers, which led to an extensive investigation by Minister of Commerce Fritz Stockinger.

Changes in the management of the Tobis-Sascha have also caused the government to intervene. Manager Gruess quit the company and was substituted by K. Hirth, newspaperman. Director Oskar Pilzer asked for permission to sell 50% of the Tobis stock to a German company, but was refused on the grounds of the money regulations Austria. Now a Swiss finance is attempting to buy it.

Ministerialrat Eugen Lanske, prominent in the film world and in close touch with the government, is very pessimistic for the future. Says there is an average production of 20 films a year, giving work to 1,600 employes and netting almost $4,000,000 from outside countries.

rally Germany is the most important country for Austria, however, and money Germany is transferred to the "closed mark account."

New negotiations with German officials must start to settle this problem, it is felt here.

UNION CINEMAS MERGING 3 COS.

London, Nov. 8.

Union inemas has circulated to stockholders details of the consolidation plan for the company and its associated theatre concerns, National and Provincial Cinemas and Oxford and Berkshire Cinemas. All three are to be liquidated and their assets merged in a new concern, also to be called Union, with consolidated capital of $32,500,000.

Present stockholders will ive an exchange of shares commensurate with ir holdings, with participating preference shares carrying the right to fixed dividends equal to current payments, redeemable at a premium through operati of cumulative redemption funds.

No public issue of stock will be made.

Directors state consolidation is recommended in view of the present situati the industry offering opportunities rofitable sion, ing economi

Pommer's Programmer

Pommer's production of 'Troopshi ' for Alex Korda will be made a much smaller budget than suggested by earlier announcements.

Tim Whelan has been assigned direction, and picture ill be intended to rank as a programmer and not as a super.

ANNOYED AT IL DUCE'S 'POLITICS'

Pix Won't Be Party to Any Rift Within Own Film Ranks—No Official Quota —Everything Was Advised Each Picture Company Individually — Columbia OK'd for 11 Pix As Against Metro's 6, Par's 5, 20th-Fox and UA 9 Each, WB 8, Etc.

HAYS' CHECK-UP

Will Hays arrived in Rome and is now busy talking thi with the Italian government regards the film difficulties between that country and America. No word had come through from him by press-time as to the status of negotiations and expected for several more days.

Harold Smith, Hays office rep in Paris, went to Naples to meet Hays on arrival late Saturday and is sticking by his side. Duo will go on to Paris when they're through in Rome to tackle suspected mounting headaches there and chances are, the Hays office in N. Y. feels, that there will be no word on the italian status until they reach Paris unless something definite and drastic is arrived at previously.

Meantime American film companies are all standing pat and not

(Continued on page 24)

Squawks Stymie Tough New Mex. Pic Import Law

Mexico City, Nov. 17.

criticism is holding up the decision by a finance mi istry commission on the sweeping plan to boost the home film industry by limiting to a sharp minimum film imports, fixing an exhibition quota, demanding that one native pic must be shown per each five or six imported ones, and that each distributor represent only one foreign producer and must handle some domestic productions.

Sponsors of the plan figured it was the best ever to give the home-guard the edge foreigners, especially Americans. , it seems, they didn't look deeply into the matter.

Flock of varied to the program has the commission baffled. Gist of criticism is that, is laudable for the government to lend the native industry a helping hand, the plan projected too wild-eyed for domestic pic-makers because biz too young and feeble such assistance. Furthermore, critics contend, the plan would be a blow at the main prop of the home industry, American trade, a thi that cannot be allowed. In vi of the flock of protests, it's a cinch that the comish will not be able to render its pected decision this month. Nothing in that respect can be looked for until 'some ti in December, is learned.

Plan's import clause finds favor among some exhibitors, who ine that it would be okay for small producers as it would compel them to offer only ics.

Mex Directors' Guild

Mexico City, Nov. 17.

been organized by Mexican ic irectors.

Fernando de Fuentes is prez.

Parliament Studying Unification Of Sunday Tax Charges in Britain

Nov.

Moves a government probe into the question of permits to open motion picture theatres on Sundays for charity performances are disclosed behind put to the Home Secretary House of Commons.

Sunday performances i Britain are under control authorities in conjunction with Home Office, and in many territories shows are only allowed if part of the proceeds are paid over to charity. Percentages levied by councils vary considerably, London being at the top with a demand theatres pay an aggregate of $500,000 a year. In other areas merely nominal rates are levied, as low in some instances as 25c. per seat per annum.

Now new quarters appear to have been getting at the government, with requests the position be regulated on a uniform basis, inference being the tendency would be to raise the percentage to the high level, rather than standardize it at the low rate.

Parliamentary question was whether the Home Secretary had noted report of the Public Accounts Committee calling attention to the absence of any law for uniformity in the sums paid to charity, an official replying that the matter was engaging the attention of the Home Secretary, reinforcing the statement by saying the matter was being taken 'very seriously.'

What Sydney Wants

Sydney, Oct.

Floppos here of several big pix have been a surprise to the managers. 'White Angel' (WB) got ening; 'To Mary —With Love' (Fox) id a freeze; 'Sutter's Gold' (U) li wise, and 'Mary of Scotland' (RKO) after two low weeks.

Public here will not go for anything but entertainment similar to 'Show Boat' (U) with plenty of music, or sexy stuff like 'Private Number' (Fox). Anything heavy, ighbrow is not wanted.

HOYTS SHOVING INTO S. AUST. FIELD

Sydney, Oct. 20.

There every possibility of Hoyts entering the South Australian field in a big way, with Adelaide as the principal centre. No tie-up is being made with any other circuit operating in this field, but Hoyts has plans for solo operation.

Walter Hutchinson (Fox), Stanley Crick (Fox) and Charles Munro (Hoyts) have just returned from a quick visit to Melbourne and Adelaide to look over the Fox and Hoyts' interests. Prior to Hutchinson's arrival, Crick and Munro made a trip to Adelaide and it was thought at the time that a deal would be made with one of the major indie circuits there for a tie-up with Hoyts. However, Munro, on his return, said no.

From another source it is learned Hoyts strongly favors the solo i in South Australia, idea being to cop as much territory as possible from Greater Union Theatres. While Greater Union is settling its new financial set-up, Hoyts is out to grab as much territory as possible, both in the nabes and elsewhere.

SNIDER-DEAN IN BUILD-UP MOVE

Snider-Dean, major ircuit, plans further extension New South Wales. Deal is on to cover certain territory country centres and should reach culmination within the next few weeks. At the present time circuit controls around 68 theatres i S. Wales.

Lyceum, Melbourne, has been completely renovated and will open a long-run season 'Fury' (M-G). ing completion of contract to screen six Gaumont-British pix at St. James, risbane, a contact will be made to screen six Associated Distributors pix. Sni -Dean buys mostly from M-G Associated, with Par taken the weekly-changers and secon -runners.

M-G deal with the Prince Edward, a few doors away from S-D's own acer, will not interfere with S-D's present contract with M-G.

Leroy ill be the new manager Universal's Shanghai office. is replacing the former manager, Nor Westwood, signed.

Brauer started for the Coast early this week an will sail from Vancouver. He is scheduled to take over on Jan 1.

Americans In London

London, Nov. 8.

George Beatty has sent his family home to be away from the erratic English climate during the winter.

Burrough's Tarzan picture, 'Tundra,' has been bought by Arthur Dent, head of Wardour Films, for English release.

James A. Fitzpatrick back to do another for Metro here titled 'Auld Lang Syne.'

Lee Ephraim dickering with Jake Wilk to get provincial rights of 'Three Men on a Horse' for England, which David Burns, who played one of the leads, will stage.

New Bernard Nedell and Olive Blakeney show is due at the Phoenix theatre after a couple weeks' tryout i the sticks.

Ann Pope, sister of Glenn Pope, American magician, has married Bradley Martin, another American magic merchant.

Forsythe, Seamon Farrell have radiogrammed the Stratford Court management to reserve their old apartment. Now on their way to London from South Africa.

Lou Holtz making hi initial broadcast for British Broadcasting Corp., assisted by David Burns, his former stooge.

Charlie Raymond, Metro's Empire general manager, moving his family from Eton to Richmond, to be nearer town for the winter.

Mrs. Roy Fox off to Paris to meet her mother and sister.

DOUBLE MEX CENSORS IRE FILM INDUSTRY

Mexico City.

Concurrent operation of the newly established national pic censorship board and the local municipal film pruners' commish has brought a flock of queries upon the Mi istry of the Interi , which founded the Federal organizat on. Native eign members of the they don't object to that they do Service fees boards.

Ministry has warned pic men that they will be fined and otherwise penalized if they don't present their films to the national board.

COME AND GET IT

United Artists (Samuel Goldwyn) release of Merritt Hulburd production. Features Edward Arnold, Joel McCrea, Frances Farmer. Directed by Howard Hawks and William Wyler. From novel by Edna Ferber; adaptation, Jules Furthman, Jane Murfin; editor, Edward Curtiss; camera, Gregg Toland, Rudolph Mate. At Rivoli, N. Y., starting Nov. 11, '36. Running time, 11 mins.

Barney Glasgow.....Edward Arnold
Richard Glasgow.....Joel McCrea
Lotta Morgan }
Lotta Bostrom }.....Frances Farmer
Swan Bostrom.....Walter Brennan
Evvie Glasgow.....Andrea Leeds
Tony Schwerke.....Frank Shields
Karie.....Mady Christians
Emma Louise Glasgow.....Mary Nash
Gunnar Gallagher.....Clem Bevans
Sid Le Maitre.....Irwin Maxwell
Josie.....Cecil Cunningham
Gubbins.....Harry Bradley
Steward.....Rollo Lloyd
Hewitt.....Charles Halton
Chore Boy.....Phillip Copple
Goodnow.....Al K. Hall

For the first half hour or so 'Come Get it' is smashing, slam-bang entertainment. Then it fades. It doesn't fade so much that it is ever very bad, but enough to make the latter part seem mediocre by com-

It will do pretty fair busi-

The meticulous to detail which Samuel Goldwyn takes with all his pictures evident in this, along with the customary luxuriant mounti and faithful adherence to technical facts, regardless of cost. There are production flaws in this picture, its fault is that it throws its Sunday punch hurriedly and has little in reserve for low-up.

Edna Ferber's popular book provides the title and the basis for the story, but the adaptation confines itself to that part of the novel dealing with Barney Glasgow, the rise of this roughneck lumberjack to a position of power and wealth; his renouncement of his love for a dance hall woman for a loveless marriage into the boss' family; his desperate and futile effort years later to recapture his real love through the dance hall woman's daughter, his indignation over the winning of the girl by his own son, and finally his pitiful dejection from the realization that he's an old man.

As Glasgow progresses through the years he loses not only his youth but also his attractiveness as a screen character. The picture is founded on the man and cannot avoid sinking with him. Edward Arnold's brilliant performance only accentuates the slow and rather drab finish of the once-rip-snorti Barney Glasgow.

In its early footage, dealing with the northern Wisconsin lumber camp where Glasgow starts his climb to power, the picture is immense. Scenically it's superfine. As a graphic lowdown on the wood science it's rich in exciting technical information and drama. This early view of Barney Glasgow reaches a crescendo in a crashi comical barroom brawl. Then it grows tender, although still interesting, with the separation of Glasgow and his dance hall woman after a few hours of romance. At that point there's a lapse of 20 years, and the transition causes so great a gap that the fore and latter parts are as two distinct pictures. The difference is measured chiefly in story quality.

Arnold has the big part and does the biggest and best job in a cast that's extremely spotty. Opposite the first featured player is a comparatively newcomer, Frances Farmer, playing mother and daughter roles, although not at the same time. She is much more efficient in the less colorful older part, which automatically stamps her as an ingenue, although this particular instance may not provide a fair gauge as to her versatility. As the dance hall lady she overdoes the hardboiled stuff to an extreme and tends to make it a burlesque rather than a sincere study. The chances are a compromise between the two widely divergent girls, whom Miss Farmer portrays in this picture, would be her proper level.

Walter Brennan has next most to do as Glasgow's Swede friend. Brennan also is guilty of exerting too much pressure now and then, although on the whole his workmanship is good. It's not an easy part, and the writing may be equally responsible for Brennan's faulty moments. Mady Christians is excellent all the way as a sympathetic girl nearing spinsterhood, and her whisp of dialect suits the lines perfectly. Mary Nash and Cecil Cunningham aren't around much in the other femme assignments, but are experts at their assignments.

Joel McCrea is under wraps as the son. While his part is not of great importance, his presence provides the most b.o. value of a cast that isn't too strong from a marquee viewpoint. Frank Shields, the tennis player, in his screen debut, impresses negatively.

Jules Furthman and Jane Murfin, who teamed on the adaptation, turned in a first-rate job of dialog writing and character delineation, but they missed out on their pacing. Joint direction by Howard Hawks and William Wyler is fine. Richard Rosson is credited with directing the logging sequences, which are corking.

The period of 1885-1907 covered by the theme permits considerable novelty dressing by the women, and the use of such interesting props as an early model automobile and an old-time ilroad coach. From a production standpoint, Sam Goldwyn, as usual, shoots the works. It's regrettable the story isn't worthy of it all. *Bige.*

PIGSKIN PARADE

(MUSICAL)

20th Century-Fox release of Bogart Rogers production. Features Stuart Erwin, Johnny Downs, Arline Judge, Betty Grable, Patsy Kelly, Jack Haley, Yacht Club Boys, Dixie Dunbar, Tony Martin, Anita Garland. Directed by David Butler. Screen play, Harry Tugend, Jack Yellen, William Conselman; from original by Arthur Stockman, Nat Perrin, Mark Kelly; music, Lew Pollack and Sidney D. Mitchell; Yacht Club Boys' songs by themselves. Camera, Arthur Miller; asst. director, Al Schaumer; editor, Irene Morra; music, David Buttolph. At Roxy, N. Y., week Nov. 13, '36. Running time, 90 mins.

Ronald Winters.....Patsy Kelly
Slug Winters.....Jack Haley
Yacht Club Boys.....Themselves
Amos Boyle.....Stuart Erwin
Chip Carson.....Johnny Downs
Laura Watson.....Betty Grable
Sally Sasson.....Arline Judge
Gilmore Jones.....Dixie Dunbar
Sally Dodd.....Judy Garland
Tommy Barker.....Anthony Martin
Biff Bentley.....Fred Kohler, Jr.
Mortimer Matthew.....Grady Sutton
Herbert Van Dyke.....Isha Cook, Jr.
Mr. Van Dyke.....Jed Prouty
Mrs. Van Dyke.....Claudia Coleman
Sparks.....Eddie Nugent
Dr. Burt.....Julius Tannen
Referee.....Pat Flaherty
Bagpiper.....Si Jenks

Highly amusing football musical is 'Pigskin Parade,' cinch for heavy laff returns with all types audiences, and good entertainment for all. Will do good to strong business, while the football fever is on. It hits the first runs just right but should be sent out on general release almost pronto to take advantage of the Thanksgiving gri iron peak season.

'Pigskin Parade' marathon of comedy, undergraduate sense for the juve appeal, not a little of the time-honored David-and-Goliath stuff with the lesser team conquering the Yalers. The hick-town gridders, in this case, hail from Prairie, Texas, representing a mythical Texas State U.

Stu Erwin is the hillbilly melon hurler who is impressed into service as a sensational pigskin passer who can heave the apple for terrific aerial gains and with almost bullet speed. Jack Haley, as the distressed, impoverished coach from Flushing, L. I., is able foil for Patsy Kelly as his somewhat domineering wife.

Situations are broad and burlesky, for which may be forgiven the opening shots wherein co-eds are shown attending Yale.

Production impresses more anent its Hollywood skill in meeying so widely assorted a group of talents and making them all jell within the time limits of 90 minutes, at the same time keeping the proceedings more or less coordinated and not too vaudevilly, despite the 11 songs. Seven of these are by the Lew Pollack-Sidney D. Mitchell team and four others are authored and delivered by the Yacht Club Boys.

Good cutting job keeps most of the song material quite importantly to the fore without retarding the plot proceedings, such as they are. The Yachters as undergrads who have spent six years in the freshman class set off their campus nonsense in appropriate settings.

Tony Martin—now billed as Anthony—proves himself a camera comer, as well as already having been established promisingly the vocal delivery. His vis-a-vis in the duets is Dixie Dunbar, a cute trick, who-likewise is making nice strides and not being restricted just to hotsy tapstering. The former Hollywood restaurant (N. Y.) ingenue now handles a snatch of song quite satisfactorily.

Also in the newcomer category is Judy Garland, about 12 or 13 now, also whom the West Coast has been enthusing as a vocal find. The Bogart Rogers production under Darryl Zanuck has now crystallized all the promise in definitely catapulting this youngster to the fore. She's a cute, not too pretty but pleasingly fetching personality, who certainly knows how to sell a pop. She's cast as the hillbilly sister to Erwin and thus, likewise, brought into the campus scene.

Johnny Downs, juve much promise in the past, again cements his strong impression. Arline Judge is the campus vamp, Betty Grable an ingenuous co-ed ingenue, Fred Kohler, Jr., and Julius Tannen are further outstanders in bits.

All talents have been skillfully combined and projected for happy entertainment results. Patsy Kelly's comedying is a highlight, with Haley's deadpanning serving as strong running. The six-ply scripters have interwoven them and the general proceedings with good lines and situations.

The song numbers all have promise, but the outstanders are 'You're Simply Terrific' (Martin-Dunbar) and 'It's Love I'm After,' by Judy Garland, who also leads the 'Texas Tornado' scene on the football field. Miss Garland is again prominent in 'The Balboa,' the solo dance flash staged in the college gym; Haley-Miss Judge handle 'You Do the Darndest Things, Baby.'

Yachters' song outstander is 'Wool Wool' an ultra-modern but joebreened lyric version of a current catchphrase, which is also the basis of some sophisticated nitery comedy these days. It's liable to become a national catchphrase through the Yacht Club Boys' screen exploitation.

Film doesn't go overboard exceptng in the sports announcer sequences at the big game. These could have been pruned, and perhaps more footage alloted to Erwin, who is capital as the ex-barefoot boy who discovered almost too late that it's better with his shoes off—meaning he could kick the pigskin or grip the sod better when cumbered by footgear.

'Pigski Parade' is in the same merry mood and mode of 20th-Fox's two preceding filmusicals, 'Thanks a Million' and 'Sing, Baby, Sing,' and should do equally as well if not better. Plenty of bright names on the marquee and strong tunes plus the seasonal advantage of the grid season, enhance the b.o. values. *Abel.*

Theodora Goes Wild

Columbia release of Everett Riskin production. Stars Irene Dunne; features Melvyn Douglas. Directed by Richard Boleslawski. Script by Sidney Buchman from Mary McCarthy's original. Camera, Joseph Walker; music, Morris Stoloff; asst. director, William E. Nulli. At Radio City Music Hall, N. Y., week Nov. 12, 1936. Running time 94 mins.

Theodora Lynn.....Irene Dunne
Michael Grant.....Melvyn Douglas
Jed Waterbury.....Thomas Mitchell
Arthur Stevenson.....Thurston Hall
Adelaide Ferry.....Rosalind Keith
Rebecca Perry.....Spring Byington
Aunt Mary.....Elizabeth Risdon
Aunt Elsie.....Margaret McWade
Ethel Stevenson.....Nana Bryant
Jonathan Grant.....Henry Kolker
Agnes Grant.....Leona Maricle
Uncle John.....Robert Greig
Governor Wyatt.....Frederick Burton

A comedy of steady tempo and deepeni 'Theodora Goes Wild' is attract bi trade and strong word-of-mouth ballyhoo. It will be a logical holdover for many downtown spots. And it should strengthen the followi Irene Dunne who takes the hurdle into comedy that many dramatic actresses have made in the last year or two with

'Theodora' may superficially be compared to the Mr. acter in that both come from small New England Quaint and eccentric figures and customs of the village are exploited for laughs and background in both cases. And the experiences of the small town character when hitting Manhattan form the main content of the story. Beyond that, the comparison in a narrative sense ends.

Painstaking direction of Boleslawski brings out the nuances, sequence by sequence, and with a mounting total of laughs. His direction and Miss Dunne's playing of the first New York escapade of Theodora in a dashing blade's apartment is a high point of light and shade farce.

Story has various novel aspects for which Mary McCarthy's original is probably entitled to a special nod. The adaptation by Sidney Buchman is slick and shrewdly put together at the seams. Film-goers will like the skittish results which achieve a certain helter-skelter lunacy while still not toe-stubbing the sense of illusion. It's synthetic stuff, made to seem real and plausible.

Melvyn Douglas is an excellent romantic partner for Miss Dunne. She, rather than he, gets the real acting chances but he is consistently intelligent. Runner-up honors belong to the three sturdy character actresses, Spring Byington, Elizabeth Risdon, Margaret McWade, who are the tune-carriers in the Main Street gossip chorus. Against their complete score on credibility and humanity, the story, the players and the director bounce the film's situation laughs. *Land.*

Miniature Reviews

'Come and Get It' (UA). Fine production, but story trouble holds it down.

'Pigskin Parade' (20th-Fox). Bright filmusical above-average b. o. values.

'Theodora Goes Wild' (Col). Irene Dunne in a dandy comedy sure to get biz.

'Under Your Spell' (20th). Lawrence Tibbett musical of featherweight proportions.

'Here Comes Carter' (FN). Lack of marquee names doesn't help a weak story.

'Our Relations' (M-G). One best Laurel-Hardy feature comedies.

'Can This Be Dixie?' (20th). Hybrid musical and satirical melodrama starring Jane With-; adds to fair entertainment.

'Straight from the Shoulder' (Par). Moderately entertaining gangster piece.

'The Accusing Finger' (Par). Meller combining prison atmosphere and plea against capital punishment; pointed for duals.

'Yellow Cargo' (GN). Chinese smugglers vs. G-men, okay away from larger first runs.

'Isle of Fury' (WB). Filmization of an obscure Maugham adventure yarn; for the duals.

REMBRANDT

(BRITISH MADE)

London, Nov.

United Artists release of London Film production. Stars Charles Laughton; features Gertrude Lawrence, Elsa Lanchester. Produced and directed by Alexander Korda. Script, Carl Zuokmayer; score, Geoffrey Toyo; camera, Georges Perinal. At Leicester Square theatre, London, Nov. 4, '36. Running time, 85 mins.

Rembrandt van Rijn.....Charles Laughton
Hendrickje Stoffels.....Elsa Lanchester
Saskia Dirx.....Gertrude Lawrence
Titus van Rijn.....John Bryning
Titus (as child).....Richard Gofe
Doman.....Wolfgang Wilhelmi
Banning Cocq.....Walter Hudd
Govaert Flink.....John Clements
Jan Six.....Henry Hewitt
Church Warden.....George Merritt
Minister.....John Turnbull
Auctioneer.....Sam Livesey
Hertsenbosch.....Lawrence Hanray
Beggar Saul.....Roger Livesey
Dr. Menassch.....Abraham Sofaer
Rabbinius.....Edward Chapman
Burgomaster.....William Dewhurst
The Marquis.....Austin Trevor
Ludvig.....Raymond Huntley
Saskia's brothers.....{Ernest Broughton, Frederick Burtwell
Waitress.....Baroness Barany
Baron Leivens.....Marius Goring
Dr. Tulp.....Alan Jeayes
Adriaen.....Basil Gill
Miller Harmen van Rijn.....Herbert Lomas
Magdalene.....Gertrude Musgrove
Official.....Quentin McPherson
Peasant.....Jack Livesey
Van Zealand.....Edmund Willard
Secretary.....Andrew Wellesley
Court Members.....{Byron Webber, Bellenden Powell, Charles Paton
Bur.....{Hector Abbas, Leonard Sharpe
Museum Directors..{Jerrold Robert-Shaw, George Fuglse

An idealized film biography of the life of the famous painter. Story begins at the height of Rembrandt's fame; during his lifetime, and carries to his solitary, poverty-stricken old Despite a cast of twoscore principals, it is a one-part production, with but one scene in the entire film in which the star does not play the central character. Reason he doesn't dominate this one scene is because he isn't in it.

From a technical point of view, picture is probably as fine a iece of mechanism, coupled with artistry, the screen has ever manufactured. It was an inspiration to film many of the scenes with a suggestion of the lighting, for which Rembrandt is famous in his paintings.

Forty principals were requisitioned from the best artists the legitimate stage here has to offer. All of them are people with excellent West End reputations, and if some of them, like Gertrude Lawrence and Elsa Lanchester, stand out from the others, it is only because they have more extensive and showier roles.

Despite all this artistic and technical assistance, Charles Laughton is far from satisfactory. According to the story, he is never interested in anything relating to finance or the ordinary rules of domestic economy. This is readily understood in a man of Rembrandt's undoubted genius, and what the picture intends, and does show, is that the only tragic things in his life are the deaths of his two wives. On neither occasion does Laughton express the overwhelming sorrow the story calls for. There is a depiction on both occasions of bodily shock belied by the facial expression, which takes on more attributes of a leer than reavement.

Laughton's name in lights, coupled with a Korda production, should have potential drawing power. In the West End, the big cities of America—in fact, the ig cities throughout the world, where the name of Rembrandt means something—the picture should attract and entertai the intelligentsia. To the ordi picturegoer the picture means little. *Jolo.*

UNDER YOUR SPELL

(WITH SONGS)

20th Century-Fox release of John Stone production. Stars Lawrence Tibbett. Directed by Otto Ludwig Preminger. Screen play, Frances Hyland and Saul Elkins; songs, Arthur Schwartz and Howard Dietz; dances, Sammy Lee; camera, Sidney Wagner; editor, Fred Allen; musical direction, Arthur Lange. On double bill at Palace, N. Y., week Nov. 6, '36. Running time, 66 mins.

Anthony Allen.....Lawrence Tibbett
Cynthia Drexel.....Wendy Barrie
Ratoff.....Gregory Ratoff
Betty.....Arthur Treacher
Count Raul lenne.....Gregory Gaye
Judge.....Berton Churchill
Mr. Twerp.....Jed Prouty
Mrs. Twerp.....Claudia Coleman
Lucie Bob.....Charles Richman

Featherweight musical striving to present Lawrence Tibbett i a light, racy story with results summing up on the weaker side. Filmsy yarn offers slim opportunity for any histrionics, even for comedy, and singing demands don't fit i any too snugly. Arthur Schwartz and Howard Dietz provided three numbers for the opera star, all of which are hummable, but not slated for any extra heavy requests over the counter. Title is taken from the best song of the three.

Few actual backstage views, which is a relief. Two operatic shots with the singer appearing in 'Faust' and 'Figaro,' doing both in Grade A manner. Most of the story concerns the star's desire to get away from the city and the bally-hoo surrounding a platform career. A society girl makes a bet she can get him to sing at her party, but he disappears into the desert and she tracks him down. Finale has the affair taken to court and Tibbett singing 'Under Your Spell' to the judge.

One production number is concocted around the 'Amigo' tune. Neighborhood senoritas awaken him and demand a party on the patio. It turns into a choral spree, with Sammy Lee's chorines attractive girls, going through a tepid rumba, and Tibbett chanting it from the balcony. An elaborate barbecue repast is then presented to the unexpected guests. Musical frame is melodious and the best feature.

Another song is slightly cowboy in theme, with wagon wheels and prairie dust worked into the atmospheric effects. 'Mi' song reprised for the various closing developments.

Direction by Otto Ludwig Preminger is spotty, not overcoming any of the story's shortcomings. He has the star singi in a desert pool, mixing his top notes with the whirr of an overhead airplane, and meeting up with his own voice on a wax recording. A sturdier story would serve his direction better. This is his first Hollywood directorial task.

Comedy relief is in the hands of Gregory Ratoff, as a flighty manager, and Arthur Treacher, in another butler assignment. Both click with their scenes, but it's nothing new in the matter of gagging here.

Wendy Barrie is the society girl who makes the bet in the first place, and has to go look for her singing guest later on. She films well. Tibbett is much slimmer in this picture, which is something, and the camera is kinder. He plays his role with a certain robustness and free of any overacting. *ral.*

Shorts

'LALLAPALOOSA'
With Buddy Doyle
Musical
17 Mins.
Criterion, N. Y.
RKO-Radio

Buddy Doyle, blackface vaude comedian, is sans cork in this thin musical plot. His singing mimicry of Cantor, Crosby and Jolson highlight this subject in which Doyle is featured. Doyle fits better in costume.

In his soda fountain whites he bursts into song on every ice cream order. Idea is that each dish is suggestive of some tune or celebrity. Title is named after a sundae de maison. General structure makes for a nice interlude.

In one bit, a colored (customer) contribs a tap specialty. When he requests Amos 'n Andy.

Doyle's songs are supported with dramatized backgrounds by a cast which includes Lois Lindsay, Jack Rice, Eddie Gribbon and Landers Stevens. Bert Gilroy directed and Doyle collaborated on the story with Charles Roberts. Producer is Lee Marcus.

The romance end of the story is inferential and so the atmosphere of the plot.

Gribbon, looking stouter, is the comic sheriff hunting for a bandit, Jack Rice, plays him in femme costume. Doyle, supposedly angling for the radio, recognizes Rice and captures him, winning an air job and the girl, Lois Lindsay as his reward. She's a cute trick. Harold Wenstrom camered okay, excepting on Doyle who should have been softened. *Shan.*

'RAH! RAH! RHYTHM'
With Herman Timberg, Jr., and Pat Rooney, Jr.
Comedy Musical
18 Mins.
Globe, N. Y.
Fox-Educational

Nonsensical little laugh piece that is good for some chuckles to bring out the danci talents of Herman imberg, and Pat Rooney, Jr. It is lightweight on sure comedy material and lines, with the two juveniles not aiding much. The talented duo are not natural comics, and hence need the script and situations for best results.

he pair are college students both smitten by dean's daughter. When one agrees to substitute in taking an exam for the other, the duplicity is further extended with each attempting to turn the tables on the other. Aside from winning the co-ed's hand, both want to be the principal dancer and clown in the college musical. Comedy is at its peak when young Timberg and Rooney are terping.

Parke Levy is blamed for the story. William Watson meged, and he's done plenty better. *Wear.*

HERE COMES CARTER

Warner Bros. release of First National production. Features Ross Alexander, Glenda Farrell, Anna Nagle, Craig Reynolds, Hobart Cavanaugh. Directed by Wm. Clemens. Story: M. Jacoby; screenplay, Ray Chanslor; music and lyrics, M. K. Jerome, Jack Scholl; camera, Arthur Todd; editor, Louis Hesse. At the Palace, N. Y., on a double bill, commencing Nov. 13. Running time 00 mins.

Kent Carter.....Ross Alexander
Verna Kennedy.....Glenda Farrell
Linda Warren.....Anne Nagel
Rex Marchbanks.....Craig Reynolds
Boots.....George E. Stone
Mel Winter.....Hobart Cavanaugh
Slugs Dana.....John Sheehan
Daniel Bronson.....Joseph Crehan
Russ Gleeson.....Dennis Moore
Steve Moran.....Norman Willis
Ben Rogers.....John T. Murray

Air-gangster story that does not quite click, not only on account of its implausibility but because it is slowly paced and too dependent upon the effervescent actions of Ross Alexander, who is more and more overworking his expression and his manner. He is growing smart alecky rather than breezy and if given too much of the footage is apt to tire if the story cannot carry him along. Can work on a dual, but will hit bottom as a single.

Alexander is a press agent who gets fired and turns radio columnist with a Hollywood station. He is sound and vindicative and the colony gets pretty rough treatment, particularly Craig Reynolds, who was the cause of his dismissal. Eventually he develops the fact that Reynolds is the brother of a gangster, plotting him off the screen map, and wins Anne Nagel on his promise to be a good boy in future and say only nice things. That's all there is to the play, the unmasking of the film star, and it isn't enough.

Dialog is frequently too flippant to be acceptable and many scenes require more talking than their value warrants, with resultant draggy spots. Direction keeps the story moving along, but mostly in retarded tempo. The story does not entirely bore, but neither does it hold interest. Glenda Farrell is in for the ride, which gives one good marquee name, but she figures unimportantly in the story.

There is a good, if impossible, bit, played by John Sheehan as a credulous gangster from whom Alexander wheedles a lot of inside dope. It is well played, though it cannot be made convincing. That's the trouble with the entire story. It never seems real.

OUR RELATIONS

Metro release of Hal Roach-Stan Laurel production. Stars Stan Laurel and Oliver Hardy. Directed by Harry Lachman. Suggested by W. W. Jacobs' story, "The Money Box," screen story by Richard Connell and Felix Adler; adaptation, Charles Rogers and Jack Jevne; photographic effects, Roy Seawright; musical score and direction, Leroy Shield; camera, Rudolph Mate. At Rialto, N. Y., week Nov. 12, '36. Running time, 70 mins.

Stan Laurel/His Wife.....Stan Laurel / Betty Healy
Ollie Hardy/His Wife.....Oliver Hardy / Daphne Pollard
Stan's Twin Brother/Ollie's Twin Brother.....Stan Laurel / Oliver Hardy
Ship Captain.....Sidney Toler
Chief Engineer.....James Finlayson
Lily.....Iris Adrian
Alice.....Lona Andre
Waiter.....Alan Hale
Drunk.....Arthur Housman
Gangster.....Ralf Harolde
Gangster.....Noel Madison

Stan Laurel has done himself proud on his first fling as a producer. So much so that Metro gives him liberal credit as such with this latest try of the Laurel-Hardy comedy combination. Looks like easily their best all-round laugh-evoker to date, and a certain bet as a double program strengthener, with the time consumed on screen helping in this respect. It may hold its own alone in localities where the fun combo are favorites houses appeal as drop-in spots.

For one thing, both Laurel and Hardy get plenty of chances to talk and the dialog handed them is considerably above par. Picture is deftly gagged, with the slapstick routine nicely contrasted with the sane moments. Our Relations is based on a short story published originally back in 1903 but it is doubtful if the s.s. author would recognize the screen version. Principal reason is that the plot has been subordinated for laugh purposes, with every move concocted to popular appeal.

Most of mix-ups involve instances of mistaken identity, with the twin brothers of Laurel and Hardy wandering to situations that obviously contain dynamite for the unsuspecting victims. These wild complications have a certain degree of plausibility. Besides a quota of new gags and hokum stunts, some of the old ones have been given a fresh outer coating so that they are not so indigestible. Outstanding uproarious sequences are the phone booth episode with three men packed in and the climatical one where the two clowns sway along the dock with their feet embedded in cement forms.

Harry Lachman's direction is outstanding, being neatly geared to grab maximum of chuckles. Richard Cannell and Felix Adler, who authored the screen play, contribute a modicum of draggy moments. Their dialog is especially sprightly for vehicle of this type.

With Laurel and Hardy playing both the sailor twins and the henpecked hubby twins, except where stand-ins are employed, the pair do not depend on their old droll tricks for best results. While there has been no attempt to bury the familiar humorous characterizations, they have been given more to do and funnier situations to enact. Here, the original touch of Stan Laurel as producer obviously is in evidence.

Best contributing comedy role is by Arthur Housman as an inebriated gentleman. When given the chance he runs the comic duo a close race. Vet James Finlayson handles dialectal humor with skill. Daphne Pollard and Betty Healy, as the wives, chip in with splendid support. Iris Adrian and Lona Andre do fairish work as beer garden flirts. Sidney Toler, Alan Hale and Noel Madison top a big supporting cast.

Picture is billed as a Hal Roach studios presentation. Much care has been given to elaborate production and lavish backgrounding. Rudolph Mate's lens work is good without being noteworthy. *Wear.*

LES AMOUR DE TONI

('The Loves of Toni')
(FRENCH MADE)

Metropolis release of Marcel Pagnol production. Directed by Jean Renoir. Story: Jean Renoir, Carl Einstein. Cast includes Celia Montalvan, R. Delmont, Blavette, Dallan, Andrex, Bozzi, Kovatchevitch, Jenny Helia. At 65th St. N. Y., commencing Nov. 4, '36. Running ti 80 mins.

(In French With English Titles)

This dull spectacle should have been tagged 'Love and Murder Among the Proletariat.' That title would come much closer to the essence and theme of the production. Story and background are strictly of the genre type. Unless these are recognizable and appreciated, the only thing that the customer can take away with him is a depressive feeling.

Seducer has gone realistic with a vengeance. The plot includes three deaths and one near suicide, the characters overtalk themselves and the pace couldn't be much more plodding and tiresome. Film is so naturalistic that lighting is frequently dispensed with altogether and the audience is left to guess what is going on behind the blanket of blackness. One thing that reacts in the picture's favor is the casting. The players all pack that earthy flavor and with their simple way sketch in some poignant touches, but the story and the pictorial treatment prove impediments too tough for them to overcome.

Laid in south of France near Marseilles, film tells of the blighted love affairs of some Spanish immigrants. The characters are either quarry workers or winegrowers. The women take or leave their men tempestuously.

Toni is loved by his young landlady, but he has a yen for Josepha, the niece of a vineyard owner. The excitement derives from Josepha's marrying the wrong guy, his cruelty to her and Toni's yearning for the old love. Bleakness gives way to tragedy when Josepha murders her husband and Toni rushes in to take the blame. Toni, in turn, is killed as he attempts to escape from the gendarmes. *Odec.*

HIS LORDSHIP

(BRITISH MADE)

Nov.

Gaumont-British production and release. Stars George Arliss. Directed by Herbert Mason; screen play, L. Du Garde, from play 'The Nelson Touch' by Neil Grant; camera, G. Krampf. At Picadilly theatre, London, Nov. 6, '36. Running time, 71 mins.

Richard / Lord Duncaster.....George Arliss
Bill Howard.....Romilly Lunge
Vera.....Renee Ray
Lady caster.....Jessie Winter
Ibrahim.....John Ford
Barak.....Allan Jeaves
Nahil.....Lawrence Anderson
Phillpotts.....Bernard Merefield
Stevenson.....John Turnbull
Abdullah.....Basil Gill

In 'His Lordship,' filmites will have a double dose of Arliss, he plays two roles—twin brothers.

One is the Foreign Secretary in the English cabinet, and the other an easy-going traveller who has spent many years in the Near East. Foreign Minister, as drawn in the story, is a pompous ass, afflicted with a slow intelligence, whereas the wanderer is a shrewd, observing, and well-thinking philosopher.

An Emir who rules in one of those kingdoms off the desert is murdered by two of his ministers and a young Englishman is accused of the crime. Sheiks come to London to have an audience with the Cabinet, demanding indemnity in the way of valuable oil concessions. Foolish Foreign Minister makes a mess of the situation but his twin brother kidnaps him, impersonates him at a Cabinet meeting, and the country is saved from being embroiled in war.

Not very much of a story, but it progresses through the medium of comedy and a slight love interest. It is smartly acted by a small, efficient cast. Production on a competent, even keel—not very massive, but no stinting.

Light entertainment, despite underlying tragedy. Star should draw. *Jolo.*

CAN THIS BE DIXIE?

(WITH SONGS)

20th-Century-Fox release of Sol M. Wurtzel production. Stars Jane Withers; features, Slim Summerville, Helen Wood. Directed by George Marshall. Story by Lamar Trotti and George Marshall; screenplay, Trotti. Songs, Sidney Clare and Harry Akst; dances, Sammy Lee; editor, Louis Loeffler; camera, Bert Glennon and Ernest Palmer. At Albee, Bklyn, week Nov. 12, '36. Running time, 68 minutes.

Pet Gurgle.....Jane Withers
Robert E. Lee Gurgle.....Jim Summerville
Virginia Peachtree.....Helen Wood
Ulysses S. Sherman.....Thomas Beck
Miss Beauregard Peachtree.....Sara Haden
Col. Robert Peachtree.....Claude Gillingwater
Longstreet Butler.....Donald Cook
Sheriff N. B. F. Rider.....James Burke
Ed Grant.....Jed Prouty
Lizzie.....Hattie McDaniel
Jeff Davis Brunch.....Troy Brown
General Beauregard Peachtree, Robert Warwick
Mozart Von Peachtree, Ferdinand Munier
John Smith Peachtree...Billy Bletcher
George Washington Peachtree, William Worthington
Thomas Jefferson Peachtree...Otis Harlan

Plenty of ingredients were thrown into the soup of this Jane Withers starren, resulting in a combination of musical comedy and satirical melodrama. While it came very close to being hash, 'Can This Be Dixie?' should prove pleasing entertainment for the not-so-discriminating adults and will click with the juves. It will hold its own in the duals, but will take plenty of selling by its lonesome.

Sol M. Wurtzel apparently didn't stint on production, but it falls short of the 'A' class.

On the musical end, Harry Akst and Sidney Clare did a nice job with the four songs, though none is in the hit class. Sammy Lee's terp routining also good.

Film satirizes the South, which may run it into difficulties below the Mason-Dixon line, particularly over the cabaret scenes with mixed races in the floor show.

Story is simple. Slim Summerville and daughter Jane Withers operate a medicine show which runs into difficulties with a sheriff on the property of a bankrupt Kentucky colonel. They lose the medicine show and the colonel nearly loses the homestead, but Miss Withers organizes a troupe of entertainers from among the plantation's pickaninnies, crashes Major Gong's amateur program and earns enough via a theatre date to hold off the wolf temporarily. Presentation of the amateur act in the theatre, incidentally, is in the typical ornate Hollywood style.

Picture hits its most entertaining moments when the Colonel's old southern home is converted into a nitery to accommodate the Yankees down to see the Derby. This is where the floor show comes in, a white line of girls and Jane Withers being used along with colored hoofers and flood dancing but the Dixie di -hards may not like the mixture.

Performance all along the line are okay, Miss Withers appearing to the best advantage in comparison with her last few films. Summerville as the quack doctor, and Claude Gillingwater, as the whacky Colonel, handle the laughs capably, while the romance end is taken care of by Helen Wood and Thomas Beck. Donald Cook is sufficiently restrained as the villainous banker about to foreclose on the plantation of Miss Wood doesn't marry him, and James Burke is okay as the hick sheriff with singing ambitions. Sara Haden's old maid performance also adds to the film.

Of the songs, ick, Pick, ickaninny' is the best, though 'Does You Wanna Go to Heaven?', 'It's Julep Time in Dixieland' and 'Uncle Tom's Cabin Is a Cabaret Now' are not far behind.

George Marshall's direction is fine, and there is nothing wrong with the combined photographic work of Bert Glennon and Ernest Palmer. *Scho.*

MANEWRY MILOSNE

('Love Maneuvers')
(POLISH MADE)
(MUSICAL)

Kinofilm production and release. Features Loda Halama and Tola Mankiewiczowna. Directed by J. Nowina-Przybylski. Music by Henryk Wars. At Miami, N. Y., week of Nov. 6, '36. Running time, 69 mins.

Barness Colmar.....Tola Mankiewiczowna
Count Quintil.....Aleksander Zabczynski
Regiment's Daughter.....Loda Halama
Chambermaid.....Mira Zimińska
Orderly Dutlo.....Stanisław Sielański

(In Polish)

This Polish screen operetta vividly illustrates the strides that have been made by Warsaw's leading film producers. In a number of respects it compares favorably with several features of this sort made about five years ago in England. The picture undoubtedly will grab plenty of coin in foreign language houses, judging from the audience reaction in this theatre.

'Love Maneuvers' is constructed along typical musical comedy lines. In fact, it is reminiscent of light operas of 'The Student Prince' and 'Daughter of the Regiment' stage school. The familiar masked beauty motif is introduced with expected laugh results.

Light spirit of these operettas is readily grasped by the director, who has started his plot at a fast clip and maintained the tempo. He has used commendable skill in introducing musical, dancing and marching interludes into story. There's a total absence of awkwardness in this respect.

While the rapid movement of the operetta has been kept foremost, the humorous episodes and romantic angles have not been overlooked. Remarkably adept cast is headed by Tola Manklewiczowna, Aleksander Zabczynski, Loda Halama and Stanislaw Sielanski. Both femme leads indicate possibilities, though they may not endanger U. S. artists.

A tuneful score by Henryk Wars goes far in making this an agreeable vehicle. Most of numbers have lilt to put them on a par with best of foreign filmers.

Production has been lavishly produced, with full consideration for all detail. Lens work, which follows foreign methods for the most part, is another pleasing feature. *Wear.*

SCHABERNACK

('Hoax')
(GERMAN MADE)

Berlin, Nov.

Tobis-Europa release of Algefa production. Directed by E. W. Emo. Features Paul Hoerbiger, Hans Moser, Heinz Salfner, Trude Marlen. Book, Hanns Kiesmann, H. F. Koellner; music, Victor Corzilius. At Roland, Berlin, Oct. 30. Running time, 75 mins.

Peter Burgstaller.....Paul Hoerbiger
Eva Huegler.....Trude Marlen
Wandl.....Hans Moser
Mr. Vanderbilt.....Heinz Salfner
Julius Huegler.....Max Guelstorff
Manz.....Hans Richter
Fred Bruckmann.....K. L. Schreiber
Professor Marius.....Paul Henckels

(In German)

Fairly duced.

Yarn tells a new hotel owned by a young woman, Eva Huegler, unable to open for lack of cash, and of a sanitarium in the same spa that houses wealthy customers. They are spoken of in the village as lunatics and they decide, just for the fun of it, to act as such when they are shifted to the new hotel after a fire breaks out in the sanitarium. A real tourist, Mr. Vanderbilt, who arrives there too, is considered nuts and treated accordingly. Love affair between the head-waiter and the new hotel-owner reminds of 'White Horse Inn,' and finally leads to all troubles being settled.

True comics like Hans Moser and Paul Hoerbiger find little help to inject fun, and their antics suffer from infirmity. However, they try hard to be funny. Trude Marlen as Eva looks pleasing. Heinz Salfner is an excellent Vanderbilt.

Straight from Shoulder

Paramount release of A. M. Botsford production. Features Ralph Bellamy, Katherine Locke, David Holt, Andy Clyde, Purnell Pratt, Onslow Stevens, Chick Chandler. Directed by Stuart Heisler. Story, Lucian Cary; adaptation, Madeleine Ruthven; film editor, Everett Douglas; camera, Al Gilks. At Strand, B'klyn, week Nov. 12, '36. Running time, 66 mins.

Court Hayden.....Ralph Bellamy
Gail Pyne.....Katherine Locke
Johnny Hayden.....David Holt
J. M. Pyne.....Andy Clyde
James McBride.....Purnell Pratt
Mr. Wendl.....Onslow Stevens
Fly.....Chick Chandler
Mr. Blake.....Rollo Lloyd
Baldy.....Benj. Hanlon
Trigger.....Paul Fix
Trini.....Noel Madison

The dangers of testifying against mobsters is coupled with the affection of a young boy for his father for results in 'Straight from the Shoulder' that are moderately entertaining. The love interest is developed along routine lines, general production supervision brings out nothing strikingly strong, and the scenes with the boy with one exception possess no real strength. However, the picture has enough human interest and homespun appeal to gain fair or better support from family trade.

Although the running time is brief, being but 66 minutes, unimportant details and plot treatment have found room in this length. Result more often than not is that the action drags, especially when a closer bond is being struck up between hero and heroine. This is also true to some extent in development of the boy's affection for his father, which takes the form largely in his resentment against the girl who's coming between himself and his widowed dad.

The boy is Davi Holt, a competent young actor, who suggests he has what it takes to sell better screen drama than afforded by 'Straight from the Shoulder.' The kid indicates genuine ability in the sequence, well sustai which he is trying to disarm sleeping men in order to waiting for return of his father to a lonely mountain cabin home. The men, fearing the testimony of the lad's father, eye-witness to a holdup, have located his hideout and while he is away happens upon the boy and his dog. The boy overhears conversation, learning of their death mission, and while the men are snoozing he carefully gets their rifles and, melting lead in the kitchen, fills the barrels with the metal so that the guns ill backfire. It is an unlikely portion of plot, proves the most effective feature of the picture.

Ralph Bellamy the slow-moving, lethargic hero. The girl is Katherine Locke, who offers nothing startling, while her father is the two-reel comedian of many shorts seasons, Andy Clyde. Accepted gangster types figure, including Bert Hanlon, Paul Fix, Noel Madison and Rollo Lloyd. *Char.*

ACCUSING FINGER

Paramount release of A. M. Botsford production. Features Paul Kelly, Kent Taylor, Marsha Hunt, Robert Cummings. Directed by James Hogan. Screen play by Madeleine Ruthven, Brian Marlow, John Bright and Robert Trasker; camera, Henry Sharp; musical direction; Boris orros. At Globe, N. Y., week Nov. 13, '36. Running time, 01 mins.

Claire Patterson.....Marsha Hunt
Jimmy Ellis.....Robert Cummings
Douglas Goodwin.....Paul Kelly
Jerry Welch.....Kent Taylor
Senator Nash.....Harry Carey
Muriel Goodwin.....Bernadene Hayes
District Attorney.....Sam Flint
Warden.....DeWitt Jennings
Spud.....Ralph Harolde
Johnson.....Fred Kohler
Maid.....Hilda Vaughn

'The Accusing Finger' is a glaring example of too many chefs having a finger in the broth. Added to this is a lack of weighty marquee names, an inapplicable title, mediocre dialoging and uneven tempo. Main fault is that the film fails to pertinently develop several plot angles introduced. For the duals, it should satisfy.

The film opens as courtroom drama, shifts into prison and shadow-of-the-chair motif, then develops as a moralizing plea for abolition of the death penalty and finally concludes in typical sleuth-criminal melter tempo. Four separate treats or basic ideas perhaps represent the contributions of Madeleine Ruthven, Brian Marlow, John Bright and Robert Trasker. Whoever conceived the finale and the prison material should have been permitted to re-write and subordinate the other themes because they detract and weaken the entire structure.

Plot takes the cocksure prosecutor, with a record of 100% convictions and nearly as many death-penalty cases, and puts him in the same spot as the numberless prisoners he has sent to prison. Instead of stressing the circumstantial evidence on which many of his prison-mates went up the river, the story rambles through the prison yard, rattling like a keeper's keys. This obviously was done to build up the brutality of executions by the state and to pave the way for the plea for a law abolishing capital punishment. The effort should have been saved because the point never is clinched while the faulty evi angle might have been.

Paul Kelly seems miscast as the prosecuting attorney who nearly winds up in the hot seat. Kent Taylor, seen here as criminal investigator, looms as a better possibility out of the same cast. While Kelly seldom is favored with strong lines, it also is evident that he is inclined to overact. Taylor gives a polished performance but is all but smothered in his role and by some mawkish romantic scenes.

Robert Cummings, as the youth sent to the chair, supplies a stand-out characterization and one that probably will give him a better break in the future. Bernadene Hayes, cast as the prosecutor's wife slain early in the film, also did well in a fine job. Indicates rare potentialities. Marsha Hunt is petite and efficient in the sole romantic part but fails to stand out. Harry Carey comes through when given the opportunity as a state senator. Best support is accorded by Ralph Harolde, Fred Kohler and DeWitt Jennings. *Wear.*

Die Un-Erhoerte Frau

('Dissatisfied Woman')
(GERMAN MADE)
(WITH SONGS)

Berlin, Nov.

Syndikat release of Itala production. Directed by Numzio Malasomma. Features Fita Benkhoff, Johannes Riemann, Wolfgang Liebeneiner, Erik v. Thellmann. Book S. S. von Varady; music, Michael Jary. At Atrium, Berlin, Oct. 30, '36. Running time, 80 mins.

Paul Brandt.....Johannes Riemann
Lisa Brandt.....Fita Benkhoff
Dr. Spinelki.....Wolfgang Liebeneiner
Klothilde Lawrence...Erika v. Thellmann
Eveline.....Ingeborg Johannsen
Carola.....Hilda Sessak
Joseph.....Otto Gueltorff
Helene.....Lisc Fuerstenberg
Marie.....Martha Ziegler
Friend.....Jllen Frank
Friend.....Willi Munch
Professor.....Klein-Rogge

(In German)

Fine comedy with uncommonly good dialog, competently produced. While Fita Benkhoff probably is not the ideal leading lady, she is convincing.

Highly fictionized story tells of an otherwise happily-married couple, the Brandts, who live in princely surroundings, but stick to old-fashioned things, at least as far as hubby is concerned. Lawyer Brandt cannot rid himself of the old gas stove in the bathroom, of the antiquated radio and of his old car, much to the disgust of his wife, Lisa. No amount of argument on her part can convince him that he is making a fool of himself and of her by sticking to such rubbish, when they can get a new car for the paltry sum of $8,000. Telling her friends about her sorrows, they ti her off how to cure hubby.

Lisa suddenly doesn't recognize him any more, taking him as a complete stranger while otherwise behaving quite normally. Terrified husband consults a famous nerve specialist who promptly sends him a young doctor. Lisa earnestly takes this young doctor to be her husband, while she points to the real Paul and

(Continued on page 29)

Advance Production Chart

Hollywood, Nov. 17.

Production on the Coast last week dropped to a new low with 34 features before the cameras as against 38 for the previous week. Level of activity was reached when 17 features wound up production.

New high of 13 features started last week, while only seven were taken from the cutting rooms and previewed.

A sharp rise in the number of pictures before the cameras this week is anticipated, with more than 15 slated to get the gun. This will leave a balance of 69 stories in various stages of preparation, half of which are promised for the cameras within the month.

There are 84 features in the cutting rooms waiting to be completed, previewed and shipped east.

Columbia

Four in work, 14 editing, nine preparing. In work:

'INTERLUDE,' reported VARIETY, Oct. 14; **'WOMAN IN DISTRESS,'** reported as **'GRAND OLD WOMAN,'** Nov. 3, and **'I PROMISE TO PAY,'** reported Nov. 11. Started last week:

'MULE SKINNER,' produced by Harry L. Decker, Folmer Blangsted directing, original by James P. Hogan, screen play by Frances Guihan. Cast: Charles Starrett, Rosalind Keith, Edward Keane, George Chesebro, Ben Weldon, Al Bridges, Art Mi , Edward Le Saint, Eddie Cobb, Ed Piel, Sr., Arthur Lovejoy.

Story, backgrounded against the west, concerns a young postmistress whose land is adjacent to that of the heavy. Having found gold on his property he learns the most valuable part of the vein runs into the girl's property and sets about to wrest it from her. The girl is about to turn over deed to the property when Charles Starrett rides into the picture and saves her from losing the land.

Readied to start next are **'LOVERS ON PAROLE,' 'COLLEGE HERO,' 'WOMEN ARE WISE,' 'WEATHER OR NO'** and **'FREEDOM FOR SALE.'**

Metro

Five in work, seven editing, 12 preparing. In work:

'MAYTIME,' reported VARIETY, Sept. 2; **'A DAY AT THE RACES,'** reported Sept. 16; **'CAPTAINS COURAGEOUS,'** reported Oct. 7, and **'SINNER TAKE ALL,'** reported Nov. 11. Started last week:

'PARNELL,' produced and directed by John M. Stahl, based on Elsie T. Schauffler play, adapted by John van Druten. Cast: Clark Gable, Myrna Loy, Edna May Oliver, Billie Burke, Edmund Gwenn, Montagu Love, Donald Crisp, Alan Marshall, Berton Churchill, Brandon Tynan, Neil Fitzgerald, Phyllis Coghlin, Pat Mariarity, Byron Russell.

Story centers around the life and activities of Charles Stewart Parnell, Irish patriot, who worked for home rule for Ireland. As a member of the English parliament he came to America to seek aid for the cause. Upon returning he found Willie O'Shea elected to Parliament to represent the Irish people. Knowing of Parnell's friendship with his estranged wife, O'Shea conspired with her to have Parnell visit their home he could frame him.

Readied to start next are **'MAIDEN VOYAGE,' 'THEY GAVE HIM A GUN,' 'PICK A STAR,' 'MAN OF THE PEOPLE,'** and **'LAST OF MRS. CHEYNEY.'**

Paramount

Four in work, 13 editing, eight preparing. In work, all started last week:

'SWING HIGH, SWING LOW,' produced by Arthur Hornblow, Jr., directed by Mitchell Leisen, no writing credits. Cast: Carole Lombard, Fred MacMurray, Charles Butterworth, Jean Dixon, Dorothy Lamour, Cecile Cunningham.

Story centers around Carole Lombard and her sidekick, Dorothy Lamour, night club entertainers on their way west to see what Frisco is like. They stop off at Panama Canal where they meet Fred MacMurray, happy-go-lucky army officer on furlough. He takes them around to see the life and later becomes involved in a fight, which makes it necessary for MacMurray to make a quick getaway. Girls remain to alibi for MacMurray's escape. He winds up in New York and joins an orchestra as a trombone player, but the meantime corresponds with Lombard. He eventually sends for her, but upon her arrival she finds he is romancing another. She is on the verge of heading west when he prevails upon her to marry him.

'SOULS AT SEA,' co-produced by Henry Hathaway and Grover Jones, Hathaway directing, screen play by Grover Jones. Cast: Gary Cooper, Frances Dee, Henry Wilcoxon, Helen Burgess, Robert Cummings, Gilbert Emery, Porter Hall, Jamison Thomas.

Story, melodrama on high seas, depicts Cooper being deported from England on his way back to America. A pyromaniac fires the boat and Cooper appoints himself captain. He sets up a court to decide who shall use the two remaining lifeboats. Giving everyone a fair trial, Cooper is one of the lucky ones to draw privilege of boarding and manning one of the boats. They are later picked up and when they land in New York, one of the men accuses him of commanding too much authority in condemning lives of fellow passengers to save women and children. Evidence given by the women clears him.

'BULLDOG DRUMMOND'S ROMANCE,' produced by general office, James Hogan directing, adapted from novel by Edward T. Lowe. Cast: Ray Milland, Heather Angel, Porter Hall, Sir Guy Standing, Reginald Denny, E. E. Clive, Ivan Simpson, Charles McNaughton, Clyde Cook.

Story is continuation of his activities. Plot centers around young girl held captive in English castle by band of crooks when Drummond discovers her plight.

'A DOCTOR'S DIARY,' produced by B. P. Schulberg, directed by Charles Vidor, original by Joseph Anthony and Samuel Ornitz, screen play by Ornitz and David Bohen. Cast: John Trent, Helen Burgess, George Bancroft, Bruce Coleman, Charles Waldron, Ra Hould, Sidney Blackmer, Frank Puglia.

Story concerns young doctor, financed by rich owner of a hospital, trying to discover serum that will cure infantile paralysis. While experimenting, he learns other doctors on the staff are sluffing off charity cases in preference to those who pay money for attention. Romance is worked up with one of the nurses, who lodges a complaint against one of the doctors who neglects a charity case. She is ultimately fired. Young doctor is later called as a witness in case and testifies in favor of nurse, resulting in his discharge. Nurse and doctor find it tough sledding until an infantile paralysis epidemic sets in and he develops a serum that saves the plague from spreading.

Readied to start next are **'OUR MISS KEANE,' 'FIRST ROMANCE'** and **'BETTING FEVER.'**

Republic

One in work, five editing, 12 preparing. In work:

'ROUND-UP TIME IN TEXAS,' produced by Armand Schaefer, directed by Joe Kane, original and screen play by Oliver Drake. Cast: Gene Autry, Smiley Burnette, Maxine Doyle, Leroy Mason, Earl Hodges, Dick Wessel, Charles Whitaker, Mary Russell, Carlton Young.

Story concerns two cowboys who round up a herd of wild horses and spend their life savings exporting them to South Africa in the hope of selling the animals at a big profit. After they land and start to negotiate sales they get into a winning battle with band of Zulus.

Readied to start next are: **'SPECIAL ORDERS,' 'BACHELOR GIRL,' 'ROMANCE ON THE RUN,' 'LARCENY ON THE AIR,' 'STEAMBOAT MARY,' 'AFFAIRS OF CAPPY RICKS,' 'JOIN THE MARINES'** and **'GANGS OF NEW YORK.'**

RKO-Radio

Three in work, 12 editing, 10 preparing.

'QUALITY STREET,' reported VARIETY, re-ported Oct. 28. Started last week:

'WE, THE JURY,' produced by Joseph Henry Steele, directed by Ben Holmes, adapted from Fred Ballard play by Franklin Cohen. Cast: Helen Broderick, Victor Moore, Phillip Huston, Louise Latimer, Pauline Clare, Vinton Aworth, Frank M. Thomas, Earle Foxe, Maxine Jennings, Billy Gilbert, Robert McWade, Charles Middleton, Sarah Edwards, George Irving, Leonid Kinsky, Charles Lane, Ray James, Hal K. Dawson, Georgette Rhodes.

Story is courtroom melodrama in which Helen Broderick is charged with murdering her husband. With nothing but circumstantial evidence, sister of maid employed by the accused is on the jury and holds out for conviction, believing that in doing so maid will come in for bulk of the estate. Conspiracy is discovered.

To start this week are **'MICHAEL STROGOFF,'** produced by Pandro S. Berman, directed by George Nicholls, Jr., and **'MISS CUSTOMS AGENT,'** co-produced by Cliff Reid, directed by Edward Killy. To follow are: **'CONVENTION IN CUBA,' 'ROBBER BARONS,' 'SATISFACTION GUARANTEED,' 'WINGS OF MERCY,' 'TAKE IT EASY,' 'OUTCASTS OF POKER FLAT'** and **'SOULS AT SEA.'**

20th-Fox

Seven in work, six editing, eight preparing. In work:

'ONE IN A MILLION' and **'STOWAWAY,'** reported Sept. 30; **'PEACH EDITION'** and **'THE HOLY TERROR,'** reported Nov. 3. Started last week:

'LOVE IS NEWS,' produced by Harold Wilson and Earl Carroll, Tay Garnett directing, original story by William R. Lipman and Frederick Stevens, screen play by Harry Tugend and Jack Yellen. Cast: Loretta Young, Tyrone Power, Don Ameche, Miles Lander, Jane Darwell, Gavin Muir, Walter Catlett, Slim Summerville, Stepin Fetchit, Shirley Deane, Julius Tannen, Paul McVeigh.

Story concerns one of richest girls world who has become the target for publicity and is continually being hounded by reporters. Tyrone Power, reporter, assigned by his managing editor, Don Ameche, to get a story from the gal or else, through subterfuge, talks to the girl and gets a story that makes her life the more unbearable. In order to retaliate she issues a statement to effect that she has become engaged to him so that he will get a taste of how tough it to keep out of print and away from annoyance of the press. Reporter, realizing the frame, negotiates for personal appearance tour on strength of the publicity he has received, and is about to expose the setup when Loretta Young, who plays the part of the heiress, pleads with him to forget it.

'JONES FAMILY AT THE COUNTY FAIR,' produced by Max Golden, Frank Strayer directing, original by Robert Ellis and Helen Roberts. Cast: Jed Prouty, Spring Byington, Shirley Deane, Kenneth Howell, George Ernest, Florence Roberts, Billy Mahan, Jane Carlson, Ann Gillis.

Story: Fourth in series of Jones Family pictures, backgrounded against a county fair, which gives plenty of latitude for family's antics.

'ON THE AVENUE,' produced by Gene Markey, directed by Roy Del Ruth, original story and music by Irving Berlin, dances by Seymour Felix. Cast: Dick Powell, Madeleine Carroll, Alice Faye, Alan Mowbray, Ritz Bros., Cora Witherspoon, Paul Gerritz, George Barbier, Edward Cooper, Alex Pollard, William Eddritt.

Story is musical comedy with action precipitated by characters in the audience. Plot revolves around an heiress in love with leading man of the play. Not knowing what the new play is about until the opening night, she and her family attend. They learn that the offering is a satire on their family background. This brings about many complications and excitement until cleared up.

Readied to start next are **'NANCY STEELE,' 'THE LAST SLAVER,' 'LIVING DANGEROUSLY,'** and **'SEVENTH HEAVEN.'**

United Artists

Three in work, one editing, five preparing. In work:

'YOU LIVE ONLY ONCE,' reported VARIETY, Oct. ; **'HISTORY IS MADE AT NIGHT,'** reported Nov. 11. Started last week:

'A STAR IS BORN,' produced by David O. Selznick, directed by William A. Wellman, no writing credits. Cast: Janet Gaynor, Fredric March, Adolphe Menjou, Andy Devine, Owen Moore, Elizabeth Jenn, Lionel Stander, Edgar Kennedy, Rex Evans, Jonathan Hale, Peggy Wood, Adrian Rosely, Arthur Hoyt, Guinn Williams, Vince Barnett.

Story, backgrounded against life in Hollywood, shows Janet Gaynor arriving from midwestern town for picture career. Befriended by March, top line star, he helps her to make good, and then they are married. Gaynor continues to climb while March's popularity wanes. Writers are still working out the ending of the story. Production in Technicolor.

Readied to start are **'ADVENTURES OF TOM SAWYER,' 'SUMMER LIGHTNING'** and **'THE WOMAN'S TOUCH.'**

Warners

Four in work, 18 editing, 12 preparing. In work:

'READY, WILLING AND ABLE,' reported VARIETY, Sept. 30; **'LORDS**

(Continued on page 35)

PRODUCTION TABLE

(Shows number of pictures promised by the various major producing companies for the 1936-37 program and number of pictures yet to be produced for the 1935-36 program.)

Producer and contributing companies.	Number of pix promised for 1936-37	Pix already completed for new season.	Pix now in work.	Pix now in cutting room.	Bal. to be put before cameras.	Total pix in preparation.
COLUMBIA		3			30	
Larry Darmour		1			6	
METRO		4			32	
Hal Roach		1			3	
PARAMOUNT		14			22	
B. P. Schulberg		1			5	
Emanuel Cohen		1			6	
R. A. Rowland		2				
Harry Sherman						
Frank Lloyd						
RKO-RADIO					25	
David Loew					2	
Geo. Hirliman					5	
Sol Lesser					2	
REPUBLIC		5			46	11
A. W. Hackel					12	1
20TH-FOX		24			26	7
Sol Lesser		2			4	1
UNITED ARTISTS						
Samuel Goldwyn	7				4	2
Walter Wanger	7				5	2
Selznick-International	5				3	1
Pickford-Lasky	1					
Reliance	1					
E. Berger	1				1	
Criterion	2				2	
Korda-London	6				6	
UNIVERSAL	44	1	1	6	32	7
Buck Jones		1			7	1
WARNERS		26		18	12	12
Totals	516	95	34			84

AMPA'S S.O.S. OR ADMEN'S BODY MUST FOLD

inal S. O. S. to salvage what remains of the AMPA has gone out following a sparsely attended but stormy session last Thursday (11). Some members of the new board of directors tendered their resignations at this confab. Notice now has gone out that those who want the AMPA to continue should say so by attending this week's session on Thursday.

The spectre of making the film publicity-advertising associati guild of some sort affiliated with other unions was presented by one speaker. Other members could see no reason why that should not be done if other branches of the industry organized.

One AMPA irector pointed out that the proposed new militant constitution, which never has been adopted by the membershi full, aroused some resentment ith the Hays organization when it was discovered that Haysians could attend (under the new charter) only as guests and could have no vote or say in the admi istration of the association.

Television

(Continued from page 3)

and torsos being iated to the television public.

R. C. Norman opened with a boost for British initiative. 'The foresight which secured for this country a national system of broadcasting promises to secure for it also a flying start in the practice of television. The British service is ahead of the rest of the world.'

Plans for Expansion

Of greater general and technical interest were remarks of Lord Selsdon, indicating possible early li of development for the Amid much else, he said:

Existing service will cover greater London, with a public of 10,000,000;

Technical advances may permit general radius to be extended within six months from 20 to over 40 miles;

It is an essential feature velopment plans that change will be made in any service within two years of its establishment; receiving sets will be good for at least that period without modification;

Other transmi ing stations will be established in other sectors of the U.K., as dictated by future experience and research;

After experience the public service, controlling committee hoped to recommend definite standards as to number of lines, frame frequency and ratio of synchronizi impulse to picture.

'It is possible to conceive television being applied not only to entertainment, but to education, commerce, tracing of wanted or missing persons, and navigation by sea or air,' he also said.

No television experiments in Austria. The Austrian Radio Co. announced this to the public, adding, however, at the same time, that one of its chief experts is going to London soon to study the situation there with the Baird-Marconi Co.

As cause of the non-experimenting was given the lack of funds for this purpose. The company came with clear statement: 'We wait and see and adopt later the best method.'

'Time's' WPA Shots

icago, Nov. 17.

'March of Time' had a crew here last week to get some shots of a local WPA theatre project group in rehearsal.

Took a flock of on the rehearsal here of WPA musical, 'O Say Can ' slated to open shortly Northern.

Lew White Pinch-Hits

Don Baker, organist at the Paramount, N. Y., was stricken with appendicitic Saturday (14) and had to be rushed to the Staten Island hosp.

Lew White substituting for Baker, opening today (Wed.).



THE MAESTRO IS ABOUT TO PLAY
THAT TOUCHING BALLAD
GUARANTEED TO MAKE SHOWMEN WEEP

entitled

"WHERE WAS I?"

It goes like this...



1

YOU'VE GUIDED ME FOR YEARS AND YEARS
O GRADWELL SEARS, O GRADWELL SEARS
YOU'VE TIPPED ME OFF WELL IN ADVANCE
ON FILMS THAT HAD THE GREATEST CHANCE
OF MAKING MONEY, RAIN OR SHINE
AND PULLING PATRONS TO THAT HOUSE OF MINE.



2

THERE'S A LOT OF THINGS THAT I DON'T MIND
BUT I WILL NOT BE LEFT BEHIND
IT CAUGHT ME WHEN I WASN'T LOOKING
SO I'M ASKING FOR ANOTHER BOOKING
JUST GIVE ME, PLEASE, ANOTHER TRIP
WITH 'ONE WAY PASSAGE', MY BIG SLIP.



FIRST DEMAND RE-ENGAGEMENT THIS WEEK AT NEW YORK'S SMART NEW CRITERION THEATRE!

WM. POWELL

'ONE WAY PASSAGE'



3

WITH POWELL-FRANCIS, STARS OF 'PASSAGE'
I KNOW THAT I CAN EASE MY CASH-ITCH
WITH PROFITS AS GREAT AS ALL THE OTHERS
I'M GETTING NOW FROM WARNER BROS.
I'LL BUILD IT UP LIKE 'LIGHT BRIGADE'
AND DO 'BRIGADE' BUSINESS WHEN IT'S PLAYED.



L'ENVOI

I WAS THERE AT LINDBERGH'S CELEBRATION
I WAS THERE AT ROOSEVELT'S 'NAUGURATION
I WAS THERE WHEN DICK AND BLONDELL KISSED
I'M ALWAYS THERE--I'VE NEVER MISSED
—BUT WHEN 'ONE WAY PASSAGE' PASSED ME BY
LAWDY, LAWDY, WHERE WAS I?





KAY FRANCIS

SET FOR SIMULTANEOUS NATION-WIDE RE-RELEASE DECEMBER 12th BY Warner Bros.

irected by
ay Garnett

St. Louis' Radio Blues, but It's An Off-to-Buffalo in Niagara Belt

. Louis, Nov.

St. Louis exhi much perturbed over film stars appearing on radi programs, unanimous in belief that air appearance stars during competitive hours is seriously injurying exhibition biz here. Sevmonths the MPTOA of eastern Missouri and southern Illinois adopted resolution calling on producers to cancel air programs of screen stars and sent copy of document to Will Hays.

Fred Wehrenberg, indie operator of several nabes, said he is not opposed to radio engagements of featured players so long as appearances do not occur during competitive hours. Wehrenberg said if stars would etherize at 11 a. m. it would be big help to exhibitors, but comat time when theatres are trying to collect most revenue, it has created a harmful situation that calls for immediate action by producers.

Louis K. and Joseph C. Ansell, execs of exhibition company operating three of most prosperous indie second runners in town, joi with Wehrenberg in opposing radio work of screen stars, particularly during competitive hours. They asserted broadcasting by stars up to 6 p. m. and after 10:30 p. m. would be considered a helpful gesture instead of harmful one. Joseph C. Ansell said films made stars and put them in a position to make big money and it appeared to him that, not satisfied with what producers paid them, stars still grab every opportunity to cash in on popularity regardless of consequence to exhibitor who, indirectly, pays salaries.

Ways to correct growing evil of air activities of cinema stars, the Ansells said, would be for exhibitors to refuse to buy pi in which they appear and obtain promise of producers that all contracts with name players contain an iron-bound clause prohibiting radio appearances while under contract with producers.

Cantor's Sunday Effect

Joseph C. Ansell illustrated an incident in his own household to support contention that radio appearance of screen stars was harmful to theatre attendance. Eddie Cantor was to do usual Sunday show and members of Ansell's family who had planned to go to a film postponed trip until after Cantor's period. Then, according to Ansell, they decided to forego the picture theatre visit altogether until another time. This, Ansell asserts, is a common occurrence and the exhibitor, paying good prices for pix, is chief sufferer.

Harry C. Arthur, v.p. of Fanchon & Marco's interests here, and also directing operator of St. Louis Amus. Co., indie owner of 20 nabes, said he did not know whether screen stars doubling on radio helped or harmed exhibitors, and until he made certain he was going to be a close observer of situation. Arthur asserted it didn't seem right for screen stars to do anything that would hurt exhibitors, but if he found that was the true situation, and there was no correction of it, he would favor a plan of just forgetting names of those who were feathering own nests at the expense of theatre operators. Arthur said Wehrenberg's idea of having air activities of featured players limited to other than competitive hours probably would be good advertising not only to stars but also for houses playing their pix. Arthur declared the competitive hours in St. Louis would be between 6 and 11 p. m., and he believes many admirers of cinema stars would keep tuned in to catch their favorite even if they did not come on the air until after 11 p. m.

Buffalo Laughs It Off

Buffalo, Nov.

Representative Buffalo independents have uniformly failed to get excited over the pix-radio to-do. Operators of downtown and nabes evince practically no interest in the controversy and agree generally that they have felt little or no effect from the air competition. Some are clined to think that the build-ups resulting from broadcasts eventually help at the box office.

A couple of years ago the local MPTO registered a kick with the Hays office, but since that time everything has been quiet along the Niagara.

A. Charles Hayman, who operates the Lafayette, sole downtown independent first-run house, and also operator of the first-run Cataract and Strand at Niagara Falls, does not believe that air opposish hurts the box office to any appreciable extent. In the early days there was some fear that the original Cantor broadcasts were hurting the Cantor picture business but this does not appear today, either with Cantor or any of the other ir-pix stars. Hayman thinks a broadcast of one night, even if the star is of first magnitude, does not have any effect on the box office inasmuch as the fans will come in anyhow during the week, or before or after the broadcast night. In other words it all adds up to the same thing at the weekend, and anyhow it is problematical whether there is any less competition between the two types of entertainment.

Nicholas Basil, president of Basil Bros., operating eight neighborhood houses i Buffalo, is cold over the controversy. From observation he does not feel that there has been any noticeable loss of patronage on big broadcast nights and has never thought the competition serious enough to warrant any complaints.

George Gammel, who controls three neighborhoods, scaled in the lowest price brackets, states that the controversy is an imaginary one as far as its effect on patronage of his houses are concerned.

A canvass of the operators of half a dozen individually owned independent houses also failed to reveal any interest in the matter, and in fact in a number of instances brought out an expression of opinion that the controversy was purely a political or imaginary one.

Local independent exhibs are in agreement on one special angle of the radio-pix controversy. Operators are strong in the idea that stars should stick to their own medium and that practically no celeb has been able to duplicate popularity in more than one field. Stars who were socko at the picture box offices have lost following through broadcasts, and air celebs have slipped in ether popularity following screen appearances.

Just as a popular novel frequently has turned out to be a poor film play, and just as many a stage success is a screen flop, so motion picture stars turn out mediocre air performers and vice versa, at the same time losing ground in their inal field, say the exhibs.

Local indies cite Cantor's box office uncertainty as a result of his too frequent and sometimes mediocre broadcasts. Patrons complain of indifference to Bob Burns' air work after having seen him on the screen, according to certai ibs. Crosby is top mostly on the air. Kay Francis is oke on the screen but keep her the air, say the addicts. Astaire is fine for the flickers but the ether doesn't favor him, particularly on a steady schedule.

ll agree that no star is equally great in more than one field and that disillusionment of the public almost invariably follows the star's attempt to be versatile.

MIXED REACTION IN FRISCO TO B'CASTS

rancisco, Nov. 17.

between radio and Hollywood over the use of screen stars on the air is being observed here with mixed emotions.

There those who believe that producers who allow contract stars to broadcast are cutti into their own profits as well as into the exhibitors'. Others think radio, properly handled, is swell publicity and that broadcasts of scenes from pictures about to be released are just as effective come-ons for future attractions as screen trailers.

'Hollywood Hotel' (Campbell's Soup) has been a stimulant, in some cases, for pictures which are good but tough to sell, some local exhibs believe, but they criticise producers for allowing players to appear in old product which presents them at a disadvantage.

Eddi Cantor is cited as an example of an established personality who was a negative box office draw until he started to broadcast regularly. Bing Crosby, Bob Burns, Bobby Breen, Jack Benny, Burns and Allen, Fred Allen have definite box office value because they have attracted thousands of dyed-in-the-wool radio fans back to the theatre, but the exhibs in the Frisco belt feel that Hollywood should continue to spot them only in grade-A pictures. Radio competish is stiffest, they say, when indifferent grade-B films have to be depended upon for draw.

Recently the Independent Theatre Owners of Northern California went on record as being opposed to the producers' practice of lending stars to io programs, permitting them to make contracts with radio stations or broadcasting companies during the life of their contracts with film producers.

Prexy Morgan Walsh of this indie group, which has headquarters here, believes that most of the radio plays presenting film stars have been badly done and have given misconceptions of product which Hollywood is now turning out. It is his opinion that stars who have gone on the air have lost much of their glamor because they have to be seen to be appreciated; also that they are being heard to a decided disadvantage in programs which lack sufficient preparation.

Morgan likewise says that many radio celebs have been unwise in turning to ictures because they have built a mythical physical appearance in the mind of each listener, based on voice alone. Those who live up to their radio personalities on the screen have been few and far between.

When a studio allows a star to go on the air it is cutting down on the returns of an investment which, in some cases, may run into millions of dollars, Walsh declares.

Morgan has asked the indie group here to go on record as being opposed to the producers' practice of lending stars to radio programs, permitting them to make contracts with radio stations or broadcasting companies during the life of their contracts with producers.

How Morgan Dopes It

In a statement to the exhibitors, Morgan said: 'Clark Gable is permitted to do four broadcasts per year by his studio, for which he receives a salary of $5,000 each. Since Metro used in excess of 200 positive prints on their ig pictures in the United States, isn't it logical that each of the one-hour broadcasts can be competition to 200 theatres at one time, and isn't it reasonable to assume that the 200 theatres would average a gross of $100 each on the night of the broadcast, or a total of $20,000 in theatre admissions? Metro's percentage thereof would be somewhere in the neighborhood of 30% of this gross, something like $6,000. Why should they place a star like Gable in competition to their own film rental, in order that he might earn $5,000? In fact, they would be better off to donate the $5,000 to him.

'In addition to Metro's position, the broadcast is in competition to $14,000 of the exhibitor's money, out of which he must hope to pay his expenses and make a living. The above is simple arithmetic, and the same application be given to other important stars from other studios. It would seem to me that each exhibitor should take a firm stand against the practice of important motion picture stars appearing on radio programs.

'The other side of the question is that the radio will popularize the star, but we all know that nothing popularizes a motion picture star like good pictures. The truth is that a great many artists who have become popular on the radio, have been able to appear in pictures at fancy salaries. Some succeeded and continued in pictures, and others were a terrific flop. If radio could perform such a service to the artist as to popularize him, then how could it be possible for a radio star to be a flop in pictures? After all, merit counts, and it is not necessary for a screen star to turn to radio for popularization.

'Reason it any way you like. Once a star has arrived i the motion picture industry, radio can only a form of competition to the picture in which the star appears.'

However, other ibs take the competish angle less seriously. They feel that the Coast is more fortunate than the East with regard to the time element on major air shows with film names. Most of these come in during the dinner hour, between 6 and 7:30 p.m. Speeches by the President and fight broadcasts have been felt more keenly at the box office than mike appearances by film stars.

Exhibs' B'cast Reaction

(Continued from page 1)

habits of the public between 7-10 p.m. Others urge morning and midday programs with picture talent on the air.

Chains Omitted

VARIETY's poll, via its key city correspondents, emphasized that the chain theatres and managers should be deliberately passed up. Only the indie exhibs were sounded out. The chains, with their studio affiliates having film-radio people under contract, would be under wraps in their opinions, for obvious reasons. The indies have no such encumbrances.

The metropolitan New York sector has been deliberately omitted as not being a true barometer on the situation. Exhibitor association officials were likewise discounted, although it is significant that the two or three who are incidentally included in this survey agree on the negative aspects of radio as regards the b.o. As with every political body, too often the guiding spirits may artificially foment a situation or emphasize an aspect not altogether in truth with the genuine feelings of the rank and file.

The exhibitor leaders, always politic in their dealings, seem to be of uniform accord. Contrariwise, the indie exhibs don't seem as much bothered about the whole thing as the barrages of telegrams from the sundry MPTO, Allied and other groups would indicate.

Chi Exhibs See Radio As Box Office Helper

, Nov. 17.

Emil Stern of the ssaness circuit of theatres, 26 in Chicago, the biggest second run houses in this territory, does not think that picture people on the air hurt theatres one whit; contrariwise, contends that radio made some important picture people possible for b. o. values. Cites Jack Benny, Burns and Allen, Bing Crosby, Bob Burns and so on down the line.

Another exhib points to ig Broadcast' (Par) as concrete evidence of a definite radio filmusical proving a box office boon and not a bane. J. Rubens of Great States is another pro-radio.

The sole negative reaction may be deduced from the following point system which house managers formerly employed, rating the first five days of the week as five points; Saturday, 2 points; Sunday, 3 points; figuring the Sabbath as the top b. o. day for pictures. That was true up until two years ago; now it's figured as 2½ points each for Saturday and Sunday. Latter's drop of one-half point is ascribed to the many strong radio programs on the air Sunday night, and the slight inroads on picture attendance.

It's 50-50 Proposish Out in Nebraska

Nebraska exhibs are about evenly divided on use of film names on radio. Some look upon ballyhoo of songs and stars in certain pictures to have a definite business effect to the good when the picture arrives. On the other side, some claim a strong air show breaks down the attendance at the theatre the same night, especially if the weather is a bit cold.

Milt Overman, city manager of Westland theatres here, says business at his houses definitely takes a tumble on Monday and Friday nights in honor of the Palmolive and Hollywood Hotel programs. However, he said, it's mostly a tempest in a teapot and probably eventually does as much good as harm.

Bob Livingston, owner-manager of the Capitol, is against the use of film names for radi . Stated that a good film star radio night practically nihilated his second house in case the marquee was running a bit light on names.

In Grand Island, a mid-state key, the indie operator, Bill Youngclaus who has the second run Empress, and Eddie Forester, city manager for the A. H. Blank string, both favor air stuff.

'My product is for the most part second run,' stated Youngclaus, 'and I often do business approaching or bettering an early first-run picture after the songs, the stars have been introduced via the air.'

Forester placed his okay on airing if the people picked for the program have the right stuff to get them over to the other public. 'It's just as hard for some film stars to get over on radio,' he pointed out, 'as it is for a lot of radio people to get over to the screen audience.'

No Like in Det., But Marquee Ban Is Out

Detroit, Nov. 17.

There'll be no tearing down from marquees the names of pix stars who etherize, but indie exhibitors hereabouts are almost to a man demanding that something be done about the radio-picture problem—and soon, too.

Very few exhibs have a solution of their own, except that flicker names either be kept off air entirely or permitted to etherize at other times than the theatre's peak hours. While they realize that neither of these solutions is very probable, majority of exhibs feel that something like a Ford-Metro control plan would help to alleviate some of the difficulties.

Greatest antagonism against film stars on radio is found among the less profitably situated theatres, which experience enough trouble as it is without the extra burden. Some of these spots have even found it necessary to avoid showing flickers of stars on the radio, because the exhibs claim they no longer draw.

Larger and better located houses generally believe 'the picture's the thing,' regardless of whether stars are on air. These spots, however, also claim to feel pinch at b.o. and are anxiously looking for solution. Exhibs, both large and small, opine that it's impossible to play down names, which happen to appear over ether, if they're the stars in films.

Many of key spots in this territory are controlled by United Detroit, subsid of Paramount, which has several stars on radio, so reaction at these houses is naturally concealed. But, despite agitation everywhere against film stars on radio, biz is definitely on upgrade throughout territory.

Diversified Air Views In Omaha Territory

Omaha, Nov. 17.

Canvass of exhibs in the Omaha territory shows a diversified number of views on the subject of film stars on the ir. Expressions from such representative exhibs as W. W. Troxell of Wilbur, Phil Lannon of West Point, Neb., and Earl Kerr of Council Bluffs, Ia., shows so many angles to the situation that exhibs are at cross-purposes.

General resentment is at the idea of radio chiseling talent built up by a competitive industry. 'Why doesn't radio build its own stars?' seems to be the war-cry along this line.

On the other hand, the Ashland, Neb., exhib expressed satisfaction with 'Rhythm on the Range,' attributing no little to its air build-up although the consensus of the choppiness of the film was generally admitted. This idea carries to a greater depth as for example such films as 'Laughing Irish Eyes' and 'Let's Sing Again.'

Another exhib condemns repetition of stars on the air as perhaps hurrying their demise. Prime example cited is Dick Powell's singing. Used to be admitted the tops the screen, but now it's like toast for breakfast—everybody has it. Noticeable falling off—though not of major proportions—of this star is laid directly to radio, despite his flood of recent publicity. Last couple of releases haven't helped either.

Conversely films have radio to thank for a few new faces, i.e., Jack Benny, Bob Burns, Benny Fields. But the opi here is that films have offered io overwhelmingly more than radio has offered films.

At the bottom of it all, though the feeling isn't often openly expressed, exhibs feel that radio is out and out chiseling to rake what it does off of a competitive field; that the size of the film industry, with so many dependent on it, has far and away first (usually meaning exclusive) claim on the services of those who have developed in that industry, and that radio, as an industry benefiting a smaller clientele, should take a back seat.

There seem to be all schools of thought on the subject, and the gist of it is that an exhib can't tell how

much the radio hurts—or helps. Experience generally is that the radio, as an entertainment medium, cuts into the box office revenue noticeably, especially so on nights of big broadcasts. Now the question is whether or not adding film names to the radio rosters heightens the entertainment value of the radio more than it helps the stars (and the exhibs) by the additional ballyhoo.

Some are inclined to disregard the harmful influences claimed by putting the stars on the air favor of the build-up it gives them. For example a few years ago many folks were flocking to see Clark Gable, but who would have walked across the street to see Jack Benny? Yet recently Benny has acquired decided box office value. More recently, the case of Bobby Breen. Had he appeared in a picture a year ago his name might as well have been Elmer Zilch; but since his ballyhoo by Cantor he has an at least recognizable name, and there is even a little curiosity about him. His second picture will tell whether or not the kid has enough stuff on the ball to uphold the reputation he gained before he entered films.

'What I am saying,' this exhi itor continues, 'is that in a town like ours (population 600) there is not the wherewithal to spend on making a star by advertising and ballyhoo. We have to wait till the bi towns around us have built up a picture or a star before we can fully realize on a release. Nowadays the radio brings out a lot of this ballyhoo even before the big movie theatres. There are few folks in our farm community who are not daily in contact with the radio—whereas they don't go to picture show more than three times weekly, as that is all the changes we can offer.

'Our conclusion is that some of this putting the stars on the air is okay. But it needs regulation—and diet; that is, like any other good thing this wholesale movement to Hollywood by the chains and the subsequent overwhelming number of stars that will come on the air may be its own ruination. Besides, the radio work is harmful if it interferes with the regular work of making pictures. The pictures have it over the radio two-to-one (eyes and ears against just ears) and should be given prime consideration therefore, although the radio has the advantage of immediacy and circulation.'

Balto District, Largely Indie, Likes Air Plugs

Baltimore, Nov. 17.

Generally, ibs in a burg ies far outnumber chain- (only three Loew and two WB properties out of about 70 in Balto), do not particularly resent film stars in droves going on radio dramatizations.

Feeli for most part, is that if check is needed, studios will step to fore and do that duty. Exhibs all believe pix should encourage younger, comin players appearing before mikes for buildup that they believe be felt later on at the b. ., and point out number of celluloiders who came to screen with ready-reps ined from ether work.

Showmen here think, further, that teasing dramatizations on air of films about to be released is good advance bally; but do not approve of dramatizations of old films on ir with if stars' more ix are plugged.

No theatre here would remove a layer's tag off a marquee just because player peddled wares on air.

Pittsburgh Biz Good, There's Few Squawks

ittsburgh,

ibitors in western Pennsy , the flicker cross-country ight They doubt ig programs spotlighting the pix celebs have hurt their business any, doubt if it ever could and feel that the radio tributes a definite added pull to their marquee names.

ut of a dozen representati indie exhibs contacted, only one felt re was a chance that the networks were hurting is biz. Just why he didn't know, he just felt that way. When pressed further, he decided to consult his books, discovered takings were up considerably over same period and said mebbe his opi ion was based more on propaganda than anything else.

Exhibs seem to feel that a good radio program will help a star, and that a bad one can't hurt him if he's previously been established at the b.o. They haven't bothered to check on comparative returns on the big air nights because they feel there's no definite barometer. All they're concerned about is the take and grosses are so far head of a year ago tha they don't feel like bothering with statistics.

Deluxers playing stage shows particularly are in favor of the big air shows. They've found that a radio 'name' is good for almost ice average business, even if it's a name that isn't exactly a household byword. Bands of not more than average importance, playing such late hours that they can't possibly interfere with film trade in any way, have come here and cleaned up, so there's no argument.

ibs feel strongly that generous plugging of songs help the flicker in which they're spotted. They point out that the stars who are on the networks go after the tunes from their own ix first and that it means consistent plugging for them at their theatres right up through release date.

One of the indie owners decided to find out for imself and actually made a check. He found Monday, radio's poorest ni , was also his poorest, and Thursday, Friday and Sunday, radio's biggest, his biggest as well. He couldn't make any deductions, allowed as how when he had a good picture, Hell, high-water and the best radio show on earth wouldn't keep them away.

others thought likewise, fused take the bugaboo seriously at all.

Nixers Vs. Neutrals And Boosters in K.C.

Kansas City, Nov.

A poll of indie exhibs in this vici ity shows that they are by no means wholly averse to pic stars being spotted on radio programs. Opinion falls pretty much into three groups. Majority group nixing the ether appearances, second boost radio and the third riding the fence saying it doesn't make any difference either way; that their b.o.s. hold regardless.

The second and third groups combine to outweigh the majority. The latter group in thumbs-downing broadcasts do not all insist that pic stars should be forced to give up radio. However, they do feel that radio has ruthlessly bid for pic audi which the exhib feels he has spent years buildi by scheduling broadcasts for personalities on hours which are normally b.o. peaks. Especially do they denounce any Sunday night.

They further feel that the great harm to the pic industry comes from a regular weekly radio appearance by the player. Thus identifying the performer ith radio to the extent that he is something of a screen novelty with novelties amounting to a one-shot. After that the public would rather stay home and dial the favorite i

The answer that radio was directly responsible for popularity wane was met ith statement that the player's popularity had perhaps reached its limit and was in a normal b. decline (referring to performers who make only three or four pics a year). This brought in the majority, replies that the public had been fed up via the ether while some admitted that popularity declines were potent factors to radi

Several opi ions were that io itself, minus the Hollywoodites, was the big competish and that the use of pic talent did not necessarily add to the potency of radi audience grabbing. These exhi the saw, 'If you can't beat

If radi must invade the ic i - dustry, some argue, why don't they use excerpts of pi without pix talent and thus tease the listener i ing the ic?

The group boosting radio do, however, caution that the star should be heard only rarely. Use a lot of 'em but not the same ones all the time. For the most part this group was rather vague about why they thought radio helped them other than they thought it added to the player's popularity and got them before the public during the lapses between tures.

B'dcast-Preview

(Continued from page 2)

chatterer waddled up and down the aisles convoyed by no less than a half dozen stooges, one clutching a pocket mike. Here and there she spotted names and had the mike thrust at their chops. A dead plant on isle was John Barrymore an Other Metro players also were easy to reach with the mike. Howard Strickling's MG flacks saw to that. In most cases the cute sayings into the mixing booth were read from prepared scripts.

That gang up on the stage offered an interesting and gossipy contrast. Radi workers were dressed ithin an inch of their credit. Pic players strolled on and off as if they had just dashed on five minutes' notice. Entire production gang was tuxed up. Only Dick Powell (he's of pictures, too) remained in mufti. Even Bill Goodwi , holding the timepi , dusted off the caviar trappings.

There are some more big pictures coming up and the radio crowd is sparring for the break. Columbia has been propositioned on 'Lost Horizon' Warners has been nudged for a tieup on the ne 'Gold Diggers.' For the five-buck premieres . As preview stunt it has its advantages. Hollywood is a little wary of new-fangled i Not until all the returns are in on the Holly hotel-'Born to Dance' tieup will they itely commit themselves one way another. Radio wants it—and bad, too. Too well the pic nabobs know it. That's why they're not so enthused over the There must be a bulge somewhere or else they wouldn't want it that bad, ruminate the studi

Those on the si see in the idea a break all around. Theatres are handed an added attraction without a dime of cost while the exploitation value to the picture would be manifold. Only deluxers left out in the cold on that kind of a shuffle would be the downtown acers. That tag gotta read, 'direct from Hollywood,' anc there's only three spots in the big pic embrace.

If the agency lads can show the film barons that it's even-Stephen all around we can expect a heavy run of transcontir entals signing off from the stage of the Chinese, Warners' Hollywood or the Pantages.

Northwest's Attitude on Pix-Radio Divided; Portland Doesn't Mind, Seattle 100% Vs. Ether, Mpls. 50-50

Minneapoli Nov.

itors in this territory are not in sympathy with any move to 'boycott' in advertising and exploitation those film stars who are appearing on 'opposition' radio broadcasts.

Indie exhibs aren't sure the stars' radio appearances are an evil. None is ready to eliminate from marquee or newspaper or other advertising and exploitation the names of luminaries who broadcast on various radio programs.

General feeling is that the radio appearances add to the stars' box-office value in most cases; that the problem has not attained serious proportions yet; and that, if and when it does, the solution will have to be found in a different direction.

'If a star means anything to my box-office, I'm not going to ignore his presence in the cast just because he broadcasts on radio programs,' says Leo Gilles, Wahpeton, N. D., exhib, voici a general opi ion. 'Many of my patrons after hearing a star on the radio will want to see him or her on the screen. Radio programs usually from 15 minutes' to one hour's duration and there are enough of them any one night with film players to monopolize the public's time entirely. If established stars don't overdo the radio work I can't get aroused over this opposition.' Other exhibitors who commented similarly were Roy Blakely, Medford, Minn.; Leonard Jorgensen, Salem, S. D., Carl Sathers, Annandale, Mi

N. W. Allied's Protest

The first formal move by independent exhi is section against radi by screen stars was taken with the dispatch of a protest telegram from Northwest Allied States to Metro voicing objection to that company's proposed radio tie-up with the Ford Motor Co.

The telegram sent by S. D. Kane, executive secretary, stated the protest was being made on behalf of the organization's entire membership of 250 theatres 'forced to buy tures on percentage and with preferred playing time.' was addressed to Al Lichtman.

'Northwest Allied States protests against and resents the MGM tie-up with the Ford Motor Co., permitting MGM stars to appear on Ford radio broadcasts in competition with MGM theatre customers,' the telegram stated.

In interviews, a number of indivi ual independent exhi itors previously had declared against a proposal to 'boycott' film stars in advertising and exploitation as punishment for appearing on radio broadcasts. They felt this would be 'cutting one's nose to spite his face.' Most also asserted the didn't believe the radio competition seriously and felt the stars' radio appearance enhanced their box office value in many instances.

Seattle's Nix on Radio

Seattle, Nov. 17.

Thumbs-down on film stars fluttering on the ether waves. Such is local sentiment as expressed by two leading indie operators in Seattle, Jensen-von Herberg, through its general manager, Le Roy Johnson, and the Sterling chain of theatres, through John Danz, its prexy.

Danz controls most de luxe suburbans and second runs downtown, well as first run vaudfilm Palomar. J-vH operates first run Liberty and several de luxe nabes.

'Exhibitors spend money to build up the stars and pay them for their services,' id Danz. 'It is unfair for them to hurt the people that pay them, by going on radio in opposition to theatres. They make big money in pictures and should not double in radio. One good job enough for one person.'

Says Johnson, 'I'm agai Stars appearing on radio keep people at home, and if radio program is on during our peak hours, it hurts double. This is a great injustice to the exhibitor, who spends money to advertise and build up a star.

'Then, too, a star's drawing power at b. . is often hurt, as radio work is not the star's forte, and it reacts the same as an unfavorable personal appearance. The net result is harmful.'

Portland Peaceful

Portland, Ore., Nov. 17.

ractically no quarrel between pix and radio in this burg. Names such as Jack Benny or Bing Crosby can get as big a place on a theatre marquee as the exhib figures there's ducat sales in the name bally. This goes for the major downtown spots as well as the indies and nabes which largely follow suit from the big house policy.

Leading houses here are operated by Evergreen Theatres and J. J. Parker. Evergreen flatly denies bias against io entertai pearing in pi Both firms occasionally use radio for exploitation.

Speaking for J. J. Parker's Theatres, Ted Gamble turned the protest the other . His theatres will exploit any radi name successful pic, he said, but registered a protest against the use of big pic names in second rate radio commerci

'When fi rate picture name is sold out to radio and ploited all over the country on some indifferent ether program, that name ta.es a resultant slump in show biz,' said Gamble. 'It isn't fair to the exhi who has bought these pi names on contract ith an eye to their present value, t find later that they've been sold out to radi haps on a program whic d wn their b.o. appeal. should be protected agai sold out over the ether.'

Specifically ple had in mi new radio program featuring Li Barrymore, which he declares is an example of radio's detracting from a pic star's b.o. value.

Inside Stuff—Pictures

(Continued from

Par. Company signed her up and used her in two pictures when she was loaned to Goldwyn. Since joining Par, understood Miss Farmer has repudiated her contract with Traube.

Four major studios and an airline had publicity reps the airport when Dorothy Kilgallen, Hearst round-the-world flyer, arrived on the Coast recently to ladle a group of Hollywood stories. Each outfit hoped to grab off stills for the dailies. Warners trotted out two gals they are trying to build up to pose with the scribe. Consequently, Hearst's L. A. Examiner got the photo break. Blake McVeigh, of Warners' press dept., held Miss Kilgallen's coat, thus automatically becoming her escort.

Miss Kilgallen has been spotted in ' Take All' at Metro. She plays the part of a muggess.

New wrinkle in agenting yarns to picture studios was turned in by John McCormick day following the dedication of the San Francisco bridge. He put 'San Francisco Bridge,' authored by Bill Thomas and Max Shane, on desks of story editors with several front pages of metropolitan papers attached. The eight-column spreads were devoted to dedication. A note also sai 'Here's one right out of page one.'

Ann Loring, rooklyn Eagle-Metro personality contest winner last year, featured in 'Robin Hood of Eldorado,' has done only one picture since, 'Absolute Quiet,' though still under contract. Usual stock still sittings, etc., take place, but no picture assignments. Miss Loring, in interval, has married young Hollywood lawyer, lives on hill in Hollywood, and wonders whether studio, which issues her checks, remembers her existence.

New Orleans' Mayor Robert S. Maestri riday (13) refused to become an actor for 'March of Time' cameramen and technicians who were here for interview with Governor and Mrs. Richard Leche. Mayor Maestri was requested to 'say something' in their St. Lawrence waterway feature, now in preparati ince they wouldn't permit im to say what he wanted, he refused the crew wanted him to say.

Columbia Pictures' net profit for quarter Sept. 26 totaled $129,258, as against $495,083 for the comparable 1935 quarter. This represents 26c. per common share for the 1936 quarter compared with $2.64 in the September quarter last year, after meeting divvy requirements on the preferred shares in both instances.

Paramount studio execs are crediting Martha Raye with good grosses being chalked up for 'Hideaway Girl.' Picture was turned out on short budget and the Raye sequences were written in as afterthought, ith Eddi Welch doing the script additions.

Independent Theatre Owners of Southern California and Arizona wired the Federal Social Security Board in Washington an offer to show the board's recently completed short in all its theatres. ilm depicts steps necessary to be taken by applicants for the old age security.

Trans-Lux equipment will not be used in new string of houses projected by Walter Reade. Ori inally believed that this type of projecti would be employed in the smaller theatres.

Jane Wyatt, on a belated honeymoon in New York, is back in the Social Register via her marriage to Edgar Ward. She had been rubbed off the blue book because she went into pictures.

You tell 'em— GENTLEMEN OF THE TRADE PRESS!

HOLLYWOOD REPORTER: Will yield very large returns. As enjoyable as "The Country Doctor." New picture has something of everything that made the other outstandingly successful. The Famous Five are full of new, bewitching tricks!

●

DAILY VARIETY: Will score heavily at the b. o. Mellow, human story with homespun humor hands any exhibitor about all he could ask. Quintuplets display individual traits which will especially delight women audiences.

●

MOTION PICTURE DAILY: Warm in human interest, rich homely humor and appealing pathos-tinged drama. A new and unique idea. Places in exhibitors' hands a wealth of material for sock exploitation. Seems geared for box-office excitement.

●

FILM DAILY: Should hit the b. o. in high. A very human story . . handled with fine understanding. Plenty of gags . . . plenty of laughs. The cute Quintuplets high-light this comedy-drama. Most entertaining.



THE DIONNE QUINTUPLETS

with the year's most important cast

"REUNION"

JEAN HERSHOLT

ROCHELLE HUDSON · HELEN VINSON

SLIM SUMMERVILLE · ROBERT KENT

Dorothy Peterson · John Qualen · Alan Dinehart

J. Edward Bromberg · Sara Haden · Tom Moore

George Ernest · Montagu Love

Scenes of the Dionne Quintuplets photographed under the personal supervision of Dr. Allan Roy Dafoe

Directed by Norman Taurog

Associate Producers Earl Carroll & Harold Wilson

Screen play by Sam Hellman, Lamar Trotti and Jack Yellen. Based on a story by Sam Hellman

Darryl F. Zanuck in Charge of Production

YOURS FOR HOLDOVERS——

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

EXPLOITATION

By Epes W. Sargent

Went And Got It

t. Louis.

While the chain letter idea has been dormant in these parts for some time, Jimmy Harris, p.a., and Harold 'Chick' Evens, mgr. at Loew's, revived it for one of important cogs in exploitation campaign for 'Come and Get It,' current attraction. Three hundred postcards carrying pix copy, theatre playdate and urging recipient to send it along to friends were distributed among house employees week before pix opened and numerous phone inquiries to theatre about feature was indicator that idea was going over o.k.

It has been a long time since natives have seen logs lugged over downtown thoroughfares, but they got an eyeful for several days as half a dozen huge tree trunks on a four-horse dray and liberally plastered with pix and theatre copy perambulated on loop streets a week before program started. Dept. stores co-oped with Max Factor, Edward Arnold and Frank Shields ads and downtown beauty salon, returning to air programs plugged feature three times daily for week in advance of showing. Book sections in dept. stores, rental libraries and book shops furnished space for display of Edna Ferber's book and theatre cashed in by planting cards announcing when and where pix was showing along side of book ads.

In addition to getting feature story on Frances Farmer in afternoon rag, Harris and Evans crashed sport page of same sheet with yarn and pix on Frank Shields' movie debut after great tennis career. Exploiters cracked sporting goods store for co-op ad on winter outdoor wear in which still of Arnold was prominently used.

Another eye-catching stunt was hook-up with a motor car company which paraded a used automobile bannered with 'Come and Get Them —The Greatest Value in Used Cars Since This Gas Buggy Rolled the Roads' and theatre and pix copy.

Harris and Evans planned to cap campaign by piling flock of logs in front of theatre for display, but feared some customer might be injured and figured they had exploited feature sufficiently.

Changing Around

Too many managers get rutted in their advertising and exploitation stunts. They do not sense the value of a change of pace. It is easier to repeat than to invent and presently the house attack becomes so familiar that it no longer draws.

Tire covers, for example, are generally good pullers the first week. It is simple to repeat, so tire covers become a standard form of promotion and in a few months a new tire cover means no more to the average citizen than the tire itself. There is no longer any splash. Drop the covers for a few weeks and they can, perhaps, do a comeback, but every week they possess no real value after a short time.

The same thing goes for any other form of advertising. One banner across the street is a knockout. It will have less value the following week and in a short time they probably will not pull enough business to pay for their making. Lobby frames always on the same lines become lobby litterers. Use several types of frames, set them in different spots and they will preserve their freshness. Use a repeater record on a musical week and it pulls. Use another record the week following and it becomes stale. More attention can be gained for the repeat if a record is not used. It should be easy to replace the record with a live singer the following week. And it will not cost more than the singer probably will bring in, plus. A throwaway or herald that looks like last week's has less value than one with a different format.

Even newspaper advertising may become too standardized. Using the same amount of space, set in pretty much the same fashion week after week will stale even the best set ad. Change size, change cut usage, change phrasing, and it helps. Don't get in a rut. If you are in one, get out.

8,000 Oaklies

Norfolk,

Eight thousand unpaid admissions topped good will tie in between Loew's State theatre and the Ledger-Dispatch staging cooking school that brought Miss Mary Ann Kidd to Norfolk for Nov. (10-13) stretch. Coming pix were plugged in trailers that were shown and in ads that went in special cooking section of daily sheet.

Allen T. Sparrow, mgr., was much in evidence and gave an almost off the record statement that attendance at 'Tarzan' jumped with many of those who went i 'free' coming back later in afternoons to pay their way into the show.

Radio Plugs

Atlanta.

With columns of three local papers virtually closed to them because of publisher's agreement to print nothing but news about theatres, Atlanta exhibs are turning more and more to radio.

Lucas & Jenkins' Georgia theatre has gone off the deep end in this respect and has effected tieup with Station WATL that brings them on the air twice daily and every time theatre changes programs.

Outstanding stunt is what they call 'Shut-In Hour,' which is more of a good-will builder than a b.o. booster. Theatre hooks WATL right up to house's speech amplifier and broadcasts whole feature pic, dialogue and all. Announcer sees film before it goes on air and takes shorthand notes of business he can fill in during blank spots in film. This insures continuity for listeners. Theatre has gotten out hundred letters to hospitals and sanatoriums, giving time programs can be heard and stunt is really making friends.

Every morning from 9:30 to 10 'Organ Melodies' is presented, with Sam Allen, formerly with Olsen & Johnson show, as vocalist and Homer Knowles at organ. Theatre's current program, of course, is plugged.

Again, from 11:30 to 12 p. m., Georgia takes the air with their 'Hollywood Nightcap,' presenting Hollywood chatter and more music by Organist Knowles, with Mgr. O. H. Bradbury, Jr., doi the m.c. stint.

Puppet Dancer

An idea used for 'Swing Time' and packed away for the next Astaire picture was a puppet dancer. It will be as good on any musical if used in conjunction with a lively tune from the production on a disc. In the original the figure has worked on a small stage cut into a three-sheet lobby board, lined with deep crimson with the figure in light costume to stand out against the darker background. The figure jigged continuously and attracted general attention. Next time it will be used in a store window, just to give change of pace.

There are a number of good books on puppet making, and one or more of these is certain to be found either in the public library or in the larger spots in the school library. Any dressmaker can costume them.

The trick part the animation, which is secured by means of an axle with U-shaped bends to which the manipulating cords are attached. In such a figure the arms would be loosely hinged but not supplied with cords, the best results coming from only three—one to support the figure and the other two attached to the legs. The strings are tied to the axle, the cord on one leg being down while the other is up. The U to which the figure support is attached should be much smaller than those holding the leg cords.

It sounds bit difficult, ut it really is easy—and very effective.

Screen Contest

Variant of the screened baby contest is a resemblance contest along the same lines. Open to both young men and women, which makes it a little different, but not expected there will be many male entries.

Contestants are required to come to the theatre made up as closely as possible to resemble a photograph of the star they seek to be identified with. If the manager thinks the resemblance close enough, the applicant is given a card to the photographer tied into the scheme. With the photograph as a guide, the cameraman seeks to duplicate pose and expression. A still and a lantern slide are made for the theatre and the sitter is permitted to order as many prints as may be desired; the latter to be paid for, which is where the photog gets his.

Slides are shown in the usual manner, 10 being used each half-week, and the audience votes on slips provided for that purpose, the identification being by number, the only name on the slide being that of the star impersonated.

Best man and woman selected from each contest goes into the finals, when all preliminaries have been run off. Stills supplied are used in the lobby while the slide is on the screen. After their use there they are saved up an'l at the end of the contest will be sent to the stars impersonated.

Payo'l is a double one, cup prizes going to those adjudged best by the audience, while each star is supposed to pick a winner if there is more than one impersonation. Theatre has arranged with the exchanges to get some sort of action. These secondary winners are to receive frames for their own photos. If the exchanges do not function as pr'sed, theatre will still be able to pay off.

Plenty on 'Parade'

Louisville.

verything from soup to nuts was trotted out by Manager A. J. Kalberer of the Strand to sell in a big way 'Pigskin Parade,' and the exploitation which that progressive showman engineered will set a mark for others to shoot at.

This town is plenty football minded right now, but in contrast to some other sections the heat is all turned on high school games. Brand of play is high class, and attendance outnumbers the crowds at college josts. Kalberer capitalized on this interest by distributing at the high school and semi-pro games 5,000 special megaphones bearing the name of the pic and the theatre. He also gave away 3,000 lapel tags among grade school students, and arranged for frequent announcements over the p.a. system used at the various games.

Special high school nights were also promoted. Opening night the Male High School band paraded from the school to the theatre with a police escort, members of the football squad in cars with banners, and a band concert was given in front of the theatre and on the stage. The band and team saw the show as guests of the theatre, and a pep session was held from the stage, with high school cheer leaders directing the yells.

Other high schools in the city were similarly invited to attend on the special nights, as well as the University of Louisville. In each case, the football squad was seated complimentary in a special reserved section.

Tieups were also arranged with schools in the city whereby the schools gave the students information of the special nights through class-room announcements and notices on bulletin boards.

All-Nighter

Greenville, S. C.

Stunt decidedly new for this section of country made appearance here when H. C. Lashley, Carolina, dashed 'Libeled Lady' on screen at 12, midnight Sunday running continuously until Monday midnight.

Lashley heralded this 24 hr. continuous run with special trailer of spicy sales talk showing that times of screenings would hit all comers, butcher, baker, etc., insomnia sufferers and plain stay-out-lates. Novelty run made steady though slight additional take but made terrific build-up for rest of pix run.

Schools for 'Charge'

Lancaster, Pa.

Playing to the college angle to put 'Light Brigade' across, Bert Layton, manager of the Grand (WB), has launched his campaign with letters to more than 800 school teachers and college professors.

This is to be followed up with stories of the famous Charge written for children of various ages for use in school papers. Layton plans to furnish cuts to enliven the yarns.

All magazines distributed by the city's leading news agency will be tagged week in advance with a special sticker and libraries and book stores are showing the 'Light Brigade' advertising pieces a week in advance of the play date.

Using the command 'Charge' over impressive cutouts of the charging horsemen, tie-ups have been arranged with several department stores to plug their credit system as well as the pix.

Heralds, window cards and bill boards will round out the campaign.

What to Do

Birmingham.

A man was employed to hand out envelopes reading 'Prescription for that tired and rundown feeling.' Quite naturally recipient expected a sample from some kind of medicine to be inside. They found instead a prescription from Dr. N. Joy Ment, reading:

'Take two hours off. Go to the Ritz theatre and see Wallace Beery in his finest role, Old Hatch. To be taken at once and repeat as often as needed.'

Pix for Picture

San Francisco.

Bob Harvey is stimulating interest in the forthcoming Charles Laughton film, 'Rembrandt,' by touring the state with an exhibit of Rembrandt paintings. Harvey left Embassy theatre, San Francisco, last week for Hollywood where he will get his itinerary from United Artists studios.

Show Went On

Something happened to the juice at Loew's Rochester last week, but it didn't bother Lester Pollock, manager. He had the lights turned on and went out and organized a majorbowes until the current was restored. And the audience loved it.

Pony Contest

For a third year a theatre is putting on a pony contest, a Shetland to be given Christmas morning as a present to some child. The contest will start immediately after Thanksgiving and end Dec. 23. The pony will be presented on the stage at the Christmas matinee.

The contest will be limited to more than 50 children, though it is not expected that this many will compete, since only those with stable facilities are likely to be interested.

The usual requirements will be made, each child filling out an entry blank, which includes the statement that it has the proper facilities for caring for the animal. The application must be vouched for by one parent.

With the entry the child receives 1,000 votes as a starter. Votes thereafter are to be had on tickets purchased, one vote being given for each five cents of value. Tickets will be issued to responsible children, good for any regular price performance up to the end of February. The tickets must be sold before Dec. 20, and the money turned in, when the votes will be issued. They are cast at the theatre, boxes being provided for that purpose, and general patrons can drop theirs in direct, no soliciting being permitted around the theatre. The child's name may be written upon the ballot, but, to make for ease in handling, each child will be represented by its own ballot box. There will be a count up each day and an announcement of the vote, though experience shows that most of the youngsters hold back the bulk of their votes until toward the last. The pony is used as a ballyhoo the last two weeks, being stabled in the lobby when not being led around town. It's worked twice before.

Fan Stuff

Maybe it won't work as well in a larger community, but one small towner has his patrons all hepped up over a star contest that costs little, but so far has brought excellent results.

He has selected a dozen of the best known players among those whose pictures he regularly plays, and has formed as many clubs. Organization is loose, membership being simply achieved through registration, at which time a small memo book is given the enthusiast. Book is substantial, though cheap, and is lettered with the name of the star. There is also a place for the name of the holder.

Whenever one of these players figures on a bill a girl at a table in the foyer stamps the title of the feature on the page, using a rubber stamp with changeable type. When a fifth impression is made, the book holder is given a pass good for the next ensuing show.

At the end of the season the books are to be taken up and the patron having to his or her credit the largest number of attendances will be made president of the club for the ensuing year; an empty honor, but one which is being striven for. If there is more than one high name, an election will be held to select one name from the eligibles.

The gag seems to be making for real interest, and holds the fans loyal to their choice, but the real payoff is the girl who stamps the books. She's a glib talker and when the patron lines up for a stamp she gives out sales talk for the best big picture coming along, and effects a considerable number of sales through this means. She also reads up the latest dope on the player, which helps hold them.

Came Through

Harry Brown, Jr., of Loew's Paramount, Newport, got in touch with Pabst beer for 'The Magnificent Brute,' and the company promptly shot in the district manager and two window dressers for a total of 84 local windows, five in Portsmouth and two in Jamestown. Also set up a neon lighted advance display in the lobby with the theatre and attraction getting 75% of the space, and paraded five trucks. Also used 5,000 heralds, and paid for them. Chief item was a poster showing McLaglen and Armetta drinking canned beer. There were also nine full windows.

As the story was from Liberty magazine, the carriers distributed another 3,000 heralds and staged a parade in return for a theatre party.

To put over Doris Nolan in 'The Man I Marry' on the same bill, house used the telephone to sell the newcomer, ad also shoved out hand-written memo slips to women ticket buyers. Cashier wrote the slips in her odd moments. Used a trailer and also some teasers. Just a word or two, after different subjects. Every house employee sent 10 plug letters to as many friends.

Brown reports that he had good luck with the old pay envelope idea, patrons getting refunds from one cent up, but not so far up. Still seems to be good.

BEHIND the KEYS

Pittsburgh, Nov. 18.

In general shake-up at WB's deluxer, Stanley, Bill Beck is out as assistant manager and Lou Gilbert has been shifted from Warners to take charge of house pending return to duty of spot's regular pilot, the ailing Bill Scott. Moved down from naborhood Schenley to take over Beck's post as assistant is Jules Green.

Couple of promotions also handed out at same time by WB. Ernest Lieberman moves up from assistant at Arsenal to manager of Model, while Charles Beckdel, formerly assistant at Regal, named first aide to Joe Freeman, city manager of Greensburg. Walter (Gus) Davis shifted from contact department in local office to assistant at Strand. Sam Kleben named assistant at Regal, Harold Friedman goes from assistant at Ritz to similar post at Arsenal, and Andy Hungerman goes into the Ritz as assistant.

So far Joe Feldman, WB advertising chief, has appointed no successor to Sam Stern, his chief artist. Stern moves in another few weeks to display advertising department in New York home office.

Dallas.

Lou Snyder, formerly with Sam Katz, has taken over the Rio Grande division of the Interstate circuit.

Paul Short, formerly with Interstate, has resigned to join the National Screen Service.

Al Lever assistant manager of San Antonio for Interstate, has been made city manager at Houston.

Rochester.

RKO Palace goes double feature temporarily due to inability of RKO-Comerford setup to provide enough single features calculated to draw. Several of the single features at the Palace have been too weak to continue second week at the Regent, causing that house to switch to own double feature show.

Lynchburg.

ilder Craver, manager the Academy here for the past two years, goes to the State at Columbia, S. C., as manager. J. F. Falls, co-owner of the Academy, comes as manager.

Lincoln.

Louis J. Finske, division manager of J. H. Cooper Enterprises, is here for conferences with Manager Jerry Zigmond, city manager of the Lincoln Theatre Corp.

Evert Cummings, Omaha, has placed Orville Rennie, as city manager for the A. H. Blank houses of Hastings, Neb.

Dean Rice bought the Farnam, Farnam, Neb., from H. H. Brown.

The Lyric, Wymore, Neb., burned down to the basement this week. As soon as the insurance is adjusted it will be rebuilt.

Spartanburg, S. C.

City of Spartanburg's $200 annually per house advertising levy for local theatres effective Nov. 1, despite stiff arguments by Wilby-Kincey spokesmen.

Nin Martini warbling Friday evening (Nov. 20) in Community Concert Association program. Kate Smith in Carolinas for Charlotte's welfare drive and other dates.

Hollywood.

First exclusive single bill theatre in the film colony, the new Colony, opens tonight (17) at Hollywood Blvd. and Wilcox. House is the former Studio theatre, completely remodeled and capacity increased by 200 seats to 500 by Albert Galston, who also has the Marcal on the boulevard.

A general shake-up in management of three of the Schine theatres here was announced this week.

Resignation of Robert Pekins, manager of Schine's Strand, sends Jacob Webber of the Eckel to the Strand. David Freeman moves from the Paramount to the Eckel, and John Mackenson of the Cortland Schine theatre takes over the Paramount.

Gem theatre's reopening after renovation gives this burg two new picture houses.

Malone, Y.

Closed for several years, the Plaza theatre in Pearl Street was opened late last week.


They'll see it FOR THE
They'll remember it FOR
Wh

FURY OF ITS DRAMA! THE FIRE OF ITS LOVE!

The two who thrilled your audiences in "The Road to Glory"... now brave hate... defy fear... fight for love fiercely... amid dangers and passions that threaten their very lives! What an entertainment combination to electrify your crowds!

It will win you the biggest crowds in town!

WARNER BAXTER

in

ite Hunter

with GAIL PATRICK

ALISON SKIPWORTH

WILFRID LAWSON · GEORGE HASSELL

Directed by Irving Cummings

Associate Producer Gene Markey

Screen play by Sam Duncan and Kenneth Earl

Based on a story by Gene Markey

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

306 Absorbing Allied, Now Ops. Mull What to Do with Empire

Reaching accord on absorption of Allied Operators by Local 306, which is affiliated with the American Federation of Labor, Mayor F. H. LaGuardia's special commission on the Greater New York booth - uation is preparing to consider the status of the Empire State union and whether or not this organization should also be brought into the 306 fold. The commission had planned meeting in the office of Howard S. Cullman at the Roxy, one of its members, on Friday (13), but decided on a postponement in order to give the situation more study. While a conference with Empire officials and representatives of the theatre chains employing Empire projectionists may be called for later in the week, up to yesterday (Tuesday) a date had not been set.

The Empire union, operating under a N. Y. state charter, something that isn't obtainable any more following repeal of the chartering laws, preceded Allied into the independent field and for a time was engaged in a severe war with Local 306 for control of booths. This rivalry was amicably settled and with Empire confining itself almost entirely to Brooklyn, it has not been a source of trouble in the last few years.

In the opinion of informed union men, the important question to consider so far as absorption of Empire is concerned, is whether or not the unemployed list in 306 will be increased too much by admittance of all Emp men. This union is claimed to have around 450 members, of which only about 150 are employed at present. Allied is claimed to have around 275 men, of which only around a dozen are unemployed and these are used wherever possible as swing men. At the present time, 306 has an unemployed roll of approximately 300 and every now and then, with the city having resumed licenses to ops, 306 is bombarded by groups running to as high as 40 a day who are seeking membership in that organization.

Pix and NRA

(Continued from page 5)

with cut-throat competition and violators of fair trade practices.

As a consequence, the new NRA code and administrative machinery promises to be one with 'plenty of teeth i it.' It will have the same objectives as the old, undoubtedly, but the approach will be totally different. Mistakes made under the original Code Administration probably will be avoided in the new.

The old NRA act, declared unconstitutional, has expired, which will necessitate new legislation by Congress when it convenes next January. Because there is little likelihood that the new Blue Eagle administration will be hurriedly enacted like the old, it probably will not be perfected for 12 to 18 months. If a constitutional amendment is necessary, the new NRA will not be ready for operation possibly for a year and a half.

The Old Flaws

General feeling in the industry is that the old Code Administration (NRA) was working for the common good of all in the business although details of its operation bogged down near the closing days. The defects of enforcement were so apparent that leaders were seriously considering the advisability of revising it for the film business when it was declared unconstitutional.

Principal flaws developed, it is believed, because most of the codes were hastily drawn and badly shaped. With the picture industry many of them represented a series of compromises that were often confusing and sometimes contradictory when placed in operation. Local boards were entrusted with admi istering and interpreting the code provisions. They did what they could but the task was ticklish, at best, especially on zoning and clearance matters.

Many of the most damaging trade problems were practically ignored. Typical was the treatment of double-featuring. Ruling was that there was no outstanding opinion among exhibitors and distributors, and so no stand was taken under the NRA. Non-theatrical competish was specifically handled in one clause of the code, but the effect of this was entirely nullified in another article.

How Washington Views It

Washington, Nov.

Recreation of Government supervision over industry and business through the medium of Federal licensing rather than another code system is regarded as likely in political quarters.

While Pi sident Roosevelt and Administration officials a described as still anxious to bring about more stringent control of working conditions and trade practices, prospect is that the New Deal will not essay a revival of the National Industrial Recovery idea. Instead, brain trusters and legal experts are groping for a different technic which will avoid any brushes with the U. S. Supren.e Court and obviate the need for getting th people to ratify a Constitutional Amendment.

A number of alternative theories and suggestions are under examination, with most serious study being made of the Federal incorporation plan advanced last year by Senator O'Mahoney of Wyoming and backed by the American Federation of Labor. Means of strengthening the O'Mahoney bill and making it Supreme Court-proof are sought by legal sharp-shooters.

The hunch that President Roosevelt will urge Congress to do something about closer Federal policing of both industry and labor is held in all quarters. With the White House mum on the subject, there has been no attempt to throw cold water on suggestions that Congress take another whirl at the problem, while many industrialists, as well as labor unions, are laying plans for a drive in the national legislature this winter.

Just what is in the Administration's mind is expected to come out next month at the second annual conference of the President's Council on industrial progress. This group, comprising mostly small business representatives and A.F.L. moguls, has been summoned for Dec. 10-11, with invitations going to all lines and every trade association and industry body.

Whether film industry will take part remains to be seen. Last year little interest was shown in the efforts of Maj. George L. Berry, coordinator for industrial cooperation, to build new foundations for another N.R.A., but it is believed now, in the light of changed conditions and sentiments, picture people will be disposed to sit on the side-lines even if unwilling to participate.

MPTOA Angle

(Continued from page 5)

ward, nor is there any thought of dropping them because of the possible return of some NRA set-up.

Metro's Stance

While Metro has not outlined its official reply to the Motion Picture Theatre Owners' 10-point program of trade practice reform, it is understood that the company soon will make pronouncement in which majority of points will be agreed on. Bill Rogers, M-G sales chief, who returned from trip to the West Coast Monday (16), stated so far an answer to MPTOA has not been formulated.

A spokesman for Metro pointed out that the company already is using the 10% cancellation clause and always has opposed double features. Score charge matter has yet to be settled since the company thus far has incorporated this in assessments to exhibitor. Understood that the attitude of M-G on short form contract is much the same as Universal's—which is simply that a too abbreviated form is not legally satisfactory either to the exhib or distributor.

Highly dubious if Metro would incorporate a specific clause in contracts on top pictures prohibiting their showing on dual bill, much as it might be desired, as long as the decision of the U. S. Circuit Court of Appeals in Philadelphia stands or is being appealed to higher courts. Opinion of best company minds is that such inclusion in exhibitor contracts would be legally fallacious.

The conciliation plan proposed by MPTOA is expected to be supported by Metro and other companies if majority of the majors favor it and such can be set up without conflicting with anti-trust laws.

Leery

Hollywood, Nov.

Alex Warshawsky, vet Paris painter, holding preview of this year's canvases at Stanley Rose's gallery on Hollywood Boulevard, suggested to Rose that it might be a good idea to get out searchlights and all the studio preview props.

'Better not,' said Rose, 'they'll think it's only another open air market and stay away in droves.'

Anglo-U.S. Accord On Picture Titles to Get Year's Trial

London, Nov.

Co-operation of the Hays office in the U. S. is sought by the Film Producers' Group of the Federation of British Industries in a plan to register all existing and potential motion picture titles, with a view to eliminating all future clashes.

Here the Kinematograph Renters Society, Exhibitors Association and Board of Censors are to be asked to assist, with scheme scheduled to open a trial period of 12 months from Jan. 1, with titles registerable from Dec. 1.

Regulations as agreed at sessions of the F.B.I. have been circulated to all producer members, with following points as major principles of operation:

Plan will operate through a Titles Committee, with every member of the Group nominating one representative;

Two registers will be opened, titled Priority List and Reserve List, with every Group member obliged to submit all titles proposed to be used for record on one or both. Priority List will include all new or original titles not previously in use, either copyright or no longer copyright, or unpublished. Reserve List will include all others.

'HORRIFIC FILMS'

London's New Idea Is Not to Admit Kids to Frankenstein Pix

London, Nov. 8.

London County Council, which sets the standard for local authorities throughout the country, has laid down a condition for motion picture theatres that kids under 16 must not be admitted when 'horrific pictures' are shown. Ban comes into force Jan. 1.

'Horrific films' are spine-chillers, which are put into such classification by the Board of Film Censors or by local authorities. Previous ruling compelled theatres to show notices declaring such film unsuitable for kids. New regulation will exclude juveniles completely.

Bar also extends to trailers.

Soph's Show

(Continued from page 1)

and received cordial responses wishing success for the undertaking.

Sir Oswald has given the Coliseum for a midnight show Dec. 10, and there would seem to be little doubt about the refusal of any American artists who are here on that night. The only difficulty seems to be to keep the British artists off the stage on that evening, as they are enthusiastic about the idea and such stars as Leslie Henson have offered to sell programs, carriage doors, etc.

The organizing committee elected Gordon Selfridge as chairman, with Louis Sterling as vice-chairman. The latter is holding himself responsible for all preliminary expenses and contributed a $500 television receiving set to be utilized in any way to secure funds. Gordon Selfridge donated a window of his big department store in Oxford Street to be used for advertising. The American ambassador and the Lord Mayor of London are cooperating and the services of all prominent Americans here are being requisitioned.

Tickets will be sold at $15, and boxes disposed of by tender.

Lew Leslie will stage the show.

More Sunshine

Sacramento, Nov. 17.

Group of Californians is readying a daylight saving bill for the legislature in January.

Plan is to change the time April 26 until Sept. 27.

Flaks After Balto Palace For Colored Combo Shows

Baltimore, Nov. 17.

Flaks Bros., operators of several Negro nabe houses, are dickering for the Palace, now dark, with idea of reopening house as a vaudfilmer catering to colored trade. If negotiations are concluded, it will be first time that a theatre with a largely colored patronage, has ever been located outside Balto's black belt. The 2,000-seater, which formerly played burlesque, heart of Balto's downtown.

Last week the Flaks Bros. made overtures for the Auditorium, indie legit theatre operated by Leonard B. McLaughlin, but bid was turned down.

Flakses want to get into competish with vaudfilmer Royal, colored nabe site operated by Stiefel Bros., who have similar ventures in Philly and Washington. Flakses for years operated the Royal, but disposed of property to present owners last summer. At that time plan was to build a new house with policy to be combo shows, and an old brewery site was bought and cleared for the project. Before much construction was done, Flakses gave up idea and are now offering location for sale.

U.S.-Italy

(Continued from page 11)

sending any pictures into Italy. Some fear expressed on some sides that one or two of the smaller companies might fall out of line, but they have been and are sticking together without hesitation.

Just before Hays arrived in Italy there was a minor change in conditions. Italian government offered American film folks an alternative money plan. Under the new laws presented about six weeks ago, which caused the U. S. walkout on Italy, American filmers were permitted to take 25% of their money out of Italy if they used the other 75% for production within the country. Under a still newer plan Americans don't have to go into production in Rome, but in that case the entire 100% of their money must be frozen there. Neither plan is acceptable to American filmdom.

Another point seriously annoying U. S. filmers is that there has been no official communication from the Italian government; everything has been verbal or partially transmitted. Thus, the various companies were individually apprised of conditions and told that 'this is the new law.' But every effort on anyone's part, be it the Hays office, the U. S. Dept. of Commerce or any individual film company, get a distinct and full quotation of the law in writing, has met with an official shoulder-shrug.

Haphazard Apprisals

In this haphazard way Metro was informed that its imports for next year are limited to six pictures, while Columbia was told may bring in 11 pictures. Paramount has been limited, it was told, to only five films for the coming year, while Fox-20th and United Artists have been personally apprised they may bring in nine films each and Warners eight. There is no reason given by anyone for the method of this apportionment or reason therefore.

American filmdom can figure only that the Italian government figures, by favoring certain companies as against others, to get the film ranks squabbling and thus break down solid resistance.

What is keeping the American companies solidly together on this, however (outside their general solidarity on matters of foreign policy) is that there is no ruling officially on this, as on any other matter, and they fear that any minute the conditions or terms might be changed, at will of the Duce, and they (the U. S. companies) be caught farther out on the limb. And the fact that Columbia is given an edge over Paramount, and Metro isn't parring Columbia because Columbia's foreign head, Joe Seidelman, is an old hand at foreign film trade, doesn't mean a thing. One realizes that next year perhaps Republic or Grand National may be given the edge in Italy over Columbia.

CINEMA MUSEUM AT PARIS EXPO

Paris, Nov. 9.

French execs, the Paris '37 Expo, want to make the Cinema Hall one of the biggest attractions of the Fair.

Built right under the Ei Hall will have all local houses beaten for sheer outside side, whole history of the film industry will be minutely depicted. All the different discoveries which made pix what they are will be traced from the early choppy days to the last word in color printing processes. Relief or three-dimensional researches, fabrication of film, its uses, developing, printing and projecting—everything perraining to cinema—will be presented in complete fashion.

To make the hall an igger b.o. attraction, the Commissaires envisage coaxing Italy to allow the Venice annual film competition to take place here just that once.

Hal Roach Budgets Six Filmusicals At $500,000 Per Each

Hollywood, Nov. 17.

Hal Roach will make six special filmusicals, to be produced at cost of not less than $500,000 each for the current Metro program, producer announced following his return here after six weeks of conference in New York.

First of the Roach musicals to go into production is 'Pick a Star,' comedy revue including all of producer's top talent. It's an Edward Sedgwick production, Sedgwick also directing.

Cast includes Jack Haley, Laurel and Hardy, Mischa Auer, Patsy Kelly, Lyda Roberti, Rosina Lawrence, Felix Knight, James Burke, Tom Dugan, Russell Hicks, Spencer Charters, the Beau Brummels and John Hyams.

Geo. White at Par?

Hollywood, Nov.

Harry Rosenthal negotiating with Jesse Lasky for a spot in 'Radi City Revels,' which Lasky is producing for RKO. George White is handling the matter for Rosenthal.

White is also looking around, and is reported having Paramount interested in a ' al.

Ufa Grabs Zarah Leander

Berli , Nov. 8.

UFA has signed Zarah , Swedish actress, for a number of films.

Miss Leander is currently playing to success in Vienna in a Ralph Benatzky operetta. Alexander Korda sent her an offer for London, but UFA was on the spot first.

SYD HORLER, LTD.

London, Nov. 8.

Sydney Horler, prolific writer of pop thrillers, has turned himself into a company, registered in the name of Sydney Horler's Books and Pictures, Ltd.

Company's object is to acquire and exploit his work, and is registered with ital of $50,000, which includes an issue of 8,000 founder shares.

STORY BUYS

Hollywood,

Harry Segall's 'Super leuth' purchased by Radio.

Warner Bros. English office purchased 'Love's Journey' from Maurice Kusell and Mal Merritt. Kusell was returning from London when cable caught him at Chicago. Deal closed at Burbank Studios.

N. Y. CRITERION'S 2D RUN

Criterion, N. Y., goes second run Wednesday (25) when playing 'Charge of Light Brigade' behind the Strand which closes it Tuesday (24).

Opened as a first run, house last week played a WB reissue, 'One Way Passage.'

Scribes at Western Writers' Meet Attack Pix and Radio's Standards

San Francisco, Nov. 17.

lame for the many poor motion pictures was placed squarely on the shoulders of the screen writers by left wing members of the Western Writers' Congress at the concluding session of a three-day meeting Sunday afternoon (15), when the si - cerity of the film authors was challenged in an attack from the floor.

Answering the criticism directed against the Hollywood writers, Dorothy Parker, Donald Ogden Stewart and Viola Brothers Shore deciaced that the authors of screen material were merely filling orders from producers, who in turn were guided by public likes.

Miss Parker, Stewart ··Miss Shore were the only Hollywoodites resent at the congress, although others had been expected. They were hostile toward those who attacked them, risked their jobs in comi ; that they came to ize.

The general feeling was that Hollywood was not better represented because the film writers were afraid of being identified with the congress, in which militant redomi-

Miss Shore told the congress that Hollywood producers are guided entirely by the demands of the public and that until theatregoers demanded better film fare by making the worthwhile pictures financial successes things will remain as they are. She stated that the writers are trying to do what is demanded of them by the executives, and that pictures would be worse than they are if the writers themselves did not strive for improvements. She also expressed her belief that the local writers, who were in the majority at the meeting, did not appreciate the problems the Hollywood group had to face.

A speaker from the floor bitterly attacked the screen writers for lacking the courage to sacrifice themselves if necessary to get across anti-Fascism messages. He accused them of doing nothing to keep Fascism out United States.

Stewart's Defense

Stewart stoutly defended the film authors, saying that they are doing a yeoman service and that it is impossible for them to do more at the present time without sacrificing everything. Miss Parker echoed his remarks, adding that Hollywood writers turn out scenarios for the masses, and that if it weren't for work being done by writers like Stewart they would be a great deal worse.

The Hollywood contingent reterred to current efforts to organize a new Screen Writers' Guild and to the obstacles which face leaders in the movement at every turn. They admitted that the Screen Writers' Guild weak, but declared its members have learned a lesson from past failures and will avoid their previous mistakes in their next move.

Michael Raffetto, radio writer-actor-producer, represented radio scripters at one of the Sunday sessions. He declared that continuity writers are very much underpaid, but that he sees in radio an excellent future, with good remuneration for those who develop its technique. About nine-tenths of the current radio drama has unintelligent dialog, Raffetto averred.

Sponsors came in for a razzing when Raffetto charges that much of the poor fare on the can be blamed on them. The public was criticized for its poor taste in literature and for its acceptance of inferior dramas which have no appeal for the intelligentsia.

He mentioned the power over radio which can be wielded by such groups Parent-Teacher Associations, citing an example the threatened boycott of a cigaret company which sponsored for a short time 'One Man's Family,' a program of the home type.

About 150 attended the meetings of the congress, which opened Friday night with a public gathering in Scottish auditorium. Other sessions were closed. Speeches were limited to three minutes each. Although the press was permitted to attend, no notes were allowed to be taken during the talks.

UA THEATRES' NET FOR YEAR, AROUND $165,000

Indications are that the net earnings of the United Artists Theatre Circuit may amount to around $165,-000 for the ended Aug. 31. Last year the company suffered a $58,000 loss. These earnings cover around $5 per share on the company. Approximately 30,000 preferred shares are outstanding. Joseph M. Schenck is head of the circuit.

These earnings, of course, do not reflect results from Metropolitan Theatres, which is 80% controlled by the U. A. Theatre Circuit.

Around 30 of the U.A. circuit houses are operated on the Coast by National (F-WC) Theatres. There are others which are operated by Loew's; Par operates the U.A. in Detroit.

Altogether, the chain has an interest in around 50 theatres, including the Rivoli, Broadway, outside of the metropolitan circuit.

The Met Circuit is divided in operation between Randforce (Frisch & Rinzler) and the Skouras Theatres Corp. RKO owns 20% of Met.

AMUS STOCKS' 10 NEW HIGHS

After definitely establishing the amusements as one of the popular market groups by vigorous advances in the preceding three days, icture company stocks climaxed their record-break maneuvers by establishing 10 new highs in Monday' (16) and yesterday's (Tues.) trading. Three bond issues, Warner Bros., Keith and Paramount-Broadway, also registered new 1936 peaks.

Paramount first preferred continued as the sensational performer by outstripping all previous efforts in soaring 16¾ points to 163¾ in two days. Other new tops made in the last two days were Paramount common, at 22⅞; Par second preferred, at 20⅝; RKO, at 10⅞; 20th-Fox common, at 38⅝; 20th-Fox pfd. at 47¾; Universal common, at 16½; Warner Bros. common at 18¼; preferred at 65⅜, and General Theatre Equipment, at 30⅛. Last named advanced more than two points Tuesday.

RKO bonds hit 100 and Warner Bros. liens went to 99½. Loew and Paramount Pictures obligations also climbed above 100.

Incorporations

NEW YORK

Albany.

Midurban Operating Corp., Manhattan; theatrical business; capital stock, 100 shares, no par value. Incorporators: W. Herbert Adams, 535 Fifth avenue, New York City; John F. Hennessey, 165 Prospect Park W., Brooklyn, Walter Langton, 535 Fifth avenue, New York City.

Rochelle Theatres, Inc., Manhattan; theatrical business; capital stock, 100 shares, no par value. Incorporators: E. J. Sic 201 West 89th street, New York City; R. Julien, 1628 77th street, Brooklyn; J. Werner, 611 Argyle road, Brooklyn.

Mesmor Theatres, Inc., New York; theatrical business; capital stock, 100 shares, no par value. Incorporators: Samuel Fluhr, 1259 East 19th street, Brooklyn; Irving Fishner, 1585 East 14th street, Brooklyn; Irving R. Solomon, 975 Walton avenue, Brooklyn.

Gramercy Pictures Corp., Manhattan; motion picture films; capital stock, 200 shares, no par value. Incorporators: Joseph Allentuck, Leah Tannenbaum, Harry Eisenberg, all of 521 Fifth avenue, New York City.

Manufacturers Official Radio Television Electronic Service, Inc.; general radio business; capital stock, 250 shares, 150, par value $100; 100 common, no par value. Incorporators: Mary Simak, 610 West 139th street, New York City; Frank Dibala, 319 East 65th street, New York City; Joseph Martell, 610 West 139th street, New York City.

Sacramento.

Galbro Theatre Co.; theatre building and operating; permitted to issue 2,000 shares at no par. Directors: Harold M. Gallis, A. R. Gallos, Joseph Aller and Henry M. Webster, all of Los Angeles.

Treasure Pictures, Inc. Directors: A. Edward Nichols, Marion Reuele and Anne Light, all of Los Angeles.

Timely Productions; capital stock, $300,000. Directors: M. J. Taylor, Louise B. Taylor, Charles B. Taylor, Charlotte Ruhenson and Leo Kaufman.

Robinson-Neeman Productions. Directors: John S. Bolton, Victor C. Rose, M. B. Liggett, Iva Bubbington, and I. M. Murray, all of Los Angeles.

Hollywood Poster Corp.

Thomas Lippman, A. Lopez an dington, all of Los Angeles.

NORTH CAROLINA

Charlotte.

Anson County Agricultural Fair Association, Inc., of Wadesboro, N. C.; to operate fairs as a non-stock corporation, with Dr. F. Y. Sorrell, C. C. Greene, J. W. Cameron and others of Wadesboro as incorporator

Pathe's Meet on Nov. 25

Directors of Pathe Film Corp. will meet Nov. 25 to hear about the financial status and probably vote on preferred dividends. Selection of several new officials and reelection of directors also is slated. Willis Bright, former treasurer who left to go on full-time duty with Grand National in same capacity, is not expected to rejoin Pathe now that he tendered his resignation GN recently. Bright, a former newspaper executive, plans to enter business outside the industry.

Virtually all of the Grand National stock Pathe had on hand, as part of reorganization set-up, was disposed to Pathe Film stockholders months ago in the form of stock divvy.

Par's $2,000,000 Net For 3d Quarter May See Divvy Payment

Paramount's net earni the third quarter, it is estimated, may be close to $2,000,000. This estimate exclusive of undivided earnings from theatres. Were such undivided earnings added, the company's net for the quarter ended Sept. 30 might reach around $2,500,000.

It is to be expected that the company shall pay something on its preferred stock, but what amount is not known. It is not known whether the firm has determined how much of the arrears dividends on the preferred stock shall be paid. Estimate is that Par may pay $4 or $5 at least. The first preferred is $9 in arrears.

At this rate of garn the company's net for the year may run well over $6,000,000, accordi to current estimate.

Frisco's Request

(Continued from page 1)

ports that Mayor LaGuardia seems willing to cooperate.

A $10,000 stucco model of the local exposition, unveiled in the City Hall rotunda last week, will be display for 14 days.

N. Y. World's Fair in 1939 is expected swell the city's normal business by nearly $1,500,000,000. This estimate was made as leaders of project laid final plans for a debenture sales campaign which will endeavor to raise $1,000,000 per day for 28 days. Drive for coin will be launched at a dinner at the Hotel Astor, N. Y., Nov. 23.

Richard Whitney, governor and former president of the N. Y. stock exchange, is chairman of the fair's bond sales committee. Estimates are that New York's big show will cost slightly over $27,829,000, or about twice the outlay for Chicago's Century of Progress. Whitney said estimates show that 44 times the amount of money asked Y. fair debentures would be ived back in increased business.

John Krimsky, legit and film producer, has been named consultant for entertainment for the N. Y. World's Fair. Krimsky will interview all proposed entertainment and show biz angles of the fair and be personally in charge, answerable only to the Fair's general manager.

Pic % Idea

(Continued from page 5)

scheme for the companies is known. Each arrangement is a separate gotiation.

This percentage system is regarded as instilling greater confidence and respect between the parties, as well as inculcating a greater degree of confidence and purpose to succeed on the part of the individual beneficiaries of the system.

At the same time it provides a more equitable working base between employer and employed and reduces proportionately the risks of production on the part of the companies.

S.E.C. Marking Time on Con. Film Pending Stockholders' Lawsuit

Washington, Nov.

ing outcome of current stockholders' suit before Delaware courts, Federal Securities change Commission contemplates immediate action on the proposed reorganization Consolidated ilm Industries.

While Commish watchers keeping tabs on the Wilmington proceedings, there was said last week to be no present intention of holding a hearing on the methods employed in rounding up proxies which put across the recapitalization plan.

dated is stymied by the suit further cannot go through with scheme of present securities without Commish thority to have the new tickets registered on the New York stock exchange.

As S.E.C. attorneys understand the situation, the Delaware courts are likely to upset the whole renovation program. This view is based on the Commish understanding of a fairly recent decision to the effect that Delaware corporations cannot refund accrued dividends without consent of all parties involved.

While the Commish has never been propositioned about the new issue which would replace outstanding Consolidated paper, attaches were led to believe the present recapitalization scheme will be abandoned. Unofficial reports were that the Consol management had withdrawn an application for listing of the new securities which had been submitted to the New York exchange.

This prospect was not held unanimously, however, and doubt was thrown on the idea when San Francisco Curb Exchange asked permit for unlisted trading privileges in the contemplated new $1 common. While the Frisco exchange plea was felt in some quarters to be only a precautionary move, the fact that the application was filed about the same time the rumors from New York had Consol management giving up the idea caused S.E.C. to sprinkle salt on the suggestion the reorganization ha been dropped.

Decision on the action of a group of preferred stockholders seeking to enjoin Consolidated Film Industries from filing a new certificate under the reorganization plan is expected some time this week. Reorg plan already has been passed by stockholders. No delay is expected because of the decision of the Delaware supreme court in the Wilson & Co. case, in the opinion of company counsel. Consolidated's plan is based on a law enacted in 1927, while the Delaware decision is understood to apply to companies organized prior to that date.

U'S CONSOLIDATED NET LOSS, $812,473

A consolidated net loss of $812,473 for 39-week period ending on Aug. was reported last week by Universal Pictures Statement from the company pointed out that if the results of foreign operations had been included in the report coveri weeks, the consolidated loss would have been trimmed to around $600,000.

Explanation this angle was made by Universal to the effect that changes in the accounting policy on operating results failed to show the true financial status. Thus the report included in the main consolidated net loss the results of nine foreign subsi iaries for a period of only 30 weeks; of 16 subsids for only 34 weeks, and a portion of the revenue from the British distributor for 37 weeks.

SEE EARNINGS OF $9,000,000 BY 20TH-FOX

Earnings of 20th Century-Fox company, estimated, may reach $9,000,000 or upwards for the year. This, of course, is before taxes. On Monday (16) the company declared an additional $1 dividend on its common shares, the second such ividend this ye .

It is estimated that the company will show approximately $8,000,000, before dividends from National Theatres. National Theatres clared an initi ividend of 75c. a share and its second dividend may run to 25c. or 50c., accordi - rent estimates.

20th Century-Fox and Chas - tional Bank, between them, own National Theatres.

20th- of the National Corp. stock. The film company's end of NTC dividend was upwards of $560,000 on the first declaration.

Twentieth's second cash dividend is within a period of less thau a month. New payment will be made Dec. 12 to stock on record Nov. 27. The company declared the first cash payment on the common on Oct. 23. The 20th-Fox directors also declared the usual 37½c. on the preferred, making it payable on the same date to stock of record, Nov. 27.

Latest estimates in Wall Street are that 20th-Fox will earn $3.50 per co...non share. Consequently, even with the $ eady declared this year on this class of issue, further declarations are anticipated as soon as net income for the year is fairly definitely kn vn. This subsequent divvy payment may include a hike in the present $1.50 rate on the preferred if earnings are maintained at the current pace.

These healthy cash distributions are now becoming common with film companies as well as large industrial corporations, which desire by this method to avoid paying federal surtax on undistributed profits.

See Loew's Extra Divvy

With total earnings for Loew's, Inc., fiscal year reported to be in excess of $5 per common share, a substantial extra dividend payment is looked for by Wall Street when directors meet today (Wed.). An extra payment in excess of $1 per common share in addition to the usual 50c. quarterly declaration is anticipated in some quarters.

Loew full earnings report for the current fiscal year is expected shortly, with a chance that it may be revealed at directors' meeting today.

Balaban East

(Continued from page 1)

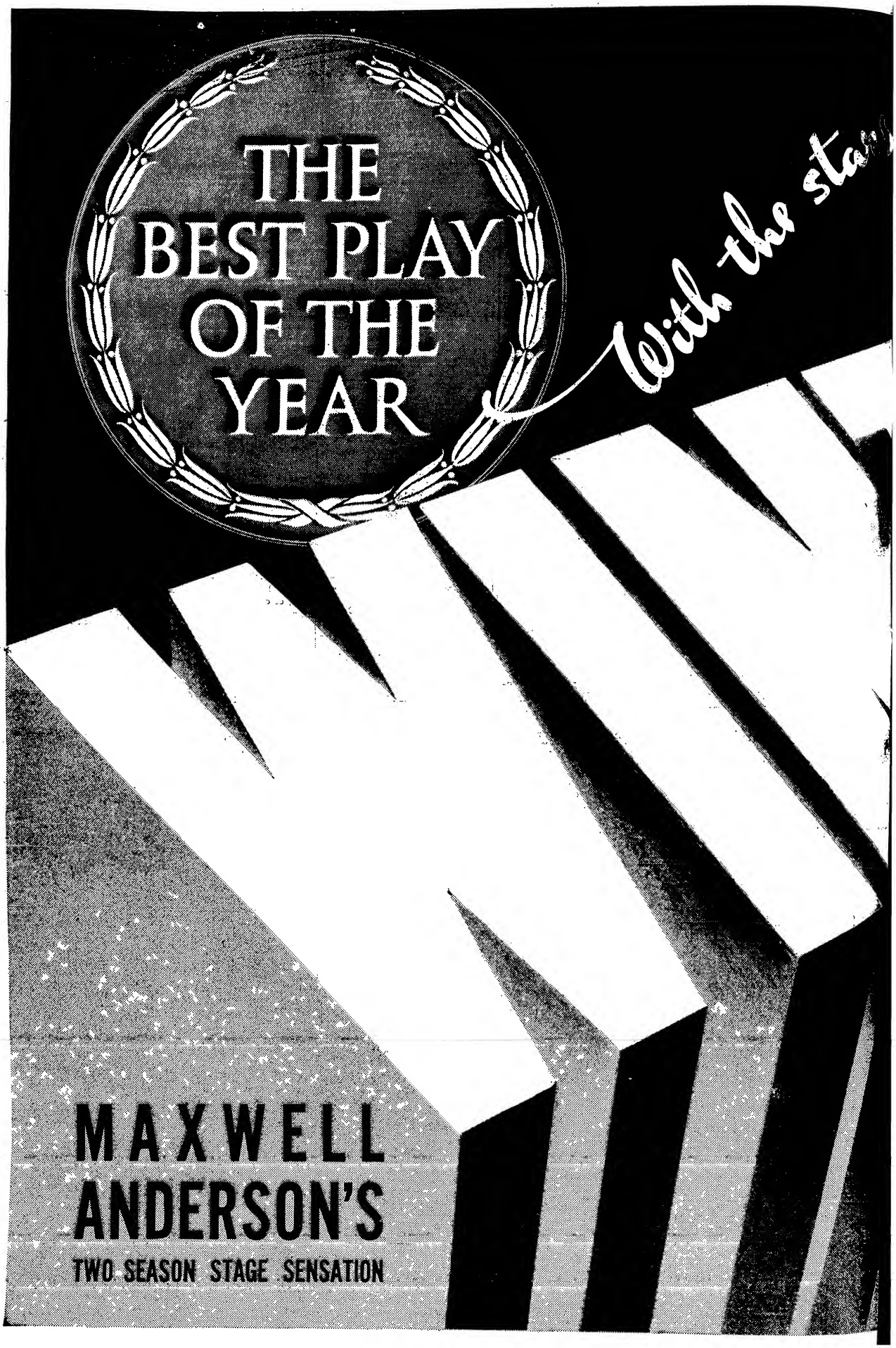
ner, planned by the studi Proposal is to bring th guests of the company.

A new wrinkle of the ilver Jubilee drive will be single evening previews of 'Champagne Waltz' in key all over the country in advance general release, which is set at Ja 22. On these showings, picture w go in as a feature supplemental the current attraction. Day-and-da runs here and abroad are planne for Jan. 22.

Prior to the beginning of the dri in January, 12 featured players w go out to cover all of Par's exchang on promotion work. These branch meantime, are collecting autograp in each of their territories, whi will be put together as an autogra book for presentation to Loose-leaf sheets have been the exchanges for the purpo

Gladys Swarthout due in Ne York from the Coast next Mond (23) and will sail for Europe a wee or so later. While abroad she m make some personal appearances connection with openings of 'Char pagne Waltz,' her latest for Par.

The opera-film star plans spen ing Christmas in Switzerland, turning to the States after the fi of the year.


THE BEST PLAY OF THE YEAR
With the sta
MAXWELL ANDERSON'S
TWO SEASON STAGE SENSATION


who made it great!
IF I HAD A MILLION
WITH
BURGESS MEREDITH
...as much a part of the play as the title . . . as "Mio," sworn to avenge his martyred father.
MARGO
who captured New York's heart as "Mirianne, ...the girl who fled to "Mio's" arms from a world of hate and danger.
EDUARDO CIANNELLI
...unforgettable!...as the assassin whom "Mio" hunted down...cold, savage, sinister, he could not kill young love.
JOHN CARRADINE · EDWARD ELLIS
Directed by ALFRED SANTELL
PANDRO S. BERMAN PRODUCTION
RKO
Radio
PICTURES

Comparative Grosses for October

(Continued from page 10)

PORTLAND, ORE.

	Oct. 8	Oct. 15	Oct. 22	Oct. 29
BROADWAY (2,000; 30-40) High. $21,000 Low.. 2,500	Stage Struck and Devil Doll $6,100	Last of Mohicans and Love Begins at 20 $5,700	Old Hutch and Captain's Kid $7,200	Hutch and Captain $4,900 (2d week)
UNITED ARTISTS (1,000; 30-40) High. $13,200 Low.. 1,200	Gorgeous Hussy $5,200 (2d week)	Hussy $4,000 (3d week)	Dodsworth $7,600	Dodsworth $4,000 (2d week)
PARAMOUNT (3,000; 30-40) High.. $16,000 Low.. 3,000	Gen. Died at Dawn and Pepper $6,800	Road to Glory and Walking on Air $5,500	Dimples and Seven Sinners $5,500	Big Broadcast and Ig Game $7,800

BUFFALO

	Oct. 8	Oct. 15	Oct. 22	Oct. 29
BUFFALO (3,000; 30-40-50) High. $12,000 Low.. 3,300	Give Me Your Heart $12,000 (Stage Show)	Wives Never Know $19,000 (Major Bowes Ams)	Libelled Lady $21,500	Big roadcast $18,800
CENTURY (3,400; 25-35) High. $21,000 Low.. 3,200	Jailbreak and Lady be Careful $8,100	Pepper and King of Royal Mounted $9,000	Bengal Tiger and Border Flight $6,000	Old Hutch and Don't Turn 'Em Loose $10,000
HIPP (2,400; 25-40) High. $22,000 Low.. 3,600	Walking on Air and Second Wife $4,700	Texas Rangers and Love Begins at 20 $9,500	Devil is a Sissy $10,300	Road to Glory and Star for a Night $8,500

MONTREAL

	Oct. 8	Oct. 15	Oct. 22	Oct. 29
PALACE (2,700; 50) High. $18,000 Low.. 4,500	Swing Time $6,500	Gorgeous Hussy $6,000	Dodsworth and Wives Never Know $10,000	Dodsworth and Wives $6,000 (2d week)
CAPITOL (2,700; 50) High. $30,000 Low.. 5,100	Anthony Adverse $10,000	Cain and Mabel and Down the Stretch $7,500	Dimples and 2 in a Crowd $7,500	Big Broadcast and Final Hour $10,000
PRINCESS (2,300; 50) High. $25,000 Low.. 3,500	Ramona and Back to Nature $6,500	Craig's Wife and They Met in a Taxi $7,000	Stage Struck and Second Wife $5,500	Last of Mohicans and 3 Married Men $6,000
LOEW'S (3,200; 50) High. $26,000 Low.. 3,000	Texas Rangers $11,000 (Vaude)	Ladies Be Careful $10,000 (Morton Downey)	Follow Your Heart and Blackstone $15,000	Kelly the Second $7,000 (Fats Waller Orch)

SAN FRANCISCO

	Oct. 8	Oct. 15	Oct. 22	Oct. 29
PARAMOUNT (2,740; 30-35-40) High. $37,500 Low.. 5,200	Gorgeous Hussy and 3 Married Men $22,000	Hussy and 3 Men $12,000 2d week)	Hussy and 3 Men $6,000 (3d week)	Valiant Word for Carrie and Thank You, Jeeves $13,000
GOLDEN GATE (2,850; 30-35-40) High. $26,000 Low.. 5,400	Don't Turn 'Em Loose $15,500 (Stage Show)	Big Game $15,000	Walking on Air $13,800	Without Orders $13,000
ORPHEUM (2,440; 30-35-40) High. $27,000 Low.. 2,100	My Man Godfrey and Yellowstone $8,500 (4th week)	Godfrey and Yellowstone $5,000 (5th week)	Craig's Wife and Two in the Crowd $8,500	Wife and Crowd $6,300 (2d week)
WARFIELD (2,070; 35-40-55) High. $57,400 Low.. 8,230	Old Hutch and Days a Queen $3,000	Ladies in Love and Murder with Pictures $15,500	Ladies in Love and Murder with Pictures $9,500 (2d week)	Libelled Lady and Hitting on Moon $19,000

KANSAS CITY

	Oct. 8	Oct. 15	Oct. 22	Oct. 29
MIDLAND (4,000; 25-40) High. $35,100 Low.. 5,100	Dodsworth $12,700	Craig's Wife and Adventure in Man $3,000	Devil Is Sissy and All American Chump $12,500	Libelled Lady $21,500
MAINSTREET (3,200; 25-40) High. $35,000 Low.. 3,200	Gen. Died at Dawn $9,500	Big Broadcast 193 $13,5	Dimples $10,000	Cain and Mabel $9,000
NEWMAN (1,000; 25-40) High. $33,000 Low.. 3,300	Give Me Your Heart $7,500	Ladies in Lov $9,200	Big Broadcast 1937 $9,000	Magnificent Brute $4,500
UPTOWN (2,040; 25-40) High. $17,000 Low.. 510	Midsummer Night's Dream $3,500	Wives Never Know and Two Against World $3,500	East Meets West and Married Men $3,600 (9 days)	Dimples $3,000

PITTSBURGH

	Oct. 8	Oct. 15	Oct. 22	Oct. 29
PENN (3,300; 25-35-40) High $41,000 Low.. 3,900	Great Ziegfeld $22,500	Ziegfeld $10,000 (2d week)	Devil Is a Sissy $10,000	Libeled Lady $17,000
WARNER (2,000; 25-40) High. $29,000 Low.. 2,000	Walking on Air and Grand Jury $4,000	Mummy's Boys and I'd Give My Life $4,500	3 Married Men and Isle of Fury $4,000	Big Game and Here Comes Carter $5,000
STANLEY (3,600; 25-40-55) High. $48,300 Low.. 5,500	Stage Struck $10,000	Give Me Your Heart $14,650	Cain and Mabel $15,500	Big Broadcast $16,250

DETROIT

	Oct. 8	Oct. 15	Oct. 22	Oct. 29
MICHIGAN (4,000; 30-40-65) High. $58,100 Low.. 6,600	Gay Desperado $17,500 (Casa Loma Orch) (Stage Show)	Big Broadcast 1937 $26,800 (NBC Unit)	Cain and Mabel $28,000 (Ted Weems Orch.)	Walking on Air $16,000
FOX (5,000; 30-40-65) High. $50,000 Low. 4,600	Ramona $18,000 (Mary Small, Al Trahan) (Stage Show)	Dimples $24,000 (Horace Heidt Orch)	Ladies in Love $22,000 (Cuban Follies Unit)	Adventure in Manhattan $34,000 (Ted Lewis Orch.)
UNITED ARTISTS (2,000; 30-40-65) High. $27,000 Low.. 2,600	Great Ziegfeld $11,000	Ziegfeld $7,000 (2d week)	Devil Is a Sissy $7,600	Valiant Word for Carrie $9,000

PHILADELPHIA

	Oct. 8	Oct. 15	Oct. 22	Oct. 29
ALDINE (1,300; 40-55-65) High. $16,830 Low.. 2,700	Dodsworth $13,500 (2d week)	Dodsworth $12,000 (3d week) (9 days)	Gay Desperado $10,500	Desperado $6,500 (2d week)
EARLE (2,000; 25-40-55) High. $33,000 Low.. 10,500	Devil is Sissy $12,500	Walking on Air $11,500	Two in a Crowd $11,200	Magnificent Brute $11,000
FOX (3,000; 40-55-65) High. $41,000 Low.. 10,500	Mary of Scotland $14,000	Libelled Lady $22,000	Lady $19,000 (2d week)	Lady $14,500 (3d week)
STANLEY (3,700; 40-55) High. $48,600 Low.. 3,800	Gen. Died at Dawn $15,500	Big Broadcast 1937 $17,000	Broadcast $13,000 (2d week)	Dimples $15,000

SEATTLE

	Oct. 8	Oct. 15	Oct. 22	Oct. 29
FIFTH AVE. (2,400; 27-37-42) High. $26,000 Low.. 2,500	Swing Time $12,000	Swing $6,400 (2d week)	Road to Glory $7,600	Great Ziegfeld $11,000
PARAMOUNT (3,100; 16-21-32) High. $57,800 Low.. 3,400	Gorgeous Hussy and Star for a Night $5,600 (6 days)	Give Me Your Heart and Back to Nature $7,000	Dimples and East Meets West $6,900	Cain and Mabel and Ig Game $6,900
LIBERTY (1,000; 16-27-37) High. $12,600 Low.. 1,700	End of Trail and Man Who Lived Twice $4,500	Alibi for Murder and Down the Stretch $3,600	Gay Desperado $7,800	Desperado $5,000 (2d week)
MUSIC BOX (900; 27-37-42) High. $17,000 Low.. 1,700	Nine Days a Queen $1,800 (6 days)	Gorgeous Hussy $3,300	Give Me Your Heart and Back to Nature $7,800	Road to Glory $2,400

MINNEAPOLIS

	Oct. 8	Oct. 15	Oct. 22	Oct. 29
MINNESOTA (1,500; 25-35-55) High. $45,000 Low.. 5,000	Ramona $7,500 (Stage Show)	Cain and Mabel $23,000 (John Boles, Shooting High Unit)	Big Broadcast 1937 $12,500	Anthony Adverse $12,000
ORPHEUM (2,800; 25-35-40) High. $25,000 Low.. 2,000	Adventure in Manhattan $7,200	Craig's Wife $7,000	Stage Struck $7,000	Big Game $11,000 (H'wood Water Follies)
LYRIC (1,300; 25-35-50) High. $28,000 Low.. 2,500	Kelly the Second $7,200	Murder with Pictures $1,800	Wives Never Know $1,300	Don't Turn 'Em Loose $1,400
STATE (2,400; 25-35-40) High. $17,000 Low.. 900	Give Me Your Heart $6,000	Last of Mohicans $3,500	Devil Is a Sissy $6,700	Big Broadcast $7,000

INDIANAPOLIS

	Oct. 8	Oct. 15	Oct. 22	Oct. 29
APOLLO (1,100; 25-40) Big $15,400 Low.. 1,200	Ramona $3,500 (2d week)	Midsummer Night's Dream $4,400	Ladies in Love $4,750	Dimples $7,500
LYRIC (2,600; 25-30-40) High. $15,500 Low... 1,800	Give Me Your Heart $10,000 (Vaude)	Magnificent Brute $13,700 (Ted Lewis Orch.)	Girl on Front Page $8,200	Here Comes Carter $9,400 (Shooting High Unit)
CIRCLE (2,000; 25-40) Big $26,000 Low.. 1,700	Anthony Adverse $10,000	Walking on Air and Hollywood Blvd. $4,200	Big Broadcast 1937 $9,600	Broadcast $4,700 (2d week)
LOEW'S (2,800; 25-40) High. $19,700 Low.. 2,000	Dodsworth and Sworn Enemy $7,500	Devil Is Sissy and They Met in Taxi $7,000	Libelled Lady $12,500	Lady $7,000 (2d week)

DENVER

	Oct. 8	Oct. 15	Oct. 22	Oct. 29
DENHAM (1,300; 25-35-40) High. $16,000 Low.. 1,700	Wives Never Know $8,500 (Stage Show)	Wedding Present $3,500 (5 days)	Big Broadcast 1937 $9,500	Valiant Word for Carrie $6,000 (6 days)
DENVER (2,500; 25-35-50) High. $27,700 Low.. 3,000	Stage Struck $7,000 (5 days)	Ladies in Love $6,000	Dodsworth $7,000	Dimples $10,000
ORPHEUM (2,600; 25-35-40) High. $20,000 Low.. 2,000	Great Ziegfeld $7,000 (2d week)	Devil is Sissy and Walking on Air $6,000	Libelled Lady and Don't Turn 'Em Loose $11,500	Lady and Turn 'Em $7,500 (2d week)
PARAMOUNT (2,000; 25-40) High. $22,000 Low.. 1,200	Public Enemy's Wife and Love Begins at 20 $3,500	End of Trail and Met in Taxi $1,500	Girl on Front Page and Yellowstone $3,000	Bengal Tiger and Down Stretch $2,500

Bradley's 'Larceny'

Hollywood, Nov.

Grace Bradley, who returned recently from European vacation, goes into 'Larceny on the Air' at Republic.

Irving Pichel is directing.

WB Tinting Burns Short

Hollywood, Nov.

Next technicolor short to be produced by Warners will be a story built around the life of Robert Burns.

Gordon Hollingshead is supervising.

'TARZAN'-UNIT $22,500 IN CAP

Washington, Nov. 17.

'Tarzan Escapes' is out in front this week, thanks to plenty of jungle bally. CBS radio unit also helping.

'Kermesse Heroique,' of few foreign-language flickers which Belasco has tried to sell heavily, is paying handsome dividends. Quotes from critics on air nightly and in all ads plus swell word-of-mouth about bawdy humor accounting for third week starting tomorrow (18).

Rialto, revival spot, tried new policy of picking up hit flickers immediately following nabe runs, but 'San Francisco,' first test, flopped.

Estimates for This Week

Belasco (Radin) (1,100; 25-35-50)—'Kermesse Heroique' (Tobias) (2d week). Second stanza over today (17) with nice $4,000 and being held. Last week big $5,000.

Capitol (Loew) (3,424; 25-35-60)—'Tarzan Escapes' (MG) and vaude. Leading town with help of Ray Perkins and CBS unit. Good $22,500. Last week 'Ladies in Love' (20th) and Sara Churchill, big $25,000.

Earle (WB) (2,424; 25-35-40-60-70)—'Adventure in Manhattan' (Col) and Ted Lewis band. Satisfactory $16,500. Last week 'Light Brigade' (WB), pulled nice $19,000.

Columbia (Loew) (1,583; 24-40)—'Big Broadcast' (Par) (2d run). Big $5,000. Last week 'Devil is Sissy' (MG) (2d run), good $5,500 for second seven days downtown.

Keith's (RKO) (1,830; 25-35-60)—'Smartest Girl' (RKO). Getting by with fair $7,500. Last week 'President's Mystery' (Rep) shoved in for three days to get passable $3,500.

Met (WB) (1,653; 25-40)—'Cain and Mabel' (WB) (2d run). Second week downtown finished today (17) with oke $4,000. 'Wives Never Know' (Par) opens tomorrow.

Palace (Loew) (2,363; 25-35-60)—'Libeled Lady' (MG) (2d week). Cleaning up with sock $16,500. Last week smash $28,000.

Rialto (Indie) (1,100; 25-30-40)—'San Francisco' (MG) (revival). Test at bringing back pics soon as finished in nabes, no go. Weak $1,800. Last week 'Hell's Angels' (U), average, $3,000.

LINCOLN

(Continued from page 10)

'Boss Rider' (Indie) plus 'White Zombies' (U), split with 'Kelly of Service' (Rep) plus 'O'Shaughnessy's Boy' (MG). $950, okay.

Lincoln (LTC) (1,600; 10-20-25)—'Devil Is a Sissy' (MG). Pointing to $2,800, good enough. Last week 'Pigskin Parade' (20th), $2,700, good. Is a Sissy' (MG); Pointing to $2,800, good enough. Last week 'Pigskin Parade' (20th), $2,700, good.

Orpheum (LTC) (1,350; 10-15-20-25)—'15 Maiden Lane' (20th) plus 'Rhapsody in Blue' unit stage show for three days. Four-day pair coming up, 'Big Game' (RKO) plus 'Under Your Spell' (20th). Big $3,000. Last week 'Lady Be Careful' (Par) and stage show, split with 'President's Mystery' (Rep) plus 'Two in a Crowd' (U) with Madame Currie's unit, a winner at $3,000.

Stuart (LTC) (1,900; 10-25-40)—'Cain and Mabel' (WB). Having trouble at $3,000. Last week 'Dodsworth' (UA), good enough with $3,600.

Varsity (Westland) (1,100; 10-20-25)—'East Meets West' (GB). Second bad stretch in a row; $900. Last week 'Nine Days a Queen' (GB), three days, $600.

Chaplin-USSR

(Continued from page 1)

Hollywood last year, and has been continuing correspondence since then. If the plan were to materialize, the Chaplin special would be one of first films to go before cameras at Kinograd, Soviet Hollywood now construction in South of Russi .

Rumor is speci ih that it says Chaplin told Shumiatsky he would never film old derby and cane in Hollywood again, but might tenance it if he could make film der differ conditions' (meaning such as prevail in U.S.S.R., presumably).

Hollywood.

Chaplin studio in Hollywood denies any knowledge of plan to make film Russi but admits that Charlie could certainly be carrying on correspondence with Shumiatsky, without any of his staff necessarily knowing anything about it.

Hollywood studio claims Charlie is definitely set to direct two with Paulette Goddard here, could not possibly make trek to Russia before they are delivered to United Artists.

Film Reviews

Die Un-Erhoerte Frau

(Continue from page 13)

wants him removed as an unwelcome stranger. Doctor tells him to stick it and go on playing his role, until night falls. She makes hot love to the Doctor in the presence of Paul and the almost accompanies the latter to the bedroom after he has promised her a new radio, a new gas stove and a new car. Then Lisa decides to confess that she played a boax and that everything is well now. Paul welcomes any solution at all.

Johannes Riemann as Paul plays his part most amusingly, with Rita Benkhoff as Lisa very pleasing. Good acting by Wolfgang Liebeneiner as Dr. Spinelski, Max Guelstorff as the butler, Rudolf Klein-Rogge as the professor, and Erika Thellmann as the aunt from London.

General production is tops.

Eine Frau Ohne Bedeutung

('A Woman Without Importance')
(WITH SONGS)
(GERMAN MADE)

Berlin, Nov. 1.

Tobis-Europa release, Majestic production. Directed by Hans Steinhoff. Features Gustaf Gruendgens, Kaethe Dorsch, Marianne Hoppe, Albert Lieven. Adapted from Oscar Wilde's play by Thea von Harbou; music, Prof. Clemens Schmalstich. At Capitol, Berlin, week Oct. 26, '36. Running time, 78 mins.

Lord Illingworth.....Gustaf Gruendgens
Father.....Hans Leibelt
Sylvia Kelvil.....Kaethe Dorsch
Rev. Kelvil.....Friedrich Kayssler
Hester.....Marianne Hoppe
Gerald Arbuthnot.....Albert Lieven
Lord Hunstaton.....Paul Henckels
Lady Hunstaton.....Kaethe Haack
Lady Patricia.....Julia Serda
Lady Caroline.....Annemarie Steinsieck
Lady Stutfield.....Friedl Kiesslin
Mrs. Allonwy.....Genia Nikolajewa

(In German)

Hains Steinhoff's screen treatment of Oscar Wilde's story transforms it into a magnificent, up-to-date production of delightful, fast-paced entertainment. Fortified by such ace actors as Gustav Gruendgens as Lord Illingworth, Albert Lieven as Gerald, Kaethe Dorsch as Sylvia Kelvil, Friedrich Kayssler as her father, Marianne Hoppe as Hester, Paul Henckels as Lord Hunaston, the film achieves grade A class.

Emotional and powerful dramatic action is budgeted generously by humorous bits and effects, and Wilde's wisecracks are put over in modern style. Gerald's passionate attack on his father at the club and his suicide attempt, as well as the subsequent melodramatic scene between father and son, stand out as credits to the producer and actors.

THE LIMPING MAN

(BRITISH MADE)

London, Oct.

Pathe British production and release. Features Francis L. Sullivan, Hugh Wakefield. Directed by Walter Summers. Scenario, Walter Summers from play by Will Scott; camera, Bryan Langley. At Piccadilly Theatre, London, Oct. 30, '36. Running time, 72 mins.

Theodore Disher.....rancis L. Sullivan
Colonel Paget.....Hugh Wakefield
Mrs. Paget.....Iris Hoey
Gloria Paget.....Patricia Hilliard
Philip Welsh.....Robert Cochran
Paul Hoyt.....Leslie Perrins
Olga Hoyt.....Judy Kelly
Inspector Cable.....Frank Atkinson
Sandall.....Arthur Chesney
Sparrow.....Syd Crossley
Chicago Joe.....eorge Pugh
'Limpy'.....Henry Hutchinson
Inspector.....John Turnbull

Everything is here. The good and the bad brother who are twins, the scientific criminologist, the silly ass colonel, the old house, the furtive butler, the secret passages—even the men who come all the way from Chicago to the English countryside to plug the guy who done wrong by their sisters. Whole thing might have been done in the silent days.

Not even Francis L. Sullivan, as the criminologist; Hugh Wakefield, as the foolish colonel, and Iris Hoey as a fluffy, vacuous dowager, can instill life into the production.

Du Bist Mein Glueck

('You Are My Joy')
(GERMAN MADE)

Berlin, Nov. 1.

Bavaria production and release. Stars Benjamino Gigli. Features Isa Miranda, Gustav Waldau, Joe Stoeckel. Directed by Karl Heinz Martin. Book, Walter Wassermann, C. H. Diller; music, Dr. Guiseppe Becce. At UFA Palace-am-Zoo, Berlin, week Oct. 27, '36. Running time, 90 mins.

Maria Monti.....Benjamino Gigli
Bianca.....Isa Miranda
Mary Hofer.....Gustav Waldau
Geiselbrech.....Gustav Waldau
Carlo Scarpa.....Joseph Sieber
Rudolf Hellwig.....Eric Helgar
Nina.....Annie Markart
Zenzinger.....Joe Stoeckel
Dr. Hofreuter.....von Meyerinck
Opera singers: Hildegarde Ranczaic, Maria Cornelius, Ludwig Weber, Cholo and Orchestra of the Munich State Opera. Minor roles by Liesl Karlstadt, Elise Aulinger, Traudl Deinert, Annemarie Steinsieck, E. Fuerbringer, J. Richheim, Ph. Veit A. Fischl.

(In German)

Third Gigli film is again destined to smooth-sailing at the b.o. While book may not be as strong as 'Ave Mari,' it's again a gripping romance studded with Gigli's excellent voice. Production excells in many effective bits.

Tenor films are sometimes regarded as heavy doses of mush. This one is almost a romantic opera, with emotion starting right in the first scene. Bianca looking up her first hubby in his miserable dwelling to ask for her child back. She knows she is guilty, for she ran away from Scarpa years ago to live with Mario Monti, famous singer, who adores her. But Scarpa throws her out, refusing the money she offers for the child.

Babe is now grown and a dancer at the opera house. Bianca returns broken-hearted to Mario Monti, who is just singing in 'Aida' when she enters her box and collapses. Mario engages a detective to find the child and finally goes out himself to look for her. He pursues the trail of the father, now a stage assistant in a big theatre, and finally meets the girl under romantic circumstances.

Gigli agai the modest singer, never for one moment prancing as the big star he is. Remarkable is the word for his acting, handicapped as it is by a lack of speaking the German lingo fluently. Isa Miranda in her dual role as Bianca and Mary is a bit heavy as the wife, but convincing as the daughter. Splendid acting by Gustav Waldau as Griesebach, Joseph Sieber as Scarpa, and Joe Stoeckel as Pennigar. Production by Karl Heinz Martin is highly competent. Photography and sound are first rate.

MESEAUTO

('Fairy Tale Auto')
(HUNGARIAN MADE)

Danubia release of Reflector production. Features Zita Percel, Eugene Torzs. Directed by Bela Gaal. Screen play, Nicholas Vitez and Laszlo Vadnai; camera, Istvan Eiben. At Modern Playhouse, N. Y., week Nov. 6, '36. Running time, 90 mins.

Cast: Zita Percel, Eugene Torzs, Ella Gombaszogi, Julius Kabos, Eugene Herczeg, Julius Gozon, Lily Berky, Clara Tolnay, Elex Petheo.

(In Hungarian)

This picture was a 1934 production in Hungary, later being sold to Gaumont-British, which released its English version abroad late in 1935 as 'Car of Dreams,' but the Hungarian film beats the G-B version to America. However, minus English titles, the Hungarian production still leaves the road open to the American market for the Gaumont film, if it should get here.

As 'Fairy Tale Auto' stands, it is hardly entertainment for non-Hungarians. Besides not being understandable to Americans, picture is extremely slow of pace and sketchily acted. Photography also is rather negative.

Plot is the typical Cinderella type about a femme clerk who becomes involved in a romance with a bank president, who poses first as an auto salesman and then chauffeurs the car he gives her. There's wedding bells at the finish.

Two featured players, Zita Percel, as the girl, and Eugene Torzs, as the banker, turn in the best performances by European standards, but n.s.g. if measured with an American yardstick. *Scho.*

Das Maedchen Irene

('This Girl Irene')
(GERMAN MADE)

Berlin, Nov. 2.

UFA production and release. From legit play of same name; adapted by Eva Laidmann and Reinhold Schuenzel. Directed by Schuenzel. Music, Alois Melichar. English adviser, Allan Graves. At Gloria Palace, Berlin, three weeks. Running time, 75 mins.

Jennifer Lawrence.....Lil Dagover
Irene.....Sabine Peters
Baba.....Geraldine Katt
Grandmother.....Hedwig Bleibtreu
Sir John Corbett.....Karl Schoenboeck
Philip.....Hans Richter
Mrs. Koenig.....Elsa Wagner
Baroness.....Thoma Hahn
Lady Taylor.....Alice Treff
Bobby Cut.....Erich Fiedler
Duchess.....Olga Limburg
Teacher.....Gertrud Wolle
Violinist.....Georges Boulanger
Singer.....Hilde Scheppan

(In German)

Vivid dramatic vehicle, measuring up to its promise and superbly produced, especially the stressing of humorous points, thus avoiding a too-emotional film.

Dramatic highlight of Irene's adolescent jealousy is treated perhaps a bit too strongly, but the producer comes back with corking bits of sophisticated comedy.

W.k. stage play centers around Jennifer Lawrence who, as mother of two grown-up girls, meets a man of her choice and makes up her mind to become his wife. Her daughters, Irene, just 16, and Baba, a tomboy, stunned upon hearing the news, with Baba taking it lightly and going over the intimate details, while Irene, her tormented soul, cannot grasp the idea that her darling mother should forget their dead father and belong to anybody else. Fierce hatred of the man who steals her mother takes possession of Irene, and she decides to shoot him. It straightens out, of course.

Production stands almost as an artie and has all the elements to swell the b.o. Lil Dagover is a charming Jennifer Lawrence; Irene is emotionally played by Sabine Peters, while Geraldine Katt, new face, is brilliant as Baba. Karl Schoenboeck, another new face, contributes a highly convincing performance as Sir John Corbett. In minor roles Hans Richter as Philip, Gertrud Wolle as the teacher, and Hedwig Bleibtreu as the grandmother, all do well.

Photography and music are both outstanding, with a tango, 'Liebe, Wachst Du,' Verlangt Mein Ganzes Leben' ('Love, All My Life Calls for You') a dreamy melody which should click.

ISLE OF FURY

Wagner production and release. Features Margaret Lindsay, Humphrey Bogart, Donald Woods. Directed by Frank McDonald. Screen play, Andrews and Jacobs, from novel by W. Somerset Maugham; camera, Frank Good. At Paramount, Brooklyn, double bill, Nov. 12, '36. Running time, 60 mins.

Val Stevens.....Humphrey Bogart
Luellie Gordon.....Margaret Lindsay
Eric Blake.....Donald Woods
Capt. Deever.....Paul Graetz
Anderson.....Gordon Hart
Dr. ardy.....E. E. Clive
Gino.....George Regas
Sam.....Sidney Toler
Kim Lee.....Tetsu Komai
Oh Kay.....Miki Morita
The Rector.....Houseley Stevenson, Sr.
Old Native.....Frank Lacteen

Somerset Maugham a score of years ago wrote a flock of travel and adventure stories, from one of which 'Isle of Fury' is taken. Most of these Maugham pieces are by now so obscure that it takes a bibliophile to locate 'em, so Warners did okay in making a program pic out of this one. Short to an even 60 minutes of running time, 'Isle of Fury' represents a meller that ambles with fair steadiness through South Sea intrigue, perils of pearl diving, and a triangular love affair. It's okay as one end of a dual bill when teamed with a feature film, and it frankly aspires to no more.

Humphrey Bogart, a murderer gone straight and currently engaged in pearl-fishing on a South Sea isle, marries Margaret Lindsay. They are scarcely teamed up when a boat is wrecked in a storm, landing Donald Woods, a cop after Bogart. Rest of the film—punctuated with several shootings and some undersea scraps with an octopus—unravels an incipient love affair between Woods and Miss Lindsay. Conclusion has Woods turn soft-hearted and not only fail to capture Bogart, but also break off his love affair with the married woman.

Featured trio go through their roles with enough gloss to prop up the film adequately. In the supporting cast, E. E. Clive as the doc who intermittently quotes parables from the bible and gets stormy on scotch, turns in a nicely rounded chore.

McDonald's direction serves to keep the pace from gumming, and Good's photography matches. *Edga.*

WALDWINTER

(GERMAN MADE)

UFA production and release. Features Hansi Knoteck, Viktor Staal, Eduard von Winterstein. Directed by Fritz Peter Buch. From novel by Paul Keller. At Gaumont, N. Y., week Nov. 13, '36. Running time, 80 mins.

Walter Peters.....Viktor Staal
Marianne von Soden.....Hansi Knoteck
Dr. Fritz Heidecke.....Hnns Zesch-Ballot
Der Forester.....Eduard von Winterstein
Ingeborg.....Ingeborg Hertel
Hartwig.....Volker von Collande
Baumann.....Ewald Wenk
Erich Flemmi.....Theodor Loos
Sternitzke.....Paul Rehkopf

(In German)

If there is anything that's dear to the Teutonic heart round about Xmas time, it's snow. 'Waldwinter' supplies it in blizzards. As a seasonal film it has plenty of smoke on the ball, though from a U. S. angle it is long-winded and needs a hefty shearing. Hollywood won't see anything in it. But in Yorkville, and its sectional equivalents elsewhere, it should do okay by the cash till.

UFA has supplied no English translation of the title on the grounds that there isn't any, but a hint of what's going on can be gleaned from the approximation 'Winter in the Forest.' Paul Keller's yarn deals with a young writer, Viktor Staal, and his courtship of Hansi Knoteck, who has escaped from her no-good spouse, Hans Zesch-Ballot. Two-thirds of the rigmarole takes place in the Silesian forests, where the details of scenery, customs and local characters virtually outstrip the plot.

Much of the film's merit depends on exceptionally good camera work as well as Director Buch's preoccupation with the minutiae of winter life in an old castle domain. There is one complete sequence devoted to the Christmas celebration with the children's pageant, and it is a click. New Year's Eve carousal isn't quite as nostalgic, but holds interest. Winding is a meller snowstorm that looks authentic at the start, but goes hoke in the closing moments.

Hansi Knoteck, a very pretty brunet, and Viktor Staal are good in their roles. But Eduard von Winterstein, the forester who looks like a caricature of Bismarck, drew the long straw by way of a part and puts it over solidly.

Technically UFA has brushed this opus up with above-average lens work and ditto recording. *Edga.*

Gesuzza La Sposa Garibaldina

('Little War Bride')
(ITALIAN MADE)

C. C. Giglio release of Cines Pittaenga production. Features A. Bellia and G. Gulino. Directed by Alessandro Blasetti. At Venice, N. Y., week Oct. 31, '36. Running time, 75 mins.

Gesuzza.....A. Bellia
Carmine.....G. Gulina
Costango.....Giachetti

(In Italian)

Main idea behind this Italian-made feature is not conveyed literally in the title, though a generous interpretation to English is supposed to mean 'little bride,' or Italy's Joan of Arc. It appears to be a foreign attempt with historical costumers, and is not without its exciting episodes. However, the Italian 'Joan of Arc' idea is only vaguely projected, the martial spirit of Il Duce's land back in 1860 having been stressed above all.

Uneven direction and varying pace permit story interest to dwindle, which are handicaps that even excellent photographic work and bits of vivid acting fail to overcome. Because it develops into a cumbersome costume play, seems dubious if this feature will go well even with Italian language houses. No English titles, which means it's out for other U. S. theatres.

Picture is one of a series that have come from various different foreign countries of late, in which the oppression of natives during the early period of their history by foreign troops has been the focal point. And the usual formula is followed in plot development—a united nation rising from the ruins of a foreign invasion.

Here, early developments are centered in the effort of Carmine, a daring native farmer, to bring aid from Giuseppe Garibaldi to a beleaguered populace. It shows the conflict between the militaristic Bourbons and Sicillians, though the actual pitched battle is saved for a strong climax.

Director overlooks plenty of opportunities to drive home his points, and in some instances confuses as to the identity of principal characters as well as the thought he is attempting to put over. Acting by A. Bellia, as the Gesuzza who would aid her downtrodden people, and G. Guino, in the role of Carmine, are satisfactory without being brilliant. Camera work is outstanding, both on close-ups and graphic view of stirring battle. *Wear.*

YELLOW CARGO

Grand National release of George A. Hirliman production. Stars Conrad Nagel; features Eleanor Hunt, Jack LaRue, Claudia Dell, Vince Barnett. Direction, story and adaptation, Crane Wilbur; film editor, Tony Martinelli; camera, Mack Stengler. At Strand, Brooklyn, week Nov. 12, '36. Running time, 63 mins.

Alan O'Connor.....Conrad Nagel
Bobbie Reynolds.....Eleanor Hunt
'Bulb' Callahan.....Vince Barnett
Al Perrelli.....Jack LaRue
Fay Temple.....Claudia Dell
Joe Reese.....Henry Strange
District Commissioner.....John Ivan
Burke Darrell.....Vance Carroll

'Yellow Cargo,' one of the George A. Hirliman productions for Grand National release, with the veteran Conrad Nagel heading the cast, is a fast-moving and laugh-speckled treatise on the odds against smuggling aliens into the U.S.A. G-men and a G-woman are mixed into a plot that has a certain amount of freshness and pretty good entertainment pull. While not pointing for the bigger first runs, it should enjoy good circulation down the line, principally in doublers. Only 63 minutes in screening time, it's ideal footage for the coupling-up houses.

Though he has been on the screen many seasons, Nagel has changed little with the years. He plays the suave undercover agent of the Immigration service in a very convincing manner, at the same time lending color to the romantic development of the action. Across from him on the love interest is Eleanor Hunt, a G-lady posing as a newspaper reporter.

As in most G stories, each retains their identity until the both have ganged up on the smugglers, in this case a band of baddies, under the cloak of Hollywood producers, who are smuggling Chinese into Los Angeles harbor. The smugglers carry on their work by taking extras, made up as Chinese, out on location to Catalina island, and send these back on another boat after removal of makeup and themselves cart back the contraband humans.

Nagel gets a job as extra on one of these expeditions, and, together with the girl and her news photographer, who are nearly inseparable, they are involved in dramatic dangers. A ride to bullet holes for the girl and her cameraman, with Nagel in pursuit, also figures. In handling most of these scenes, Director Crane Wilbur has made them both convincing and exciting. Manner in which Nagel wrests a machine gun from Jack LaRue, however, is a bit of a giggle.

Miss Hunt plays vigorously opposite Nagel, while Vince Barnett gets the laughs as the dumb photographer. As a gangland girl friend, Claudi Dell proves an accentable type. *Char.*

SUNDOWN RIDER

Columbia production and release. Stars Buck Jones. Features Barbara Weeks. Directed by Lambert Hillyer. Story, Jack Neville; screen play, Lambert Hillyer; assistant director, Art Black; camera, John Boyle; sound, Lambert Day. Chaloner, N. Y., dual, two days, Nov. 14, '36. Running time, 65 mins.

Camp O'Neill.....Buck Jones
Molly McCall.....Barbara Weeks
Lafe Armstrong.....Pat O'Malley
Laughing Maxey.....Wheeler Oakman
Houseman.....Niles Welch
Jim Hunter.....Bradley Page
Sheriff Rand.....Frank La Rue
Gabe Powers.....Ward Bond

Lambert Hillyer did all right by the screen play and followed through with neat direction. This one should do well where they like their saddlebrush on celluloid. Film is jumpy in spots, probably due to cutting. Plenty of fodder for the kids to devour.

Very little footage accorded Barbara Weeks in the usual western offhand treatment of the love-beat.

Between ducking the arm of the law and the bullets of the opposition, Buck Jones manages to throw in a couple of snappy fist fights with realism.

Jones is branded, literally, as cow thief and retaliates in kind by branding the rogue who caused his marking.

Ward Bond, one of the better menaces, and Pat O'Malley, Jones' short-lived side kick, ive able performances.

La Guerre Des Gosses

('Kids' War')
(FRENCH MADE)

Paris, Nov. 4.

Forrester-Parant production and release. Directed by Jacques Daroy. Based on novel by Louis Pergaud; adaptation and dialog by Jacques Maury; camera, by Bauer. Running time 80 mins.

Jean Delcourt.....
Anne Sorbier.....
Simon.....
Pere Lebrac.....
Lebrac, Jr.....

(In French)

Juvenile pics are the vogue here now, and this is just another one. Feud between the two villages of Longeverne and Velrans has been going on for centuries. When one wants rain for its cabbages, the other prays for sunshine for its vineyards. Today, kids from both villages stage homeric fights every night in a quarry which is used as the common battleground, In one stiff encounter, Serge Grave takes the pants off the Velrans leader and brings them back triumphantly to his village.

Claude May, new, pretty schoolmistress of Velrans, with Jean Murat and Saturnin-Fabre, Mayor and schoolmaster of Longeverne, decide to put an end to the feud. They succeed as far as the kids are concerned. Parents from the two villages are reunited in one big banquet but, despite plenty of wine and cabbages, the feud breaks out anew. Pic ends with the kids wondering whether they will be as stupid as their parents when they grow up.

Jean Murat cuts a poor figure as the Mayor of Longeverne. Claude May as the schoolmistress is very pretty but not much else. Saturnin-Fabre as the schoolmaster makes a poor attempt to be funny. Best acting is by Rognoni as Pere Lebrac and Serge Grave as his son. Action of the 200 kids used in the film does not smack true to life. *Hugo.*

Stutzen Der Gesellschaft

('Pillars of Society')
(GERMAN MADE)
(WITH SONGS)

Ufa production and release. Directed by Detlef Sierck. At Ufa, N. Y., week Nov. 6, '36. Running time, 82 ins.

Konsul Bernick.....Heinrich George
Betty, seine Frau.....Maria Krahn
Olaf, beider Sohn.....Horst Teetzmann
Jonann Tonnessen.....Albrecht Schonhals
Dina Dorf.....Suse Graf
Krapp, Prokurist.....Oskar Sima
Aune, Werkmeister.....Karl Dannemann
Hammer, Redakteur.....Joachim Buttner
Urbini, Irkundator.....Walter Janssenpath
Hansen, Zirkusclown.....Paul Beckers
Vigeland, Burger.....Fr. Weber
Sandstad, Burger.....O. Schoening
Frau Sandstadt.....Gerda Maurus
Thora Sandstadt.....Gertl Ober
Frau Vigeland.....Tony Tetzlaff

(In German)

Cockeyed as it may be, this morbid, social and labor play of Ibsen's, of around 20 years ago, is being offered in Yorkville on a nationalistic strain, as the catastrophe which occurs to society when selfish elements set themselves up against the interests of the masses. The late H. B. Walthall made a silent of this for old Triangle Films, over here, back in 1916. The German talker is badly made and, being without English titles, it can have only a limited trade.

The sea shots and the shipboard sequences are very bad. Nothing much to the mob stuff and although pertaining an American wild west show, on tour, no circus stuff is shown. Part of 'My Old Kentucky Home,' is sung in German.

None of the acting is important. Heinrich George, as the ship merchant or dockyard owner, may be the German replica of a Norwegian business man. The American characters are off-side altogether. Suse Graf as the femme lead is fair. *Shan.*

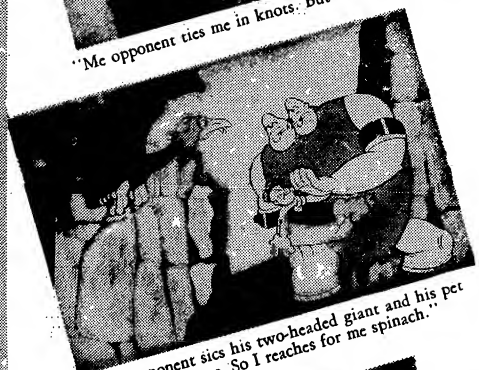
"BUTTON UP YER LIP... YA BIG BARNACLE"



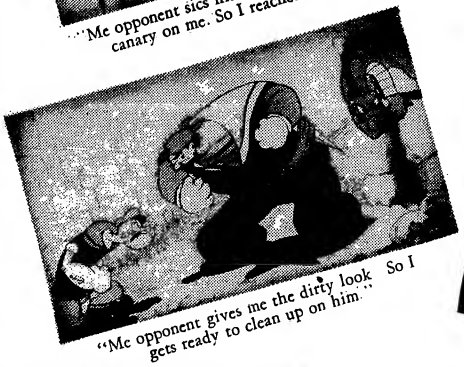
• POPEYE the Sailor meets "SINDBAD the SAILOR", THE ACE COLOR CARTOON OF 1936-1937. 18 minutes of 3-dimensional laughs. Three times the footage of the average one reel cartoon.



"Me opponent ties me in knots. But I says knots to him."



"Me opponent sics his two-headed giant and his pet canary on me. So I reaches for me spinach."



"Me opponent gives me the dirty look So I gets ready to clean up on him."

TWO years in the making and employing the very latest developments in color and in the Max Fleischer three dimensional process, this first of all special feature color cartoons will bring the "kids" from 6 to 60 to any house which plays it. Starring Popeye, the most popular cartoon character on the screen, plus a tremendous, all-star supporting cast, including Sindbad, the Sailor, Olive Oyl, and Wimpy, this story of Popeye's adventures on a tropical island is one long series of laughs. Properly exploited it cannot help landing up in the big time box-office class.

MAX FLEISCHER'S

POPEYE *the Sailor*

meets

"Sindbad the Sailor"

By arrangement with King Features Syndicate, Inc., and Segar

Paramount Pictures

CALENDAR OF CURRENT RELEASES

Chesterfield

: 1540 Broadway, New York, N. Y.

Lady Luck. Story of a sweepstake winner. Patricia Farr, Wm. Bakewell. Dir. Chas. Lamont. 62 mins. Rel. July 8.

Missing Girls. Martin Mooney's story. Roger Pryor, Muriel Evans. Dir. Phil. Rosen. 65 mins. Rel. Sept. 10. Rev. Oct. 7.

Columbia

Studio: : 729 Seventh Ave., New York, N. Y.

Adventure in Manhattan. Joel McCrea, Jean Arthur, Reginald Owen, Herman Bing. Dir. Edw. Ludwig. 73 mins. Rel. Sept. 20. Rev. Oct. 28.

Alibi for Murder. Mystery. Wm. Gargan, Marguerite Churchill. Dir. D. Ross Lederman. 61 mins. Rel. Sept. 23. Rev. Oct. 11.

Blackmailer. Eight persons face suspicion of murder of a blackmailer. Wm. Gargan, Florence Rice, H. B. Warner. Dir. Gordon Wiles. 66 mins. Rel. July 10. Rev. July 29

Come Closer, Folks. James Dunn, Marian Marsh, Wynne Gibson. Rel. Nov. 7.

Craig's Wife. John Boles, Rosalind Russell, Billie Burke, Raymond Walburn. Dir. Dorothy Arzner. 73 mins. Rel. Sept. 30. Rev. Oct. 7.

End of the Trail. Jack Holt, Douglas Dumbrille, Louise Henry, Erle C. Kenton. Rel. Sept. 19. Rev. Nov. 4.

Final Hour, The. Innocent girl escapes the gallows through the efforts of the men she had befriended. Ralph Bellamy, Marguerite Churchill. Dir. D. Ross Lederman. 57 mins. Rel. July 7. Rev. Aug. 5.

Forbidden Trail. Western. Buck Jones, Barbara Weeks. Lambert Hillyer. 65 mins. Rev. Nov. 4.

Fugitive Sheriff, The. Western. John Wayne, Beth Marion. Dir. Nate Gatzert. 58 mins. Rel. June 1. Rev. June 24.

Killer at Large. Dept. store mystery. Mary Brian, ir. David Silman. 54 mins. Rel. Oct. 1.

Lady from Nowhere. Mary Astor, Charles Quigley. Rel. Nov. 21.

Legion of Terror. Bruce Cabot, Marjorie Churchill, Crawford Weaver. C. C. Coleman, Jr. 62 mins. Rel. Nov. 21. Rev. Nov. 4.

Man Who Lived Twice. Ralph Bellamy, Marian Marsh, Isabel Jewell. Harry Lachman. 72 mins. Rel. Sept. 20. Rev. Oct. 14.

Meet Nero Wolfe. Edw. Arnold, Jean Perry, Lionel Stander. Herbert Biberman. 72 mins. Rel. Aug. 26. Rev. July 22.

North of Nome. Jack Holt, Evelyn Venable. Rel. Nov. 14.

Pennies from Heaven. Bing Crosby, Madge Evans, Edith Fellows. Rel. Nov. 5.

Prescott Kid, McCoy western. Tim McCoy, Sheila Manners. Dir. David Sliman. 55 mins. Rev. Oct. 21.

Ranger Courage. Bob Allen, Martha Tibbetts. Rel. Oct. 30.

Shakedown. Fake kidnap turns to real tragedy. Lew Ayres, ir. David Selman. 55 mins. Rel. July 17. Rev. Aug. 19.

They Met in a Taxi. Chester Morris, Fay Wray, Lionel Stander, Raymond Walburn. 70 mins. Rel. Sept. 1. Rev. Sept. 16.

Tugboat Princess. Walter C. Kelly, Edith Fellows, Valerie Hobson. Rel. Oct.

Two Fisted Gentleman. Fight story with a girl manager. James Dunn, June Clayworth. Dir. Gordon Wiles. 63 mins. Rel. Aug. 15. Rev. Aug. 26.

Unknown Ranger, The. Bob Allen, Martha Tibbetts. Rel. Sept. 15.

First National

Burbank, Calif. : 321 W. 44th St., New York, N. Y.

Captain's Kid, The. Old reprobate hunts pirate treasure and gets mixed up with gangsters in comedy-drama. Sybil Jason, Guy Kibbee, May Robson, Dick Purcell. Dir. Nick Grinde. 72 mins. Rel. Nov. 14.

Case of the Black Cat, The. Mystery thriller from the story by Earl Stanley Gardner. Ricardo Cortez, June Travis, Craig Reynolds. Dir. William McGann. 60 mins. Rel. Oct. 31.

of the Velvet Claws, The. Warren William, Claire Dodd, Winifred Shaw, Dick Foran, Joseph King, Eddie Acuff. Dir. William Clemens. 60 mins. Rel. Aug. 15. Rev. Sept.

China Clipper. A drama of the trans-Pacific airways. Pat O'Brien, Beverly Roberts, Ross Alexander, Humphrey Bogart, Marie Wilson, Henry B. Walthall. Dir. Raymond Enright. 70 mins. Rel. Aug. 22. Rev. Aug. 19.

Down the Stretch. A thrilling melodrama of the sport of kings. Patricia Ellis, Mickey Rooney, Jennie Moore, William Best. Dir. William Clemens. 63 mins. Rel. Sept. 19. Rev. Nov. 11.

Earthworm Tractors. The hilarious adventures of Alexander Botts, super tractor salesman. Joe E. Brown, June Travis, Guy Kibbee, Dick Foran, Carol Hughes, Gene Lockhart. Dir. Raymond Enright. 69 mins. Rel. July 18. Rev. July 29.

earts Divided. Marion Davies, Dick Powell, Charles Ruggles, Edward Everett Horton, Arthur Treacher. Dir. Frank Borzage. Rel. May 30. Rev. June 17.

ere Comes Carter. Fast moving comedy romance about a radio commentator. Ross Alexander, Glenda Farrell, Anne Nagel, Craig Reynolds. Dir. William Clemens. 60 mins. Rel. Nov. 4.

Love Begins at Twenty. Comedy of young love. Hugh Herbert, Patricia Ellis, Warren Hull, Hobart Cavanaugh. Dir. Frank McDonald. 58 mins. Rel. Aug. 22. Rev. Sept. 23.

Stage Struck. Musical comedy of backstage life. ick Powell, Joan Blondell, Frank McHugh, The Yacht Club Boys. Dir. Busby Berkeley. 91 mins. Rel. Sept. 12. Rev. Sept. 30.

Three Men on a Horse. Comedy smash based on the stage success. rank McHugh, Joan Blondell, Guy Kibbee, Carol Hughes, Allen Jenkins, Sam Levene, Teddy Hart. Dir. Mervyn LeRoy. Rel. Nov. 21.

Trailin' West. Swift-paced western with music. Dick Foran, Paula Stone, Gordon Elliott, Addison Richards, Robert Barrat. Dir. Noel Smith. 56 mins. Rel. Sept. 5. Rev. Oct. 21.

Two Against the World. A drama based on a large radio station's digging up and exploiting the past of a woman who paid for her crime years before. Humphrey Bogart, Claire Dodd, Beverly Roberts, Henry O'Neill. Dir. William McGann. 57 mins. Rel. July 11. Rev. July 15.

White Angel, The. A dramatization of the life of Florence Nightingale. Kay Francis, Donald Woods, Ian Hunter, Henry O'Neill. Dir. William Dieterle. 91 mins. Rel. July 4. Rev. July 1.

Grand National

Releases Also Allied, Chesterfield and

Captain Calamity (Hirliman). Natural color. Geo. Houston, Marian Nixon. Rel. Oct. 20.

Dark Hour, The (Chesterfield). A fast-moving mystery, presenting a baffling problem in crime detection. Irene Ware, Ray Walker, Burton Churchill. Dir. Charles Lamont. Rel. Jan. 15. Rev. Aug. 5.

Devil on Horseback, The (Hirliman). Natural color picture. Del Campo, Fred Keating. Rel. Sept. 29.

Izzy Dames (Liberty). Musical. Marjorie Rambeau, Florine McKinney, Lawrence Gray. Dir. Wm. Nigh. 65 mins. Rev. July 22

is Steps (Zeldman). Parental trouble that followed an elopement. Eric Linden, Cecilia Parker. 77 mins. Rel. Sept. 22. Rev. Nov. 4.

Song of the Gringo (Pinney). Ex-Hitler, Joan Woodbury. Rel. Oct. 27.

We're in the Legion Now (Hirliman). Natural color. Reginald Denny, Vince Barnett, Esther Ralston, Claudia Dell. Rel. Nov. 4.

White Legion, The (Zeldman). Ian Keith, Tala Birel. Rel.

Yellow Cargo (Hirliman). Conrad Nagel, Eleanor Hunt. Rel.

G-B

Office: 1600 Broadway, New York.

East Meets West. rama of Oriental politics in which Arliss plays a wily Rajah. George Arliss, Lucie Mannheim, Romney Brent. Dir. Herbert Mason. 74 mins. Rel. Nov. 15. Rev. Nov. 4.

Everybody Dance. Comedy with music. Courtneidge, Ernest Dir. Chuck Reisner. Rel. Dec. 1.

everything is Thunder. Romantic melodrama of war-time Europe. Constance Bennett, Douglass Montgomery, Oscar Homolka. Dir. Milton Rosmer. 77 mins. Rel. Sept. 1.

It's Love Again. Musical comedy with dances and song. Jessie Matthews, Robert Young. Dir. Victor Saville. 83 mins. Rel. May 30. Rev. May 23.

Love in Exile. Romantic drama. King abdicates his throne for the love of a commoner. Clive Brook, Helen Vinson, Mary Carlisle. Dir. Alfred Werker. 76 mins. Rel. Nov. 15.

Man Who Lived Again, The. The story of a scientist who makes strange experiments with minds. Boris Karloff, Anna Lee, John Loder. Dir. Robert Stevenson. Rel. Sept. 15.

Nine Days a Queen. The story of Lady Jane Grey who ruled the British Empire for nine days. Cedric Hardwicke, Nova Pilbeam, John Mills. Desmond Tester. Dir. Robert Stevenson. 80 mins. Rel. Sept. 1. Rev. Oct. 7.

Seven Sinners. Comedy mystery. Edmund Lowe, Constance Cummings. ir. Albert de Courville. 70 mins. Rel Aug. 15.

Strangers on a Honeymoon. Mystery comedy based on Edgar Wallace's novel, 'The Northing Tramp.' Constance Cummings, Hugh Sinclair, Noah Beery. Rel. Dec. 15.

Metro

City, Calif. lees: 1540 Broadway, New York, N. Y.

All American Chump. itle tells the story. tuart rwin, Armstrong, Betty Furness. Dir. Edwin L. Mari 63 mins. Rel. Oct. Rev. Nov. 4.

evil Doll, The. Horror story of human dwarfed to doll size. Lionel Barrymore, Maureen O'Sullivan, Frank Lawton. Dir. Tod Browning. 70 mins. Rel. July 10. Rev. Aug. 12.

evil Is a Sissy, The. Freddie Bartholomew, Jackie Cooper, Mickey Rooney. Dir. W. S. Van Dyke. 131 mins. Rel. Sept. 18. Rev. Oct. 21.

Gorgeous Hussy, The. Based on Samuel Hopkins Adams's historical novel of the Jacksonian era. Joan Crawford in the title role; Robert Taylor, Lionel Barrymore, Melvyn Douglas. Dir. Clarence Brown. 105 mins. Rel. Aug. 28. Rev. Sept. 9.

reat Ziegfeld, The. Suggested by the life of the late great impresario. William Powell, Louise Rainer, Myrna Loy. Dir. R. Z. Leonard. 180 mins. el. Sept. 4. Rev. April 15.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' 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, Nov. 17.

Harry Davenport, 'Her Husband's Secretary,' WB.

Arthur Aylesworth, Elsa Buchanan, 'Call It a Day,' WB.

Jane Wyman, Mary Nash, George Sorel, 'The King and the Chorus Girl,' WB.

Louis King directing, 'Love Begins,' WB.

Anthony Coldeway, screen play, 'Selfish Husbands,' WB.

Michael Fitzmaurice, George E. Billings, William Gould, Eddie Hearn, Nora Cecil, Robert McKenzie, Bob Malley, Spencer Charters, Robert Dudley, Robert Whitney, H. Cochran, 'Treve,' U.

Michael Fitzmaurice, Robert Homans, 'Blonde Dynamite,' U.

Tommy Buck, 'The Cherokee Strip,' U.

Shawn Mor, 'Top of the Town,' U.

Monte Blue, Russell Wade, Lynn Gilbert, David Oliver, 'Secret Agent X-9,' U.

Jerome Chodorov, screen play, 'The Thing's the Play,' U.

Joseph Fields, screen play, 'Class Prophecy,' U.

Ray Johnson, Ted Oliver, Early Pingree, John Webb, Dollion, Jack Daley, Sam Lufkin, Al Rhein, Gordon Maloney, Horace Murphy, Harry Bernard, Ned Norton, Tom London, Lee Shumway, Leona Valde, Clark Burroughs, Jimmy O'Gatty, Gladden James, Harry Wood, Nick Copeland, Bruce Mitchell, Boyd Irwin, Sr., Bill Lally, Ron Wilson, Allen Matthews, Harry Weil, Harry Bailey, George Jimenez, Edna Altemus, Peggy Dawson, Mary Marsh, 'I Promise to Pay,' Col.

ill Patton, Joe Yrigoyen, Morgan Flowers, Clem Horton, Edward Keane, George Chesebro, Ben Weldon, Al Bridges, Art Mix. Ed Le Saint, Eddie Cobb, Ed Piel, Sr., Arthur Lovejoy, Ted Mapes, 'Mule Skinner,' Col.

Robert McKenzie, Arthur Hoyt, Mae Wallace, Henry Roquemore, Arthur S. Hull, Stanley Orr, Harold Miller, Larry Steers, Bert Morehouse, Helen Dickson, Katherine Perry, Bobbie Beale, Esther Peck, Jane Weir, Emma Dunn, Manuel Paris, Georgie Cooper, Romaine Callender, Bob Evans, Buck Weaver, Pat Cunning, Ned Winchester, Byron Munson, Billie Huber, Betty Dolson, Lucille and Dorothy McNames, Gale Goodson, Helene Coverly, Annabelle Valde, 'Interlude,' Col.

John Graham Spacey, Stanley Mack, 'Woman of Glamour,' Col.

Tyler Gibson, 'Woman in Distress,' Col.

Edmund The Devil Is Driving,'

Dalton Trumbo, screen play, 'A Warrior for Richard,' Col.

Snowflake, Edwin Maxwell, Lionel Stander, Lee Phelps, Carlton Griffin, Clarence H. Wilson, Charles Williams, Billy Dooley, Harry Bradley, Myra Marsh, Eric Alden. Marla Shelton, 'A Star Is Born,' S-I.

Harley Wood, untitled Bob Steele starrer, Rep.

Polly Moran, Steamboat Mary,' Rep.

Paul Kelly, the Mari ' Rep.

Al Ferguson, Cornie Anderson, Hans Schumm, Charles Murphy, Robert Burns, Frankie Marvin, Buddy Williams, James Cory, Ione Reed, Joe Yrigoyen, Sam Costa, Jack Kirk, Al Taylor, George Plues, The Cabin Kids, James Williams, 'Roundup Time in Texas,' Rep.

John Van Pelt, Sonny Chorre, 'Riders of the Whistling Skull,' Rep.

Lydia Knott, 'Missing Men,' Rep.

John Merton, 'Robi Hood, Jr., Ambassador.

Lucien Littlefield, G. Pat Collins,

(Continued on page 33)

His Brother's Wife. Domestic triangle. Barbara Stanwyck, Robert Taylor. W. S. Van Dyke. 91 mins. Rel. Aug. 7. Rev. Aug. 19.

Kelly the Second. Roughouse comedy. Patsy Kelly, Chas. Chase. Merlin. 70 mins. Rel. Aug. 2. Rev. Oct. 7.

Libeled Lady. Park Ave. and newspaper row mix it up. Jean Harlow, Wm. Powell, Myrna Loy, Spencer Tracy. Dir. Jack Conway. 85 mins. Rel. Oct. 9. Rev. Nov. 4.

Longest Night, The. Murder in a department store. Robt. Young, Florence Rice, Ted Healy. Dir. Errol Window. 50 mins. Rel. Oct. 2. Rev. Oct. 21.

Old Hutch. Wallace Beery as the town tramp who comes into a fortune. Eric Linden, Cecilia Parker. Dir. J. Walter Ruben. Rel. Sept. 25.

Piccadilly Jim. Based on a P. G. Wodehouse story. Eric Blore, Robert Montgomery, Madge Evans, Billie Burke. Dir. Robt. Z. Leonard. 98 mins. Rel. Aug. 14. Rev. Sept. 2.

Romeo and Juliet. Shakespeare. Norma hearer, Fredric March. Geo. Cukor. 126 mins. On State rights release. Rev. Aug. 26.

Suzy. Herbert Gorman's novel of the girl who helped capture Mata Hari. Jean Harlow, Franchot Tone, Cary Grant. Dir. George Fitzmaurice. 95 mins. Rel. July 3. Rev. July 29

Sworn Enemy. Smashing the rackets of a big city. Robert Young, Florence Rice, Joseph Calleia. Dir. E. Marin. 78 mins. Rel. Sept. 11. Rev. Sept. 16

Women Are Trouble. Newspaper yarn. Stuart Erwin, Florence Rice. Dir. Errol Taggart. 60 mins. Rel. July Rev. Sept. 2.

Paramount

Studio: 5851 Marathon St., Hollywood, Calif.

Accusing Finger, The. Girl controverts circumstantial evidence to save her employer, convicted of murder. Paul Kelly, Marsha Hunt, Kent Taylor. Dir. Jas. Hogan. Rel. Oct. 23.

Along Came Love. Salesgirl falls for a picture theatre doorman. Dir. Thos. Stamets. Dir. Bert Lytell. Rel. Nov. 6.

Big Broadcast of 1936. Comedy in a broadcasting station. Jack Benny, Burns and Allen, Bob Burns and many other known names. Dir. Michael Leisen. 100 mins. Rel. Oct. 9. Rev. Oct. 28.

Champagne Waltz. Musical with Strauss background. Gladys Swarthout, Fred MacMurray, Jack Oakie. Dir. A. Edw. Sutherland. Rel. Sept. 20.

Drift Fence. From a Zane Grey novel. Larry Crabbe, Katherine De Mille, Tom Keene. Dir. Otho Lovering. 57 mins. Rel. Feb. 14. Rev. March 11.

Easy to Take. Trouble for a radio 'Uncle.' Marsha Hunt, John Howard, Eugene Pallette. Dir. Fritz Feld. Rel. Nov. 6.

General Died at Dawn, The. Clifford Odets' story of a fighting Irishman in fighting China. Gary Cooper, Madeline Carroll. Dir. Lewis Milestone, 98 mins. Rel. Sept 4. Rev. Sept. 9.

Go West, Young Man. From a stage hit, 'Personal Appearance,' though Hays Office does not permit mention. Rewritten by Mae West. Miss West, Warren William. Dir. Henry Hathaway. Rel. Nov. 13.

Heart of the West, Western. William Boyd, Jimmy lison. Bretherton. Rel. July 10.

Hideaway Girl. Romantic comedy with a crime background. Robt. Cummings, Shirley Ross, Martha Raye. Dir. David Garth. Rel. Nov. 20.

Hollywood Boulevard. Hollywood story by Faith Thomas, but not the usual thing. Melodramatic. John Halliday, Marsha Hunt. Dir. Robt. Florey. 70 mins. Rel. Aug. 21. Rev. Sept. 23.

I'd Give My Life. Remake of The Noose. Sir Guy Standing, Frances Drake, Tom Brown. Dir. Edwin L. Marin. 82 mins. Rel. Aug. 14. Rev. Aug. 19.

Jungle Princess, The. Girl Tarzan in Siam is saved from death by her monkey subjects. Dorothy Lamour, Ray Milholland. Dir. Wm. Thiele. Rel. Nov. 27.

Lady, Be Careful. Decolorized version of 'Sailor Beware.' Lew Ayres, Mary Carlisle, Larry Crabbe. Dir. J. T. Reed. 71 mins. Rel. Sept. 4. Rev. Oct. 14.

Murder with Pictures. From a story by Geo. Harmon Coxe of a news photog. Lew Ayres, Gail Patrick. Dir. Chas. Barton. Rel. Sept. 18.

My American Wife. Royalty goes cowboy. Francis Lederer, Ann Sothern, Stone, Jr., Harold Young. 75 mins. Rel. Aug. 7. Rev. Aug. 26.

Return of Sophie Lang, The. New story based on an old favorite. Gertrude Michael, Sir Guy Standing, Ray Milland. Dir. Geo. Archainbaud. 63 mins. Rel. July 3. Rev. July 29.

Rhythm on the Range. Western, with song. Bing Crosby, Frances Farmer. Rose Novak. Dir. Norman Taurog. 85 mins. Rel. Aug. 28.

Rose Bowl. College story with football background. Eleanore Whitney, Tom Brown, Larry Crabbe. Dir. Chas. Barton. Rel. Oct. 30.

Son Comes Home, A. Mary Boland in her first dramatic role on the screen. Mary Boland, Donald Woods, Julie Haydon. Dir. E. Dupont. 74 mins. Rel. July 31. Rev. Aug. 9

Spendthrifts. Penniless sportsman stages comeback as radio commentator. Henry Fonda, Pat Paterson, Mary Brian. Dir. Raoul Walsh. 80 mins. Rel. July 17. Rev. July 29.

Straight from the Shoulder. From Lucian Carey's story, 'Johnny Gets His Gun.' Kid frustrates gangsters, but not a gangster yarn. Ralph Bellamy, Katherine Locke, David Holt. Dir. Stuart Heisler. Rel. Sept. 28.

Texas Rangers, The. Epic of the men who founded and made the state of Texas. Fred MacMurray, Jack Oakie, Jean Parker. Dir. King Vidor. 97 mins. Rel. Aug. 28. Rev. Sept. 30.

Three Married Men. Marital story of marital life. Lynne Overman, Wm. Frawley, Roscoe Karns, Mary Brian, Dir. Edw. Buzzell. 61 mins. Rel. Sept. 11. Rev. Sept. 30.

Valiant Is the Word for Carrie. Recent best seller story with a new twist. Gladys George, Mona Maris, John Howard. Dir. Wesley Ruggles. 109 mins. Rel. Oct. 2. Rev. Oct. 14.

Wedding Present. Slightly lunatic story about a defeated lover who calls out the fire and police departments to jazz his faithless sweetheart's wedding. Joan Bennett, Cary Grant, Geo. Bancroft. Dir. Rich. Wallace. Rel. Sept. 25.

Wives Never Know. Pseudo psychologist stirs up trouble for himself and a friend. Chas. Ruggles, Mary Boland, Adolphe Menjou. Dir. Elliott Nugent. 73 mins. Rel. Sept. 18. Rev. Nov. 4.

Yours for the Asking. New York gamblers in a Florida locale. Geo Raft, Dolores Costello, Ida Lupino, James Gleason. Dir. Alex. Hall. 68 mins. Rel. July 24. Rev. Aug. 26.

R.K.O. Radio

Studios: Hollywood, Calif. : R.K.O. Bldg., Radio City, N.

All Scarlet (tentative). Racing melodrama. Ann Dvorak, Harry Carey, Smith Ballew, Frank M. Thomas, Berton Churchill, Ray Mayer. Dir. Wallace Fox. Rel. Jan. 29.

Big Game, The. Exposing the evils of football gamblers. Philip Huston, James Gleason, Jane Trevor, Bruce Cabot, Andy Devine. Dir. George Nicholls, Jr. 75 mins. Rel. Oct. 9. Rev. Oct. 28.

Bride Walks Out, The. Matrimonial adventure of a man who insists that two can live on $35 a week and his fiancee who doesn't think so but is willing to try. Barbara Stanwyck, Genc Raymond, Robert Young, Ned Sparks, Helen Broderick. ir. Leigh Jason. 80 mins. Rel. July 10. Rev. July 15.

Daniel Boone. Historical adventure of great frontiersman in expedition across Cumberland Mountains and settlement of Kentucky Valley. George O'Brien, Heat Angel, John Carradine, Ralph Forbes. 77 mins. Rel. Oct. 16. Rev. Oct. 28.

Don't Turn 'Em Loose. Inspired by the lax functioning of State parole boards. Lewis Stone, James Gleason, Betty Grable, Frank M. Thomas. Dir. Ben Stoloff. 68 mins. Rel. Sept. 18. Rev. Sept. 30.

Grand Jury. A stirring indictment of the average American's tendency to shirk his duties on the jury stand. Fred Stone, Louise Latimer, Owen Davis, Jr. Dir. Al Rogell. 60 mins. Rel. July 24. Rev. Aug. 5.

Make Way for a Lady. Romantically imaginative high-school girl tries to pick a wife for her widowed father. Edward Arnold, Shirley Herbert Marshall, Gertrude Michael, Margot Grahame. Dir. David Burton. Rel. Nov. 12.

Mary of Scotland. Historical. Katharine Hepburn, Fredric March. ir. John Ford. 120 mins. Rel. Aug. 28. Rev. Aug. 5.

M'Liss. The famous old play. Anne Shirley, John Beal, Guy Kibbee, Marion Talley, Clarence Kolb, Spencer Charters, Jr. 66 mins. Rel. July 17. Rev. Aug. 12.

Mother Carey's Chickens. Fatherless family's efforts to preserve its identity and happiness. Ginger Rogers, Fred Stone. Dir. Dorothy Arzner. Rel. Jan. 1.

Mummy Boys. Wheeler and Woolsey on an archaeological expedition to Egypt. Bert Wheeler, Robert Woolsey, Barbara Pepper. Dir. Fred Guiol. Rel. Oct. 2.

Night Waitress. Night waitress exposes illegal activities of gang of highjackers posing as detectives. Margot Grahame, Gordon Jones. Dir. Lew Landers. Rel. Dec. 18.

One Man Came Back. How an innocent man can be arrested, tried and sentenced to the gallows through a 'frame-up' and circumstantial evidence. Preston Foster, Ann Dvorak, John Beal. Dir. Christy Cabanne. Rel. Aug. 28.

Plough and the Stars, The. The saga of the struggle for Irish freedom and the historic Irish Rebellion of 1916. Barbara Stanwyck, Preston Foster, Barry Fitzgerald, Dennie O'Dea, Eileen Crowe. Dir. John Ford. Rel. Sept. 25.

Rainbow on the River. Orphan boy goes through many trials before learning his identity and station. Bobby Breen, May Robson, Louise Beaver, Charles Butterworth. Dir. Kurt Neumann. Rel. Dec. 25.

Riddle of the Dangling Pearl (tentative). School teacher Hildegarde Withers and Inspector Oscar Piper again solve mystery. James Gleason, Zasu Pitts, Louise Latimer, Owen Davis, Jr. Dir. Ben Holmes. Rel. Dec. 11.

Second Wife. Two brothers arguing from a second marriage. Walter Abel, Gertrude Michael, Eric Rhodes. Dir. Edward Kelly. Rel. Aug. 31.

Smartest Girl in Town. Revealing the activities of those much-pictured advertising photographers' models. Ann Sothern, Gene Raymond, Helen Broderick. Dir. Joseph Santley. Rel. Nov. 27.

Swing Time. America's dancing stars in a gay musical romance with music by Jerome Kern. Fred Astaire, Ginger Rogers, Victor Moore, Helen Broderick, Eric Blore, Georges Metaxa, Betty Furness. ir. George Stevens. 103 mins. Rel. Sept. 4. Rev. Sept. 2.

Walking on Air. Radio crooner makes his own broadcast. Gene Rav Ann Sothern. Dir. Jos. Santley. 70 mins. Rel. Sept. 11. Rev. Sept.

(Continued on page 33)

JOAN CRAWFORD
CLARK GABLE
IN
LOVE ON THE RUN
A W. S. VAN DYKE Production
with
FRANCHOT TONE
REGINALD OWEN
A Metro-Goldwyn-Mayer Picture
Produced by Joseph L. Mankiewicz

RUN! DON'T WALK! "LOVE ON THE RUN" IS GREAT! RUN TO THE NEAREST PROJECTION ROOM AND SCREEN IT! THEN RUN AND TELL THE TOWN! THEN WATCH THEM RUN TO YOUR BOX-OFFICE! AND, OH BOY, GET SET FOR A LONG RUN!



Joan Crawford looks great in Gable's loving arms!



Clark Gable's loving arms are strong for Joan!

M. P. DAILY HOLLYWOOD PREVIEW predicts a hit!

With the magnetic personalities of Gable, Crawford, Tone and the Van Dyke direc-torial touches at their best, "LOVE ON THE RUN" smash entertainment from start to finish. Situations top each other in rapid succession. Van Dyke seizes every opportunity of developing laughs for every chuckle in the script. The picture should show top.

HOLLYWOOD REPORTER reports new M-G-M hit!

"LOVE ON THE RUN" is laugh hit. Star trio clinches it for box-office. Super entertain-ment from first to staccato climax. Nothing left out in the way of farcical situations and fast-fire never-missing dialogue. Crawford-Gable-Tone combination has never been better. Naturally box-office, the trio has in this a vehicle which is sure hit calibre. Miss Crawford excellent in comedy sequences especially, appealing in romantic spots. (Gable's hilarity excels.)

CALENDAR OF CURRENT RELEASES

(Continued rom page 31)

Wanted! Jane Turner. Post office inspector runs down gang who rob mail-truck. Gloria Stuart, Lee Tracy, Frank M. Thomas. Dir. Edward Killy. Rel. Dec. 4.

We Who Are About to Die. Politics and a frame-up almost send an innocent man to the gallows. Preston Foster, Ann Dvorak, John Beal, Russel Hopton, J. Carroll Naish, Ray Mayer. ir. Christy Cabanne. Rel. Jan. 8.

Winterset. A son sets out to clear the memory of his father who died in electric chair only to find himself involved in poignant romance among New York's tenements. Burgess Meredith, Margo, Eduardo Ciannelli. Dir. Alfred Santell. Rel. Nov. 20 (pre-release).

Without Orders. Shows responsibility of airline pilots for safety of their passengers. Robert Armstrong, Sally Eilers, Frances Sage, Vinton Haworth, Charley Grapewin. Dir, Lou Landers. 84 mins. Rel. Oct. 23. Rev. Nov. 11.

Woman Rebels. The valiant efforts of a woman to make the world realize the real significance of women and their rights. Katharine Hepburn, Herbert Marshall, Donald Crisp. Dir. Mark Sandrich. 90 mins. Rel. Nov. 6. Rev. Nov. 4.

Republic

Bulldog Edition. Ray Walker, Evalyn Knapp, Regis Charles Lamont. 57 mins. Rel. Sept. 20. Rev. Oct. 14.

Follow Your Heart. Musical. Marion Talley, Michael Bartlett. Aubrey Scotto. 82 mins. Rel. Sept. 5. Rev. Oct. 28.

Forbidden Heaven. English workman adopts a waif. Chas. Farrell, Charlotte Henry. Dir. Reginald Barker. 68 mins. Rev. Sept. 9.

Gentleman from Louisiana, The. Eddie Quillan, Charlotte Henry, Dir. Irving Pichel. 69 mins. Rel. Aug. 25. Rev. Sept. 16.

earts in Bondage. Dramatic story of five characters whose lives are entangled in the building of the Monitor, and in the climax of the battle between the Monitor and Merrimac. James Dunn, Mae Clarke, Charlotte Henry, David Manners. Dir. Lew Ayres. Rel. Aug. 15. Rev. Oct. 21.

Oh, Susannah. Gene Autry, Frances Grant. Rel. Aug. 20.

President's Mystery, The. Based on a suggestion by F. D. Henry Wilcoxon, Betty Furness. Dir. Phil Rosen. 81 mins. Rev. Oct. 21

Red River Valley. Western. Gene Autry. 60 mins. Rel. March 2. Rev. Nov. 11.

Sagebrush Troubadour. Western. 57 mins. Sept. 5.

Sitting on the Moon. Grace Bradley, Roger Pryor, Pert Ralph Staub. 66 mins. Rel. Sept. 25. Rev. Sept. 30.

Three Mesquiteers. Ray Corrigan, Bob Livingston, Syd Saylor. Rel. Sept. 20.

Ticket to Paradise. Roger Pryor, Wendy Barrie. Dir. Aubrey Scotto. 70 mins. Rel. July 10. Rev. July 15.

Winds of the Wasteland. Western. John Wayne, Phyllis July 6.

Studio: Fox Hills, Hollywood, **20th Century-Fox** 444 West 66th St. New York, N. Y.

Across the Aisle. Bruce Humberstone. Rel. July 24.

As You Like It. Elisabeth Bergner, Laurence Olivier. , Paul Czinner. 95 mins. Rel. Sept. 18. Rev. Sept. 13.

Back to Nature (Jones Family). Jed Prouty, Shirley Deane, Dixie Dunbar. Dir. Jas. Tinling. 56 mins. Rel. Oct. 9. Rev. Sept. 2.

Banjo On My Knee. Barbara Stanwyck, Joel McCrea. Dir. Cromwell. Rel. Dec. 11.

Border Patrolman. Geo. O'Brien western. 58 mins. Rel. July 3. Rev. July 1.

Can This Be Dixie? Jane Withers, Slim Summerville, Helen Wood. Dir. Geo. Marshall. Rel. Dec. 4.

Charley Chan at the Race Track. Warner Oland, Helen Wood, Alan Dinehart. Dir. H. Bruce Humberstone. 70 mins. Rel. Aug. 7. Rev. Aug. 19.

Dimples. Shirley Temple, Frank Morgan. Dir. Wm. A. Seiter. 78 mins. Rel. Oct. 16. Rev. Oct. 14.

15 Maiden Lane. Jewelry racket below the old crooks' deadline. Claire Trevor, Cesar Romero. Dir. Allan Dwan. 64 mins. Rel. Oct. 30. Rev. Oct. 14.

Irls' Dormitory. Herbert Marshall, Rose Chatterton, Simone Simon. Dir. Irving Cummings. 65 mins. Rel. Aug. 14. Rev. Sept. 2.

Glory. Jane Darwell, Delma Byron. Dir. Frank Strayer. Rel. Dec.

High Tension. Glenda Farrell, Brian Donlevy. Dir. lan Dwan. 63 mins. Rel. July 17. Rev. July 15.

oly Lie, The. Jane Dawell, Claire Trevor, J. romberg. ir. Lewis Seiler. Rel. Aug. 28.

King of the Royal Mounted. Zane Grey western. Robert Howard Bretherton. 58 mins. Rel. Sept. 11. Rev. Sept. 30.

Ladies In Love. Janet Gaynor, Constance Bennett, Loretta Young, Simone Simon, Don Amecche, Paul Lukas. Dir. Edw. H. Griffith. 97 mins. Rel. Sept. 28. Rev. Nov. 4.

One in a Million. Debut of Sonja Henie, champ figure skater. Adolph Menjou, Jean Hersholt. Ritz Bros. Dir. Geo. Marshall. Rel. Oct. 27.

Pepper. Story of a waif. Jane Withers, Irvin Cobb, Slim Summerville. ir. Jas. Tinling. 61 mins. Rel. Sept. 11. Rev. Aug. 12.

Pigskin Parade. Stuart Erwin, Johnnie Downs, Arline Judge, Kelly. Dir. David Butler. Rel. Oct. 23.

Poor Little Rich Girl, The. Shirley Temple, Alice Faye, Gloria Stuart, Jack Haley. Dir. Irving Cummings. 79 mins. Rel. July 24. Rev. July 1.

Ramona. In technicolor. Loretta Young, Don Ameche. Dir. Henry King. 84 mins. Rel. Oct 23. Rev. Oct. 14.

Reunion. Dionne Quintuplets. Jean Hersholt, Rochelle Hudson. ir. Norman Taurog. Rel. Nov. 13.

Road to Glory, The. War story from Wm. Faulkner. Remake of a Pathe-Natan French version. Frederic March, Warner Baxter, Lionel Barrymore, June Lang. Dir. Howard Hawks. 103 mins. Rel. Sept. 4. Rev. Aug. 12.

Sing, Baby, Sing. Adolphe Menjou, Alice Faye, Patsy Kelly. Dir. Sidney Lanfield. 90 mins. Rel. Aug. 21. Rev. Sept. 16

Song and Dance Man. Claire Trevor, Paul Kelly. ins. Rel. March 13. Rev. March 18.

Star for a Night. Claire Trevor, Jane Darwell, Arline Judge, Evelyn Venable, J. Edw. Bromberg. Dir. Lewis Seiler. 76 mins. Rel. Aug. 28. Rev. Aug. 26.

Stowaway. The. Shirley Temple story. Robert Young, Alice Faye. Rel. Dec. 25.

Thank You, Jeeves. Comedy. Arthur Treacher. Dir. Eugene Forde. 55 mins. Rel. Sept. 25. Rev. Sept. 23.

Thirty-Six Hours to Kill. Racket story. Brian Donlevy, Gloria Stuart. Ir. Eugene Forde. 65 mins. Rel. July 24. Rev. Aug. 19.

To Mary-With Love. Warner Baxter, Myrna Loy. Dir. 87 mins. Rel. Aug. 1. Rev. Sept. 2.

Under Your Spell. With songs. Lawrence Tibbett, Wendy Barrie, regory Ratoff. Dir. Otto L. Preminger. 63 mins. Rel. Oct. 6.

White Fang (20th). Dog story from Jack London novel. Michael Whalen, Jean Muir, Brian Donlevy. Dir. David Butler. 70 mins. Rel. July 3. Rev. July 22.

White Hunter. Warner Baxter, June Lang. Dir. Irving Cummings. Rel. Nov. 20.

Wild Brian Kent. Outdoor picture. Ralph Bellamy, Mae Clark. Dir. Howard Bretherton. Rel. Nov. 7.

1041 No. Formosa Blvd. **United Artists** Offices: 729 Seventh Ave., Hollywood, Calif. New York, N.

and Get It. Goldwyn's production of Edna Ferber's novel about northwest lumber strife. Edward Arnold, Frances Farmer. Dir. Howard Hawks.

Dodsworth. Goldwyn's production inciale Lewis' novel. Walter uston, Ruth Chatterton, Mary Astor. William Wyler. 90 mins. Sept. 14. Rev. Sept. 30.

Garden of Allah. Romance in the Sahara. Marlene Dietrich, Charles Boyer. Produced by David O. Selznick in technicolor. Dir. ichard Boleslawski. Rel. Oct. 14.

Gay Desperado. Mexican musical romance. lno Martini, Ida Lupino, Leo Carrillo. Pickford-Lasky production. Dir. Rouben Mamoulian. 90 mins. Rel. Oct. 2. Rev. Oct. 14.

Last of the Mohicans (Reliance). 91 mins. Rev. Sept. 9.

Man Who Could Work Miracles. Based on an original by H. G. Wells. Roland Young, Joan Gardner and Ralph Richardson. Dir. Lothar Mendes.

Universal City, Calif. **Universal**

Boss Rider of Gun Creek. 1.

Crash Donovan, Jack Holt. 55 mins. Aug. 12.

Empty Saddles. Buck Jones. Rel. Dec. 20.

Flying Hostess. Judith Barrett, Wm. Hall. Dir. Murray Roth. 22.

Four Days' Wonder. Jeanne Dante, Kenneth Howell. Dir. Salkow. Rel. Dec. 20.

iri on the Front Page, The. Edmund Lowe. rry Beaumont. 75 mins. Rel. Sept. 2. Rev. Nov.

Luckiest Girl in the World. Rel. Nov. 6.

Magnificent rute, The. Drama. Victor McLaglen. Binnie Barnes. John G. Blystone. 77 mins. Rel. Sept 20. Rev. Oct. 28.

Man I Marry, The. Society girl who knows her theatre puts the best boy over. Doris Nolan, Michael Whalen. Dir. Ralph Murphy. 79 mins. Rel. Nov. 1. Rev. Nov. 4.

My Man Godfrey. Comedy- rama. Wm. reg-ory LaCara. 93½ mi Rel. Sept.

Murder on the Mississippi. mes Dunn, Dec. 13.

Parole! Ann Preston, June 14. Rev. July 1.

Postal Inspector. Drama. Ricardo Cortez, 58 mins Rel. Aug. 2. Rev. Sept. 9.

ich and Reckless. Edmund Lowe, Glor el. Oct. 4.

Sea Spoilers. John Wayne, Frank Strayer. 62 mins. el. Sept. 27. Rev. Oct. 28.

Top of the Town. Doris Nolan, George Murphy, Hugh Herbert, Gertrude Niesen, Ella Logan, Jack Smart, Peggy Ryan, 3 Sailors, Gregory Ratoff. Dir. Walter Lang. Rel. Dec. 27.

Two in a Crowd. Joan Bennett, Joel McCrea. 82 mins. Rel. Sept. 13. Rev. Oct. 7.

Yellowstone. Drama. Henry Hunter, Judith Barrett, Ralph Morgan, Andy Devine. Dir. Arthur Lubin. 60 mins. Rel. Aug. 16. Rev. Sept. 23.

Studios: Calif. **Warner Brothers** 321 W. 44th St., New York, N.

Anthony Adverse. Based on the international best seller by Hervey Allen. Fredric March, Olivia de Havilland, Anita Louise, Claude Rains, Donald Woods, Edmund Gwenn, Louis Hayward, Gale Sondergaard, Steffi Duna, Billy Mauch. Dir. Mervyn Le Roy. 139 mins. Rel. Aug. 29. Rev. Sept. 2.

Bengal Tiger. Circus locale. Barton MacLane, June Travis. Dir. Louis King. 62 mins. Rel. Sept. 5. Rev. Aug. 5.

Big Noise, The. A small town business man outwits a gang of racketeers. Guy Kibbee, Warren Hull, Alma Lloyd, Dick Foran. Dir. Frank McDonald. 58 mins. Rel. June 27. Rev July 8.

Cain and Mabel. A musical extravaganza about the prizefighter and the lady, from I. C. Witwer story. Marion Davies, Clark Gable. Dir. Lloyd Bacon. 90 mins. Rel. Oct. 17. Rev. Oct. 21.

California Mail. A western thriller. Dick Foran, Milton Kibbee. Dir. Noel Smith. 56 mins. Rel. Nov. 14.

Charge of the Light Brigade, The. Based on Tennyson's immortal poem. rrol Flynn Olivia de Havilland, Patric Knowles, Henry Stephenson. Ir. Michael Curtiz. 115 mins. Rel. Nov. 11. Rev. Nov. 4.

Give Me Your Heart. Based on the international stage success, 'Sweet Aloes.' Kay Francis, George Brent, Roland Young, Patric Knowles, Frieda Inescourt. Dir. Archie Mayo. 88 mins. Rel. Sept. 26. Rev. Sept. 16.

Green Pastures, The. From the Pulitzer Prize play by Marc Connelly. All-star cast. Dirs. Marc Connelly and William Keighley. 93 mins. Rel. Aug. 1 Rev. July 22.

Hot Money. Fast moving comedy-romance. Ross Alexander, Beverly Roberts, Posey Cawthorn, Paul Graetz. Dir. William McGann. 68 mins. Rel. July 18. Rev. July 29.

Isle of Fury. Melodrama of wanted men on a Donald Woods, Margaret Lindsay, Humphrey Bogart, Frank McDonald. 60 mins. Rel. Oct.

Jailbreak. Smashing melodrama. Craig Reynolds, June Travis, Barton MacLane. Dir. Nick Grinde. 60 mins. Rel. Aug. 8. Rev. Aug. 12.

Midsummer Night's Dream, A. Spectacular production of the Shakespeare comedy. Extensive cast of stars. Dir. Max Reinhardt. Wm. Dieterle. 133 mins. (Roadshow.) Release pending. Rev. Oct. 16.

Polo Joe. Joe E. Brown plays the game. Carol Hughes, Skeets Ir. Wm. McGann. 65 mins. Rev. Nov. 11.

Public Enemy's Wife. A thrilling tale of the trials of an innocent girl married to a killer. Pat O'Brien, Margaret Lindsay, Robert Armstrong, Cesare Romero. Dir. Nick Grinde. 85 mins. Rel. July 25. Rev. July 15.

Satan Met a Lady. Bette Davis, Warren William, Alison Skipworth, Winifred Shaw, Marie Wilson. Dir. William Dieterle. 74 ins. Rel. Aug. 8. Rev. July 29.

Miscellaneous Releases

Aces and Eights (Syndicate). Ti McCoy as a benign gambler. cCoy. Luana Walters. Dir. Sam Newfield. 62 mins. Rev. Aug. 12.

Caryl of the Mountains (Marcy). Western. F. X. Bushman, Jr., Lola Wild, Rin-Tin-Tin. Dir. Bernard B. Ray. 61 mins. Rev. Sept. 30.

Cavalcade of the West (Diversion). Western. Hoot Gibson. Dir. Harry Frazer. 70 mins. Rev. Sept. 30.

Ghost Patrol (Puritan). G men in chaps. im McCoy. 58 mins. Rel. Aug. 3. Rev. Sept 16.

Last of the Warrens. Western. Bob Steele. radbury. 59 mins Rel. May 10. Rev. July 8

Lion's Den, The (Puritan). East-West story. Tim McCoy, Jean Woodbury. Sam Newfield. 60 mins. Rel. July 6. Rev. Sept. 2.

Men of the Plains (Colony). Western. Rex Bell, Joan Bat ill. 62 mins. Rev. Sept. 30.

Prison Shadows (Puritan). Prize ring story. Dir. Bob Hill. 67 mins. Rev. Sept. 2.

Riding Avenger (Division). Western. Mix. Harry Fraser. 60 mins. Rev. July 15

Song of China, The (McLean). All Chinese cast and production. Dir. Lo Ming-Yau. 60 mins. Rev. Nov. 11.

Traitor, The (Puritan). Modern western. Tim McCoy, aut. Dir. Sy Neufeld. 60 mins. Aug. 29. Rev. Nov. 4.

Foreign Language Films

(Most of these available with English titles)

Amo Te Sola (It) (Nuovo Mondo). Love under handicap. Mario Mattioli 75 mins. Rel. July 15. Rev. July 22.

Anna (Russ) (Amkino). Love and intrigue on the steppes. 90 mins. Rel. July 1. Rev. July 22.

Anna und Elisabeth (Ger) (Cosmo). Heavy drama. Hertha Thiele, Dorothea Wiecke. Dir. Frank Wysbar. 70 mins. Rel. June 1. Rev. July 1.

Asi Es La Mujer (Sp). Frothy romance. Dir. Jose Bohr. 70 mins. Rel. Oct. 15.

Az Uj Foeldeser (Hung). Semi-historical drama. Dir. Bela Gaal. 90 mins. Rel. Sept. 15.

Baratsagos Arcot Kerek (Hung) (Danubia). 70 mins. Rel. Oct. 1.

Barbicr de Seville, Le (Fr) (Franco) Rossi Andre Jean Kemm. 80 mins. Rel. Sept. 15.

Barcarole (Ufa) (Ger). Operetta opera. Gustav ric Neusser. 83 mins. Rel. Oct. 15. Rev. Oct. 21.

Birobidjian (Russ) (Amkino). Life in Soviet's Jewish colony. Sablin. 84 mins. Rel. Oct. 1. Rev. Oct. 21.

Calandria, La (Sp). Romance of a singer. Dir. Fernando de Fuertes. 60 mins. Rel. Oct. 1.

Calvario de Una Esposa, El (Sp). Mexican sentimental drama. rol. 70 mins. Rel. Sept. 15.

Camicia Nera (It) (New World). Story by Mussolini about Napoleon. G. Forzano 100 mins. Rel. Sept. 1. Rev. Sept. 16.

Canzone Del Sole, La (It) (Nuovo Mondo). Operetta. Lauri-Volpi. Ir. Mario Bessozi. 92 mins. Rel. May 1. Rev. May 13.

Capello a Tre Punte, Il (It) (New World). Farce. Mario Camerini. 70

Cibouiette (Fr) (Franco). Operetta. Dir. Claude Lara. 60 mins. Rel. Sept. 15.

Cieca di Sorrento, La (It) (Nuovo Mondo). From Mastriani classic. Ir. Nunzio Malasomma. 72 mins. Rel. Aug. 1. Rev. Aug. 5.

Cloisteres (Fr). Authentic life in a cloister. Dir. Robert Alexander. mins. Rel. May 15. Rev. May 27.

Desparecido, El (Sp). Melodrama Ir. R. Meyler. 80 mins. el. June 1.

Ein Auto und Kein Geld (Ger) (Germania). Musical farce. ir. J. Fleck. 85 mins. Rel. Aug. 1. Rev. Aug. 12.

Eine Frau die Weiss Was Sie Will (Ger) (Casino). From Oscar Strauss' operetta. Lil Dagover. Dir. Viktor Jansen. 82 mins. Rel. July 15. Rev. July 22.

Fahrt ins Gruene, Die (Ger). Comedy romance. Dir. Max Ophal. 70 mins. Rel. May 15.

Fahrt in die Jugend, Die (Ger) (Casino). 80 mins. Rel. Sept. 1.

Familia Dressel, La (Sp) (Col). Marital meller. Ir. Fernando de Fuentes. 60 mins. Rel. May 1.

Fiat Voluntas Dei (It) (Nuovo Mondo). Talky comedy. Angelo Musco. ir. Amleto Palermi. 80 mins. Rel. July 1. Rev. July 15.

Friesennot (Ger). Nazi propaganda. Dir Werner Kortwich. 102 mins. Oct. 15. Rev. Oct. 28.

Glueckspilze (Ger) (Casino). rama 80 mins. Rel. Oct. 15.

Gypsies (Russ) (Amkino). Saga of collective farms. M. Goldblatt. 85 mins. Rel. July 15. Rev. Aug. 5.

Heisses Blut (Ger) (Ufa). Romantic drama. Marikka Roekk. Georg Jacoby. 80 mins. Rel. Sept. 15.

Hoy Dominza La Vida (Sp). Domestic drama. 80 ins. Rel. June 15.

Ich Sehne Mich Nach Dir (Ger) (Casino). Backstage operatics. Louis raveure. Camilla Horn. 90 mins. Dir. Johannes Riemann. Rel. Sept. 1. Rev. Sept. 16.

Ir La Mari mixups. Oct. 1.

Jana (Ger) (Casino). Farmind in Bohemia. Rel. June 15. Rev. June 24.

Kakos Dremos, O (Gr). Heavy drama. 77 mins. Rel. Oct. 15. Rev. Oct. 28.

Kampf, Der (Russ) (Amkino). German-language story of Hitler cruelties. Dir. Gustav Wangenheim. 86 mins. Rel. Sept. 1. Rev. Sept. 16.

Kermesse Heroique, La (Fr) (Tobis) Comedy spec. Dir. Jacques 95 Rel. Sept. 15. Rev. Sept. 30.

Koenigin der Liebe (Ger) (Ufa). Opera back-stage. Peter Buck. 66 mins. Rel. April 15. Rev. May 6.

La Paloma (Ger) (Casino). Musical. Chas. Kullman. Kari Martin. 85 mins. Rel. Sept. 15. Rev. Oct. 28

Legy Jo Mindhalalig (Hung) (Danubia). Life in a children's school. Ir, Istvan Szekely. 75 mins. Rel. Oct. 15. Rev. Oct. 28.

Letzte Rose (Ger) (Casino). Operetta based on 'Martha.' 90 mins. Rel. Oct. 1. Rev. Oct. 21.

Liebeslaute (Ger) (Tobis). Drama of modern life. Renate Mueller, Gustav Froehlich. Dir. Eric Waschneck. 95 mins. Oct. 1. Rev. Oct. 7.

Liebesroman im Hause Hapsburg (Ger) (Casino). Istorical ite Dir. Willi Wolff. 81 mins. Rel. Sept. 15. Rev. Oct. 21.

Lied Geht um Die Welt (Ger) (Tobis). Musical. Joseph Schi ich-ard Oswald. 60 mins. Rel Sept. 15. Rev. Sept. 30.

Life of Don Bosco (It) (Nuovo Mondo). Life of the saint. G. llesandri. 90 mins. Rel. May 15. Rev. June 24.

Luci Sommerse (It) (Nuovo Mondo). Raffles lives again. liar. 72 mins. Rel June 15. Rev. July 1.

Madres del Mundo (Sp). Romance, made in Mexico. 80 mins. Rel. Aug. 15.

(Continue 35)

Studio Placements

(Continued from page 31)

Christian Rub, Cecil Cunningham, Mathew Betz, Gilbert Emery, 'Souls at Sea,' Col.

Sidney Blackmer, Ra Hould, Molly Lamont, Frank Pugliam, Stanley Andrews, Clifford Jones, Scotty Beckett, Charles D. Waldron, George Bancroft, 'A Doctor's Diary,' Par.

Enrique de Rosas, Charlie Arnt, Cecil Cunningham, Anthony Quinn; Gilbert Galvan, dance director, 'Swing High, Swing Low,' Par.

Doris Lloyd, Ivan Simpson, Cook, 'Bulldog Drummond Saves Lady,' Par.

Edward T. Lowe scripti 'The Kid from Paradise,' Par.

Kenyon Nicholson, Charles Robinson, screen play, 'Fly by Night,' Par.

Eve Green, John Weaver scripting 'Saturday Night's Farce,' Par.

Erwin Gesley, screen play, or Nothing,' Par.

Manuel Seff scripti 'American Plan,' Par.

Wallace Smith, titled original, Par.

Charles Williams, Julius Tannen, Art Dupuis, Carol Tevis, Eddie Anderson, 'Love Is News,' 20-F.

Douglas Wood, Sig Rumann, Howard Hickman, Edward Cooper, Alex Pollard, William Eddritt, George Barbier; Roy Del Ruth directing, 'On the Avenue,' 20-F.

Katherine De Mille, Victor Kilian, Alan Dinehart, Paul McVey, Andrew Tombes, Gloria Ray, John Eldridge, John McVey; Norman Foster directing, 'Death in Paradise Canyon,' 20-F.

Dick French, Bruce Warren, David Horsley, Emmett Vogan, William Moore, Dick Winslow, Allan Fox, David Newell; 'The Holy Terror,' 20-F.

Richard Powell, James Burtis, Tom Kennedy, Tom McGuire, Laura Treadwell, William Worthington, Geno Corado, Dick Webster; 'Peach Edition,' 20-F.

Prince Modupe, Charles Dixon, Frank Haywood, Horace Amos; 'White Hunter,' 20-F.

Billy Taft, Ed Gargan; County Fair,' 20-

Gary Breckner; 'Crack-up,' 20-F.

Donald Kirke, Wilifred Lucas, Jack Kenny, Frank Marlowe, Alan Edwards, Jonathan Hale, Theodore Van Eltz, Ralph Byrd, Wallace Gregory, Frank Mills, Carey Harrison, Homer Dickenson, George Barton, Paul Kruger, Harry Ravin, Bill Arnold, Dwight Frye, Reg Simpson, Rex King, Forbes Murray, Helen McAdoo, Ronnie Rondell, Reed Howes, Wilda William; Louise Lockwood, Flo Dudley, Jim King, Bruce Sidney, Jerry Frank, Bill Brand, Buddy Roosevelt, George Lollier; 'Coast Patrol,' RKO.

Phillip Huston, Lionel Latimer, Maxine Jennings, Vinton Haworth, Frank M. Thomas, Robert McWade, Charles Lane, Jean Howard, Leonid Kinsky, Ed Gargan, Hal K. Dawson, Charles Middleton, Elly Malyon, Colleen Claire, Sarah Edwards, James Carlyle, Henry Manke, Carl Leviness, Dan Kerr, Mary McLaren, Charles Sullivan, Mike Kelly; 'We, the Jury,' RKO.

Bill Brand, Vasso Pan; 'The Girl from Paris,' RKO.

Billy Benedict, illy Wayne, Eddie Hart, Lynton Brent; 'They Wanted to Marry,' RKO.

Jack Oakie; 'Oboe Barons,' RKO.

Marian Marsh, Fred Keating, Edgar Kennedy, Maude Eburne, Margaret Hamilton, Suzanne Kaaren, Minor Watson; Harry Beaumont directing, 'When's Your Birthday?' RKO.

Bert Kalmar; Harry Ruby, screen play; Joseph Santley directing, 'Three on a Latchkey,' RKO.

Dorothy Yost, screen play, ' faction Guaranteed,' RKO.

Paul Yawitz, Charles Kaufman; Lawrence Pohle, screen play, 'A Love Like That,' RKO.

Ethel Borden, screen play, 'Escadrille,' RKO.

William R. Lipman, Joel Savre, screen play, 'Lady Average,' RKO.

Anne Morrison Chopin scripti 'Vivacious Lady,' RKO.

George Beck screen play, 'Women Are Poison,' RKO.

Nat Perrin scripti Her Supper,' RKO.

Donald Hall, Raymond Hatton, Jonathan Hale, Harry Holman, Edgar Edwards, Bobbie Watson, Natali Moorhead; 'Sinner Take All,' MG.

William Stack; 'Captai Courageous,' MG.

Russell Simpson, rank Sheridan, Frank McGlynn, Sr., Erville Anderson, Robin Adair, Otto Fries, Corbet Morris, Leyland Hodgson, Mary Ballou; 'Parnell,' MG.

Edwin Maxwell; 'Camille,' MG.

George Barranger, Claudelle Kay, David Newell, Eric Alden, Leonore Bushman; 'Make-up Magic,' MG short.

Mary Doran, Sheila Terry, John Warburton; Reginald Le Borg directing, 'The Best Years,' MG short.

Francis X. Bushman, Jr., Arthur Singly; 'Hollywood Second Step,' MG short.

H. W. Hanemann, 'The Show Shop,' MG.

Gertrude Astor, Lee Shumway, Vera Stedman, Edward Mortimer, Muriel Gordon, Ethelreda Leopold, Joan Dix; 'Great Guy,' GN.

Vyola Von, Willy Costello, Thelma Jackson; Sam Flint; 'Smashi the Vice Trust,' Willis Kent.

Barbara Weeks, Benny Burt, sel Hicks; 'Pick a Star,' Roach.

Gordon Douglas directing unti 'Our Gang' comedy, Roach.

HOLD THAT THANKSGIVING DATE OPEN! COLUMBIA'S READY WITH BING'S BEST!

"Bing Crosby in a warmly appealing role that gives him opportunity for four melodious new songs, and a story background rich in homely sentiment and natural comedy. Will have large mass appeal. Many will rank it as Crosby's best and its box-office returns will be big!"
—Hollywood Reporter



"CROSBY AT HIS BEST . . . MADGE EVANS CHARMING!"
—Hollywood Reporter

"OUTSTANDING SWING RHYTHM BY LOUIS ARMSTRONG!"
—Daily Variety

"LITTLE EDITH FELLOWS SPLENDID!"
—Film Daily



Pennies from Heaven

Bing CROSBY

MADGE EVANS · EDITH FELLOWS
LOUIS ARMSTRONG
and His Famous Swing Band

Story by Katharine Leslie Moore
Directed by Norman Z. McLeod
an Emanuel Cohen Production

A COLUMBIA PICTURE

"Music tops!" sings Hollywood Reporter as "Pennies from Heaven" —"One Two, Button Your Shoe"—"So Do I"—"Let's Call a Heart a Heart"—swing up to the top of the nation's hit parade!

CALENDAR OF CURRENT RELEASES

(Continued from page 33)

Maria Pentayotissa (Greek). Dubbed silent, historical background. Dir. Joseph Matre. 85 mins. Rel. May 1. Rev. May 13.
Mater Nostra (Sp) (Mexican drama). Dir. Gabriel Sora. 70 mins. Rel. Sept. 1.
Mein Liebster ist Ein Jagermann (Ger) (Casino). Old-fashioned farce. Leo Slezak. Dir. Walter Kolm. 85 mins. Rel. Sept. 1. Rev. Sept. 16.
Mueder Theodor, Der (Ger). Backstage farce. Weiss Ferdi. Dir. Yon V. Harlana. 90 mins. Rel. Oct. 15. Rev. Oct. 28.
Mujel del Puerto, (Sp).Life in Mexico. Dir. Arcady Boytler, 70 mins. Rel. Aug. 15.
News of U.S. (Russ); mkino). Rel. June 15.
Oberwachmeister Schwenke (Ger) (Casino). Detective mystery. Gustav Froehlich. Dir. Carl Froehlich. 70 mins. Rel. May 1.
Pa Solsidan (Sw) (Scandinavian). Romance. Lars Hanson. Gustaf Molander. 90 mins. Rel. Aug. 15. Rev. Sept. 16.
Pappi (Ger). Circus comedy. Viktor De Kowa. 85 mins. Rel. May 1. Rev. May 27.
Passaporto Rosso (It) (New World). It's a hard life. Isa Miranda. Guido Brignone. 90 mins. Rel. Aug. 15. Rev. Sept. 9.
Pension Mimosa (Fr) (Franco). Gambling and mother love. Feyder. 80 mins. Rel. May 1.
Porteuse de Pain, La (Fr) (Lenauer). Weepy meller. 74 mins. Rel July 1. Rev. July 8.
Raggen (Sw) (Scandinavian) Musical comedy. Rel May 15. Rev. May 27.
Rakoczi March (Hung) (Danubia). Military drama. 82 mins. Rel. Oct. 15. Rev. Oct. 28.
Scarpo Al Sole, La (It) (Nuovo Mondo). War propaganda. Marco Etter. 95 mins. Rel. June 1. Rev. June 10.
Schlussakkord (Ger) (Ufa). Drama. Lil Dagover. 100 mins. Rev. Sept. 16.
Schuesterne Casanova, Der (Ger) Carl Lamac. 60 mins. Rel Aug. 15.
Serpente a Sonagli (It) (Nuovo Mondo). Murder in a girl's school. Ir. Rafaelo Matarazzo. 85 mins. Rel. Aug. 15. Rev. Aug. 19.
Seven Brave Men (Russ) (Amkino). Adventure in the Arctics. S. Gerslmov. 91 mins. Rel. June 1. Rev. June 24.
She-Devil Island (Sp) (FD). Mexican-made drama. Raphael Sevilla. 65 mins. Rel. Aug. 15. Rev. Aug. 16.
So Juana Ines de la Cruz (Sp). Mexican semi-historical yarn. Ramon Peon. 70 mins. Rel. June 1
Soldaten Karemaden (Ger) (Zwicker). Teutonic propaganda. Dir. Turn Huppertz. 90 mins. Rel. Oct. 1. Rev. Oct. 7.
Stimme der Liebe, Die (Ger) (Casino). Operatic comedy. Dir. Victor Janson. 60 mins. May 15.
Tanzmusik (Austr) (Lenauer) Jazz vs. Beethoven. Liane Haid. Ir. J. Huebier-Kahla. 80 mins. Rel. May 15. Rev. May 27.
Traumulus (Ger) (Tobis). Heavy drama. Emil Jannings. roehlich. 105 mins. Rel. Sept. 15. Rev. Sept. 23.
Ungdom Av I Dag (Sw) (Par). Domestic comedy. Anne-Marie Brunius. Dir. P. A. Branner 83 mins. Rel. June 15. Rev. July 1.
U.S.S.R. Newsreel (Russ) (Amkino). Late news events spliced into feature. 87 mins Rel. June 15. Rev. July 8.
Varan Pojke (Sw) (Scandinavian). Romance. Edvard Person. Arne Bornebusch. 93 mins. Rel. Oct. 1. Rev. Oct. 21.
Verlorene Tal, Das (Ger) (Casino). Love in the mountains. Dir. Edmund Heuberger. 100 mins. Rel. May 15. Rev. July 1.
Wackere Schustermeister (Ger) (Germania). Farce. Carl Heinz Wolff. 90 mins. Rel. July 1. Rev. July 15.
Walzer fuer Dich, Ein (Ger) (Casino). Musical fantasy. Louis Graveure, milla Horn. Dir. Georg Zoch. 90 mins. Rel. Sept. 15. Rev. Oct. 7.
We Are from Kronstadt (Russ) (Amkino). The sailors fight the revolution. Dir. E. Dzigan. 93 mins. Rel April 15. Rev. May 6.
Welberregiment (Ger) (Ufa). Military comedy. Dir. Karl 90 mins. Rel. Sept. 15. Rev. Sept. 16.

Key to Address

Harold Auten, 1540 Broadway.
Amkino, 723 Seventh Ave.
Bavaria Film, 489 Fifth Ave.
Casino, 240 E. 86th St.
Danubia, 729 Seventh Ave.
DuWorld, 729 Seventh Ave.
European, 154 W. 55th St.
Garrison Films, 729 Seventh Ave.
Franco-American, 66 Fifth Ave.
General Foreign Sales, 729 7th Ave.
Germania, 22-33 19th St., Astoria, L. I.
J. H. Hoffberg, 729 Seventh Ave.
Inter-Continent, 50 E. 42nd St.
Kinematrade, 723 Seventh Ave.
Jean Lenauer, 202 W. 58th St.
Martin Nosseck, 328 Audubon Ave.
Metropolis, 260 Fifth Ave.
Scandinavian Films, 220 W. 42d St.
John Tapernoux, 126 W. 46th St.
Ufa, 729 Seventh Ave.

N. Y. Corporation Counsel Carries Zoning Squabble to Highest Court

The Corporation Counsel of New York has filed notice of appeal with the Court of Appeals for another heari in the case of the License Commissioner and the Fifth Avenue Association versus the Robert Goelet and Henry Phipps estates. Defendants in the action are seeking licenses from the commissioner to construct theatres at 53d street and Park avenue and 62d street and Madison avenue, respectively. On Oct. 30 the Appellate Division of the Supreme Court decided in favor of two prospective theatre builders. Supreme Court, in the original cases, favored Goelet and disapproved of the Phipps claim. Both appealed against the adverse decisions resulting in the okay for both theatres.

Because of the appeal notice work cannot be started on the theatres. Situation remai status quo until sometime late in December, when the appeal is expected to be heard.

Request of Thomas Lamb, architect, to construct a Trans-Lux newsreel theatre at Madison avenue and 85th street also met with disapproval of the license commissioner whose decision was later reversed by the supreme court. Lamb thus far has been inactive in carrying out plans for the theatre and the association is hopeful that nothing will be done until the ordinance prohibiting theatres below 86th street on Madison avenue has been put through the Board of Aldermen. Lamb decision was gained through a variation of the existing zoning laws.

Association endeavoring to create legislation that would prohi it theatres on ifth avenue from Washington Sq. north to 110th street. Madison avenue from 23d to 63d streets, and Park avenue from 32d to 96th streets. It also plans an amendment to the existing zoning laws that would permanently ni theatres in any district of the city without an 80% favorable vote of neighboring landlords and retail store owners.

Bill opposing the specific avenues is being concentrated upon in efforts to stop further litigation regarding these territories and preclude the chances of Goelet and Phipps. Reason for believing that the bill will be passed on is that the board is considered in favor of the measure and that failing its passage before Dec. 31, 1936, a new one must be submitted. Association feels that the bill will be okayed before the litigation is renewed.

Chills Banko Insurance

lincoln, Nov. 17.

Feeler sent here by P. W. Downs, Omaha, to the state insurance department suggesting plan for a banknite insurance corp. was cold-shouldered by Director Smrha, who said it was not possible to insure anyone against the loss of something he does not have. Downs' plan suggested a policy to be sold bank night registrants for 10c, which would entitle them to protection against loss if they were not in the theatre when their name was called.

Policy carried a maximum guarantee of $300. Smrha, who recognized also the supreme court's frown on the element of chance, made no hesitation about turning it down, although the same proposal is being made in Iowa, Missouri, Wisconsin and Illi

MRS. FINCH CARRIES ON

Lancaster, Pa.

Mrs. F. Lancaster's only femme house manager, is the first woman ever to manage a house here in more than 100 years of show history. The late B. F. Finch took over the old Fulton, it house and civic center, and converted it into the town's first double feature grind. Enterprise thrived in spite of circuit opposition.

When inch ied several weeks ago Mrs. inch was undecided about her future plans. However, she had been so closely associated with her husband in the early days of the undertaking she decided to assume the management herself.

Jailed Banker-Showman Sued on Cinema Mortgage

New Philadelphia, O., Nov. 17.

Suit has been filed here to foreclose a mortgage on the State theatre building at nearby Uhrichsville against Charles E. Wheland, president of the defunct Union bank there, who being held for embezzlement. Judgment is sought against Wheland and his former wife for $34,278.68 with interest from Sept. 3. Wheland owns the two theatres at Uhrichsville, one at Dennison and another at Newcomerstown.

Police say he has admitted embezzlement of funds from the bank of which he was the head to the extent of $400,000.

F & M'S INJUNC. PLEA VS. IBEW IN ST. LOUIS

St. Louis, Nov.

Members and execs of local International lectrical Workers must appear in Circuit Judge Joynt's court Thursday (19) to show why temporary injuncti issued last week against body for picketing St. Louis and Missouri theatres, Fanchon & Marco owned, should not be made permanent. Injunction was issued at request of St. Louis Missouri Theatre, Inc., and St. Louis Amus. Co. which asserted they are innocent victims of jurisdictional fight between two AFL labor groups (IBEW and IATSE) over electrical maintenance work in two houses.

Petition states each theatre has expenses totaling $2,000 per day and both employ only union help. According to petition an agreement was made by theatres in December, 1935, with IATSE to provide men for all electrical maintenance work after taking matter up with Arthur Schading, business agent of IBEW, and houses have been operating under contract for past 10 weeks.

In granting temporary injunction Judge Joynt also prohibited distribution of handbills declaring theatres are unfair to union labor. Picketing which began Saturday (7) caused F&M execs to appeal to William Green, AFL prez, and local and state labor bodies to settle controversy which is hurting the two pix houses.

Besides Schading those named in injunction are H. J. Morrison, J. A. McCherry, George Kraft, Fred Blind, Gus Loetker, Ed Schirmer, Vernon Fish, E. Shum and Bert Bradford.

Studes Boycott Flivs

Palo Alto, Calif., Nov. 17.

The urge to see motion pictures outweighed the power of the press at Stanford university as the boycott sponsored by the Stanford Daily, undergraduate newspaper, failed to prevent Palo Alto theatres from playing to capacity.

Boycott, in an effort to decrease balcony prices in the Fox-West Coast's Stanford and Varsity theatres, fizzled when the newspaper couldn't get students to picket the cinemas or prevent them from seeing the week-end bill.

Exhibs Adamant in Resisting Above-25% Split But Distribs Benefit With General B.O. Up

ESSANESS-BALABAN IN CHI THEATRE BATTLE

icago, Nov.

Battle for the control of the near-northside theatre situation has sprung up between Essaness and the Harry Balaban circuits, with Essaness readying to build a 1,400-seat house on Rush street, just about four blocks from the new theatre to be built on Oak street by Balaban.

It marks the further split-up between Essaness and the Balabans generally after many years of close friendship. Essaness and Balaban & Katz were on opposite sides of the fence i two important policy questions which wracked the current buying season. B&K wanted an extra week of protection between the 'C' week houses and the first week houses at 25c, but Allied and Essaness fought this move tooth-and-nail, with B&K finally withdrawing the demands for extra clearance. B&K has gone double features in its key nabe houses despite the objections of Essaness and now Emil Stern, head of Essaness, states flatly that the Essaness circuit will continue with single feature policy ite of the B&K move.

Stern, through his long years of experience in Chicago picture business, believes that the public does not want twin bills and prefer the single feature with a varied line-up of shorts.

Spider Bites Manager

Memphis, Nov. 17.

A. B. Morrison, manager of the Memphis Warner Theatre, is seriously ill at his home with an infection resulting from a spider bite.

He has been in the show business 35 years.

CONTRACTS

Hollywood, Nov.

Metro sealed Betty Douglas to termer.

Harry Tugend ticketed to writing pact at 20th-Fox.

Option on Elizabeth Allan's contract lifted at Metro.

Beverly Roberts' option picked up at Warners.

Republic added ice Raymond to stock company.

Paramount lifted option on Dorothy Burgess.

Term option on William Wister Haines' writing covenant picked up at Warners.

RKO termed Daine Barrington.

Stretch writing ticket handed Nat Perrin at RKO.

Option on Gordon Oliver's pact lifted at Warners.

Metro added Philip Wylie to writing staff.

Louis Da Pron's option picked up at Paramount for another six months.

Option on two writers' tickets lifted at Warners. Julius Epstein and Jerry Wald got tilts.

Sidney Fields termed at 20th-Fox.

Dorothy Lamour, Helen Burgess and Leif Erickson received option lifts at Paramount.

While percentage rentals the i about compared with a year ago, the return per picture is much higher becaus

Despite itial demands made istribution companies generally, the exhi itor has been obdurate in resisting an uppi of percentage figures the campaigns

With the average rental based on 25% figure, companies are reporting considerably higher gross revenues per feature than last year. Just what this hike means to the exhibitor and circuit operations can be obtained when it is realized that this gives them 75% of the intake on which to figure a profit.

why major istri companies with big holdings atre operating units or subsidiaries figure to benefit more substantially than those without. Warner Bros., Paramount, 20th-Fox and RKO figure extensively in this category, with United Artists on a more modified scale.

With the theatre subsids of these film companies improving their earnings to a large degree, because of ability to cash in on the 75% angle, the producer-distributor companies get their cut through dividends or other cash distributions.

Typical example of this is National Theatres, in which 20th-Fox holds 42% interest. National is the holding company formed for the old Fox Theatres Corp., which covers Fox-West Coast, Fox-Midwest, Fox-Rocky Mountain, etc. The company, which is viewed as being in much better condition than it has for some time because of lease adjustments that have trimmed fixed charges substantially, is expected to show net profits of nearly $3,000,000, giving 20th-Fox about $1,200,000 in addition to revenue obtained directly from film rentals.

New Orleans, Nov. 17.

increase in prices is being discussed by neighborhood managers and the move may extend to downtown houses.

Sentiment in favor of a jump has been strengthened by the recent vote in favor of a 2% city sales tax, which, in addition to the state tax already in effect, makes the total 4%.

ROXY, N.Y., MOVES UP TO THURS. OPENING

With the engagement of ' which opens on Thanksgiving Day, the Roxy, N. Y., regular Thursday opening, which wi only the Capitol, N. Y., way's Friday change house.

Originally starting new shows on Mondays, gradually theatres have been moving back until now they are nearer the original Mondays from which the parade started.

Most houses prefer Wednesdays, now the customary opening day for the Paramount, Rivoli, Criterion and occasionally the Strand, Capitol and Rialto, Music Hall, N. Y., has always started its shows on Thursdays, a preference for this day or Wednesdays being reviews in papers time for weekend business.

The Capitol departs from usual procedure this Thursday (19), when bri ing in 'Tarzan Escapes' so that a week later it can open 'Love on the Run' Thanksgiving Day.

Advance Production Chart

(Continued from page 14)

OF THE LAND,' reported Nov. 3; **'TRIAL HORSE,'** reported Nov. 11. Started last week:

'LOVE BEGINS,' produced by Bryan Foy, directed by Louis King, adapted by Lillie Hayward from the I. A. R. Wylie novel. Cast: Mary Maguire, Tom Brown, Hugh Herbert.

Story describes homeless waif in large city befriended by elevator boy in fashionable apartment house. Both are charged with planning wholesale burglary of apartment until Hugh Herbert, eccentric art collector, steps in and clears the kids. Picture will introduce Mary Maguire, 17, Australian, to American screen.

To start this week lists: **'THE KING AND THE CHORUS GIRL,'** produced and directed by Mervyn LeRoy; **'HER HUSBAND'S SECRETARY,'** produced by Bryan Foy, Frank McDonald directing; **'SLIM,'** Sam Bischoff producing and Ray Enright directing; **'CALL IT A DAY,'** Henry Blanke producing and Archie Mayo directing, and **'THE CHEROKEE STRIP,'** by Foy. Others to follow within the month are: **'DANTON,' 'THE DESERT SONG,' 'THE LAST BAD MAN,' 'YOU HAVE TO LEARN SOMETIME'** and **'THE TRUTH IS ON THE MARCH.'**

Universal

Three in work, eight editing, eight preparing. In work: 'TOP OF THE TOWN,' reported **VARIETY**, Oct. 14; **'TREVE' and 'BLONDE DYNAMITE,'** reported Nov. 11. No new pictures started last week.

Next to go: **'I HATE HORSES,' 'NIGHT KEY,' 'SERVICE DE LUXE'** and **'OH, DOCTOR.'**



THEY LOVED EACH OTHER WITH THE FIERCENESS OF THOSE WHO HAVE BEEN DENIED LOVE!

Nothing else mattered. As they faced each other, time stopped in its flight...The memory of barren, bitter years fell away...nothing remained except the tropic stars, the silent desert night and the tumultuous beat of their singing hearts!

Selznick International Presents

Marlene DIETRICH

CHARLES BOYER

in

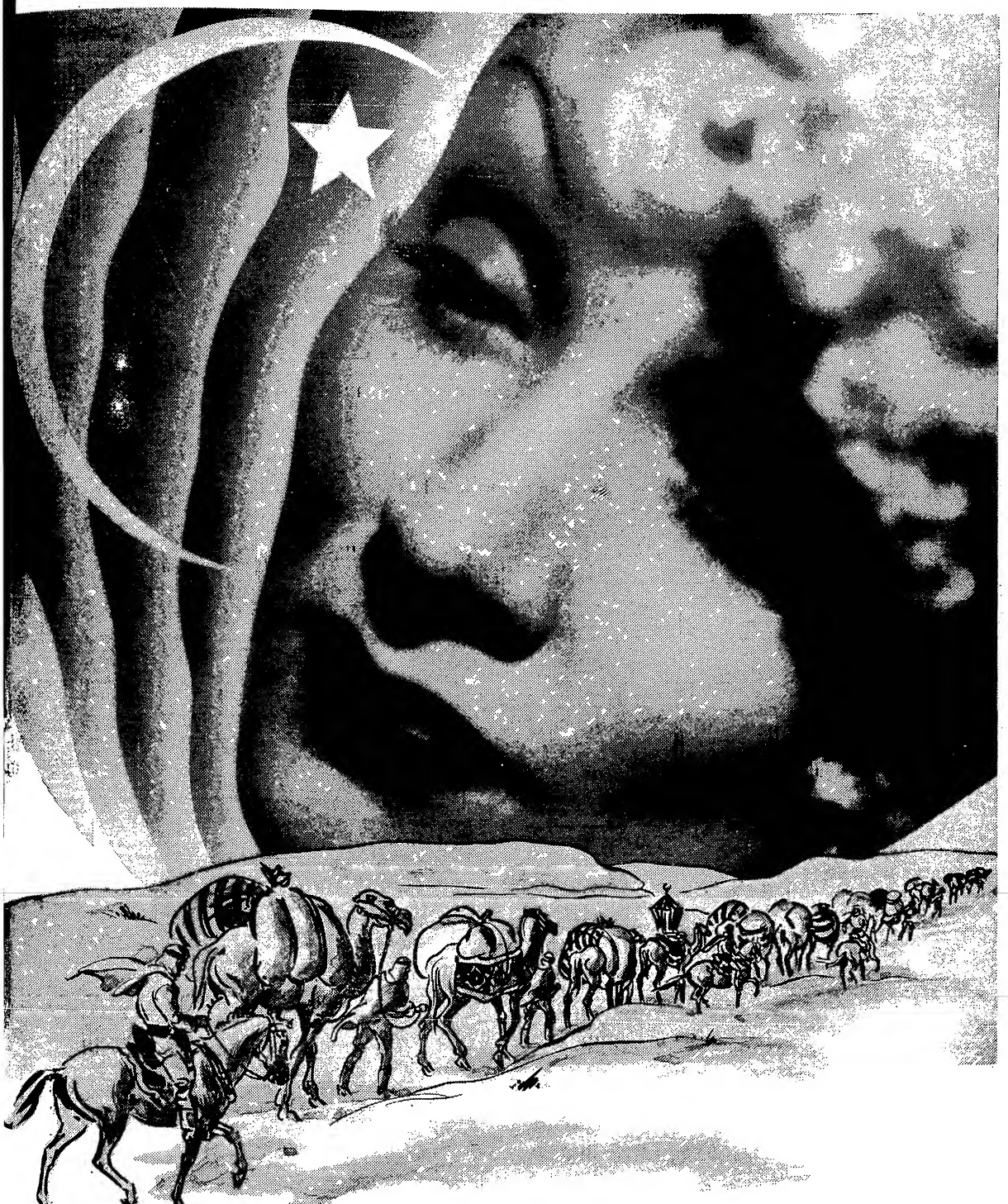


THE GA

IN TECHNI

From the boo

World Premiere T



RDER OF ALLAH

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Produced by DAVID O. SELZNICK

y ROBERT HICHENS **Directed by RICHARD BOLESLAWSKI**

Released thru **UNITED ARTISTS**

rrow **RADIO CITY MUSIC HALL**

Columbia Earmarks $4,000 Weekly For 7:30-8:30 A.M. Development

Columbia believes that the weekday 7:30 to 8:30 a. m. stretch can be developed into a big commercial asset in the New York area and is arranging to back up this opinion with an investment of around $4,000 a week. This early morning broadcast will use Al Pearce and his gang and be strictly to WABC, New York. Starting date will be set this week.

Pearce's unit will get going on a ing basis, with the network meanwhile offering to sell the program and time to individual advertisers in quarter-hour segments. If the co-sponsors so elect, they may have different spot for the plug each day of the week. Contests will be run to get a line on the various audiences.

Early morning event will be ballyhooed during afternoon and evening station breaks over WABC.

WHN SHOWCASES CBS TALENT NOV. 26

First program under the deal by which WHN will be used by the CBS network as a break-in spot for new talent, goes on the New York station Nov. 26 for a half hour (8 to 8:30 p.m.).

Carrying the title 'Air Finds,' with 'CBS presents' in the billing, show will be a weekly affair in the same spot, with talent changed every week. CBS artist bureau will obtain the acts and pay off at sustaining rates also paying any production edits when necessary. L. K. Sidney, WHN head, will do the producing.

New talent on the initial show will comprise the Buccaneers Octet, Frances Constock and Vic Laurie. In addition, CBS will contribute Jerry Cooper and WHN will deliver Jay C. Flippen as guest names. Irving Aaronson's Commanders will fill the band spot permanently.

SUDS B. R. FOR WTAM ORCHESTRAL SHOWS

Cleveland, Nov. 17.

beer has begun a series of twice-weekly 15-minute broadcasts, Mondays and Fridays, in a 7:45 p.m. spot, over WTAM. Hubbell Advertising Agency here handled the account for Pilsener Brewing Co.

Programs are built to compete with network opposition. On Mondays, Walter Logan, WTAM music director, will have a 14-piece orchestra supporting Bromley House, baritone, doing the semi-classics. On Fridays Lee (Stubby) Gordon will direct a band in pop tunes assisted by Jerry Brannon, tenor.

'Orphan' Off A. B. C.

Chicago, Nov. 17.

Wander company is cancelling its 'Little Orphan Annie' program for Ovaltine off the Affiliated Broadcasting Company, midwest web, as of Nov. 27. Blackett-Sample-Hummert agency has sent ABC official notice of cancellation.

Cancellation follows return of Chicago clocks to central standard time.

Walter Preston's Job

Chicago, Nov. 17.

Walter Prestor, last with WJJD, Chicago, is now loop legger for the New Yor State regional network of which WINS, New York, is key station.

Preston formerly was manager of WINS.

Succeeds Shawn

Chicago, Nov. 17.

Vic Brown becomes the local NBC theatre and club booker, replacing Nelson Shawn, who now heads Neisser-Meyerhoff agency's ether department.

Brown was formerly a vaude agent around Chi.

PICKET BOAKE CARTER

Commentator Puzzled by Action—G-Men Protect Him

Philadelphia, Nov. 17.

Boake Carter is being guarded by G-men against possible attack since he reported receiving threats last week regarding his recent broadcasts concerni seamen's strike. Commentator is also bei picketed at WCAU, his home station.

Whole thing, according to Carter, is highly puzzling, as he's always criticized working conditions of merchant marine seamen and since his remarks in question directed not against any union cause, but against methods of certain leaders. He has not, he claims, received any word from any union officials regarding his broadcasts, only actual notice being anonymous phone call threatening to 'get' him unless he 'laid off.' That prompted call to G-men.

Pickets, says Carter, appeared without warning, wearing insignia of American Radio Telegraphers Association. After two days, ARTA signs were gone, being replaced by plain 'Carter is unfair to organized labor' placards. He is, commentator claims, always willing to discuss any complaint with those he cri - cizes and, in this case, he's even wired union leaders of his desire to know what their grievances are. But he says he's had no reply.

CLEVELAND JUDGES ON LOCAL COMMERSH

Cleveland, Nov.

New series, 'Scale of Justice,' gets going over WGAR on Nov. 22 sponsored by Weinberger Drug Company. It will be a dramatic show produced by Mrs. Jennie K. Zwick, who for many weeks has broadcast cultural sustainers over ths station. The shows will dramatize cases from Cleveland court files with roles taken by Cleveland Playhouse players. Mrs. Zwick's husband, a doctor, does the script writing.

Two Cleveland judges will appear on each program to discuss the points involved in the case. Idea borders on 'Good Will Court' series now being heard over NBC's Red Network.

Actor's Death Alters Show

Columbus, Nov. 17.

Death of Roy Taylor, WHKC actor, has forced complete rebuilding of the One o'Clock at Hutton Corners rural skit, in which he created the chief character. Frank Seidel, who scripts the show, has created a new leading character to be played by Larry Lawrence.

It's a gag show with songs for the local Montgomery Ward Co.

ick Faulkner to WSOC

Charlotte, N. C., Nov. 17.

ichard T. Faulkner, of Charleston, S. , where he was the news commentator for WCSC, has joined WSOC in that same capacity.

He's a radio vet. Started with KDKA in Pittsburgh, in 1924.

ERWIN-WASEY FOLDS ITS CHICAGO OFFICE

Chicago, Nov. 17.

Erwin-Wasey's local office folds as of Jan. 1 with the agency moving what local accounts it can the New York home office. Among the important accounts still being handled by the local ice are Carnation Milk and Freeman Shoe, though it is understood that the Carnation account will shift another Chicago agency rather than be taken to New York by E-W.

Local E-W agency got terrific blow last year when the newly organized Leo Burnet agency took Real Silk and Hoover Vacuum Cleaner.

Chevrolet, Standard Oil in In Home Field Mix-Up Over Pro Football Game

Chicago, Nov. 17.

One of the worst contract mixups in the history of local radio now taking place between WGN, the Chicago Tribune station, and WIND, the Ralph Atlass station, over the broadcast privileges and rights to the Chicago Bears-Chicago Cardinals professional football game at the Wrigley Field on Nov. 29. It also involves national sponsors, Chevrolet on WIND and Standard Oil on WGN.

Station WIND had obtained exclusive broadcast rights to the Cardinals home games and had sold the same exclusive to its advertiser, Chevrolet. On the other hand, WGN has sold all Bears games to the Standard Oil game.

Chevrolet and WIND are now insisting that WGN may not come into Wrigley Field on Nov. 29 to pick up the Bears game since this is counted officially as a home game for the Cardinals even though both the Bears and the Cards use Wrigley field. Another angle on the jam-up is the fact that the original lease for football pro games is given to the Bears team, which has sub-leased the field to the Cardinals for its home games.

WGN insists that it is going to pick up the game while WIND is just as insistent that WGN won't, and is reported readying to go to court to ask an injunction restraining the Chicago Tribune station from broadcasting the game from the field.

MIDNIGHT SINGING CHILLED BY UNION

San Francisco, Nov.

Owl Drug Co.'s plan to sponsor broadcasts of weekly community sings over KYA from a downtown theatre on Saturday nights, 11:30 to midnight, struck a snag when the musicians' union demanded that a standby orchestra be hired, although organ accompaniment was to be used. Sings, which were to have started last Saturday (14) at the Fox, F-WC de luxer, have been postponed until satisfactory arrangements can be made at another house, possibly the Golden Gate or else a nabe.

Dean Maddox is set to emcee the programs.

New Faces at Associated

Associated Music Publishers radio department, New York, has some staff shifts. Larry Mencken has scrammed to join WMCA, New York.

James Lucas now heads continuity-program. John Hayes from WNEW, New York, comes in as his asst.

Those Word-Woozy Radio Banquets

Ear-Oil at Premium After Two-In-One Wk. —Guaranteed to Clear the Air of Listeners

Two banquets in one week—both marked and marred by dull long-winded speeches—has dra the attention in New York of the rest of show biz to the relative lack of trade humor in broadcasting. Perhaps because the biz is so n w, comedy is noticeable for its absence.

Dinners other branches of amusement are characterized by kidding and a general effort to get away from the stuffed-shirt stuff. There was a couple of comedy cracks by Rudy Vallee and Amos 'n' Andy at the NBC banquet Monday (9), but otherwise it was straight blah-blah. Five nights later, at the testimonial to Donald Flamm (M), the guest of honor was the only guy to concentrate on lightness and humor.

So windy were the speeches Saturday night, that it is reported the annual practice of putting the Brooklyn charity banquet talks on WOR and WMCA will be ended. igured that the stations take too much of a shellacking, ith the gabby guys —this year joined by would-be lady wits—driving the wavelengths clear of listeners.

Alibi given for the NBC banquet talks was that it's only once in 10 years. But with WOR and WMCA the alibi is weakened—it's every year. At least it has been for two years.

Community Sing Scored for Sponsor But Just Messed Up Buffalo Theatre

Buffalo, Nov.

Local community sing, Koolmotor Song Festival, turned out to be a commercial wow for the sponsor and an artistic turkey for the theatre. In 13 weeks at the Lafayette from where it was broadcast every Tuesday night (and over WGR) the festival drew 722,267 votes for 12 competing choral societies. Balloteers had to buy a gallon of gas for a vote. Oil change and grease job were worth 50 votes apiece.

Such results made Koolmotor anxious to continue in the Lafayette for another 13 weeks, but A. C. Hayman, theatre manager, less enthusiastic, decided 13 weeks was plenty for the sing idea.

Koolmotor will continue on WGR, beginning next week, with band and drum corps competition along the same lines. Show is tentatively set for the WGR studio.

Winner in the sing competition was Jackson Glee club. Choral group polled 305,428 votes to win a silver trophy and $100. Railway Express glee club, 98,000 votes behind, took the $50 second prize.

New show will continue Cliff Jones as production manager, Radcliffe Hall, announcer. Lord & Thomas is the agency.

AFFILIATED'S NEW REP

Weston, Frykman & Allen Get Appointment

Weston, Frykman & Allen, station reps, have been named to represent the Affiliated Broadcasting Company, effective immediately.

Understood that the ABC, after its recent personnel revamping, has unfurled a plan for raising enough coin to keep the venture in the clear for at least eight months. This deal calls for contributions from stations and stockholders, with the latter kicking in three times as much as the stations. Political biz is said to have provided a good boost to revenue this fall.

BURP-STOPPER CITED BY TRADE COMMISH

Washington, Nov. 17.

iming that their indigestion cure phoney, Federal Trade Commission today cracked down on the Pepsotalis Company, of Morgantown, W. Va., and set Dec. 18 as the date on which concealers of the mixture must show cause why a cease and desist order should not be ordered against them.

Broadcasts describing Pepsotalis as an 'intestinal antiseptic' and a cure for acidity, heartburn and other stomach disturbances have misled knob-twisters, Commish charged, and letters from grateful users probably originated in the minds of company officials.

'For the purpose and with the effect of creating consumer demand and to induce wholesalers and retailers to purchase the preparation for resale to the public, the respondent, in radio broadcasts, allegedly made representations to the effect that the product has brought relief to countless numbers suffering from stomach disorders,' Commish complained, 'and in such broadcasts, the complaint charges, he read letters from purported users of 'Pepsotalis' whom he represented as asserting that it cured them of or had given permanent relief from different forms of stomach trouble.'

Preparation 'not beneficial in cases of indigestion,' F.T.C. explained, though it can be used by burpers for temporary relief.

PICKARD, NOEL SUE

Church Also Seeks Control of Station W9XBY

Kansas City, Nov. 17.

Stock control of First National Television, Inc., operator of radio station W9XBY, may be decided this week by a court decision.

A block of stock held by Kansas City Power & Light is in dispute. Group headed by Sidney Q. Noel and Sam Pickard filed suit against the utility firm asking the court to compel the utility to sell the stock to them.

Also after the stock is Arthur B. Church, prez Midland Broadcasting Co. which operates station KMBC, and who also claims that he had an agreement to purchase the stock. The court allowed Church to file a cross suit.

Either faction would gain control of First National stock by acquisition of the block held by the utility.

Noel bases his suit on the claim that through a letter the Light company offered to sell the stock and that he sent them a check which was held five days and returned. Church also had his check returned. The Light company has testified that the letter was addressed to the television company and not to Noel personally, and that the television company did not accept the

WLW News' New Sponsors

Ci Nov. 17.

Paul Sullivan news spot on WLW, 11 to 11:15 p.m., now sponsored Monday through Friday by Macfadden Publications for Liberty Magazine. Account placed by Transamerican.

Starting Nov. 26, the Mennen Co. will sponsor the Tues. and Thurs. 7:45 to 8 p.m. newscasts on the 500,000 watter, with James Alderman as narrator. Through the Kiesewetter agency, N. Y. C.

NO HURRY ON CLEVELAND SEZ NBC

Proposed shift of network affi tions in Cleveland was brought to a head last week when Columbi served notice of cancellation on WHK and WGAR informed NBC that it was quitting the blue (WJZ) network. Exit in either case doesn't, according to the terms of the contracts which WHK and WGAR have with their present web associates, become effective for a year.

CBS had for weeks been in hopes that WHK and NBC would get together on a deal and for that reason it had deferred giving notice. What has puzzled and still puzzles CBS is why NBC doesn't rush into what Columbia considers to be an change in NBC's favor. WHK is on 1390 k.c. and operates at 1,000 watts at night, while WGAR occupies 1450 k.c. and is licensed for 500 watts. Columbia also avers that it is willing to release WHK from its contract as soon as it closes a contract with NBC.

It is understood that the failure of NBC and WHK to make any progress in their recent discussions have been due to WHK's insistence that it be made a part of the red (WEAF) link. An agreement on this score would necessitate NBC switch WTAM, its Cleveland 50,000-watter, to the blue network.

Affiliation of WGAR with CBS had been expected by the trade ever since WJR, Detroit, joined that network a year last September. Both stations are owned and ated by interlocking groups.

Don Davis Inspects Cuba

Don Davis, prexy of WHB, Kansas City, and frau are taking a short vacash in Cuba following a iz tri to New York.

Left for Havana last Thursday (12), and are skedded to return on the 23rd.

Visiting

In New York

Hoyt B. Wooten, WREC, Memphis.
Elzey Roberts, KFRU, Columbi (Mo.).
Wilbur M. Havens, WMBG, Richmond.

In Washington

Arde Bulova, WNEW, New York.
Dr. C. B. Jolliffe, NBC, New York.
John Thorwald, WRR, Dallas.
P. J. Hennessey, NBC, New York.
A. L. Glasmann, KLO, Ogden, U.
Fred Bate, European rep, NBC.
Lorin P. Thurston, KGMB, Honolulu.
H. K. Carpenter, WHK, Cleveland.
Martin Campbell, WFAA, Dallas.
Eugene P. O'Fallon, KFEL, Denver.

LOWDOWN ON PRESS AGENTS

Radio's Press Relations

Don't be too hard on the press agents. Their tish-tosh is just a symptom of the naive era in radio. It is not the press agents in radio who are the chief offenders in the palming off of fiction in the name of 'news.' Nor is it the press agents who have been responsible for the abrasives in press relations. It's the vice-presidents.

Much is excused in and to radio on the grounds that it's all so new and many people are so dizzy. Which seems to apply to the vice-presidents and to suggest that some day radio will grow up and calm down. Which is an indulgent viewpoint and probably pretty good prophecy.

Meanwhile what the out-of-town radio editor has to say about press-agency in this week's VARIETY may serve to focus attention on the failure of radio, clever and shrewd in most other respects, to follow the best examples in press relations. Whether running after or away from publicity there has been a rather noticeable lack of grace.

As Scheduled—But Denied—De Angelo Heads Lennen & Mitchell Radio

Carlos DeAngelo was officially inducted last week into the post of radio director of the Lennen & Mitchell agency. DeAngelo knew he was going to have that title when he was hired weeks before but it was first necessary for the agency to little smoothi with Burt McMurtrie, the official possessor of the title at the ti

When DeAngelo was brought in McMurtrie was quartered at Fort Worth, where each Sunday he put on the Paul Whiteman show for Woodbury. The agency wasn't taking chances on any repercussions from that end, with McMurtrie possibly doing a quick walkout, and when publication was made of DeAngelo's entry into Lennen & Mitchell and the title he was to hold, the agency declared that it was not so. McMurtrie, insisted the agency, would continue as head of the radio department and DeAngelo would be just a member of the radio staff.

McMurtrie, together with the Whiteman aggregation, returned to New York a couple weeks ago, and the agency proceeded with the task of combining diplomacy and salesmanship in adjusting the title situation. McMurtrie was persuaded to stay on to take care of the Whiteman show and to accept the title of associate director of the agency's io department.

Campaign Rebates Fuss October Web Audits; Will Be Record Month

NBC and Columbia have been late in determining what their gross time billings were for October because of the necessity for checking up on the stations used in the various political broadcasts. Check entailed finding out not only what stations did or did not take the spiels but what rebates were due commercials for programs cancelled because of the political talks.

Because of the extra revenue from political sources the networks will show record October by a wi margi

Oury Leaves WPRO

Providence, 17.

tephen T. Willis, newspaperman from South Bend, Ind., succeeds Paul Oury as manager of Station WPRO here. Took over yesterday (Monday).

Oury has been in Rhode Island radio for ten years. Started in Pawtucket.

WPRO on Dec. increases its wattage from 250 to 1,000 days and 500 nights. Outlet also becomes a basic CBS affiliate first of next year.

MASON-DIXON WEB ORDERS NEW TOWERS

Lancaster, Pa., Nov. 17.

Mason-Dixon regional is undertaking series of technical and other changes affecting WGAL, Lancaster; WAZL, Hazleton; WEST, Easton, and WILM, Wilmington, Del. WGAL, Lancaster, gets the greatest amount of sprucing up.

A 450-foot antenna atop the five-story office building is expected to push outward the WGAL signal radius by 25%. New offices and ultimately an auditorium seating 500 are also in the blueprints.

While erection crews are putting up the WGAL antenna another group will locate a similar tower of like construction and type atop the building housing station WAZL in Hazleton.

WEST, the group's most recent addition and WILM, one of its oldest, are both to receive new transmitters during the course of the improvement program. J. E. Mathoit, Mason-Dixon technical chief, is present in Wilmington supervising.

John Byam Sings Again

Rockford, Ill., Nov. 17.

John Byam, former Broadway musical comedy singer, who retired from the stage in 1930 due to poor health, is now restored and has started singing for the first time in five years. He has regular Sunday afternoon spot on Station WROK.

Rest of the time he operates a chicken farm with his brother and sister near Harvard, Ill.

Lil Malone's Smash-Up

, Nov. 17.

illian Malone, who airs a flock of commercials over WCAE, seriously injured in auto accident last week is now recouping at Mercy Hospital. Station had planned to pipe line hosp room for three-times weekly Sun Drug program, but sponsor didn't choose to go for extra charges.

As result Stephanie iamond has been doing her stint on thi spot, teaming up with Miss Malone's regular partner, Nancy Marti Injured actress expected back in a couple of weeks.

Kate Smith's Charity Gesture

Charlotte, N. C. Nov. 17.

Kate Smith made a special trip to Charlotte to appear at the 'early bird' breakfast that launched the annual United Welfare drive (Community Chest) yesterday (16). She was secured through the efforts of M. Hogwood, vice president of A. and P. is area.

Miss Smith returned to New York yesterday.

90% DISCARDED IS THEIR AVERAGE

Out-of-Town Radio Editor Analyzes What He Gets In Service From Network, Agency Station and Private Press Agents—Finds Latter Full of False Material

PHONEY SCRAPBOOKS

(Writer of this article is a radio editor on one of the eastern dailies. His long experience and intimate familiarity with press agents, many of whom he has met personally, eminently qualifies him to write this summary of the situation.

For sufficiently obvious sons he has asked VARIETY to guard his identity.)

If you want to get you've got to give.

That about sums up the attitude of the out-of-town radio editor toward the radio press agent. It's simply a matter of fair exchange, news for good will, and as soon as the mimeographers realize the principle, the better off they, and most certainly their clients, will be.

To the r. e. the p. a. is in no sense a necessary evil. The newspaper operative could, and most of the time does, get along without the slew of stuff the mailman brings in every day from the publicity specialists. Given the regular releases of the network and independent station press departments, the broadcasting departmentalist does not have to worry about filling the space. Not to mention what they all help themselves to out of VARIETY.

Once in a while the public relations boys do come through—about 10% of the time. The smarter fellows have learned that the best way to get on the right side of the radio editor is to advance him a first-class exclusive. The break for the client will obviously follow.

Several dozen envelopes that daily come to the r. e.'s desk include releases from the networks, individual stations, regionals, agencies and personal reps. The latter are responsible for a few laughs and a good deal of annoyance.

It isn't so much the trivia that hurts as the failure of the press agents to understand the needs of the radio ed, of the readers and, what is probably most important, the limitations of space. The fact that the wastebasket gets 90% or better of the send-outs tells the tale.

Phoney Scrapbooks

Why and how the personal publicist operates is not hard to understand. Artists and agencies are apparently pushovers for scrapbooks, and a p. a. who is a smart salesman and who can turn impressive batch of clippings regardless of how phoney they may be, does not have trouble getting accounts. The first releases for a new client are the newsiest and therefore easiest to plant. Thereafter the blurber tries the 'human interest' slant, and there is where the radio editor's headaches begi

To examine the service of some of the more important independent space solicitors who list this eastern radio ed:

Earle Ferris' Radio Feature Service presently represents such as Phil Baker, Stoopnagle and Budd, Ed Wynn, Phillips Lord, ichard Gordon, Jack Benny, Edgar A. Guest, Helen Hayes, East and Dumke, Don Wilson, Morton Bowe, Charles Marton, Floyd Gibbons-Vincent Lopez, and other artists and shows. Ferris has been through the newspaper mill and certainly understands what it

(Continued on page 50)

Guests at NBC's Anniversary Week Invited to Luncheon by Bill Paley

With William Paley that luncheon he gave a group of European broadcasters at the Hotel Pierre, N. Y., last week may have been gesture of international courtesy, but NBC preferred to regard the incident as a case of cutting in on the other fellow's party. As NBC sees it, Columbia could have exercised better discretion, since these same broadcasters had come over on NBC's invitation to help it celebrate the network's 10th anniversary.

NBC officials boiled when they heard about the feed that Paley had arranged but former's ruffled feelings were somewhat assuaged later when they learned that the luncheon hadn't turned out a big success, after all, if considered from the angle of attendance. Among those that failed to show at the Paley spread were the delegations from Germany, Austria and France. Explanation from CBS' camp for the thi turnout was that it had been planned on such short notice and that most of the visiting broadcasters had made previous engagements.

NBC avers that it hadn't counted at all on Columbia's action and that if it had dreamt of any such possibility it would not have left the loophole. In making the itinerary and schedule of its European visitors NBC had left last Tuesday (10) entirely open, presumably to permit them to recover from the barrage of speechmaking of the night before, or NBC's big anniversary dinner at the Waldorf-Astoria. It was this open date which, NBC claims, Paley took advantage of to toss his luncheon.

Is Dat Religion?

In answering CBS' plaint that it was getting the runaround from NBC in setting the switch of affiliation dates on WOAI, San Antonio, and WRVA, Richmond, the latter web last week declared that Columbia was merely getting some of the same treatment it has accorded NBC.

Columbia, said NBC, has not proved itself particularly cooperative in similar cases, with the latter citing an alleged piece of stalling it received on WOWO, Fort Wayne, pressure brought to WHIO, Dayton, from its tract with NBC.

HECKER SCRAMS RADIO; KID SHOW RAN 5 YEARS

Hecker H-O, one of radio's oldest and most consistent of cereal advertisers, has decided to go off the air. Company drops its thrice weekly CBS kid show, 'Bobby Benson and the H-Bar-O Rangers,' Dec. 11.

Program has been on for five years, rating among the top juve script shows. It survived numerous inside changes in cast and production and withstood criticism from women's groups over its wild west motif through sheer popularity.

Script was originated by Herbert Rice in Buffalo in 1932. Erwin-Wasey brought it to New York for network purposes and engaged Peter Dixon to write and produce. John Battle took over the scripti in '34. Last spring the sponsor changed the show completely, employing a new writer and using midgets as actors, with only Billy Halop and Neil O'Malley retained from the previous cast. But the changes were unsuccessful, and Dixon was recalled in June and has been writing the show since then.

Besides O'Malley and Halop, present cast comprises John Shea, Jean Sothern, Craig McDonnell and Bert Parks.

A change in the exec staff at the Hecker company is understood responsible for the decision to drop radio and concentrate on newsprint.

Albert Lasker in N. Y.

Albert Lasker has been making the New York offices of Lord & Thomas his headquarters since the end of the political campaign.

Lasker served the National publican Committee in an advisory capacity.

Hill Blackett, of the G.O.P. high command, is resting at White Sulphur Springs.

Gene & Glenn's Tax Suit

Des Moines, Nov. 17.

Federal government is claiming $14,496 in individual income taxes and penalties from Gene Carroll and Glenn Powell, or 'Gene and Glenn,' recently of WHO, Des Moines, but currently broadcasti over WCCO, Minneapolis.

Government ims a total of $6,141 is due from Gene for 1932 and 1933, and it is alleged Glenn owes taxes for 1931, 1932 and 1933 amounting to $8,355.

SHORT OUT, ULRICH IN

Chicago, 17.

Albert Ulrich, formerly with the local Columbi network production staff, moves over the NBC studios as producer.

Ulrich succeeds Al Short, resigned.

Say When Shindig

Furgason & Aston, station reps, tossing a cocktail party next Friday (20) for a flock of agency people to celebrate opening of new offices at 17 east 45th street.

Jerry Wasser and Al Wade to do the pouring.

Court Ends WATL Tiff, Cisler Payoff, $4,500; Woodruff's Title Clear

Atlanta, Nov.

'Finis' was presumably written to the legal entanglements that have beset WATL since January, 1935, when Superior Court Judge John D. Humphries Wednesday (11) ruled in an 'agreement order' that W. Woodruff is sole owner of the Atlanta Broadcasting Co., operators of the station. Woodruff and S. A. Cisler, Jr., had been in litigation over the ownership of the station since its purchase from Oglethorpe University. Judge Humphries dissolved an injunction, previously granted, forbidding change the status of the property.

Although Woodruff was declared owner and holder of the Federal license, Cisler is to receive $4,500 as his share, under the agreement. Cisler, who is now with WSIX, Nashville, secured injunction, iming he was part owner of station and charging that when station was purchased from Oglethorpe U. he was to get 30% of stock and that after consummation of deal Woodruff set himself up as sole owner.

FCC has approved transfer of the station to 26 Cain St., and authorized upping of daytime power from 100 to 250w on its present frequency.

Maurice Coleman is WATL's manager. Woodruff also owns WRBL, Columbus, Ga., and WGPC,

Sears Quits After 13

Chicago, Nov. 17.

Sears-Roebuck radio show, 'Then—and Now' goes off the Columbia ride on Dec. 10 following its initial 13-week spread which was for the purpose of celebrating the Sears golden jubilee.

Stack-Goble agency count.

Cherry Child Killed

Providence, Nov. 17.

Three-year-old child of William Cherry, Jr., was killed last week in a fall from the window of his home.

Father is of Cherry & Webb, operators of WPRO.

BIG RADIO

No Boxtops..No Wrappers

JUST ANSWER
THIS ONE QUESTION
Correctly

CONTEST★!

...No Cartons to send!

What STATION IS "DOING THE REAL JOB FOR THE ADVERTISER"?

Prize for every correct answer by a qualified contestant: ONE REAL OLD FASHIONED KENTUCKY BAKED HAM. Write or wire your answer to box 251, care of Variety, N. Y.

Contest Ends Saturday, November 21, 1936

★This contest open only to Radio Department Executives of Recognized Advertising Agencies . . . .

Donald Flamm Burns at Shepard; Claims Lift on 'Good Will Court'

Although he has been advised by counsel that he has a strong moral right i is favor, Flamm, prez of WMCA, New York, will not likely bring any proceedings to stop , from broadcasting new program, 'The Court of Common over the Yankee Network WMCA created 'Good Will Court,' which Standard Brands has been bankrolling the past two months over NBC and the Intercity network.

After reading a publicity blurb on recent 'Common Troubles' stanza, Flamm's counsel opined that there was decided similarity of and program detail and suggested that the matter be taken under further advisement.

INTER-CITY'S EXPANSION POLICY

Inter-City Broadcasting System will from now on pick up all important public events within the area covered by the member stations. This was one of the moves decided on Sunday (15) at a meeting of the group at the home of Donald Flamm, head of WMCA, New York. It was also agreed that each station feed one of its outstanding programs to the network weekly.

Among those who attended were U. Hescock, WLNH, Laconia, N. H.; Al and William Pote, WMEX, Boston; Al Cormier, WIP, Philadelphia; John Elmer, WCBM, Baltimore; Clair McCullough, WDEL, Wilmington, Del.; William Dolph, WOL, Washington, and the following from WMCA: William Wiseman, Bert Lebhar, Sydney Flamm, Dick Fishell.

AGITATED BELATEDLY, WRR, KRLD ON HOOF

Dallas, Nov.

Waiting until the application for a new 100-watt station was already filed and accepted, two stations, WRR and KRLD, have hastily gathered their forces and have flown up to Washington to protest the granting of any permit for this new outlet. Seems that these stations forgot all about the application until it was too late and are now trying to pair their fences.

Seeking the new 100-watt station of 1,500 kilocycles is a company backed by the Dallas News-Journal, the A. H. Belo company, Earl Cullum and Tom Carpenter.

Also seeking radio stations in Dallas-Ft. Worth are three other outfits, two for 100 watts on 1,500 kilocycles and another 1,000 watts on 990 kilocycles. Richard Gozzoldi, doing business as the Oak Cliff-Dallas County Broadcasting Co. New firm known as the Centennial Broadcasting co. with 100% stock ownership by Tom Gooch, trustee of the Times-Herald also seeking same wattage and frequency. For the higher powered application there is A. L. Chilton.

Phil Baker Goes On

been renewed for weeks by Gulf Oil the Young & Rubicam agency. New term becomes effective with the Dec. 27 broadcast.

Question of picking up Hal Kemp's option is still under discussi

Mutual

Si P. Allen joins Mutual Broadcasting System sales staff in New York next Monday (23). Was heretofore with the Dell Publishing Co. and CBS.

Meantime Andrew Poole of the WOR, New York, engineering partment becomes MBS traffic manager.

F. C. C. SIDESTEPS

Turns Down Reconsideration of Knox Petition in New York

Washington, Nov. 17.

Refusing to waive its regulations, Federal Communications Commission last week dodged immediate reopening of the Schenectady case by turning down reconsideration request of Knox Broadcasting Co.

The Commish turned down a Knox petition asking waiver of rule which prevents present reversal of last spring's decision denying both the Knox group and Station WNBF, Binghamton, the right to use 1240 kc. with 1 kw. unlimited time. ime limit on such reconsideration motions has not expired and Knox crowd is stymied until year has elapsed following the original denial.

In refusing to revive the Knox application at this time, Commish cleared the way consideration of plea by Citizens Broadcasting Corp., for the same facilities. Citizens concern, manned by executives of Transamerican Broadcasting & Television Corp., is after the same facilities wanted by Knox and WNBF interests, but far the Commish has sidestepped and failed to order a hearing.

NBC Lifts Rule on Wax; Clears Path for Coca Cola; Columbia Stations Okay

Chicago, Nov. 17.

NBC's transcri department has closed with Coca Cola for a substantial disc-making job. Path to the deal was cleared when the network lifted the long-standing rule which barred the use of NBC contract talent on recorded programs which were broadcast on other than NBC operated or affiliated stations.

Soft-drink firm is stenciling the talent now on the 'Breakfast Club,' with each recorded program running 30 minutes and billed as 'Refreshment Time.' Series will ride five times weekly, with the contracts going eight stations as a starter. D'Arcy agency of St. Louis is lining up the station schedule which, under the new NBC policy, may include outlets affiliated with Columbia.

Records will have Don McNeill, Clark Dennis, guest artists and the 16-piece orchestra under guidance of Walter Blaufuss. Cost of the disc job will run a new high mark with the charges per session figured at approximately $4,000, with perhaps three or four discs possibly cut in the six-hour sessions as laid down by the local Musicians Union.

Don McNeill goes off the NBC morning 'Breakfast Club' which will continue. Sidney Strotz, NBC program chief, is trying out Bill Thompson as a substitute for McNeill. Coca-Cola spots will be placed during the morning or afternoon.

FULL LIST OF NBC 10-YEAR EMPLOYES

Complete roll call of employes with NBC since the founding of the organization in 1926 has been prepared. It supplements the partial list given in the last issue of VARIETY.

Names follow:

Virginia R. Beers, Kenneth H. Berkeley, Bertha Brainard, Walter R. Brown, William A. R. Brown, Adelaide Bucheister, Duncan R. Buckham, Angela M. Cashmore, Phillips Carlin, Milton J. Cross, E. R. Cullen, argaret Cuthbert, Joseph D'Agostino, Marie F. Dolan, Geraldine H. Fenrich, George H. Frey, Paul J. Gallant, Gerald Gray, elen L. Guy, Oscar B. Hanson, Frances Hein, Max Jacobson, Albert E. Johnson, Leslie W. Joy, Harold M. Kelly, Marion L. Lamphere, Thomas P. Lundon, Howard C. Luttgens, Lewis MacConnach, Alfred B. Martin, George McGrath, Harry F. McKeon, Graham McNamee, George Milne, Robert M. Morris, Mae C. Obermeyer, James R. O'Kelly, Glenn W. Payne, Adelaide Plana, Raymond L. Porrier, Chester Rackey, Samuel L. Ross, Alfred H. Saxton, Theodore E. Schreyer, William B. Scott, Grace H. Sniffin, Daniel N. Stair, Walter C. Tepper, Robert L. Terrell, Madge B. Tucker, Daniels S. Tuthill, Gertrude Weichtman, Edna M. Wilson, Catherine M. Whitaker, Harry A. Woodman, . J. Woods, Harold W. Yates.

Robert Ripley heading for Hollywood to do two broadcasts and a picture short.

SPONSORS-AGENCIES

Palmolive-Peet's Goose Creek Parson has been renewed for another 13 weeks. Current stretch runs to Jan. 1.

Lawton Campbell, v.p. of General Foods, on the Coast talking over a new program with Young & Rubicam.

Adriel Fried, formerly with a San Francisco journal here, has joined staff of Sidney Garfinkel Agency in Frisco.

Morris-Shenker-Roth agency, Chicago, has obtained the Wayne Dog Food (Allied Mills) account. Planning radio campaign.

Benton & Bowles is placing a short concentrated spot announcement campaign on Crystal White Soap for Colgate-Palmolive-Peet. Contracts call for two announcements a day five days a week between Nov. 15 and 30.

Fels Naphtha will start placing its new live spot contracts in the next two weeks. Young & Rubicam is the agency.

Spuds will supplement NBC hookup with spot placements of recorded versions of the Wynn show.

Mueller's Macaroni is buying lots of five to eight announcements a day on stations in various parts of the country through the E. W. Hellwig agency. Concentration will be particularly in those spots where the price of potatoes has recently gone up, with the angle being to sell macaroni as the starch staple in the diet.

William H. Rankin agency of N. Y. has opened branch in Washington, D. C.

Barnsdall Refining Co.—78 fifteen minute programs, Sundays, Wednesdays and Fridays with local live talent over WKBB, Dubuque. Placed by Cooperative Advertising, Inc.

N. J. rlttenbach (Pepto Mangan) of New York City, placing 87 announcements, three weekly, through Brooke, Smith & French, New York.

Chicago Mail rder Co., Chicago, has set 15-min. musical clock, daily except Sunday, up to Dec. 12 on WGY, Schenectady. Matteson-Fogarty & Jordan, Chicago.

Eaton Co. (auto heaters), Cincinnati, O., skeds one min. transcriptions, twice weekly, until December 10, through Meldrum & Fewsmith Co., Cleveland.

Florida Citrus Commission (oranges, lemons) of Lakeland, Fla., back for seasonal run. Quarter hours. Ruthrauff New York.

Chester J. LaRoche of Young & Rubicam, new Chairman of Committee on Radio Broadcasting of the American Association of Advertising Agencies. Others are G. R. Dunham, Greenleaf, Boston; H. H. Kynett, Aitkin-Kynett, Philadelphia; Richard G. Marvin and John U. Reber, of Thompson; Charles F. Gannon, Arthur Kudner, Inc., Arthur Pryor, Jr., B. & O., Donald S. Shaw, McCann-Erickson.

Two Crosley programs additional in Cincinnati last week for Procter & Gamble. They're 'Chandler Chats,' by Arthur Chandler, Jr., WLW-WSAI organist, for morning sideration, special women's news flashes, for an afternoon stanza, by James Alderman.

M. E. Raymond, Inc. (Wonder Oil Ointment) has appointed the De Rouville agency, Albany, N. Y. Using radio.

Skelly Oil account has shifted to Ferry-Hanly Kansas City. Bruce Brewer is account exec.

New type of milady's hosiery being marketed by Tripak (through Albert Frank-Guenther-Law) behind radio campaign over half a dozen stations. Sponsor, instead of packing 'em in pairs, is sticking three stockings into each box, idea being that the gals will have a spare in case one sock develops a hole or a run.

Radio test schedule, now beginning, runs via KDKA, Pittsburgh; WGY, Schenectady; WNBF, Binghamton; WHAM, Rochester; WDBJ, Roanoke; and WBAL, Baltimore. Stanzas are 15-minute periods and one-minute spots. Campaign expansion is in prospect if the test turns out Walter Wiley is account exec.

RCA, through Lord & Thomas, is buying chain breaks to plug a new model radio set. NBC affiliates only being used.

Cycle Trades is buying four one-minute spots in selected areas to plug a contest in which bicycles are prizes. Contracts are placed direct.

Young & Rubicam in behalf of an unnamed liquor account has queried station reps availability of a single spot announcement at midnight, New Year's Eve. Agency stated that the word 'whiskey' would not be used in the commercial. Reps now passing on the request to their NBC and CBS affiliates, along with a couple of indies. Deal meantime hangs fire pending acceptance.

Domino Citrus Assn. contemplating radio through the De Rouville agency, Albany, N. Y. George S. De Rouville is account exec.

-Cola, through D'Arcy, is suing a test campaign i 10 cities where the pepper-upper potion has its own bottling works. Is a disc job, cut by NBC, and runs five half hours per week under the label 'Coca Cola Refreshment Club.' In certain of the cities a quarter-hour stanza is used.

Understood that if the test succeeds, additional campaigns may be placed, though possibly at local rates through the local bottlers.

Continental through Tracy-Locke-Dawson, contemplating use of 39 quarter-hour discs next year, as opposed to the 26 they used this twelvemont

Use English Announcements on WJAY In Order to Hold No Savez Listeners

Cleveland, Nov. 17.

Station WJAY, now under the management of H. K. Carpenter of WHK, is embarking upon a campai extend and improve the forei guage programs. These have been an important part of WJAY and substantial revenue-producer heretofore.

Carpenter wants to class up the foreign stuff, and to frame the programs so that persons not understanding the various languages will not be driven off the wavelength. In accordance with this objective duplicate announcements in English will hereafter be made along with the alien lingo.

Cleveland has a big polyglot population and foreign language programs are highly regarded by advertisers to cover this segment. Stanley Altschuler, from WJAY, now is forei program boss under Carpenter both WJAY and WHK. New dual-announcement policy applies to both stations although it presumed WJAY will carry the big bulk of the linguals.

WJAY is working on a 10-nationality stunt for Thanksgiving day.

WLW Plugs Mutual

Latest news photos issued by WLW, Cincinnati, show the mikes with a Mutual Broadcasting System insignia on 'em under the WLW marker.

Pix are being optimistically scanned in Mutual circles.

KTAT, Ft. Worth, A 'Mystery' But Only Officially

Washington, Nov.

Likelihood that William Randolph Hearst will acquire KTAT, Fort Worth, in the near future, was regarded as slim last week after Federal Communications Commission approved creation of a new corporation to hold the station franchise.

Part of the involved and still-mystifying deal for properties of defunct Southwest Broadcast Co., the KTAT papers were passed from Raymond E. Buck, Fort Worth attorney, to a company of which Buck is president. New official owner is Tarrant Broadcasting Co., with Buck, Victor C. McCrae, treasurer, and Mary Marett, secretary, as sole stockholders. Transfer was approved without hearing since formality only involved creation of company to take over an individual's interests.

Whether there is any hook-up or sub rosa understanding between Buck and either Hearst or Elliott Roosevelt, who bought the other four Southwest transmitters at the same time, continued to be outstanding ownership puzzle. Hearst people casually refer to KTAT as a Hearst property, but official records show no connection.

With Buck setting a company to assume his personal responsibilities regarding the stati it is believed he is set to stick in the business, at least for some months. Although sale of controlling interest in his new corporation is not impossible, observers here feel it is not likely the immediate future.

CANDID TONE AT SALES MGRS. POW-WOW

icago, Nov. 17.

Meeting of the North Central section of the Sales Managers Division of the National Association of Broadcasters at the Sherman hotel last week was attended by 18 sales heads, led by Crai Lawrence of KSO-KRNT, chairman of the committee. Others in attendance were Bill Cline, WLS; C. T. Haigman, WTCN; Randy Ryan, KMMJ; W. F. Dittman, WTMJ; Norman Boggs, WAAF; Charles Caley, WMBD; F. C. Eighmey, WHBF; K. W. Husted, WCCO; Gregory Gentling, KROC; Hale Bondurant, WHO; J. A. Wagner, WHVY; Barney Lavin, WDAY; Clark Luther, WOC; John Palmer, WCAZ; Dr. George Young, WDGY. In addition, Buryl Lottridge, of KOIL-KFAB, the national chairman of the NAB Sales Managers Division, was present, and also Humboldt Greig, of the McClatchy stations on the Coast, was in as a guest.

Buryl Lottridge discussed the relationship of the three sectional meetings to the national meeting which will be held in Chi in January. Husted outlined the national sales aspects of the various topics for discussion. These topics were 'sales methods and remuneration,' led by Dittman; 'dual rates, national and local,' by Haigman; 'standardized frequency discounts,' by Cline; 'merchandising practices and policies,' by Ryan; 'per inquiry and contingency business,' by Lawrence.

Also discussed at the meeting was the need for some basis for standardization of frequency discounts, which is generally agreed throughout the industry as the major need in station operation at this time.

Meeting was marked by a remarkable freedom of expression and lack of timidity on the part of the managers, with the boys calling a spade a shovel, even when discussing their own stations.

New in Columbus, Ohio

Columbus, Nov.

New faces at WHKC, Columbus: Allen Jenkins, former WHK mikeman from Cleveland, the announcing staff and Fred Sample, formerly with WCOL and The Columbus Dispatch, to the continuity department.

Adrian Fuller, Columbus Dispatch writer, begins a late evening travel talk with organ accompaniment WBNS, Columbus, Nov. 23.

Vaughn Gayman, formerly of WIRE, Indianapolis and WCSO, Springfield, Ohio, has joined the announcement staff at WBNS, lumbus.



KFWB PRESENTS

HAVEN MacQUARRIE

Who has Smashed all radio popularity records on the Coast with his

"DO YOU WANT TO BE AN ACTOR?"

- **One full hour of sensational radio entertainment.**
- **Dramatic Amateur Antics howling with humor and tender with tears.**
- **A unique presentation that defies imitation.**
- **Direct from Warner Bros. Sunset Studios in Hollywood.**
- **Transamerican is happy to make this remarkable program available nationally.**

EXCLUSIVE REPRESENTATIVES

Transamerican Broadcasting and Television Corp.

NEW YORK	CHICAGO	HOLLYWOOD
521 FIFTH AVENUE	333 NORTH MICHIGAN AVENUE	5833 FERNWOOD AVENUE
MUrray Hill 6-2370	STate 0366	HOllywood 5315

ALL RIGHTS FULLY PROTECTED

ED WYNN
With Lennie Hayton, Graham McNamee, Don Voorhees Orch.
30 Mins.
SPUDS
Saturday, 8 p.m.
WJZ, New York

(Young & Rubicam)

Inaugural program Axton-Fisher was a flop. It gave evidences throughout of incomplete rehearsal. Confusion and nervousness marred the performances and the material was distinctly below Wynn's aver-

. Boys had better pick themselves up, dust themselves off and start all

Ulric possibly suffered most and was least to blame. Dramatic star was a victim of an idea that may as well be iven and forgotten. Frank Fay started it last spring when he did Romeo straight to Jane Cowl's elegant Julie' Ben Bernie followed in similar vein with

Shakespearean bit opposite Ethel Barrymore. So, said somebody, let's have Ed Wynn do Hamlet to Miss Ulric's Ophelia.

It was murder on the kilocycles. Had Hamlet's ghost heard it he would have kept his trap shut, realizing he had nothing to complain about, compared with Miss Ulric, the innocent victim of artistic mayhem. Wynn was out of his element. Light burlesque is not his forte. It is hard to suggest in temperate language precisely how noisy (Wynn literally shouted), how pointless and how unprofessional and clumsy that particular four or five minutes was.

Another dreadful point in the 30-minute nightmare had Wynn leave the microphone cold and nobody able to cover up the resulting stage-wait due to the forgotten cue. Don Vorhees' music at least was professional in quality.

Not to cushion the criticism for which the program cannot escape ful. responsibility, it may be fair to say in Wynn's defense that the guest sta stunt was probably not his idea and is new and strange to him.

Name Spud is also hard to pun, and the comedian had obviously not struck his stride in that particular angle. His one example, 'I just smoked a Spud and it meant all (menthol) to me,' was hard to decipher as delivered.

Perhaps there is a story of complications or difficulties in getting the program on the air. Naturally the public would know nothing of that. Performance was so inept and maladroit that it is a puzzler in view of the previous experience and ability of those involved. A person in possession of all the facts could perhaps draw a moral. Lacking such inside at the moment of writing, the only point is a head shake on how had a bad radio program can sometimes be. *Land.*

CHARLES LAUGHTON
With Ernest Gill, Graham McNamee, Don Voorhees Orch.
Rembrandt' (Excerpts)
Transoceanic
RCA
Sunday, 2 p.m.
WJZ, New York

(Lord & Thomas)

Laughton from London did a cuffo for his boss Alex Korda. It was a transoceanic publicity stunt on behalf of the forthcoming English motion picture, 'Rembrandt,' and it is safe to say it was a good exchange for star and producer, as it certainly was for the program which obtained a front rank cinematic personality for a thank you note.

Laughton, of course, is an actor. His versatility needs no Columbus here. Suffice that the reception conditions on the NBC blue were good and the lines and scenes assigned Laughton gave him a chance to peddle his vegetables.

But some of those lines were tops in candor for radio. Enemies of Mexico attacked a Mexican travel bureau program over NBC a couple of springs back when—in archaic Spanish—remarks about the female person were broadcast that were about 100% less shivery from a radio censorship standpoint. Rembrandt had an artist's appreciation of femi ity.

Many people, probably including Tom McAvity and his pals at Lord & Thomas, must have been astonished when out of the usually chaste ether came those vivid descriptive phrases of quivering naked beauty and other biological references not customarily heard in the puritanical American parlor. Script obviously had not been seen in advance.

Looks like the English radio's reputation for being dull may have to be a malicious libel after all. *Land.*

JIMMY FIDLER
Film Gossip, Reviews
15 Mins.
LUDEN'S COUGH DROPS
Tuesday, 10:30 p. m.
WEAF, New York

(J. M. Mathes)

idler's chief and best idea is his reviews. Gossip is common on the air. Dozens of local stations have Hollywood lowdown-spillers. The fan magazines can indulge in a far snappier variety of innuendo and the syndicated daily columns from the film capital make the odds against a weekly quarter hour heavy. But the film reviews aren't so common.

Fidler is evidently permitted and presumably willing to rap where rapping is in order. He tore into 'Garden of Allah' and 'Hideaway Girl,' giving both films a critical sponging down in vinegar. 'Go West, Young Man' got a moderate two bells.

More reviews would be better. Three isn't a lot for a once-weekly program.

Commercials are innocuous. *Land.*

CLYDE WARD
Sustaining
Nightly, 8:30 p. m.
WCPO, Cincinnati

An ex song-plugger and vet vocal entertainer, Ward has boosted his popularity locally since taking over a small, outlying night spot two years ago and hitting the air regularly via WCPO. Supported by five musikers, dubbed Jimsie's Rascals, who cut in with warbling capers.

Output is smack for those who like their pop tunes with corny flavor. Sharpened by intimacy of Ward's style and roly-poly personality. Piping of head man is in baritone range that gets the groove for barber-shop-harmony fans. Uses 'Realize' for a themer, bears down on sentimental ditties and rings the bell with fast nut numbers.

Kids himself in breaks, on use of big words. Also for his tussle with pronunciation of difficult names of persons saluted on requests for anniversary celebrations.

Ward has a cute way of injecting such sayings as Lum and Abner's 'why shore' and the Olsen and Johnson 'when you gotta go.' Kids the station's mechanical staff members when getting signals for identity announcements and sign-offs.

Definitely clever on blurbs for his emporium: chuckles joshes on prices and quality of foods and drinks served at the place, heralds names of arriving customers and 'hellos' friends at clubs and parties who are supposed to be listening in.

A Cincy radio fi Koll.

MODELSTONE SINGERS
Negro Chorus
15 Mins.
MODEL LAUNDRY
WSOC, Charlotte, N.

Each Thursday at 11:45 a.m. the Model Laundry presents over WSOC what is certainly one of the few programs of its kind ever sponsored over the air. It is a program of 125 untrained negro voices portraying the original Negro spirituals as they should be sung. The program is broadcast, by remote control from the work rooms of the Model Laundry in Charlotte.

Broadcast comes just before the lunch period for workers. The only direction that they receive in connection with a program is the listing on a blackboard, where all can see, of the numbers to be sung that day. Otherwise it is the free and easy singing that Southern Negroes frequently do while at work. *Hard.*

Follow-Up Comment

Stunt of the NBC celebration was a four-way conversation between two airplanes carrying foreign guests of NBC, a studio at Radio City, the Marconi yacht, laying off Genoa and between the two planes, which were flying at 180 miles an hour between Buffalo and Washington. The chief speakers were David Sarnoff, in his Radio City office, Robert Jardillier, Maurice Rambert, president of the International Broadcasting Union, and Senator Marconi.

One-way messages were also sent to Czecho-Slovaki , Austria, Denmark and Italy, for general transmission. Conversations were generally clean cut and the connections on the various switches quickly and smoothly made with only one noticeable gap. Chatter was inconsequential and apparently without script with Marconi stealing the thunder was his prediction that trans-Atlantic television was only more or less around the corner.

Jimmy Jemail, inquiring photographer for the N. Y. Daily News and street interviewer on a commercial over a New York station, faced Parks Johnson at an NBC amplifier in the Hotel Commodore on Molle's 'Street Interviews.' After identifying himself and tabbing his 16 years' service with the 'News,' Jemail flatly declared that a listener's question relayed by Johnson was 'cockeyed,' citing as proof an incident in which reporters from that paper figured. He then went into a plug for 'Street Interviews.' Although Johnson tried to check him with a remark about there being 'room and fun enough for all,' Jemail said the thing he did not like was the fact this (Johnson's) 'original' program had been widely copied. While Johnson was deferential to Jemail, the latter's outspokenness apparently was considered n.s. go for the program, and the interview was terminated. It is the policy of 'Street Interviews' (called 'Vox Pop' until Jerry Belcher left it) to duck controversial matters and avoid the airi of toe-stepping statements.

Dorothy Kilgallen, recently made a dash around the world for International News Service, spoke to radio audiences in many of the countries she visited, on a series of broadcasts over the General Electric Company's short wavers from Schenectady. A group of interpre-

(Continued on page 50)

MORTIMER GOOCH
With Bob Bailey, Louise Fitch, Clair Baum, Al Hallis
Comedy Serial
15 Mins.
WRIGLEY
Friday, 7 p.m.
WABC, New York

(Neisser-Meyerhoff)

'Gooch' serial is another show underlining chain radio's approach to the Saturday Evening Post position in the media field. Whereas the web ether was once a mere consumer proposition, it now becomes dealer-consumer salve like the Curtis rag, while spot radio welds the point-of-sale tie-in like a newspaper. Wrigley in this opus goes the whole hog and directs both program and plugging entirely at its dealers. Consumer end is taken care of via a 'Poetic Melodies' stint that airs Mondays through Thursdays in the same 7 p.m. slot.

'Gooch' stuff—building a comedy show around the sponsoring company—isn't exactly new (Plymouth once had something similar), nor does this opus augur any too well. Coming at an early eve hour it conflicts with a number of other serials, most of which have more than one spearance per week to soak into listeners' memories. And that early in the eve the majority of Wrigley dealers are probably still in their soda stands, drug stores, tobacco shops, etc., unable to tune in to the 'Gooch' antics.

John van Cronkhite authors the series while Louis Jackobson (CBS Chicago) directs. Material is whacky situation stuff anent a high-pressure chewing gum salesman who gets into endless scrapes. Synthetic dementia sounded fair on the opener (13), behind workmanlike scripting and acting, but will take plenty of steam to keep the novelty from wearing thin.

Layman's interest in the goofy stuff will be negligible. Now all Wrigley has to do is get the dealers to tune in. *Edga.*

TRUE DETECTIVE STORIES
Dramatic Serial
15 Mins.
LONDON CHARACTER SHOES
Mon. to Fri., 7 p.m.
WNEW, New York

Based on real life sleuth stories taken from True Detective magazine, nice scripting and strong thespic work give this five-per-week 15-minuter opportunity of catching on. One or two yarns are presented weekly, which puts it in serial form, with listening audience baited for following day's episode, if at all intrigued with i itial episode. No story has run longer than a full week thus far.

Story running when caught concerned a gangster who forced a youth to obtain bail money, with the lad's sister entering the scene to supply the coin. Carry-over suspense deftly introduced when the girl meets gang chief and forces him to go with her to repay loan.

Actors well chosen for type. Give much more realism to material than generally found in sketches of this sort. Dialogue, backgrounding and movement of characters okay. True Detective mag gets brief plug as being source of the material.

Shoe company sponsor puts message over forcefully in a limited commercial. *Wear.*

PAT BISHOP
Picture Previews
Sustaining
15 Mins.
Thurs., 9:15 p.m.
KFI, Los Angeles

With considerable fanfare and a couple of trumpet blasts about 'frankness, fearlessness and fairness' and 'no punches pulled,' Pat Bishop sauntered up to the mike and read off what Richard Sheridan Ames had written. Three pictures were previewed. The Hays office must have listened in . . . and smiled.

Maybe it was just a warmup session but the Ames-Bishop period couldn't have ruffled any of Hollywood's fine feathers. Vitriol was conspicuously absent and there were no punches pushed.

Program is strictly for the silk stocking crowd. It is written too much in the Ames vein, the kind that he sells to Harpers, Atlantic Monthly and American Mercury. Bishop gives it a neat delivery.

Goes for 13 weeks. *Helm.*

BOB MOON
Gossip
Sustaining
5 Mins.
KFOR, Lincoln

Keyholing by radio is now being tried by KFOR in an effort to further localize the listening audience for its 250-watt power. Idea seems basically good, and Moon, who handles the program, calls it 'Moon About Town.' He's a good talker and has a voice with the proper amount of sass in it to attract attention.

Since it's a small town, obviously the too bad scandals go by suggestion rather than name calling, but it's breeding a certain proportion of nervousness already. Attraction of the program for the listener, however, is the use of many names, with concentration on the less well known and most apt to be listening.

Program is sustaining now, but probably won't go that way very long. *Barn.*

LILY PONS-ADOLPHE MENJOU
With Marjorie Gateson, Wendell Hall, Saunders, Conversation
LUX
Monday, 9 p.m.
WABC, New York

(J. Walter Thompson)

Lily Pons turned actress in this one. She isn't the worst either. Distinctly good, in fact, for an opera singer, although not always distinct in the longer passages of dialog. Her Belgian accent fit the role created by Yvonne Printemps, and it is doubtful if Lux could have found a more appropriate vehicle for her than this trifle from Noel Coward's typewriter.

As an entertainment, the Pons-Menjou session was just fair-to-middling. Story lacked tension. It's kindergarten stuff that signals its simple plot swerves—twists would be too extreme a description—miles ahead. Menjou was not particularly convincing. His diction was good, but there was little characterization. This may not have been entirely his fault. Script gave all the breaks to Lily Pons. To the presumed fan interest in this dainty soprano going dramatic Lux addressed most of its attention.

There were couple of brief snatches of song from La Pons. About as inappropriate as tin pan alleyisms customarily are for the operatic timbre. *Land.*

PHILADELPHIA ORCHESTRA
With Leopold Stokowski, Walter Pitkin, Willard Kiplinger
30 Mins.
GROUP OF BANKS
Fridays, 10 p.m.
WABC, New York

(Wessel Co.)

Couple of months before election time, two score of banks got together on this high-minded effort, but, after laying the groundwork, they stored the stanza in the refrigerator until the polling was over. Banks have enough trouble, what with the dire memories of 1932-33, without laying themselves open to charges of political campaigning. Now that the ballots are counted, however, the time has appeared ripe for some public relations work with the small business man and the sundry sections of the hoi pollol that might listen.

Public relations work being a self-suggested necessity among the bankers, they might have translated it into a less stingy piece of ether space. A half hour is scarcely enough to let Stokowski and his lads

(Continued on page 51)



Superstitions are out in America's second Market. Advertisers have a Class A opportunity to get results with either WMAQ or WENR. Two great stations that really direct purchasing power in the Chicago area.

WMAQ
50,000 WATTS
NBC Red Network

WENR
50,000 WATTS
NBC Blue Network

CHICAGO, ILL.

Completely programmed by NBC

ADVERTISEMENT

PUTILITIES PULSATE!

Cutting Heads Poised Over "PHENOMENON" Wax—Powerlite "7"

Kansas City—"PHENOMENON" modulati monitor flashed bright amber this week as interest in new powerlite platter show kicked the needle high over 100. "PHENOMENON—Electrifying History" getting vigorous nod from putilities country over because only radi program ever built exclusively for powerlite industry. Execs detect important point—i "PHENOMENON" putilities boast only radio program in history whose story is written entirely around product sponsor sells. Clincher is crackerjack merchandising and promotion ideas wrapped in the "PHENOMENON" package — every one a dinger to kick major load-building electrical appliances into consumer's homes like a button machi Great cast, swell story by Ted Malone; pretested on KMBC, Kan as City. Arthur Church offers for January 3 airing.

WOO SO. AMERICAN BIZ

World-Wide Religious Appeals from Utah by Shortwave Is Mormon Idea

Salt Lake City, Nov. 17.

Latter-Day Saint (Mormon) church Friday (13) applied to Federal communications commission for permission to construct a new international short wave io station here which would cost $250,000. Sylvester. Q. president of Radio Service Corp. of Utah, operators of KSL, and presidi bishop, confirmed the plan.

Proposed station, said the bishop, would be of sufficient power to reach any section of world. Application is for separate bands during the early morning, at midday and at night. No commercial programs will be broadcast over these bands.

Personnel and sustaining programs of KSL would be utilized.

Tentative site for transmitter is adjacent to KSL on Great Salt Lake flats. Station, however, would be owned outright by the church.

Church, which has about 780,000 adherents all over the world, also has control of KSL, CBS-50,000 watt affiliate here.

With such a station, science will supplant the old-fashioned street meetings, backbone of the church missionary system. Extensive radio programs, now widely used over KSL, will enable missionaries in far-flung corners of the earth, to interest converts.

Church maintains headquarters in many European countries, South Africa, most of the Paci isles, South America, Mexico, Japan, China and all over the United States. Salt Lake City is their mecca.

Could It Be?

Baltimore, Nov. 17.

Series of twice-weekly half-hour programs on WCBM tagged 'Around the Town' sponsored by firms catering to Negroes is runni for letter-writers-in.

In descri ing form competition and its angles on program last Thursday (12) night, Milton Dayage, colored announcer working on periods, concluded by saying, 'this contest is positively no fake.'

That's first time local ether any copy aired has ever even remotely suggested that a contest, espoused by a radio station, would might be a fake.

NBC Talent on CBS

icago, Nov.

Line-up talent goes on the Columbia network next week for the Illinois Central railroad. Artists Bureau booked Ruth Lyons and Norman Ross on the 30-mi musical show which will gallop each Sunday on an eight-station CBS hook-up through the northwest out of Chicago.

Rest of the show, set through the Caples agency here, has the Dick Czerwonki orchestra and the Chevaliers. Will be on at 7:30 p.m. EST., starting Nov. 22.

NBC SENDS ITS OWN COURTIER

John Royal Will Do Good Will Trip to Offset European Shortwave Bombardment of Latin-American Countries

GERMANY ACTIVE

Shortwave broadcasting as an ternational ropaganda medium is slated for an unprecedented boom. Millions will be spent by the leading nations of Europe during 1937 on new high-powered transmitting equipment and program entertainment. Extent of this proposed scramble for cross-the-seas goodwill by way of the kilocycles and megacycles was revealed last week while delegations of European broadcasters were gathered in New York for the celebration of NBC's 10th anniversary.

Hon. Robert Jardillier, French Mi ister of Communications, who was one of NBC's guests, admitted that his country had been somewhat backward in taking advantage of radio's foreign goodwill possibilities, and he declared that with the building project France was contemplating it wouldn't take it long to catch up with the other European countries, especially Germany. Representatives of the British Broadcasting Co. asserted that this government-owned system has arranged to is all about. He, several years ago,

(Continued on page 50)

Utility Out to Prove Innocence

Wants Static Traced to Other Sources—Finances Organized Interference Hunt

San Francisco, Nov. 17.

Operators of electrical equipment which interferes with reception here will face penalties if they do not correct the cause of the turbances under a proposed municipal ordi which will be submitted to the oard of Supervisors this week by the Pacific Radio Institute. If passed, the measure will be enforced by the Department of Electricity with the Institute doing the work of locating the interference without charge.

Institute, whose members are broadcasters, manufacturers and dealers, headed by George H. Eberhard, prexy, and Ralph Brunton, vice-prexy. About 85% of the money which subsidizes the organization is contributed by the Pacific Gas & Electric Co., which is interested i proving that, contrary to general belief, the public utilities are not responsible for most radio interference. Only 22% of the complaints checked by the Institute to date have been traced to public utilities.

Informal Salesmanship

E. K. Johnson, commercial manager of WSAY, sold a program while getting a haircut. Chan Emory, Pure Oil distributor, spied him from adjoining chair and chirped, 'I want to buy that inquiring reporter program you had on the street this morning.'

Johnson replied, 'Oke,' produced a contract and Emory signed without even interrupting the barber.

JOCULAR JOE BASHFUL?

Everybody in Purring Mood at WFBR on 30G Renewal

Baltimore, Nov. 17.

American Oil yesterday (Monday) renewed for a year series of four-a-day five-min. newscasts on WFBR, and so flushed with joy was station at getting re-sig of an account that amounts to $30,000 annually that arrangements have been made to give the oil outfit a free half-hour 'salute' show over wave length next Sat (21) night.

Jake Blaustei , , v.p. of Amoco, will spiel over the air. Station also trying to bait Joseph Katz of agency that set account. As yet Jocular Joe, as he's known here in his home town, has not been induced to grow loquacious over the air.

Wilson Sigafoos joins staff of WIP, Philly, as transmitter engineer.

Vital Statistics on WIP

iladelphia, Nov. 17.

Session of personal chatter, mostly births, birthdays and like items, tabbed 'Small Town Reporter,' begins this week over WIP. Len Smith, Evening Ledger rewrite man, is writing and ethering it.

Is also co-author, with Dick Powell, EL assistant drama and film crick, of play called 'Peace at Every Price,' to be produced by Brooklyn Federal Theatre.

NO ABSENTEE MANAGEMENT

When you do business with WCAU . . . you do business with the *owners.* An extra assurance of sincere interest in your success.

WCAU

50,000 WATTS

Philadelphia

ROBERT A. STREET, *Commercial Manager*

Pacific Coast Radio Notes

Three Cheers, male vocal trio, previously with Al Pearce and His Gang, began a series of thrice-weekly sustainers for NBC in San Francisco Monday (16).

Mort Werner, singer, who blends his voice with recorded music, has been added to staff of KJBS, San Francisco, daily programs sponsored by the Howard Clothing Company.

Mary (Helen Webster) wound up her morning airere, 'Confidentially Speaking,' Fri (13) over KGO, San Francisco.

Russell McNeil, music librarian at NBC's San Francisco studios, became a father Nov. Wife, former Fern McChesney, was formerly in the NBC sales department.

Consuela Gonzales, formerly a staff artist at KFRC, San Francisco, now warbling in local ite spots.

Alfred Towne new on engineering staff at KSFO, San Francisco, succeeding E. E. Jefferson who has turned to NBC.

K. ridge, of California Hour, recently concluded over CBS-Don Lee web sailed from San Fran for Australia last week. He will visit his father in Sydney and will spend several months.

Claude La Belle, radio ed of the San Francisco News (as Geoffrey Archer), returned to his desk Monday (16) after trip to New York City.

Murray Bolen now emcee'ing 'Ra Talent Tournament' Sunday ights on KFRC, San Francisco. Granat Bros. (jewelers') bankrol .

Norma Good, program department at KYA, San Francisco, resigned for a job outside radio.

Hal Burdick, whose 'Night Editor' programs are aired Sunday nights from NBC's San Francisco studios, has moved to Redwood City.

Jack Van Nostrand has left the production department at KFRC, San Francisco, for a berth with Benton & Bowles' Hollywood staff as writer and producer.

Staff employees at NBC's San Francisco studios presented their own tenth anniversary tribute over a nation-wide Blue web Saturday (14). Group included Ruth Chapel, Amelia Kennedy, Jenni i , Van Fleming, Eugene Bowes, Jessie Woods, Frank Barton, Byron Mills, Abbott Tessman and David McKay.

Lois Williams of the CBS Press Department in San Francisco is home with one leg in cast as the result of an accident on a street car. A possible fractured kneecap may keep her away from the office for several weeks.

David Valle has replaced William Clifford on the announcers' staff at KGGC, San Francisco. Valle previously was with KHJ, Los Angeles, and KXA, Seattle.

A. iannini had a special recording made of the Bank of America's House of Melody program over KPO, San Francisco, and KFI, Los Angeles, to send to President velt, whose favorite song, 'Home on the Range,' was sung by Armand Girard, NBC baritone. Girard did the number in the White House several years ago the President's request.

Ben Klassen tenors over the NBC Coast webs again beginning this week. He recently returned to San Francisco from New York.

Don Stauffer parking at Young & Rubicam Hollywood office for a few weeks.

Nat Wolf heading the radio dept. of the H. N. Swanson agency in Hollywood.

Hollywood mob got a laugh out of Lit Digest's description of Don Thornburgh as 'gray haired and heavy set.' Don Gilman of NBC was sized 'tall and business-like.'

Don Wilson celebrated something or other at the Hollywood Brown Derby when he gathered up six lunch checks.

Sam Moore, Hollywood manager for William Esty, looking over the shows in New York twixt home office huddles.

Paul Connet added to KGW-KEX, Portland, sales staff. Connet comes from KGMB, Honolulu.

Managers of Northwest Triangle stations met to discuss rates for total coverage in Portland, Seattle and Spokane. Carey Jennings represented KGW-KEX. Other Triangle stations are KOMO-KJR, Seattle, and KHQ-KGA, Spokane.

Vox Pop Prima Donna

Radio's sidewalk interviewers are being beset with a new type of public that more radio-minded than the announcers.

At a recent broadcast of Jimmy Jemail's ' round the Town' on WMCA, where the audience is lined up before the broadcast begi a woman candidate for the program asked male spectator who was smoking a cigar to please remove himself as the stogie was detrimental to her radio voice.

Eliz Schallert had to make a last minute switch last Friday the 13th. Joan Bennett feared the so George Raft was rushed over from Paramount to submit the interview.

Jackson Wheeler, KNX (Hollywood) announcer, Edna Mae Jones, picture player, announce that they would be married around first of the year.

Rob Wagner now doing a half hour on KFWB (Hollywood) with Leon Leonardi's ork supplementing.

Leslie Atlass in Los Angeles to visit his son in college.

Tommy Harris itched from Frisco to L.A. for a solo spot on KFI.

Jose Rodriguez, KFI-KECA (Los Angeles) press head, jousting at chess by mail with a friend in England. It's been going since January.

Tony Martin takes over Jimmy Newell's warbling niche on the Burns and Allen show.

Jack Kay, L. A. radio announcer, got mixed up with the law when he shot a dog whose yowling kept him awake.

Leroy Prinz, producer of 'Big Broadcast of 1937,' visited KGW. Prinz will bring line of girls from his latest pic production to Portland Auto show this month. KGW is tied up to broadcast the event.

Frisco-to-Philly Wire

iladelphia, Nov. 17.

For its iring of play-by-play description of Temple-St. Mary's grid tussle Dec. 5, Atlantic Refining will connect Philadelphia with San Francisco, where game is being played, by direct wire.

WIP, which takes other Temple tilts, will ether it. N. W. Ayer handli

Network Chart

NBC NEW PROGRAMS

Procter & Gamble (Chipso): 'Personal Column of the Air,' Mondays through Thursdays, 2:45 to 3 p.m., EST, beginning Nov. 16; for 52 weeks. Split Red with WEAF, WNAC, WTIC, WJAR, WCSH, KYW, WGY, WBEN, WTAM, WWJ, WRVA, WTAR, WJAX, WFLA, WIOD (WSM, WSB, WAPI, WSMB at Nov. 30).

Procter & Gamble (Ivory): 'The O'Neills,' Mondays through Fridays, 11 to 11:15 a.m. EST, beginning Nov. 16; for 52 weeks. Split Blue with WJZ, WBZ, WBZA, WBAL, WMAL, WSYR, WHAM, KDKA, WGAR, WXYZ, WLS.

Scott Paper (towels): 'Women's Magazine of the Air,' Wednesdays and Fridays, 3:45 to 4 p.m. PST, beginning Jan. 20, 1937; for 26 weeks. Basic Pacific Red.

NBC RENEWALS

Regional Advertisers: 'Mystery Chef,' beginning Jan. 1 for the early stanza; for 52 weeks; renewal for the second series begins on Jan. 2 and runs for 26 weeks. Early series (11:30 to 11:45 a.m. Tuesdays and Saturdays) hits WEAF, WNAC, WTIC, WJAR, WTAG, WCSH, KYW, WFBR, WRC, WGY, WBEN. Late series (12:45 to 1 p.m. Wednesdays and Fridays) hits KFI, KGW, KOMO, KHQ, KDYL.

CBS NEW PROGRAMS

Illinois Central R. R.: 'Headin' South' with Richard Czerwonky orchestra, Ruth Lyon, Chevaliers quartet, Sundays, 7:30 to 8 p.m. EST, beginning Nov. 22; for 13 weeks. Via Chicago, Des Moines, Kansas City, Milwaukee, Minneapolis, Omaha, St. Louis, Sioux City, Yankton.

(Note: New programs or renewals for more than 13 weeks are generally cancellable in cycles of 13 weeks on 30 days' notice.)

Hazeltine-RCA Resumes

Wilmington, Del., Nov. 17.

rial of the Hazeltine vs. RCA cross-suit on radio receiving patents resumed today (Tuesday) before Judge John P. Nields in U. S. District Court after a week-end layoff with five days testimony already in the records.

Hazeltine charges, and RCA counter-charges, infringement of automatic volume trol patents for radio receiving sets, involving the ori al and reissue Wheeler patent to control volume within a narrow range.

Most of the testimony since the trial opened last week has been highly technical, experts taking the stand to identify explai the principles.

Suspend F.C.C. OK On Star Times Pending Appeal

Another chapter in efforts of Star-Times Publishing Co., publisher of an afternoon rag here to proceed with building program of radio station was written last week when FCC recalled and suspended permit granted Sept. 23, effective Oct. 6. Permit gave publisher permission to operate full time night and day on frequency of 1,250 kilocycles.

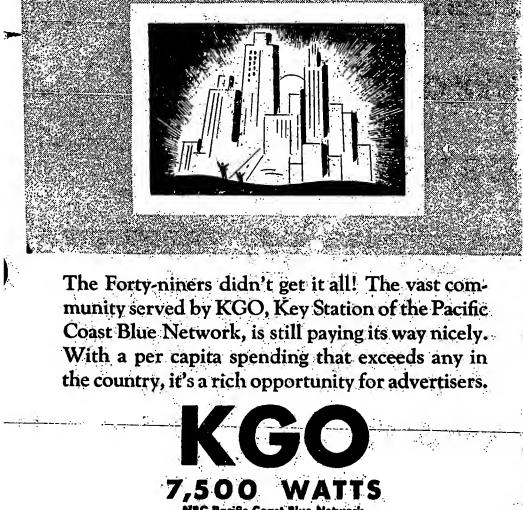
Suspension will remain in effect pending outcome of court action instituted by Missouri roadcasting Co, owner and operator of station WIL to stay commission's action in favor of Star-Times and denying plaintiff's application for a construction permit.

At time of permit grant to Star-Times FCC denied application of WIL to increase frequency from 1,200 to 1,250 kilocycles and also that of Pulitzer Publishing Co., Publisher of KSD owner and operator of station KSD for full time on air. KSD and KFUO, latter operated by Concordia Seminary, share time.

In granting application of Star-Times FCC overruled recommendation of R. H. Hyde, commission examiner, who suggested application be denied because record in case afforded satisfactory proof of public need for additional facilities in area proposed to be served. Hyde further reported granting of application would not serve public interest, convenience or necessity. Hyde also suggested that application of Missouri Broadcasting Co. for permission to install new equipment, move its transmitter and increase station's power be denied.

Both applicants took cases to FCC and decision upholding Star-Times and denying Missouri Broadcasting Co. was made. Latter then filed appeal in District Court in Washington and action of FCC last week is latest step in fight.

Robert P. Sheehan, formerly of WIBG, Philly, goes over to WIP as field engineer. He's Penn stude.



The Forty-niners didn't get it all! The vast community served by KGO, Key Station of the Pacific Coast Blue Network, is still paying its way nicely. With a per capita spending that exceeds any in the country, it's a rich opportunity for advertisers.

KGO
7,500 WATTS
NBC Pacific Coast Blue Network
SAN FRANCISCO
Completely programmed by NBC

Here and There

as Atlass off to the west coast for a couple of Ralph Atlass and Herb Sherman into New York on some WJJD, Chicago, biz.

Fritz Brownell, icture editor of the Roches imes-Union, becomes radio news commenator for the Gannett Newspapers, replacing Paul Benton's 'Front Page People' over Gannett-owned WHEC.

Lee Hannify on news staff of Central KOIL-KFAB-KFOR, lincoln-Omaha.

Max and Doye O'Dell, working WGY, Schenectady, head for ir native Texas, at the end of the month, to escape the Northern inter. Ret the spring.

Bobby Gri WHO's first announcer, is again with the Des Moines tation after a tour including KYW, WBBM, KWK, KFB and the world's fair.

Salt and Peanuts have was ed up at WGY, Schenect

rank Schreiber of WGN, Chicago, under medic's care for sinus difficulty.

Tom Howard nd George Shelton, Phil Regan, Victor Arden's orchestra and Fleurette opera singer, were among those on program an annual ball of the Troy, N. Y., Uniformed Firemen's Association i the armory last week (13).

WGY, Schenectady, will carry on for the time eing at least, without a pilot to its commercial department. No successor anley Lumus Spencer. Kolin Hager has queried NBC in New York.

Marian McDermott, soprano, respotted at WICC, Bridgeport.

rown Sisters—Ethel, Lorraine and Dorothy—back at WICC, Bri port, after long vacash.

Joseph Green, formerly of the Bloomington (Ill.) Pantagraph, now with the Chicago NBC press department.

Howard Keegan, NBC production man Chicago, back on the job af t absence of several weeks because of illness.

Vaughn de Leath closed home in Easton, Conn., and is hibernati in Manhattan.

Tom Manning, Cleveland series sportscaster, marked two years with Leisy's beer WTAM ith a banquet. O'Neill and Tris Speaker

WTAM, levelan manager, Yor for NBC tenth anniversary and thence to Florida for a vacation.

WHBF, Rock Island indie, has named Joe Weed as rep. tation operates on 250 and 100 watts, and is owned by the Rock Island rgus.

Veronica Wiggi rano on WOR, New York, land Memorial Par agency.

Pat Flaherty, former salesman at WIP, Philly, joins sales staff of WPG, Atlanti ity.



Inside Stuff—Radio

rowing craze for nut broadcasts—with announcers airing programs from treetops, busy street crossings, mountain peaks and other out-of-the-way places—is responsible for applications for relay broadcast assi - ments, Federal Communications Commission revealed last week.

Steady increase in pleas for relay systems has been traced to fact that engineers are advising transmitters to file applications on the chance commish rules and regulations may be altered in the near future, though F. C. C. spokesmen are firm in pointing out that their policy ires the use of wires wherever possible.

Rush to grab off all possible facilities to enable the airing of stunt programs at a moment's notice was joined last week by two western stations. WDAY, Inc., of Fargo, North Dakota, requested a high frequency transmitter to be operated on 31,100, 34,600, 37,600 and 40,600 kilocycles, with seven watts. The Press Publishing Company, Sheboygan, Wisc., asked for a relay station on 39,700, 39,900, 40,800 and 41,400 kilocycles, with 50 watts.

Credit for repeal of the Davis amendment to the radio laws—zone-quotas to guide distribution of broadcast franchises—has been taken by American Federation of Labor.

Although Federal Communications Commission formally requested abolition of this provision, the A. F. of L. last week, in its annual report of the executive council, said that Section 302 the 1934 Communications Law was one of the pieces of legislation which the labor movement had scrapped last year.

Federation bosses also told dues-payers that with this out, station WCFL, Chicago, will be permitted to go to 50 kw. No reference was made to fact that WCFL power boost has been challenged or that F. C. C. ordered hearings before taking action.

Application of the American Radio Telegraphists' Association for admission to the American Federation of Labor will be considered this week at the AFL's convention in Tampa, Fla. Association endeavoring to organize broadcast technicians into a union.

If the newly organized broadcast local of the ARTA is admitted to the AFL there is likely to be plenty of friction between that organization and the International Brotherhood of Electrical Workers which is also active in the same field. The original application of the ARTA was rejected last year on opposition by the already accepted IBEW.

Tommy Dorsey had to cut his Mayfair Casi , Cleveland, engagement short in order to make the Kool-Raleigh premiere of the Jack Pearl show. This necessitated MCA shifting Jack Denny in. Dorsey facilitated matters by completing Denny's date at the New Kenmore hotel, Albany, by playing the final two days, which permitted Denny to travel to Cleveland and, at same time, brought Dorsey into closer proximity to N. Y.

Of the speakers at NBC's 10th anniversary dinner, held at the Waldorf, Monday (9), M. H. Aylesworth was the only dais guest who gave credit newspapers and other broadcasting outfits and personalities the development of radio, besides NBC. He included marks of merit of Mutual and Columbia, besides the press.

Radio stations in Buenos Aires have already started a fight to broadcast President Roosevelt's speeches while he attends the Peace Conference in Argentina late this month. Two major stations, Radio Belgrano and El Mundo, through their respective New York reps, have contacted the U. S. state department for purpose of setting the talks.

Mutual Broadcasting System intake between Aug. 19 and Nov. 3 from political sources was $105,042.58. Electioneers burned up 25 hrs., 30 mins.

FREE CALLS MEETING ON ASSESSMENT; CHECK-UP SHOWS SENTIMENT LUKEWARM

Petry by Sticking to His $60,000 Figure Is Figured to Be Tail Wagging Dog—Confab to Emulate Roundtable?—Latter Checks Rates

A meeting, to be held some time next week in New York, has been suggested to 14 station reps by James L. Free, prexy of Free & Peters, as a means of threshing out details of his proposed spot promotion campaign. This plan involves collection of some $16,000 (raised to $60,000 by Petri's counter-suggestion) by assessing the reps 10% of the combined quarter-hour rates of their stations. Following the unfurling of Free's project a couple of weeks ago, the reaction from other reps has been chiefly negative.

Opinion among the hotfoot boys in New York anent the project's possibilities continues in the lower - gions of the barometer at the present time on the dual grounds that the return on the assessed-coin would be uncertain, and that the publicity splurge wouldn't fall equally to everyone's benefit. Attention has been focused chiefly on the Petry organization, which is flourishing the contention that the original $16,000 ought to be quadrupled to get anywhere.

Stole the Show

Most of the boys have it figured out now that Petry stole the show by shoving a stack of blue chips on the table, and that he'll stay in the game only so long as he is outbidding everybody else. Since it's very unlikely that he will get any support on his figure, the project appears doomed unless all talk of money is forgotten. Petry has been Free's chief backer, but has been insistent that it'll be $60,000 or nothing. Looks like nothing.

Meantime, talk of a trade association conti , chief goad to such a formation ing the Roundtable Group which—admittedly to everyone's surprise—has persisted in not foldi up. Five outfits in this organization have been garnering themselves a sheaf of publicity, but membership is more or less airtight, since the basic requirement is that members don't have stations in the same .

Recently this Group has made a showmanly play for agency affectirn by compiling a study on scrambled station rate cards. Conclusion is that spot's ills lie in the sweat it takes to figure out a spot campaign and not in lack of spot publicity. This contention has been seconded by one batch of agency men who attended a round-table meeting guesters. Another batch is now skedded for querying of opi ion on next Friday (20). Meantime Stuart Peabody of the ANA Radio Committee has invited the round-table submit its rate card data.

Rate Fluctuations

Round-table rate figures (based on 36 stations) show that the half-hour rate varies anywhere from 69.4% to 50% of the hour rate. The quarter-hour rate varies between 50% and 30%. Five-minute periods fluctuate between 28.6% and 10%. And frequency discounts waver all over the lot.

Agency men have suggested that all stations set their half-hour, quarter-hour and other rates according to standard percentages of the base (hour) rate. Thus to work out a spot campaign, the agency need only add up the base rates and multiply by the necessary fraction. Same for the discount setup. Another agency suggestion has been that the current divisions of Class A, B, C, D, etc. time be eliminated, and that only two classes prevail. These would be: Class A between 6 and 11 p.m., and Class at all other times. Other matters advocated by the agencies have been 2% cash discount for 10-day payment and simplification of rules on announcements.

Round-table group has not offici ly handed its findings to any body advertisers, agencies or stations yet, but is preparing the figures for use wherever necessary.

Speculation among New York reps is that Free's coin-raising idea peters out at the New York meeting, another plan may be suggested simi-lar to the Round-table setup. Several reps, not in the Round-table at present, favor its general aims, and these may argue for a duplicate organization.

Considerable interest also centers in any possible suggestions that may hail from Murray Grabhorn, John Blair's New York chief. Grabhorn was one of the first to propose a rep trade association, making his suggestion about two years ago. Subsequently he had advocated a bureau for standardizing program info. Both these schemes were nixed at the time by the same reps who are now getting on Free's bandwagon.

WBS, Chicago, Moves

Chicago, Nov. 17.

World roadcasting Co. moving out of its present quarters in the Daily News building and will take over its own home on the near northside in the heart of the advertising agency district.

Building is being remodeled for WBS.

FRISCO EARMUFFERS MOVE

San Francisco, Nov. 17.

With the transfer of Ray Ferguson to the NBC Hollywood, E. L. Parkhurst joins maintenance at the web here. Ernest Jefferson becomes field engineer.

Ralph Denechaud also on Hollywood payroll as engineer.

TO THE THOUSANDS OF REGULAR LISTENERS . . .

who tune in WLW every day, the mere fact that a product is advertised over WLW is sufficient endorsement of that product's merit.

Advertisers who use WLW have found this listener confidence and response reflected in their sales totals.

★

Excited Amateur Cusses On Walter O'Keefe Show

Walter O'Keefe, the N. W. Ayer advertising agency staff, NBC and the members of the cast of the Sealtest program nearly swooned Saturday night (14) at a remark one of the amateurs made. Am was Sam Hirschenstien, a lawyer and former member of the D.A.' office in Manhattan. He was picked out of the audience to read some lines of di impromptu skit.

In his excitement he added a cuss phrase to assigned him. Later he explained the slip as due mike-fright. Telephone calls and mail started to pour shortly afterwards.

Incident is one of the few serious imple ics brought on by the current cycle of radio programs studio audience or in one way or another.

Stan Baumgartner, former pitcher Athletics and Phillies, sports scribe for Philadelphia Inquirer, doing regular sport commentating session over KYW, Philly.

GRACIE BARRIE
STARRING IN
"THE SHOW ON"
NOW PLAYING IN BOSTON—
DUE IN NEW YORK SOON
Exel. Mgt. HERMAN BERNIE,
1619 Broadway, New York

"BARON MUNCHAUSEN"
JACK PEARL
RALEIGH and
KOOL CIGARETTES
WJZ-9:30 P. M., E.S.T.— Monday's
NBC Network
Dir.:

Fred Allen
Portland Hoffa
in "Town Hall Tonight"
SAL HEPATICA-IPANA
WEAF—Wednesdays 9-10 P.M. EST

JOSEF CHERNIAVSKY
"The Musical Cameraman"
resented
1847
ROGERS BROS.
at 4:30 p.m.,
COAST-TO-COAST
Red Network - NBC

Just Concluded 41 Consecutive
Weeks At
THE LOMBARDY, N. Y.
TERI
JOSEFOVITS
Pianist-Composer
NOW AVAILABLE
c/o Variety, New York

F.C.C.'S WASHINGTON DOCKET

DECISIONS

Washington, Nov. 17.

Arizona: KOY, Nielson Radio & Sporting Goods Co., Phoenix, voluntary assignment of license to Salt River Valley Broadcasting Co., 1390 kc with 500 watts nights, 1 kw days.

California: KFVD, Standard Broadcasting Co., Los Angeles, juice-jump from 250 watts night and day (limited time) to 1 kw night and day (limited time) 1000 kc; KMPC, Pacific Southwest Discount Corp., Beverly Hills, denied petition reconsideration of commish action Oct. 20, in designating for hearing application for commish consent to transfer control to George A. Richards and to grant same without hearing.

Georgia: WATL, Atlanta, increase day power from 100 to 250 watts, on 1370 kc.

Illinois: WCAZ, Carthage, increase day power from 100 to 250 watts on 1070 kc; WTAD, Illinois Broadcasting Co., Quincy, increase power from 500 watts to 1 kw, days only; WHFC, Cicero, change time of operation from specified to unlimited, sharing facilities of WEHS and WKBI, icero (this merely combines these three call letters to WHFC with unlimited time).

Iowa: KSCJ, Sioux City Journal, Sioux City, boost day power from 2½ to 5 kw; WOC, Davenport, transfer control of corporation from Palmer School of Chiropractic to B. J. Palmer and D. D. Palmer, as individuals. Station operates on 1370 kc with 250 watts days only; Homer D. Banta, Burlington, denied, as i cases of default, application for new station to be operated on 1310 kc with 100 watts, for failure to file an appearance; KRNT, Des Moines, granted power boost from 500 watts nights, 1 kw days, to 1 kw nights, 5 kw days and install directional antenna, commish sustaining Examiner George H. Hill.

Massachusetts: WAAB, Boston, license to use former transmitter of WNAC, Boston, as an auxiliary.

Michigan: WBCM, James E. Davi , Bay City, day juice-jump from 500 watts to 1 kw on 1410 kc.

New York: WIBX, Utica, reduce day power from 300 to 250 watts.

Oregon: KRNR, Southern Oregon Publishing Co., Roseburg, increase power and operating time from 100 watts days only, to 100 watts nights, 250 watts days, unlimited time on 1500 kc.

Pennsylvania: WFBG, Altoona, boost daytime power from 100 to 250 watts; Harry C. Lowe and Clara Lowe, DuBois, denied, as in cases of default, application for new station to be operated on 1210 kc with 100 watts daytimes, for failure to file an appearance.

Rhode Island: WPRO, Providence, granted application to jump power from 250 watts to 500 watts nights, 1 kw days, install irectional antenna. Commish sustaining Examiner P. W. Seward.

Texas: KMAC, W. W. McAllister, San Antoni , move transmitter site, install new equipment and vertical radiator and boost day power from 100 watts to 250 watts; KGKB, Tyler, increase day power from 100 to 250 watts and time of operation from unlimited daytime, specified hours nights, to unlimited; KTAT, Raymond E. Buck, Birdville, granted voluntary assignment of license to Tarrant roadcasting Co.; KTSM, El Paso, move transmitter, install new equipment and vertical radiator, increase day power from 100 to 250 watts and share time with WDAH, El Paso, with permanent authority to carry WDAH's schedule on KTSM's transmitter.

Wisconsin: WEAU, Central roadcasti Company, Eau Claire, change equipment and boost day power from 250 watts to 1 kw.

SET FOR HEARING

Alabama: irmingham News Co., Birmingham, new station to be operated on 590 kc with 500 watts nights, 1 kw days, using directional antenna nights.

Arkansas: KARK, Little Rock, boost ni from 250 watts to 1 kw.

California: George H. Payne, San Jose, new station to be operated on 1010 kc with 1 kw, requesti ties of KQW, San Jose.

Colorado: KVOD, Denver, change assignment from 920 kc with 500 watts (sharing equally with KFEL, Denver) to 630 kc with 500 watts unlimited; KLZ, change power from 1 kw nights, 5 kw days, to 5 kw all times.

Florida: Petersburg Chamber of Commerce, Petersburg, new station to be operated on 1050 kc with 5 kw, limited time with KNX, Los Angeles, Calif.; WCOA, Pensacola, increase power from 500 watts to 1 kw.

Illinois: WJJD, Chicago, installation of directional antenna for night time use and change hours of operation from limited to unlimited; WAAF, Drovers Journal Publishing Co., Chicago, increase power from 500 watts ights, 1 kw days, to 1 kw nights, 5 kw days.

Indiana: WOWO (Westinghouse), Fort Wayne, increase night power from 10 to 25 install new antenna system; WKBV, ichmond, change hours of operation from specified to unlimited.

Iowa: KFNF, Shenandoah, increase night power from 500 watts to 1 kw, day power from 1 to 5 kw, and install new equipment.

Maine: James D. Scannell, Lewiston, new station to be operated on 1420 kc with 100 watts.

Michigan: Central Michigan Radio Co., Mt. Pleasant, new station to be operated on 570 kc with 250 watts.

Missouri: KGBX, Springfield, change power and time of operation from 500 watts unlimited using directional antenna for night time operation to 1 kw, using directional antenna for night time operation.

New Jersey: WHOM, Jersey City, increase day power from 250 watts to 1 kw.

New Mexico: Peryatel Bros. and Richard K. Beauchamp, Raton, new station to be operated on 1210 kc with 100 watts; Earle Yates, Las Cruces, new station to be operated on 1500 kc with 100 watts ights, 250 watts days.

New York: Brown Radio Service and Lab., Rochester, increase hours of operation from days only to unlimited, using 100 watts (requesting night time facilities of WOCL, Jamestown, N. Y.).

Ohio: Valley Broadcasting Co., Youngstown, new station to be operated on 1370 kc with 100 watts nights, 250 watts days, WADC, Allen T. immons, Tallmadge, boost night power to 5 kw from 1 kw; Allen T. Simmons, Mansfield, new station to be operated on 780 kc with 1 kw, days only.

Oklahoma: KVOO, Tulsa, increase power from 25 kw to 50 kw.

Pennsylvania: Lou Poller, Scranton, new station to be operated on 930 kc with 250 watts, days only; KYW, Philadelphia, juice jump from 10 to 50 kw.

South Carolina: Carolina Advertising Corp., Florence, new station to be operated on 1200 kc with 100 watts; Carolina Advertising Corp., Columbia, new station to be operated on 1370 kc with 100 watts nights, 250 watts days.

South Dakota: KABR, Aberdeen, change frequency from 1420 kc to 1390 kc and boost power from 100 watts to 1 kw.

Texas: T. E. Kirksey, Waco, new station to be operated on 1330 kc with 500 watts; Dr. William States Jacobs Broadcasting Co., Houston, new station to be operated on 1220 kc with 1 kw; KGFI, Eagle Broadcasting Co., Inc., Corpus Christi, change assignment from 1500 to 1330 kc, increase power from 100 watts nights, 250 watts days, 500 watts unlimited; KPRC, Houston, boost night power from 1 to 5 kw.

Washington: KRKO, Lee E. Mudgett, Everett, change frequency from 1370 kc to 1420 kc, increase power from 50 watts to 100 watts nights, 250 watts days, increase hours of operation to unlimited; KCA, Louis Wasmer, Spokane, change frequency from 1470 to 950 and decrease night power from 5 to 1 kc.

Wisconsin: Journal Co., Milwaukee, new special broadcast station to be operated on 1570 kc with 1 kw.

NEW PETITIONS

Alabama: B. H. Hopson, irmingham, new station to be operated on 1310 kc with 100 watts nights, 250 watts days (requesting facilities of WSGN, Birmingham, contingent upon granting of application to the Birmingham News Co.).

California: KIEM, Eureka, boost power from 500 watts to 1 kw and install new equipment.

Florida: WDAE, Tampa Times Co., Tampa, increase ight power from 1 to 5 kw.

Georgi : Phillip Jackson, Brunswick, new station to erated on 1420 kc with 100 watts, days only.

Illinois: WSBC, Chicago, increase day power from 100 to 250 watts and install new equipment; WHFC, icero, change hours of operation from specified to nlimited, requesting facilities of WEHS and WKBI, icero.

Iowa: Frank M. Dunham, Fort Dodge, new station to be operated on 1240 kc with 1 kw, days only.

Louisiana: WSMB, New Orleans, boost day power from 1 to 5 kw (directional antenna for day and night se), install new transmitter.

Minnesota: George W. Young, St. Paul, new station to be operated on 920 kc with 1 kw nights, 5 kw days, install directional antenna for night use.

Ohio: Ohio Farmers Broadcasting Co. (M. Smith Davis & C. Thompson), Johnstown, new station to be operated on 800 kc with 50 kc, limited time (frequency of WTBO, Cumberland, Md., and that WTBO be removed to 810 kc).

South Dakota: KGFX, , involuntary assignment of license from Dana McNeil to Ida A. McNeil; KWTN, Greater Kampeska Radio Corp., Watertown, change frequency from 1210 to 1340 kc, change power to 500 watts, days only.

Tennessee: WREC, WREC, Memphis, ight power boost from 1 to 5 kw.

South America

(Continued from page 45)

build 12 more shortwave transmitters, ile the delegation from Germany isclosed that the Nazi administration plans to expand on a big scale what is even now rated as the world's No. 1 propaganda machine.

Indications were given this week that the United States is intent upon joi ing what is expected to develop i an intense battle of international shortwaving. American barrage of sound will be concentrated on South and Central American countries, with RCA and NBC facilities chi sed for the purpose.

irst step in that direction is the trip that John F. Royal, NBC program chief, embarks on tomorrow (Thursday). Royal has mapped out a 18,000-mile tour of South and Central America, with every jump made by plane. His first hop will be all the way to Buenos Aires where he will make contacts for the pickup of the Pan-American Peace Conference which opens Dec. 1 with an address by President Roosevelt. Royal's next stop will be Santiago, Chili. He will then fly up along the west coast visiting every important country, including several in Central America. Hi Lati -American itinerary will wind up in Mexico City. Royal's travels as a radio goodwill ambassador will take about four weeks. Counting his plane jumps around Europe the year before Royal will have traveled 35,000 miles.

While touring the Southern Continent Royal will arrange for a regular exchange of programs with every South American country of importance. To help the United States contend with the shortwave barrage from Europe, which in the first and final analysis involves the issue of trade competition, NBC will make available its own and affiliated shortwave facilities in Bound Brook, N. J., ittsburgh, Schenectady and Montauk Point, N. Y.

Gathering of European broadcasters New York also disclosed that Germany has between eight and 10 high-powered transmitters constantly pouring out shortwave broadcasts. It has a weekly program directed at South American countries, another with Central America as the objective and a third pegged for the United States. The British roadcasting Co. has become worried by the interest that Australian and South African broadcasters are showing in the line of German-aired entertainment and it is to meet the competition offered by this far-reaching signal of the Nazi transmitters that Britain been particularly prompted to erect the additional 12 transmitters at Coventry and other spots.

Frisco Radio Writer Set Via Benton & Bowles

San Francisco, Nov. 17.

New half-hour weekly script show penned by Hal Burdick has been signed by General Foods through Benton & Bowles and will be aired Thursday nights starting Dec. 10 at 8 o'clock PST over the coast NBC-Blue web. Serial, entitled 'Dr. Kate,' will plug Best Foods mayonnaise.

If show clicks on the coast it will probably go transcontinental. Auditions are still being held for the title role and other parts in the drama, with Helen Kleeb and Charles MacAlister set for two important roles.

Point of origination is still undetermined. Program will probably be broadcast from San Francisco, although shift to Hollywood is being considered because of the fact that Benton & Bowles has an office there, but none here.

Burdick currently is writing and narrating a series of weekly 'Night Editor' programs over the NBC-Red network for Cardinet Candy of Oakland.

LUCKY STRIKE
Presents
Freddie Rich
YOUR HIT PARADE
NBC
WEDNESDAY
10-11 P.M.
COAST-

RAY PERKINS
FEATURED WITH
CBS Stage "Unit"
Loew's Capitol, Wash.
THIS WEEK (NOV. 13TH)

phil baker
THE GREAT AMERICAN EDITOR
GULF REFINING COMPANY
SUNDAYS
7:30-8 P.M., EST
WABC
CBS

S. K. KUSHNER
Presents
Don Bestor
ON TOUR

THE THREE MARSHALLS
EVERY THURSDAY
WEAF — 4:30 P.M.
Exclusive Management
NBC ARTIST SERVICE
30 ROCKEFELLER PLAZA, N. Y.

RADIO SHOWMANSHIP

Stunts, Novelties, Tie-Ups

Clarion 'The New KFWB'
Hollywood.

Warners will go on a live show binge to plant 'the new KFWB' with the trade and dial spinners. Plant is undergoing a revamp with Beverly Latham, late of NBC, taking over the production spot, and Leon Leonardi in the music corner. Jack Joy, who formerly handled both jobs, recently resigned.

Most of the new talent will be recruited from the Warner picture studio. Tieup with Behymer concert bureau will have one of the artists on each week. Fortuna Bona Nova leads off with Catherine Rue, a soprano, to follow.

Manager Harry Maizlish has laid out the most ambitious advertising campaign ever undertaken by a local transmitter. 'The new KFWB' will shriek from 220 billboards around the town. Newspaper ads will also be carried.

With appointment of Jere O'Connor as director of public relations, station will have four men in that phase of the biz. Maizlish is a former exploitation man for WB; Jean Armand and Ray Buffum are handling the publicity.

O'Connor has been with the station since it started and will double up as account executive and supervisor of special events.

WWL'S Sugar Cane
New Orleans.

Time-buyers, agency execs, radio editors and miscellaneous parties have received through the mail naked stalks of cane sugar 'specially selected for chewing.'

'This is not a club to make you use WWL,' says the accompanying card of explanation on the bamboo-like rods.

A. S. Foster sent out the souvenirs.

Pep Rallies on Air Show
San Francisco.

Two members of the Carefree Carnival cast, Charles Marshall, cowboy singer, and Johnny O'Brien, harmonica ace, together with Harry Anderson, NBC Western Division sales chief, and Larry Allen, head of NBC Artists Service's local office, made a series of personal appearances last week at Signal Oil dealer meetings in the Pacific Northwest to arouse interest in Signal's sponsorship of the NBC-Red Network show starting next Friday (20).

Four took with them recordings of a complete carnival program and blow-ups of the entire cast for exhibition purposes. A brief jaunt to Southern California will be made this week.

Gangplank Will Not Swing
New York City.

WMCA, New York has decided to forget it as regards the 'Gangplank' program. First of all found that shortwave equipment was imperative and the stunt could not be worked through a telephone circuit set up on dock.

Moreover the variable element in time required for liners to pass quaranti stacked up as insurmountable.

KLZ's Slogan
Denver.

KLZ is blossoming out with promotion on its theme, 'The Top Programs Are at the Top of the Dial.' Slogan has been printed on 5,000 spike peg tops in red, blue and green, and distributed to Denver's younger generation.

Silver-Tinted Publicity
New York.

NBC used a silver-covered sheet for the first page of a publicity clip telling about the 'ten years of radio progress to be celebrated' by the network. Clip was made part of the web's press release yesterday (Tuesday).

Clip ran eight pages and related the various innovations made to broadcasting by the network, dating from the original WEAF, New York, hookup of 19 stations, November, 1926.

Cleveland.

WHK has inaugurated a new series of programs designed for use in Cleveland Public Schools and heard weekly over that station. Questionaires are sent to school principals and teachers with eight questions upon little known facts about Cleveland. These questions are answered weekly on the series.

Already some schools are arranging assembly periods so pupils may listen in.

Femme News
Charlotte, C.

WBT has launched a new program, 'Women Make News,' Martha Dulin is handling it. In it she combines fashions, romance, and every type of thing imaginable that women would be interested in and that women are doing. The period is dedicated exclusively to women, and is made up of women. Getting a radio break for the first time are the various women's clubs and organizations in Charlotte. The spot is sold on a participating basis. It is on daily from 9 to 9:30 a.m.

'News Oddities' for Fill-In
Charlotte, N. C.

'News Oddities' and 'Charlotte Panorama' are two new current events periods on WBT.

On 'News Oddities' the station gathers together unusual cases in police court and culls bits of freak news from its daily United Press report. All are pooled together for a Sunday afternoon presentation.

The 'Charlotte Panorama' is handled in March of Time style. It goes on for 30 minutes each Thursday night and covers the local news field.

'Pull In That Stomach!'
Kansas City.

W0XBY has run a wire to the K. C. Athletic Club gym, and five times a week at noon goes on with a quarter-hour gab of the cavortings of business men swinging at handballs, etc.

Station has been diligently striving to be known as the sports station in this territory. Heretofore efforts have been directed towards professional sports, but now the listeners they have been shooting for are the participants.

Profs Chew the Fat
Lancaster, Pa.

'College of the Air' is the title of a recent addition to the program of WGAL here. It's presented once weekly by the faculty of Franklin & Marshall College, this city, under the sponsorship of the Association of University Professors.

Aim is to familiarize the public with things going on about them. Currently much time is being devoted to Spain and the events leading up to the revolution, who the various sides are and what they stand for.

Program takes the form of a more or less informal chat among the professors and is proving popular.

Mattress as Prize
San Francisco.

A mattress a week is the prize offered in a Sunday evening series of script shows aired over KYA under the banner of the Sandman Mattress Company. Award is given amateur playwrights whose dramatic sketches are chosen for presentation on the program by Adrian Gendot and Lois Hampton.

Commercials are handled by Bob Stanley.

New York Ad Agencies

(Radio Production Executives)

N. W. Ayer & Son, Inc
500 Fifth Ave.
Fred Pflugfelder
Prentiss Winchell

Benton & Bowles, Inc
444 Madison Ave.
Chester Bowles
Tom Revere

Campbell-
1790 Broadway
Louis Dean

Cecil, Warwick & Cecil, Inc.
230 Park Ave.
Richard Nicholls

Erwin, Wasey & Co.,
420 Lexington Ave.
Lew Amis

William Esty & Co., Inc.
100 E. 42d St.
Sam Moore

Fletcher & Ellis
500 Fifth Ave.
Howard Adler

Gardner Advertising Co
330 W. 42d St.
Roland Martini

J. Stirling Getchell
Chrysler Bldg.
Lloyd Williams

Gotham Co.
250 Park Ave.
Kron

Lawrence C. Gumbi
9 E. 41st St.
Herschel Deutsch

Hanff-Metzger,
745 Fifth Ave.
Louis A. Witten

W. Hellwig
9 40th St.
George Carhart

Lambert & Feasley,
400 Madison Ave.
Martin Horrell

Lennen & Mitchell, Inc.
17 E. 45th St.
Carlo de Angelo

Lord & Thomas
247 Park Ave.
Thomas A. McAvity

Marschalk & Pratt
535 Fifth Ave.
Hurt Peterson

McCann-Erickson, Inc.
285 Madison Ave.
Dorothy Barstow

Ruthrauff & Ryan,
Chrysler Bldg.
Myron P. Kirk
F. B. Ryan, Jr.

Stack-Goble, Inc.
400 Madison Ave.
Richard A. Porter

Topping & Lloyd, Inc.
485 Madison Ave.
Leiss

-Locke-Dawson, Inc.
22 E. 40th St.
Joe M. Dawson

J. Walter Thompson Co.
420 Lexington Ave.
John U. Reber
Robert Colwell

Young & Rubicam
285 Madison Ave.
William Stuhler
Hubbell Robinson
Don Stauffer

F. C. C. Throws Paulists for a Loss

Bulova Seen as Having Inside Track—Campaign Increased Spleen

Only Six Months

Weekly are being sponsored over KQW her by Minra, Inc., istributors health foods and alkalizers. is to keep the old folks healthy until their $200 a month comes along.

Contract is for six months.

WMIN PROTESTS 3-STATION DEAL

lowoff in local radio circles has followed an FCC grant for WTCN, owned by St. Paul Pioneer Press and Minneapolis Tribune, to have full time on the 1250 waveband. Heretofore, the outlet shared with WLB, owned by U. of Minnesota, and WCAL, St. Olaf's college. Both of these stations have now been ordered to shift to 760 kc., leaving the way clear for the newspaper-owned station.

Following is maneuver, Edward Hoffman, owner of WMIN, has issued a protest on the grounds that the deal should have a public hearing. Robert F. Schultz of the same stati was quoted as saying, 'If this (deal) can stand public scrutiny, that's all we want to know.'

Meantime, the University of Minnesota Daily inadvertently grabbed up a possible hot potato when a headline in the sheet claimed that 'WTCN bi $35,000 for wavelength use' and went on to say that WLB and WCAL would each get $17,500 in the deal, which would leave the 1250 kc. channel clear for WTCN. Article said that 'financial arrangements were made with Lee Owens, publisher of the St. Paul Pioneer Press and Dispatch,' and that ichard R. Price, director of WLB, felt that the university had driven a good bargain.'

Another protestee a g a i the switch between the two university stations and WTCN is KSTP. On a previous occasion, WTCN had once

Washington, Nov. 17.

Maneuvers of Paulist Fathers get full-time broadcasting rights in New York without pressing involved reallocati ideas were thwarted last week when Federal Communications Commission refused to dismiss without prejudice the clerics' long-pending application for exclusive use of the 810 channel.

Declaring such action would be a violation of practice code, Broadcast ivision forced Paulists to take their chances on getting a better assignment out of the complicated multi-station shake-up or via purchase of WOV, New York. The decision also made it necessary for the Catholic faction to yank back a request for the facilities now held by WOV, since no single party may press more than one application at the same time.

Coincidental with refusal permit a no-prejudice retreat, the Commish gave signs of getting tough generally with the Paulists. These hints gained force from the visit F.C.C. quarters of Arde Bulova, prominent watch-manufacturer and operator of WNEW, who has a deal pending to buy WOV from John Iraci, present owner.

Chilly attitude shown the Paulists was believed to be inspired by the attitude taken during the Presidential campaign by the Catholic order. Although the clerics previously had strong support from Democratic National Committee party figures, their standing may have suffered since members of the Society made conspicuous attempts to bring about President Roosevelt's defeat.

Under present conditions, it is believed likely the Commish will wind up the affair by denying the priests' petition for a frequency shift and will be disposed to approve the sale of WOV to Bulova, who has been unable to get the Paulists play ball. WOV deal cannot be authorized, however, until program charges against the station have been settled, and the Commish has shown no disposition to face this issue in a hurry.

opposed KSTP's application for two new frequencies on the grounds that there was now already sufficient service, and that if KSTP were allowed the new frequencies there would not be enough biz to go around. KSTP is now opposing WTCN on exactly the same grounds.

SHOWMANSHIP CHART

DECEMBER, 1936

(Showmanship being largely dependent on stunts, tie-ups, etc., in connection with established holidays and events, VARIETY herewith presents a calendar for the month of December. This calendar is published monthly from material copyrighted by the National Retail Dry Goods Assn.)

SPECIAL WEEKS DURING DECEMBER

Christmas Seal Campaign continues (it began Nov. 26); sponsored by the New York Tuberculosis and Health Assn., 386 Fourth avenue, New York City.

National Prosperity Week continues to Dec. 7 (it began Nov. 30); sponsored by Christmas Clubs, 341 Madison avenue, New York City.

International Golden Rule Week, Dec. 13 to 20; sponsored by the Golden Rule Association, Lincoln Building, New York City.

SPECIAL DAYS DURING DECEMBER

(2) Monroe Doctrine announced to Congress, 1823.
(3) Illinois admitted to Union, 1818.
(4) Thomas Carlyle born, 1795.
(5) Repeal of the 18th Amendment,
(7) Delaware entered Union, 1787.
(9) Jewish Channukah, first day (ins sunset previous day).
(10) Mississippi joined Union, 1817.
(11) Indiana entered Union, 1816.
(12) Pennsylvania joined Union, 1787.
(13) International Golden Rule Sunday.
(14) George Washi died, 1799; Alabama admitted to Union, 1819.
(16) Boston Tea Party, 1773; Beethoven born, 1770.
(17) Wilbur Wright's first airplane fli , 1903; John Greenleaf Whittier born, 1807.
(18) New Jersey admitted to Union, 1787.
(21) Forefathers' Day, celebrated (mostly in New nd) in honor of landing of Pilgrims, 1620; winter begins, 7:27 p. m., Eastern Standard Time, 6:27 CST, 5:27 MST, 4:27 PST.
(25) Christmas.
(28) Iowa admitted to Union,
(29) Texas admitted to Union,
(31) New Year's Eve.

Sales promotion note: by volume December is the biggest sales month (department stores) in the year, accounting for virtually one-sixth of the year's total trade; December 19 is said to be the heaviest volume day of any in the twelvemonth; gifts lead all other buying by a wide margi ; special events, aside from Christmas, occasioning buying are the formal season, , students' vacations and inter



"Since we first began using radio nearly seven years ago we have concentrated about ninety-nine percent of our radio advertising through WTAM. During this time we have sponsored 1301 separate Spang broadcasts. One of several reasons for the above is the interesting fact that WTAM completely covers our territory which extends from Sandusky to Youngstown and south through Can- You may use this letter for any purpose you wish."

Very truly yours,
THE J. SPANG BAKING COMPANY
William Spang, V. P.—*General Manager*

WTAM
50,000 WATTS
NBC Red Network
CLEVELAND
Completely programmed by NBC

Lowdown on Press Agents

(Continued from page 39)

introduced weekly inside letter, by 'Operative K-9,' which had enough real news in it to win the good will of every editor receiving the service. 'K-9,' although remarkably accurate in its reports, has apparently been discontinued, since all the writer now gets from Ferris is the usual run of flapdoodle publicity with low batting average. Ferris intermittently sends out arts and mats, most of them well chosen and pretty generally usable.

Robert S. Taplinger, former CBS planter, has some genuinely stellar clients, including Kate Smith, Eddie Cantor, Andre Kostelanetz, Burns & Allen, illette 'Community Sing,' 'American Album,' Robert Ripley, 'Camel Caravan,' Nelson Eddy and Walter O'Keefe. Taplinger shows a good news sense, which is reflected his copy. He can be counted on intermittently for worthwhile paragraphs and showmanly stunts. Also for phoneys like the lost Eddie Cantor tickets. A while back Taplinger, too, included a tip sheet on his service, but this has also been missing. This p.a.'s releases are much too long for average itorial needs. His mailing list has many errors and seems not to have been corrected in a year.

George D. Lottman amply bread-and-buttered with such personalities as Milton Berle, Lee Wiley, Harry Sosnik, Paul Whiteman, Freddy Rich, Loretta Lee, George Hall, Johnny Green, Ray Sinatra and Phil Regan. Lottman mails out a lot of paragraphs, largely according to the Broadway column rules, that mean practically nothing to the out-of-town radio ed. But other times, if he appli himself to it, he's a cinch for some strong news breaks.

Publicity Associates (J. Fred Coll, ettie Glenn, Josef Israels, 2nd, George B. McCoy) handle such as Ralph Kirbery, Parks Johnson, Wallace Butterworth, Jean Paul King, Allan D. Grigsby (also some metropolitan New York stations). The releases are along orthodox lines and only occasionally ring the bell.

Tom Fizdale of Chicago the energetic fellow who handled the radio angle for Republican headquarters during the recent campaign. Even if the sponsor's product was not marketed, Fizdale did a good job. Regular accounts include Fibber McGee & Molly, National Barn Dance, 'Mary Marlin,' 'Betty and Bob,' 'Girl Alone' and 'Professor Kaltenmeyer.' Fizdale stresses the human interest angle, too, which may mean a filler now and then.

Above are a few of the principal p.a.'s. Releases come from such others as Billl Haworth, Mack Millar, Jay Faggen, Fred Baer, Irving Hoffman and H. A. Brune. Although their list of accounts seem more concentrated, there is nothing special to distinguish their contributions. It's simply a matter of trying to say the same thing in other words, and synonyms aren't haustible.

Himber Smart

Richard Himber has supported his own press office, which sends out two semi-weekly letters, 'Monday in Manhattan' and 'Gossip of Gotham.' Each is a column in miniature, containing a gag, a novelette, a few tips and, of course, a Himber blurb. It's pretty readable and intermittently helpful. The advance dope used to be better than it is now. Bill Green does a similar job for Rubinoff.

Advertising agencies either maintain their own mimeo staffs, hire an outside p.a. or, what is not too great a mistake, forego radio publicity altogether. The latter attitude is obviously based on letting the network or station getting paid for the time handle the press, which is a very proper attitude.

However, some of the ad offices do go in for public relations on large scale. J. Walter Thompson's Harry Kerr does altogether workmanlike job with such outstanding shows as the Vallee hour, Kraft Music Hall, Ripley, 'Husbands and Wives,' Nash-Lafayette Speedshow, Elgin Football Revue and Shell Chateau. The stuff is about the same as that released by the web headquarters but generally comes in a day or two ahead. Data on the Vallee show, prize variety frame of the week, is tardier than it ought be.

B.B.D.&O.'s Doug Connah uses an abbreviated sheet for the Lombardo and Vee Lawnhurst - Charioteer shows, but even they are too long. The same office reps Jack Pearl, Carborundum, Pittsburgh symph and the Wonder Show, and all the essays have the weakness of overlength.

row Opera Publicity

Talking about essays, Russell E. Pierce of Cecil, Warwick & Cecil conducts literally a column on the Metropolitan Auditions of the Air. Pierce explains the whole opera business in release called 'The Tuning Fork'; last week he listed the pronunciations of the chief composers, performers and operas. Somebody must use this stuff. Pierce also handles the Warden Lawes and Uncle Jim McWilliams offerings, but not so scrupulously as the Met stanza.

Helen Strauss has long been doing a nice job for Benton & Bowles. Her releases on 'Show Boat,' 'Gang Busters' and 'Goose Creek Parson' are factual not and serve their purpose.

Fred Allen's Gags

Young & Rubicam service by F. W. Wile, Jr., is highspotted by a carry-over from Benton & Bowles, a weekly letter from Fred Allen. This gratis piece has been an appreciated item in radio departments across the land. Lennen & Mitchell has a young chap who is on the job.

Networks supply the mainstay of radio publicity. Without their program and news service, radio editing would be a sorry mess. Neither Wayne Randall's NBC nor J. G. Gude's CBS press departments miss in coverage by print and pictures. Experience has taught them what is and what is not wanted, and they justify the obvious investment of their companies. CBS is rather slow in answering inquiries or request for cast information.

G. W. Johnstone's WOR, Larry Ni WMCA, Perry Charles' WHN, ll Bailey's WLW incy offices all come through as desired. Smaller stations have a common fault, i.e., sending out releases too late. All r.e.'s like to know and work ahead, and a week in advance of broadcast is never too much. A feature of the WOR publicity is its occasional attention to the trade angle, a phase in which many listeners are interested. It is this stress on the trade angle that has made VARIETY such a well-worn sourc of news. Fans appreciate being told when a program is expiring almost as much as they like to read about the new shows, and they are always attracted to the inside story of every show business occurrence.

Radio press agent who gives the radio editor the news that cannot be obtained through the routine channels cannot miss getting his breaks.



OFFICES
Facing Radio City
Rockbottom Rentals
48 WEST 48th ST.
all and Large Units
Albert reenfield & Inc.
521 Fifth Ave. MUrray Hill 2-6000
Agent on Premises, BRyant 9-8269

'THE O'NEILLS'
By JANE WEST
NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE
[illegible] TEARS and HEART-THROBS
[illegible] by Ivory Soap · 99 44/100 % pure
LISTEN IN . . TWICE DAILY
NBC Blue Network, 11 a.m. EST
NBC Red Network, Mon. to Fri. 3:45 p.m. EST
COAST TO COAST
MGT., ED WOLF—RKO BLDG., NEW YORK CITY
BLACKMAN ADVERTISING, INC.

How Radio Fits Into High School Instruction

Cleveland, Nov. 17.

How radio sometimes ties up with and penetrates the American school system is exemplified at West Tech High here. News flash stuff via radio is used by current events classes. Music fits in for various purposes.

There's also a class in 'Radio English,' in which pupils are drilled in voice, iction, conti ity writing and announcing.

WCOL STAFF REORG., C. R. THOMPSON, G. M.

Columbus, Nov. 17.

Reorganization of WCOL when the Wolfe Brothers' 100-watter became an affiliate of NBC put C. Robert Thompson, former program director at Wolfe's WBNS, in the general manager's office. Completing the executive staff are Jack Kelly, national sales representative; Neal Smith, local commercial manager; Ed Bronson, production and continuity manager; Doris Herbst, traffic and programs, and Harold Natzger, chief engineer.

Joseph Hershey McGillvra is station rep.

Dodge Shows on WLW

Cincinnati, Nov. 17.

Two new Dodge shows under way on WLW.

Series of Wednesday 15-minute musicals, styled the Dodge Revue, started last week. Uses Phil Davis orchestra, in popular selections, with Eugene Perazzo as piano soloist.

Dodge Dealers are related to Strands of Beauty Sunday night quarter-hour programs having William Stoess all-string orchestra, Ralph Nyland, tenor; Vicki Chase, soprano, and the DeVore Sisters, trio. This series began Sunday (15). Ruthrauff & Ryan agency, Detroit.

Re: Walt Framer

Editor, VARIETY:

Through what I am sure was a typographical error, VARIETY stated in a piece on page 34, column 2, of the Nov. 4 issue as follows:

Walt Framer, who does weekly 15-minute session of local gossip on WCAE, ran afoul of the town's columnists last Tuesday (27) with the accusation that there wasn't a columnist in town who wouldn't 'forgive and forget for a bottle of Scotch.'

Walt Framer does not broadcast over WCAE, is not connected with WCAE, never has been.

WCAE would greatly appreciate a correction. *Pat Patterson.*

[Station was WJAS, not WCAE.]

Morse Code Hockey

Kansas City, Nov. 17.

General Mills last week contracted for 48 hockey games to be aired this winter via W9XBY. Wheaties to get the blurbing.

Local games will be remoted with out-of-town shin-busters coming over telegraph wires and action translated at station's studio. Walt Lochman and Manny Marget doing the spieling.

It is understood is marks first attempt hockey from telegraph Knox Reeves agented.

Kellogg's High School Show

Norfolk, Nov. 17.

Kellogg has turned to the Norfolk and Newport News high schools for the amateur talent the cereal manufacturer is in a series of six weekly broadcasts over WTAR and WGH. outlets linked for the occasions. Shows originate from the stage of the New Wells theatre in Norfolk and the Newport News theatre. Winners will be decided on the final broadcast, with Kellogg boxtops used as ballots.

Ralph Hatch, WTAR manager, hatched the idea, while Jeff Baker, of the same station's staff, has the m.c. assignment.

Follow-Up Comment

(Continued from page 44)

ters used to translate her remarks into various languages. The stunt was arranged by Clyde D. Wagoner of G-E's publicity department in a tieup with Hearst's Albany 'Times Union.'

Gruen Watch's ime Flies', 30-minute program vi WOR, New York, is now zooming along for higher altitude since re-alignment and trim of bally. That was the flaw when it first hit the air. Commercial matter currently possesses original twists and it is deftly handled by two announcers teaming up for smart manipulation of wordage.

Frank Hawks, noted irman, still is central figure of program. He seems more prominent than on previous broadcasts, possibly because he is cut in for several informal remarks and on a farewell gesture. Obviously smart showmanship, because it is his presence (assumed to be himself) and his improved mike and thespian technique that lift 'Time Flies' from usual air adventure skits.

Better Speech Institute cutely tied up its copy Sunday matinee with the current auto shows. Imaginary visit to a show room, with illustration of a sloppy sales approach by a limited vocabulary gent as compared with the nice impression made by a gent with the gift of gab, was well written and directed.

This commercial is one of the few on the air today in which the entire content of the program is one long commercial spiel. It has to be done well. And it is.

RCA Magic Key show, except for the Charles Laughton pick-up from London, ran pretty thin and dull Sunday. Too much sameness, too little change of pace. Revelers quartet, concerning whom no criticism is intended, stayed over-long for the best interest of the program's pace. Contest for those RCA receivers is too involved, takes too many words to describe, fails to excite much interest, except, of course, with the mob that follows all free ift offers.

Julia Hoyt, in a series of NBC blue network talks (which ended last week) did not deliver the type of material listeners might expect from a society figure, actress and former newspaper columnist. Instead of comment on personalities, the world of lah-de-dah, the theatre, the Fourth Estate and other phases of the so-called glamorous side of life, she concerned herself more with friendship, dress, children, dogs, etc.

Despite a cultured manner and poise, Miss Hoyt's microphonic technique is not perfect. At times syllables are slurred and diction lacks clarity.

'Dick Tracey' transcriptions on WOR, New York, represent the kind of laxative advertising that the major networks have outlawed. It is doubly unusual in that it appeals not to adults with morbid fixations on health questions, but to children who customarily abominate laxatives. Copy undertakes to josh kids into thinking that Californi Syrup of Figs is delicious.

'If you like this program, show your gratitude by taking a physic.' Not in those words precisely, but very nearly so. And, finally, the program suggests that sonny should have a little friendly talk with mother about her alimentary system and should advise mummy that what she needs is figs.

MRS. MELROSE'S NEW YORK JOB

Cleveland, Nov.

Mrs. Edythe Fern Melrose, former general manager of Station WJAY, Cleveland, arrives Thursday (19) in New York City to take up positi as sales promotion head of the Pan-American Broadcasting Co. This group acts for a couple of regionals.

Mrs. Melrose will also broadcast her 'Charm' series over WINS, New York, and the New York State regional.

icago, Nov.

Just before sailing for Europe the next day Jackie Heller will guest a tonsil on the Ben Bernie broadcast on Nov. 24.

Also one-shooting on the show will be Tamara.

ESTELLE TAYLOR
OPENING LOEW'S STATE, NOV. 27
HERMAN BERNIE
1619 Broadway New York

george + sterney
his accordion
+ and hi orchestra
nightly—st. moritz hotel, new york. broadcasting wor—mutual network
personal management
herman bernie
1619 broadway, new york

EDDIE PAUL

Y.

RAMON RAMOS
And Hi ORCHESTRA
Trianon Room
Hotel Ambassador, New York

DICK BALLOU
And His Orchestra
CBS—Tues-Thurs.,
Knox Gelatine
11:15-11:30 A.M.—EST
Mgt.: Paul C. Wimbish
1619 Broadway, New York

(Continued from page 44)

warm up especially when they have to move over to let Walter B. (Life Begins at 40) Pitkin and Willard M. (Washington News Letter) Kiplinger palaver on socio-political conditions. In this respect, the banks would have done well to copy their arch-enemy, Henry Ford, who buys a whole hour and modestly sticks his chatter into the intermission.

Experience with half-hour symphs has generally been that they are a hodge-podge, inviting stones from the crix. On the opener of this one (13), Stokowski tried hard to rig up a batch of selections that would be bona fide symph stuff. He got two pieces from Bach, Debussy's 'Engulfed Cathedral,' and an excerpt from Wagner. All were impeccably rendered, and must count as a ringer for Stokowski. (Eugene Ormandy takes over later in the series.)

On the wrong side of the ledger, however, is Stokowski's own announcing, which is difficult to understand until the ear becomes accustomed to his halting accent. And Pitkin, who is by no means a bad choice when it comes to catching the ear of the business man, jumped up after the eerie strains of 'Engulfed Cathedral' like a jack-in-the-box to wave a gaudy flag of optimism in behalf of American progress. Kiplinger was as verbose as a Scotchman, which in this case was okay. The pair will take turns on alternate stanzas as the series goes along. On the opener they merely introduced themselves.

Impression is that the bankers will have a better stanza if they smooth off the rough edges on their cliped running time, and that means chopping the spieling to minimum. Right now there's a division of attention between name speakers and a name symph, which, according to textbook advertising, isn't psychologically correct. The average cranium has enough to do in mastering one line of attention, without having to hurdle a second. It's too bad in this case, because both Pitkin and Kiplinger are magnets, and the former has something of an ether career as well as a boilerfull of pressure when it comes to painting rosy ictures.

Bank advertising itself is non-existent. In each city a local announcer simply cuts in and mentions the institution which helps sponsor from that vicinity. *Edga.*

W. E. DEBNAM
Tales of Old Virginia
Sketches
15 Mins.
WILLIS FURNITURE
Wednesday, 8:15 p.m.
WTAR, Norfolk

Scooping into history's deep well W. E. Debnam, airing for local furniture house, produced the romantic narrative of Thomas Jefferson and Belinda for his inhaler over WTAR on Nov. 4. As the news reporter-radio commentator has a deft style it sounded promising.

Does not simply recount the ordinary history-book romance, but makes use of seldom circulated volumes for research data. Delivery good and material of local interest. *Sand.*

JOSEF CHERNIAVSKY
With Willie Morris
30 Mi
INTERNATIONAL SILVER
Sunday, 4:30 p.m.
WEAF, New York

(N. W. Ayer)

This one is four weeks out of port. And to carry out the analogy—should have nice sailing. Cherniavsky has a musical style that compares with some of the leaders of modern radio orchestrating. His arrangements are rich, yet do not obliterate the melody as often happens with the boys who fall in love with their own arrangements.

Orchestra, plus Willie Morris (femme) soloing, makes a bright and buoyant late Sunday afternoon dish that has a right to expect a deepening wave of enthusiasm in the weeks to come.

Literary notion of a 'musical camera' is used to hook the program together. It serves well enough as a production device, although it is not always pat. Radio programs strain too much ofttimes to stick to a pattern, when the pattern in itself has no meaning. Instead of musical camera, it could as easily be a musical tour or a musical magic carpet, etc. Presumably the agency will do well not to take the mechanics of its camera formula too seriously. To start with, the comparison is imperfect since the camera symbolizes vision and radio symbolizes sound. It's a wee bit on the jumble side.

Commercials plug 1847 ilver and are out to pick up the jewelry trade fo good- ill and prestige. Contest attached, but needs clarifying. *Land.*

MILTON F.
Humorist
15 Mins.
Sustaining
Wednesday, p.m.
WICC, Bridgeport

Current quest for new comedians has inspired Milton F. Hull, of Newtown, Conn., to invest substantially more time and effort than expected from minor league sustainers. Owning a first-class voice and pretty well aware of what it's all about, humorist has been working weekly at WICC and has lately done some guesters with Ed Fitzgerald's late-morning variety company on WOR.

Hull casts himself principally as Iza Bird, folksy character, who tells tales about a flock of relatives, Heza, Sheza, Aunty Toxin and phonetic et ceteras. Actor's forte is his chief weakness, i. e., he sounds and works too much like Bob Burns. Latter has been abundantly mimicked on amateur programs this season, which does not accrue to Hull's advantage.

In last program caught (11) comedian opened 15-minuter with news flashes leading to comment in homely verse, introduced a bass singer whose name was not clearly heard and wound up with Iza Bird routine. Except for some punning, material is basically good and ought to register with most audiences. If Hull can pull away from the unfortunate Bob Burns comparison, he may have something worth peddling. *Elem.*

JACK FULTON
With Franklyn MacCormack, Illy Mills Orch.
Music and Poetry
15 Mins.
WRIGLEY'S GUM
M.-to-Th.; 10 p.m. CST.
WBBM, Chicago

(Neisser-Meyerhoff)

While other radio programs are seeking bigger, and perhaps better, ideas for radio, seeking new thoughts and angles, this Wrigley show slides back to the oldest and corniest sort of setup. Fulton sings, MacCormack reads poetry in a dry nasal while the Mills orchestra scrapes away in the background.

It's the type of program which has already been passed up as too corney by even the local credit clothing stores, but the national company calmly presents it on a coast-to-coast Columbia hook-up every week-day but Friday.

It hardly figures as suitable for such an account, for it has the stamp of cheapness and stinting; it lacks the glamour, prestige and sock which the public expects from the company, Wrigley. If it had an air of simple sincerity it would be okay; but the impression is not so much of simplicity as of sloppy slush. It's the Hotchkiss Grocery Store in Middleville, Kansas over the local 10-watt station. *Gold.*

HAVEN MacQUARRIE
Impromptu Amateur Acting
60 Mins.
Mon., 8 p.m.
Sustaining
KFWB, Hollywood

As a comedy offering, this offshoot of the amateur vogue has its moments and potentialities. Geared strictly for laughs, it fills the bill although shot through with air pockets which causes it to rock precariously as a result. It's one of the most talked of shows in town except where counts—among the bankrollers.

Piece hit the air several weeks ago as 'So You Want To Be An Actor.' That's the idea and the tip-off. It's a transplant from vaude where Haven MacQuarrie did it for years—with variations. He used the picture angle, picking plants from the audience for picture tests.

MacQuarrie is in full charge of the show and uses all the old dodges to wring laughs from the embarrassed ams. Gag is to pick a dozen out of the studio audience and put them through a play scene. 'No rehearsals, no nothing,' says MacQuarrie. 'I've never seen them before.' So as to discourage any impression that they've been drilled secretly, he numbers them from one to 12 and has the audience pick the players for the various parts.

The laughs come fast once under way. It's a better studio show than a dialer. Gang at the plant seemed to be in an hilarious mood.

Studio claims the show could have been sold a dozen times 'but it's price we're after.' It's novel enough to catch on and may turn the trick. (Walter O'Keefe is doing a similar stunt for Sealtest the east.) *Helm.*

PHILLIPS POLLY FOLLIES
With Al Roth's Orc, Eddie Dunstedter, Edith Karen, Tom Baker, Lorrai Grimm, Phillips Four and 'Pappy' Cheshire.
30 Mins.
PHILLIPS PETROLEUM CO.
Tues.; 9:30 p. m.
KMOX, St. Louis

(Lambert & Feasley)

This new half-hour riety gram got away to more or less indifferent start Tuesday (10) before live audience of 400 in KMOX radio playhouse and it needs plenty of bolstering to keep pace with other CBS net programs. In addition to opening and closing commercials there are three more scattered through program and, while sponsor gets plenty for his dough, plugs are lengthy rather than snappy.

Show opens with 'Polly Wants a Cracker' sound gag and Al Cameron, m.c., puts on a bally for sponsor. Zingy overture by Al Roth's toosters follows and this is interspersed with some behind the curtain chatter between principals of cast. After Roth's stint Cameron spouts plug No. 1 and then Lorraine Grimm, blues singer, and male quartet do 'Just the Way You Looked Tonight' in just passable style.

Harry 'Happy' Cheshire attempts first comedy by impersonating sponsor of program, asks for introduction to Dunstedter and is side tracked when he asks permission to do stint for show. Dunstedter, at piano, bangs out swell interpretation of 'Twelfth Street Rag' ith variations and Roth's ork joins in for first hand of program. Edith Karens, station soprano, does a nice job warbling 'When You Are Away,' handling top notes with finesse. Plug No. 2 is followed by tooters playing 'Lady of Spai ' and then plug No. 3 precedes Tom Baker, tenor, who puts over 'Rollin' Home' in sock fashion. Then a short skit is attempted with a couple of gals insisting Texas Centennial is being held in Colorado, but there isn't much sense to it and no smart lines. A plug for Red Cross membership comes next and then Cheshire gets chance to philosophize in hillbilly fashion which isn't very effective.

Dunstedter does 'I Can't Give You Anything But Love' in sweet style on ivories and Roth's tooters take it up to bring finale except for final plus. Artists are good, although probably too many for 30 min. program. Sketch poor and good gags conspicuous by absence in first show. *Sahu.*

CHARLES PURCELL
Street Interviews
15 Mins.
CASTLEBERG'S
Tuesdays, 7:30 p. m.
WCAO, Baltimore

When an ear was cupped to this one last Tuesday (10), period was three-quarters gone when Purcell, WCAO staff spieler, asked a young lady, among other queries, if she knew who sponsored this series. When lass correctly named sponsor, there might well have been some orb-opening among fireside listeners, because sponsor certainly does not get as much plugging as does Loew's Century theatre, which permits the broadcasts in its lobby and gives Purcell ducats to its films to distrib in pairs to each person coaxed up to mike to answer the standard and professional sort of knotty and twisted questions these programs always trot out.

Each person 'interviewed' meant a meaty plug for film coming up at theatre, plus another giant plug tossed in for no apparent reason, plus several mentions that programs originate in house's lobby, with general invite issued to listeners to come down and visually catch airings.

There are two other local street broadcasts on other stations here, neither of which even intimate when answers are wrong. Purcell's technique is to correctly answer the muffs.

Apparently none of the stations have yet decided to handle the right-or-wrong matter in the deftest fashion—having the listeners, if interested, write in and be sent complete set of questions and answers after each period. *Bert.*

'CAPT. DIAMOND ADVENTURES'
With Alfred Swenson, Tiny Ruffner
30 Mins.
DIAMOND SALT (Gen. Foods)
Sunday, 3:15 p.m.
WJZ, New York

(Benton & Bowles)

Program is, its own descriptive phrase, 'yarn spinning.' And rather nicely spun throughout. As a Sunday afternoon item for the older folks that are in relaxed mood and minded to give ear to brave tales of stout-hearted folks, this one rings the lighthouse bell.

Captain Diamond (a nice way to slip through a plug in radio logs for Diamond Crystal Salt) is discovered in his snug harbor by Tiny Ruffner of Benton & Bowles and begins to unfold a tale out of his incident-packed past. Imperceptibly, the narrator cues into the production and the story is dramatized.

Burr Cook has pitched his dialog not too low intellectually and the tempo of the direction is sturdy enough to hold the works together. It's folksy and simple and rather believable. It should do the job. Commercials are brief and plausible. *Land.*



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READYMADE LOCAL SHOWS OFFERED BY WFBR IN BALTO.

Shows with built-up audiences available to advertisers

Baltimore, Md., Nov. 18—In line with the present trend among national radio advertisers to sponsor local shows towns which they consider primary markets, thus taking advantage of a ready-built audience, WFBR in Baltimore lists 7 shows now available for sponsorship. WFBR is the basic red network NBC station in Baltimore and is represented nationally by Edward Petry and Co., Inc.

Two Shows Featuring Nancy Turner

Nancy Turner is quite a personage in Baltimore. A winsome young society matron, she has been on the air for six years, originally with one of the leading department stores, and conducting her own programs on WFBR for the past 4 years. She enjoys the distinction of being the first Maryland member of the Fashion Group of New York.

"NANCY TURNER'S TEA PARTY" is a half-hour program held once a week in the main dining-room of the Lord Baltimore Hotel where it attracts a capacity audience. The program consists of music and guest stars with a highly personalized commercial plug. It is available for sponsorship at $130 per program, including both time and talent.

"ROUND THE TOWN WITH NANCY TURNER" is a "Woman's Column" of the air, going on 4 times a week with a chatty discussion of fashions, household problems, beauty hints, etc. It is available on a *participation* basis at $20 per program.

"Smile-A-Minute" Program

A fast moving 15-minute feature six times weekly which employs as its base, a series of nonsensical limericks. . . . Each limerick is original and has a piano accompaniment to accent its rhythm. The entire 15 minutes of fun is climaxed by a Contest Limerick. . . . Talent cost, $65 per six times per week.

"Sally At The Switchboard" Serial

"SALLY AT THE SWITCHBOARD" originated on WFBR. Sally is the switchboard operator at a big hotel and she weaves a "Grand Hotel" type of serial into a chatty, gossipy, human interest program with the sponsor's sales story "painlessly" introduced. A 15-minute program 3 times a week is required. Talent costs are $80 per week.

"Tomorrow's Stars"

"TOMORROW'S STARS" is a children's hour conducted by George Schaeffer, whose years of experience qualify him to produce a performance of really high calibre. The show goes on 3 afternoons a week at a talent cost of $75, plus an hour show on the stage of a local theatre Saturday morning on which no advertising is permitted, but which is bang-up publicity.

"News" and "Owl" Programs

"1:30 NEWS"—afternoon edition of the station news broadcast may be bought in 5, 10 or 15 minute units at card rates, plus $1 minute.

The NIGHT OWL is an after-midnight program available for use on half hour or hour basis. A test, beginning this summer and extending several months, brought an average of 250 returns per night. It features Bill Herson, a sparkling radio personality. Rates on request.



SHEET BIZ POOR, BUT DISKS OKAY

Sheet music jobbers report that last month turned out to be the worst October they have experienced several years. No single number seemed strong enough to start the list going. One faction figthat pianos were neglected for the absorption of political speeches coming over the radio, while other jobbers point out that business has been consistently the downbeat for the several months.

With the mechanicals it has been different story. The turnover has held up nicely, with the cheaper labels, particularly, finding a steady increase in sales.

Runners-up to ix best sheet sellers in October were 'Star Fell Out of Heaven' (Crawford), 'I Can't Escape From You' (Famous), 'I'm an Old Cowhand' (Feist), 'Empty Saddles' (Shapiro), ing, Baby, Sing' (Fox) and 'Sing a Thousand Love Songs' (Remick). Others that fared well were 'Bye, Bye, Baby' (Berlin), 'When Lady Meets a Gentleman' (Popular) and 'Rendezvous With a ream' (Famous).

With the turn into November, 'The Way You Look Tonight' was still top selling song, with 'Fine Romance' and 'Thousand Love Songs' bidding strong for second place. Among those lving promise of building up counter popularity are 'Sweetheart, Let's Grow Old Together' (Robbins), 'South Sea Island Magic' (Select) and two tunes from Columbia's 'Pennies From Heaven,' 'Button My Shoe' and 'Let's Call a Heart Heart.'

Coast Trade On Even Keel

Los Angeles, Nov. 17.

While not sensational, music biz here was steady. All companies reported nice trade. Sheet music held its own, but not in smash proportions. Consequently, first six are all within short reach of each other. Both 'South Seas Island Magic' and 'I'm an Old Cowhand' were so close to top sextet that one more day's sales might have moved them into the charmed circle.

Top honors for biz were split between 'When Did You Leave Heaven,' which grabbed first spot in paper and three spots in records, and 'The Way You Look Tonight,' which took two firsts and two seconds in the lists. 'Organ Grinder's Swing' followed with three listings.

Heavy play again went novelty tunes in both 75c and 35c plate divisions. Hotcha orchestrations of old numbers were in for a cut of this trade.

Chi Up

Chicago, Nov. 17.

All busi , both in sheet music and in records, bettering with the arrival of colder weather. Even the mechanicals are holding up despite the shuttering of a number of roadhouses for the winter.

In the sheet field, 'Until the Real Thing Comes Along,' though dropped out of the blue ribbon class, is still riding high. Expected as an early winner on its pace is 'Chapel in the Moonlight,' which kicking up plenty of dust on its way up. Others which look good are 'Midnight Blue' and 'Who Loves You?'

Crosby's recording of 'South Sea Island Magic' for Decca figures as the only non-orchestral disc i the lot.

8-Ply Collab

Songwriting stunt by Irving Mills' artists, for Mills Music publication.

That's the Sweetest Thing' which will be co-composed by Dulce Ellington, Will Hudson, Ina Ray Hutton, Cab Calloway, Yascha Bunchuk, Jan Rubini, Lucky Millinder and Milt Britton. All eight maestros are Mills artists and each has developed two bars on the song. Ellington in the first two bars established the theme. Nick Kenny is doing the lyrics.

For further ballyhoo on this tin pan alley stunt, three of Mills Music arrangers will collab on the vocal and dance orchestrations. None of the composers will dou as arrangers.

Lester Santly closed deal for publishing rights to 'Getting Sweeter All the Time,' from 'Radio's Racing Lady.'

OCTOBER MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING OCTOBER BY THE LEADING MUSIC JOBBERS AND DISC DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music as Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
Song—No. 1	'Way You Look Tonight'	'When Did You Leave Heaven?'	'When Did You Leave Heaven?'
Song—No. 2	'When Did You Leave Heaven?'	'Way You Look Tonight'	'Way You Look Tonight'
Song—No. 3	'Until the Real Thing Comes Along'	'A Fine Romance'	'Did I Remember?'
Song—No. 4	'A Fine Romance'	'Star Fell Out of Heaven'	'Star Fell Out of Heaven'
Song—No. 5	'Did I Remember?'	'Did I Remember?'	'Empty Saddles'
Song—No. 6	'Me and the Moon'	'Me and the Moon'	'I Can't Escape from You'

5 Leading Phonograph Labels Report 6 Best Sellers

Side responsible for the major sales only is reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned.

RECORDS RETAILING AT 75c

BRUNSWICK—No. 1	'Way You Look Tonight,' 'Pick Yourself Up' (Fred Astaire, Johnny Green Orch.)	'Easy to Love' (Hal Kemp Orch.)	'A Fine Romance' (Fred Astaire, Johnny Green Orch.)
BRUNSWICK—No. 2	'A Fine Romance,' 'Waltz in Swing Time' (Fred Astaire, Johnny Green Orch.)	'You Say the Darndest Things' (Kay Kyser Orch.)	'Way You Look Tonight' (Fred Astaire, Johnny Green Orch.)
BRUNSWICK—No. 3	'I've Got You Under My Skin,' 'Easy to Love' (Hal Kemp Orch.)	'Couldn't Be Mad at You' (Ben Pollack Orch.)	'Melancholy Baby,' 'I Cried for You' (Teddy Wilson Orch.)
BRUNSWICK—No. 4	'Copper Colored Gal,' 'Wedding of Mr. and Mrs. Swing' (Cab Calloway Orch.)	'Let's Grow Old Together' (Russ Morgan Orch.)	'Copper Colored Gal,' 'Wedding of Mr. and Mrs. Swing' (Cab Calloway Orch.)
BRUNSWICK—No. 5	'Sol De I,' 'Pennies from Heaven' (Hal Kemp Orch.)	'Copper Colored Gal' (Cab Calloway Orch.)	'Grab Your Partner and Swing,' 'Cross Count Hop' (Hudson-DeLange Orch.)
BRUNSWICK—No. 6	'It's De-Lovely,' 'You've Got Something' (Leo Reisman Orch.)	'I Cried for You' (Teddy Wilson Orch.)	'You Came to My Rescue,' 'Here's Love in Your Eye' (Teddy Wilson Orch.)
COLUMBIA—No. 1	'Organ Grinder's Swing,' 'Rhythm Lullaby' (Frank Froeba Orch.)	'Merry-Go-Round' (Mills Blue Rhythm Orch.)	'Whatcha Gonna Do?' 'It All Begins and Ends with You' (Frank Froeba Orch.)
COLUMBIA—No. 2	'Watcha Gonna Do,' 'It All Begins and Ends with You' (Frank Froeba Orch.)	'In a Sentimental Mood' (Mills Blue Rhythm Orch.)	'Organ Grinder's Swing' (Frank Froeba Orch.)
VICTOR—No.	'You Turned the Tables on Me,' 'Here's Love in Your Eyes' (Benny Goodman Orch.)	'Supposin' (Fats Waller Orch.)	'Way You Look Tonight' (Guy Lombardo Orch.)
VICTOR—No. 2	'It's Love I'm After,' 'You Do the Darndest Things, Baby' (Guy Lombardo Orch.)	'Exactly Like You' (Benny Goodman Orch.)	'When Did You Leave Heaven? (Guy Lombardo Orch.)
VICTOR—No. 3	'When Did You Leave Heaven?' 'Sweet Misery of Love' (Guy Lombardo Orch.)	'Lost in Dreams' (Wayne King Orch.)	'A Fine Romance' (Guy Lombardo Orch.)
VICTOR—No. 4	'Love Me or Leave Me,' 'Exactly Like You' (Benny Goodman Orch.)	'You Say the Darndest Things' (Guy Lombardo Orch.)	'Sing, Baby, Sing' (Ruby Newman Orch.)
VICTOR—No. 5	'Copper Colored Gal,' 'I'm at the Mercy of Love' (Fats Waller Orch.)	'Love in Your Eyes' (Benny Goodman Orch.)	'Until the Real Thing Comes Along' (Fats Waller Orch.)
VICTOR—No. 6	'Sing, Baby, Sing,' 'Make Believe Ballroom' (Ruby Newman)	'It's De-Lovely' (Eddie Duchin Orch.)	'Did I Remember?' (Tommy Dorsey Orch.)

RECORDS RETAILING AT 35c

BLUE BIRD—No. 1	'One, Two, Button Your Shoe,' 'So Do I' (Shep Fields Orch.)	'One, Two, Button Your (Shep Fields Orch.)	'Way You Look Tonight' (Shep Fields Orch.)
BLUE BIRD—No. 2	'A Fine Romance,' 'I Can't Pretend' (Wingy Mannone)	'Who Love You?' (George Hall Orch.)	'When Did You Leave Heaven?' (Charlie Barnet Orch.)
BLUE BIRD—No. 3	'Easy to Love,' 'I've Got You Under My Skin' (Shep Fields Orch.)	'Easy to Love' (Shep Fields Orch.)	'A Fine Romance' (Wingy Mannone Orch.)
BLUE BIRD—No. 4	'Way You Look Tonight,' 'Never Gonna Dance' (Shep Fields Orch.)	'A Fine Romance' (Wingy Mannone Orch.)	'Sing, Baby, Sing' (Charlie Barnet Orch.)
BLUE BIRD—No. 5	'Star Fell Out of Heaven,' 'When Did You Leave Heaven?' (Charlie Barnet Orch.)	'You Came to My Rescue' (Shep Fields Orch.)	'Until Real Thing Comes Along' (Charlie Barnet Orch.)
BLUE BIRD—No. 6	'Bojangles of Harlem,' 'Organ Grinder's Swing' (Temp King Orch.)	'Lost in My Dreams' (George Hall Orch.)	'Did I Remember?' (Shep Fields Orch.)
DECCA—No. 1	'I'm an Old Cow Hand,' 'I Can't Escape from You' (Bing Crosby Orch.)	'South Sea Island Magic' (Bing Crosby)	'I'm an Old Cow Hand' (Bing Crosby)
DECCA—No. 2	'On a Cocoanut Island,' 'To You, Sweetheart, Aloha' (Louis Armstrong Orch.)	'When Did You Leave Heaven?' (Ben Bernie Orch.)	'Organ Grinder Swing' (Jimmy Lunceford Orch.)
DECCA—No. 3	'Star Fell Out of Heaven,' 'When Did You Leave Heaven?' (Ben Bernie Orch.)	'You Turned the Tables on Me' (Jan Garber Orch.)	'South Sea Island Magic' (Bing Crosby)
DECCA—No. 4	'A Fine Romance,' 'Way You Look Tonight' (Henry King Orch.)	'A Fine Romance' (Henry King Orch.)	'When Did You Leave Heaven?' (Ben Bernie Orch.)
DECCA—No. 5	'Me and the Moon,' 'On the Beach at Bali-Bali' (Jimmy Lunceford Orch.)	'Organ Grinder's Swing' (Jimmy Lunceford Orch.)	'You Turned the Tables on Me' (Jan Garber Orch.)
DECCA—No. 6	'Until the Real Thing Comes Along,' 'Walkin' and Swingin' (Andy Kirk Orch.)	'On a Cocoanut Island' (Louis Armstrong Orch.)	'Me and the Moon' (Bing Crosby)

Night Club Reviews

CASA MANANA

(BERLIN)

Berlin, Nov. 6.

With its nine different entertainment spots under one roof (Europa Pavillon, Mirror, Bar, Cafe, Old-German Beer Hall, Harbour, Liqueur Room, Roof Garden, and Palm Court), this enterprise was rated heavy opposition to the Haus Vaterland, only two blocks away, as long as it was under Tichauer's management. With Tichauer making a non-voluntary exit, due to the Aryan principle, the Europahaus has met with various failures.

New management seemingly has little or no experience conducting large houses like this one, for the drop-in attendance resulting from a 100% raise in charges is very evident and has sent customers over to the Haus Vaterland.

Mediocre bill at the Pavillon is m.c'ed by Willi Rentmeister in fairly pleasing manner. Bea Egervary is otherwise a nifty fan dancer, but has to tone down plenty here, her terp offerings failing to enthuse. Sisters Dabelow, two youngsters hardly above 14, are splendidly trained acrobatic dancers. Prosit is a musical clown minus comedy, his gestures and business lacking inspiration. Glauer's 22 lilliputians are most versatile, but showmanship is lacking. 'The Merry Five from Cologne,' musical eccentrics, look amateurish. Three Veronas are good skaters. House ballet of 10, trained by Muriel Dawson, a former Lawrence Tiller girl, is efficient.

Other acts on the bill are Lilo Berger, a warbler; Edith Lafayette, singer and dancer, and Two Privaloff, Russian dancers.

Part of this show is presented at the roomy Palm Court for a ight show.

Hungarian Club, N. Y.

The Hungarian Club, occupying large quarters on a second floor, is an upper East Side spot mainly for Hungari trade in the Yorkville belt, heavily populated by Hungarians. Spacious club is partitioned into two good-sized rooms, one a large dining room with floor show, the other a grill and large bar. Additionally there is a comfortably-sized clubroom for bridge, etc., under a membership plan.

Julius Sterl's Magyar orchestra is on hand for both the floor show and dancing. Talent includes Mariska Kondor, prima; Gizi Major, gypsy viplinist, and Lajos Horvath, baritone. Horvath's rep includes a favorite from 'Countess Maritza' which he merchandises unusually well. In addition to soloing numbers, he does duets with Miss Kondor, a buxom singer, in operetta selections. She has a pleasing voice, one with a good deal of steam behind it. The gypsy violining specialty work adds color to the atmosphere of the unpretentious show offered.

Food is of an excellence for Hungarian tastes, and no big bankroll to cover this and drinks is necessary.

RAINBOW ROOM

(NEW YORK)

Snappy nitery show at this swank spot, which should extend its pulling powers and not necessarily limit the patronage to the ultra stiff-shirts. A bill comprising Ray Noble's dansapation, with Al Bowlly featured as vocalist; Milly Monti (New Acts), Enrica and Novello, Edgar Bergen, Evalyn Tyner, Dr. Sydney Ross and Nano Rodrigo's tango rhumba orchestra is good fare for anybody's $3.50 table d'hote. Couvert is $1.50 and $2.50 after 10 p. m.

Miss Monti is a newcomer to America, with a vivid personality as a songstress. Edgar Bergen, vet vaudeville ventriloquist, has naturally extended his scope into the cafes, and, after clicking at the Grosvenor House, London, arrived here just in time to open with the new show.

Bergen's ventriloquial comedy is bolstered as much by his expert material as the clever manipulation of the dummy. After the voice-throwing novelty wears off, it's the material that must perforce the proceedings, and an idea of i ness may be gleaned from Bergen's crossfire, which, with a normal vis-a-vis, could click. Bergen has made a flock of Vitaphone shorts and played the vaudfilm that's left, but his smooth style in white tie and tails commends him for any cafe floor, whether in a class or a mass room. As an encore to Charlie, the dummy, Bergen's bit with Ophelia, the old maid, is a snapper, particularly room of this type.

Enrica and Novello are the new terpers. They're standard with their waltz-foxtrot ('Tea for Two')-bolero routine. Encore is a paso doble. She's a nice-looking blonde; he a swarthier Latin type. Make a nice appearance, although he should consult his tailor to cut those fancy and very British tails bit shorter. They're exaggerated in their flar and length, which, combined with his being of normal stature, also further militates against him by cutting down the appearance of height.

For the rest, Evalyn Tyner is holdover, as is Dr. Sydney Ross, with his at-the-table prestidigitation. Nano Rodrigo's Latin rhythms and the svelte dansapation of Ray Noble's team more than satisfy for the hoofing.

Abel.

CBS Asks MPPA to Curb Pluggers; No Like Tactics of Song Salesmen

CBS has appealed Music Publishers' Protective Association to something about bri ing the song pluggers under control around the network's studios. In a letter to the MPPA last week, CBS complained that certain pubs' reps have exercised little discretion in contacting mike talent, with the result that the latter have been unable to get any privacy at rehearsals.

Web made it clear that it had no objection to the songpluggers operating around the studios, but what it didn't like was the manner of approach. Letter asked whether the MPPA couldn't get together with the network to work out a set of regulations to guide the professional men in their activities around both CBS headquarters and the theatre which the network has under lease for broadcasting purposes.

Communication from Columbia was turned over to the MPPA's radio relations committee.

This is the first time ither Columbia or NBC has addressed an official complaint of this sort to the MPPA or any other the music industry.

Harry Warren and Al Dubin have completed their 100th song for Warners. ' ing Around a Romance' will be spotted in 'The Singing Mari ,' Dick Powell musical.

VISIT OR WRITE
MARKS MUSIC
FOX TROTS
Lonesome Guitar
Running a Temperature
And They Said It Wouldn't Last
Poinciana (Bolero)
Afterglow
In Your Embrace
RUMBAS
Spic and Spanish
Say "Si Si"
My Sombrero
Last of the Rumbas
50c ea.—Any 5 for $2.25
Join our orchestra club
12 numbers a year, $3.00
RADIO CITY, N.Y.

Exclusive
PUBLICATIONS, INC.
Organ Grinder's Swing
Mr. Ghost Goes to Town
In a Sentimental Mood
A Moment In the Dark
(WALTZ)
Monopoly Swing
EXCLUSIVE PUBLICATIONS INC.
1619 BROADWAY, N.Y.C.

Mills Mills
From The New
COTTON CLUB
PARADE
Four Big Hi
Copper Colored Gal
That's What You Mean to Me
Alabama Barbecue
Doin' the Suzi-Q
MILLS MUSIC INC. NEW YORK

3d Ticket Entered in 802 Race; Weissman New Prexy Nominee

Third ticket was icially tossed into the forthcoming elections of the New York Musicians' Union when a group of Local 802 members met last week and nominated Louis Weissman, former secretary, for president. Weissman heads the new 'Yellow Ticket,' which went defeat in 1934.

On the same slate with Weissman are Louis Del Negro, v.p.; Marcel Honore, secretary, and Ivan Isenberg, treasurer. Edward J. Canavan, present head of the union, has elected to ally himself with the 'Yellow Ticket,' running for delegate to the next convention of the American Federation of Musicians. Named as candidates for the executive board are Joseph DiJanni, Dave Reggel, Frank Chiaffarelli, Arthur Giannone, Jack Pressler, Phil Napoleon, Harry Stitson and Joe Perri

Weissman's platform promises to increase the boosting of relief payments from $1.25 for four hours a week to the union wage of $2 an hour for a minimum of four hours a week.

Other two tickets in the field is the 'Blue Ticket,' which represents the present Local 802 administration, and the 'Fusion Ticket,' headed by Selig S. Liese and Henry A. Maccaro, running, respectively, for prez and v.p.

Union Restores License To Balto Nitery Agency

Baltimore, Nov.

The Int. Musicians' Union, through Joseph Weber, prez., has restored band-booking license to National agency, nitery booking office with offices here and in N. Y. License was revoked recently at suggestion of Edgar Hunt, biz mgr. of Local 40, who charged that agency booked a non-union band of four pieces into a roadhouse near Balto for three-day stand.

Music Notes

Herbert Stothart scoring 'Camille' and 'The Good Earth' at Metro.

Joseph Myrwin and Milton Boyce cleffing tunes for 'Avenging Angels.'

Harl Smith's orchestra opens Nov. 28 at the Dunes, Palm Springs, Cal.

Carl Schreiber's orchestra opens for an indef stay at the Pershing Ballroom, Chicago, Nov. 24.

George Silver, Princetonian, has joined the sales staff of Radio Orchestra Corp. as college contact.

Sam Pokrass and Ed Cherkose will do special music and lyrics for itz Bros. in 'On the Avenue' at 20th-Fox.

Ray Noble set by Ben Selvin, recording mgr. for Associated Program Service, to do a repeat series of transcriptions.

Mack Gordon and Harry Revel assigned to turn out two songs for 'Private Enemy' at 20th-Fox. They'll also dish up itties for 'Wake Up and Live' 'Sally, and Mary' at

. **Feodor Kolin** is in charge of music, lyrics, songs and also ill play piano for series of transcriptions titled 'Hollywood Lati ' being made for Max Factor for ish speaking countri

Tex Ritter will cut two more ords for Decca from Grand National's 'Song of the Gringo.' Ritter recently made 'Rye Whiskey' and 'Sam Hill,' Team sold 'Day After Day' and 'Why Waste the Moon' to Spectrum for 'Song of the Prairie.' Will also do numbers for next Willis Kent feature.

Most Played on Air

To familiarize the trade with the tunes most on the air around New York, the following songs were most played on the networks last week. Combined plugs on WEAF, WJZ and WABC are computed for the week from Sunday through Saturday night (Nov. 8-14).

You Turned the Tables on Me
Who Loves You?
Way You Look Tonight
Chapel in the Moonlight
When Did You Leave Heaven?
Organ Grinder's Swing
I'll Sing 1,000 Love Songs
To Mary—With Love
Close to Me
Midnight Blues
I'm in Dancing Mood
It's De-Lovely
Someone to Care for Me
Sing, Baby, Sing
Did You Mean It?
Under My Skin
Night Is Young
Love, What Are You Doing?
There's Love in Your
For Sentimental Reasons
Talking Through My Hear'
Bye, Bye, Baby
Me and the Moon
Fine Romance
Tain't Good
South Sea Island Magic

AFM BANS BAND % BOOKINGS

American Federation of Musicians has started a drive to stop band leaders from playing any form of percentage engagements. Warning in this direction was addressed last week not only to leaders but to booking agents.

Target of the AFM move are the leaders who have been making a practice of guaranteeing the salaries of their men and taking a chance on netting more than the union scale requires for leaders via the percentage route. The federation takes the position that it won't tolerate any gambling on that score and that the leader must have his own salary guaranteed as well as those of the men.

Circular letter to agents warned them that they put their AFM licenses in jeopardy by participating in any booking which involves a percentage arrangement for all members or any one member of a band. Another letter sent agents last week by the AFM notified them that their present booking licenses expire Dec. 31 and that application for a renewal of such licenses are now in order.

HIGH CLAIM

Composer Values Damage Is Songs at $5,000,000 in Suit vs. Metro

Los Angeles, Nov. 17.

Charging infringement an ori inal composition, 'Setting for Love,' Samuel Gormbei , composer, has filed a superior court action here against Metro, using company's picture, 'San Francisco,' as a basis for the suit.

Plaintiff asserts MG film, and song of same title, have damaged him to extent of $5,000,000. He seeks an injunction against further showings of the film, and impoundment of the negatives.

In U. S. district court here, Metro and Robbins Music Corp. are targets of a damage action brought on behalf of Gormbein, alleging infringement of copyrighted music owned by the composer. Action accuses Walter Jurmann and Bronislaw Kaper of using his music for the theme song of the film. An accounting of profits is asked.

MPPA Committee Defers Meeting with FTC Till McKee Studies Gov't's Code

Code committee of the Music Publishers' rotective Association will defer meeting with the Federal Trade Commission until after the association's counsel, Joseph V. McKee, has passed on the Robinson-Patman provisions of the FTC's proposed code for the music industry. MPPA directorate voted last week to have McKee study the clauses pertaining to the R-P Act, which the FTC had written into the code, and give the association a written opinion of his findings.

Federal Trade Commission has agreed to incorporate into the government's code practically all the provisions which are contained in the pledges adopted by the industry last August. The FTC sees no reason for specifically mentioning special arrangements as a taboo item, since this angle is implied in the general clause in the proposed FTC code concerning bribery.

MPPA directors also want the FTC code to include a provision banning the subsidizing of song demonstrations behind music counters. Thi angle might be inserted in what the FTC describes as 'Group 2 Rules,' or those over which the Federal Trade Commission Act has no authority, but can be administered by the industry itself. The anti-bribery clause which it would like to become part of the FTC code follows:

unfair trade practice for any music publisher directly or indirectly to pay, loan, give, furnish, bestow, or in any other manner present to any performer, singer, musician, band leader, or orchestra leader, employed by another, or to his agent or representative, sum of money, gift, bonus, rebate, royalty, service, favor, or any other thing or act of value, as an inducement to him or to influence his employer or principal to permit or authorize such person to sing, play, or perform, or to have sung, played or performed, any works composed, published and/or copyrighted by any such music publisher.'

Indications are that the MPPA will have to add to the above clause the phrase reading, 'When such inducement tends to limit competition create a monopoly.'

Salabert, French Pub, Sets Deal with Mills

Francois Salabert, French music publisher, arrived on is side last week and intends to make a stay of six weeks in New York. Shortly after his arrival, Salabert closed a deal with Mills Music, Inc., for the exclusive rights to the latter's catalog in France, Belgium, Holland and Switzerland.

Mills contract is for three years.

Coakley Turns Agent

Sacramento, Nov.

Tom Coakley, who recently turned over his orchestra to Carl Ravazza and gave up batoning to practice law, has formed the Associated American Artists to function as agents and producers.

Coakley's partners in the new venture are Dean Maddox and Richard Dorso of San Francisco.

Orchestration Bootlegger Convicted in Bronx Court

Irving Buckman, Bronx music teacher, who was charged with selling complimentary orchestrations, last week received a $100 fine and 20-day jail sentence in Special Sessions, Bronx. The jail term was suspended.

Police, accompanied by reps of the Music Publishers Protective Association, seized 700 such orchestrations and a mass of sales correspondence involving band leaders in the hinterland.

Fio-Rito Moving West

Chicago, Nov. 17.

Ted io-Rito orchestra closes the Terrace Room of the Morrison hotel here this week and then moves to Cleveland's Mayfair Casino for a couple of weeks before heading for the Coast.

Goes into the Palomar in Los Angeles, Jan. 13, for an indef stay, plus a couple of picture assignments. Set through Music Corporation of America.

S. A. Jazz Maestro Here

Rudy Ayala, Argentine jazz maestro, has arrived in New York for a two months' visit.

Ayala's is the only native band that plays nothing but American jazz with special imported American arrangements.

Levant's New Berth

Chicago, Nov.

Phil Levant moves his orchestra into the Empire Room the Schroeder hotel, Milwaukee, . 27 for an indef stay.

He finishes his engagement at the Walnut Room of the Bismarck hotel here Thanksgiving Day (26).

FOX
FLASHES
CURRENT HITS!
From "SITTING ON THE MOON"
"Lost in My Dreams"
"Sitting on the Moon"
From "THE GAY DESPERADO"
"The World Is Mine (Tonight)"
"FOLLOW YOUR HEART"
"Magnolias in the Moonlight"
"Follow Your Heart"
SAM FOX PUBLISHING COMPANY

Witmark Presents
The Sensational Ballad
When My Dream Boat Comes Home
From "Here Comes Carter"
Thru the Courtesy of Love
You on My Mind
Waltzing with Angel
My Kingdom for a Kiss
Papa Tree Top Tall
Bermuda Buggyride
M. WITMARK & SONS
1250 Sixth Avenue
RCA Bldg., N. Y.
CHARLIE WARREN, Prof. Mgr.

Harms
The Greatest Iggers Scores
Gold Diggers Lullaby
(With Plenty of Money and You)
All's Fair in Love and War
Speaking of the Weather
Let's Put Our Heads Together
From "Gold Diggers of 1937"
From "White Horse Inn"
BLUE EYES
WHITE HORSE INN
I CANNOT LIVE WITHOUT YOUR LOVE
HARMS, Inc.
ROCCO VOCCO, Gen. Mgr.

Inside Stuff—Music

ight Is Young, You're Beautiful,' which shows promise of becoming a it, belonged originally to the Chappell Co. of America. It is part of the score of the show which Billy Rose produced at the Texas Centennial and it was Rose who talked Henry Spitzer, Chappell gen. mgr., into releasing the show music over to Words & Music, Inc., of which Paul Whiteman is a partner. It is denied by W. & M. that Rose has become one of the firm's stockholders.

With 'In the Chapel in the Moonlight' (Shapiro, Bernstein & Co.) reaching No. 1 seller status this week, Billy Hill rates as having delivered four hits, all ballads, this year. His other sales toppers of 1936 were 'Lights Out,' 350,000 copies; 'Glory of Love,' 300,000, and 'Empty Saddles,' 165,000. Hill wrote the words and music in each case.

Disc Reviews

By Abel Green

Benny Goodman's version of the now classic 'Organ Grinder's Swing,' Will Hudson's rhythmpation of a nursery jingle, is the last word in the 52nd street style of heated tempos on Victor 25442, backed by 'Peter Piper,' Johnny Mercer-Dick Whiting's clever jazz version of some more nursery rhymes, only in the heated manner. That, and No. 25434 'You're Giving Me a Song and Dance' with 'When a Lady Meets a Gent Down South' embrace all of the unique Goodmanesque swing styles. The maestro's clarinet is particularly to the fore. **Helen Ward** vocalizes.

Cab Calloway hi-de-hos 'The Hi De Ho Miracle Man' and 'Frisco Flo,' both Benny Davis-J. Fred Coots tunes out of the new Cotton Clu scatted as only Cab can do.' ick 7756.

More for the swing addicts: '**Wingy Mannone** on Bluebird 6618—'Let Me Call You Sweetheart' (yes, it's the old Beth Slater Whitson-Leo Friedman ballad classic), ut done with slap-bass, trick traps and hot horns as only the Mannoneacle mayhemists music can riff it. It's paired with 'Easy Like,' the maestro's original composition, and again he is also to the fore, both vocally and with that ceiling-high trumpeting of his. Mannone's 'In the Groove' is coupled with 'Honey, Please Don't Turn Your Back on Me,' latter by **Amanda Randolph** and her orchestra who coon-shouts and swing her boys in great style. Bluebird 6616.

More by **Amanda Randolph** on BB 6615—'Please Don't Talk About My Man' (Andy Razaf-Reginald Forsythe) with 'Doin' the Suzy-Q,' out of the Cotton Club revue; No. 6617, 'He May Be Your Man (But He Comes to See Me Sometimes)' (Lemuel Fowler's old blues doggerel), paired with 'For Sentimental Reasons'; and No. 6619, 'I've Got Something in My Eye' and 'Rainbow on the River' (filmusical excerpt), this rendition by **Charlie Barnet's** orchestra, and equally as torrid as Amanda's instrumental and vocal meanderings. Miss Randolph has an insouciant style of her own that distinguishes her and it's axiomatic that if you're to sell on the wax you gotta be diff.

Accordingly **Tampa Red** and the **Chicago Five**, starring a hotcha blues singer, also on Bluebird (No. 6620) oughta catch on, if 'I Hate Myself' and 'You Stole My Heart' (both by Hudson Whittaker) are any criterions.

Albert Ammons and his Rhythm Kings (**ycIept Israel Crosby**, bass; **Jimmy Hoskins**, drums; **Iko Perkins**, guitar; **Guy Kelly**, trumpet; **Dalbert Bright**, alto and clarinet) with the maestro at the music box; also swing it pretty on Decca 975 with 'Early Mornin' Blues' and 'Mile-Or-Mo Bird Rag,' both ori inal compositions by Ammons.

So much for swi . **Leo Reisman's** ultra dansapation on Brunswick 7753 vies with **Eddy Duchin's** Victor 25432 versions of the same two Cole Porter excerpts out of 'Red, Hot and Blue'—'You've Got Something' and 'It's De-Lovely.' Both are the last word in finesse and class terp music. **Sally Singer** and **Larry Stewart** vocalize with Reisman; **Jerry Cooper**, per usual, is featured vocalist with the Hotel Plaza (N. Y.) maestro. Duchin culls two more out a legit musical, this time the Harbach-Romberg operetta, 'Forbidden Melody,' tunes being 'You're All I've Wanted,' foxtrot ballad, and 'No Use Pretending,' waltz, with Cooper again vocalizing, and Duchin again scintillating at the Steinway. Reisman resurrects a corking syncopated waltz out of the current 'Ziegfeld Follies' by Richard Jerome-Walter Kent, 'The Harlem Waltz,' paired with 'I Wasn't Lying When I Said I Love You' (Vaughn deLeath), foxtrot. Stewart on both vocals.

Richard Himber, a perennial publicist in almost everything he does—it comes under the head of showmanship, of course—this time does it via the absence of saxophones entirely. Sounds like Himber took Meyer Davis literally anent the fade-out of Monsieur Alphonse Sax's fave instrument (which in turn fetched a denial from the National Ass'n of Band Instrument Manufacturers) and is relying on his brass for figurations entirely. Anyway, they're sprightly and highly danceable which is the main idea. 'You're Everything Sweet' with 'In the Chapel in the Moonlight' on Victor 25441; 'Wintertime Dreams' with 'Thru the Courtesy of Love' (WB film excerpt) on No. 25443. Himber's still using the Ritz-Carlton hotel for billing although Basil Fomeen and another band now hold forth there, but it shouldn't get the Ritz mad as they're nifty disks. **Stuart Allen** vocalizes in all.

In the **Russ Morgan** manner, the Hotel Biltmore (N. Y.) maestro has done orchestration tricks with 'Isle of Capri' and 'Wang Wang Blues.' **Mullen Sisters** and Morgan contrib vocally and Morgan scintillates with the ivory and sliphorn intricacies. That 'Wang Wang Blues,' incidentally, reminds of the good old Leo Feist-Phil Kornheiser dynasty, when it was Tin Pan Alley tops. The recent reissues of many of these old Feist blues classics, all exploited, picked and popularized by Kornheiser, impresses anew with the vastness of that particular catalog, such as the entire Dixieland Jazz Band repertoire 'Livery Stable Blues,' 'Tiger Rag,' 'Clarinet Marmalade,' etc., now coming into renewed vogue, under the 1936 swing treatment, which is but another version of the old Dixie style.

'Ja-Da' is another of that Feist-Kornheiser regime, now serving as the metier for **Dick Stabile** and his orchestra (Lincoln hotel, N. Y.) to swing with on Decca 977, paired with another oldie, 'If I Could Be With You One Hour Tonight.' Unlike Himber's anti-sax idea, Stabile has a fine reed section and doesn't neglect it in his orchestrations. **Billy Wilson** vocalizes.

On the occasion of 20th's remake of 'Ramona,' the Paul Whiteman version is reissued on Victor 25436, paired with another waltz, 'Under the Mellow Moon' (Wendell Hall).

Wayne King evidences a more spirited dansapation style on Victor 25427 with 'Taint No Use' 'Nonchalant.' That 'waltz king' radio billing has been something of a misnomer for King, betimes, and this sprightly foxtrot pair should further dispel any set stylizations.

Among the Vocalizers

Vocally, the **Mills Bros.** are back on Decca 961 with 'Rhythm Saved the World' and 'Shoe Shine Boy,' four boys and a guitar, but doing the instrumental gamut, in imitation form. Of course, the late John Mills has been substituted for. **Bobby Breen**, Eddie Cantor's youthful tenoring protege, lahrymosely balladizes 'M-o-t-h-e-r' and 'The Rosary,' Decca 973. **Tony Martin**, since his 20th-Fox filmusical click, is also waxing for Decca and 'Sweetheart, Let's Grow Old Together' and 'The World Is Mine' are a fetching pair on No. 970, as are 'Slightly Terrific' and 'It's Love I'm After,' both from 'Pigskin Parade.'

Guy Lombardo with 'Moonlight on the River' and 'When My Dream Boat Comes Home,' Victor 25435, and 'Now That Summer Is Gone' (good Seymour Simons song) paired with 'Ridin' High' out of 'Red, Hot and Blue,' is sweet and hot respectively on these two sets of tunes. In all the tempos are telling, the style compelling and the Carmen Lombardo and vocal trio interludes effective, per usual.

From London, **Harry Roy** gets hot with '12th Street Rag' and 'Two Trumpet Toot,' latter a novelty fox by Roscoe Kern, on Decca 974, while **Ambrose** and his orchestra, also Decca 971-2, have two from 'This'll Make You Whistle' (GB film), titled 'I'm in a Dancing Mood' and 'Crazy With Love,' whereas 'My Red Letter Day' (also by Sizler-Goodhart-Hoffman, and out of the same film) is paired on the other disk with 'Wood and Ivory,' tricky hot tune.

From the Coast comes **Georgie Stoll** on Decca 976 with his heated versions of George Gershwin's 'Swanee' (Irving Caesar lyric), said to be that composer's first song hit, on the back of which is Rodgers-Hart's 'The Girl Friend,' both in ultra-modern swingo, featuring Stoll's hot fiddling, etc.

Nick LaRocca and the **Original Dixieland Band**—credited by many as being the pioneer of 1936's swing style, which is only another version of Di ie—are back after years of retirement. The original quintet is augmented, of course, although LaRocca's trumpet and J. Russel Robinson's pianology are among the instrumental highlights. **Chris Fletcher** is vocally featured in this duo, 'Who Loves You?' and 'Did You Mean It?' Victor 25420.

Ray Noble's ultra style on Victor 25422, 'Born to Dance' excerpts—'Under My Skin,' in a bolero-typed arrangement, and 'Easy to Love,' and No. 25428, two from 'Pennies from Heaven,' 'Let's Call a Heart a Heart' and 'One, Two, Button My Shoe.' All with **Al Bowlly** vocalizing and Noble's brisk dansapation manner, sort of moderated swing, in this particular crop.

Music in the **Russ Morgan** manner highlights Brunswick 7746, 'Sweetheart, Let's Grow Old Together,' waltz, by J. W. Bratton and Leo Edwards, which was first 'made' by Irwin Dash in England, and another waltz, 'I Want the Whole World to Love You.' Nice trombone and piano passages and vocalizing by Morgan.

Ted FioRito has been busy for Decca also. 'Night Manhattan and 'Love in Your Eye,' both out of 'Big Broadcast' on No. 935; 'You're Like a Toy Balloon' from the 'Casa Manana' nitery show (by Dana Suesse-Billy Rose-Irving Kahal) with 'Oh! You Rogue' on No. 936; and 'Mickey Mouse's Birthday Party' with 'There's Yoo-Hoo in Your Eyes' on No. 954. Per usual, RioRito delivers a fetching dance style with his brass and reeds dominating while the maestro-pianist also does his batoning intermingled with a little Steinwaying. **Muzzy Marcellino**, **Stanley Hickman** and the **Debutantes** collaborate vocally.

To coincide with **Nelson Eddy's** concert tour, Victor 4323 couples two of his best duets with **Jeannette MacDonald**, which is certainly bringing marquee values to the wax. The hit excerpts from 'Naughty Marietta'—Victor Herbert's 'Ah, Sweet Mystery of Life'—and another Metro cinoperetta excerpt, 'Indian Love Call' (Friml) from 'Rose-Marie,' are a corking pair. Miss MacDonald's lusty soprano and Eddy's impressive baritone, with Nathaniel Shilkret's baton for backer-upper, are a sterling team, and beautifully recorded.

From the current-in-Boston Shubert musical, 'The Show Is On,' **Ray Noble** does better, orchestrationally, by the two tunes than the two tunes deserve. They're an undistinguished pair. 'Little Old Lady' (Stanley Adams-Hoagy Carmichael) and 'Now' (Ted Fetter-Vernon Duke) are Noble's ultra arrangements. Al Bowlly vocalizes. Victor 25448.

From England, **Ambrose** and his orchestra—who may be another of the British triumvirate among the dance maestros to follow Noble and Hylton to America—comes with 'Cafe Continental' and 'The Night Ride' (Sid Phillips) on Decca 992. Latter shows up the Ambrose aggregation at its instrumental best, but 'Continental' (Jimmy Kennedy-Will Grosz), by the composer of 'Isle of Capri,' is smoother, and bespeaks of similar possibilities.

Of the same genera as Bob Howard, Fats Waller, Louis Armstrong, et al. is **Tempo King** and his Kings of Temp on Bluebird 6642-3. These four sides run the gamut of the Tempo King tempo with the maestro scat-vocalizing and **Queenie Ada Rubin** shining on the ivories. King is the type of maestro who audibly calls each of the soloists to get off, in sequence, and their riffs are sumpin. King's tempo isn't the type of swing music that sends you, but it's plenty socko on the rhythm. 'One Hour for Lunch' and 'You've Got Something' is the first couplet. Next, 'I Was Saying to the Moon' (John Burke-Arthur Johnson), out of 'Go West, Young Man,' backed with 'Swingin' the Jinx Away' (Cole Porter) out of 'Born to Dance.'

Speaking of **Louis Armstrong**, Bluebird 6644 now has that artist away from Decca. 'I Wonder Who' and 'That's My Home' are in the trumpeter's best style with his own solo work and vocalizing highlighting this couplet.

Chick Webb swings it for Decca 995 with 'Go Harlem' and 'Devoting My Time to You,' **Ella Fitzgerald** vocalizing.

Smoother on Decca is **Al Donahue** with danceable rhythms, 'To Mary, With Love' and 'It's Love I'm After,' **Barry McKinley** vocalizing, on No. 981. 'When My Dream Boat Comes Home' with 'For Sentimental Reasons' (982) and 'I Want the Whole World to Love You' (waltz) with 'Bermuda Buggyride' afford Donahue's smoothly rhythmic technique a full range for display of their style.

Shep Fields' rippling rhythm is just that on Bluebird 6641 with 'Twinkle Little Star' and 'Where Have You Been All My Life?' (Herb Magidson-Ben Oakland), both out of GN's 'Hats Off.' But almost uncannily in the same style is Victor 25449 by **George Hamilton** conduct-

(Continued on page 55)

Relativity

London, Nov. 11.

At the meeting the other day of all the ace dance band leaders, the various big shots made speeches. The first British maestro to speak said, 'You fellows hate my guts, but I am the iggest shot in England today in the dance band world, and I earn more money than any of you.'

Another, 'When it comes to the biggest draw, we won't argue, because I am alone in my class. I earn more money and pay my band more than you.'

Stated still a third: they were all a bunch of pikers, as he owed $200,000 income tax.

THE BEST IN MUSIC

Did You Mean It?

New Rhythm Tune

There's Frost On the Moon

From the "

Will You?

'Springtime i ies'

There's a Silver Moon On the Golden Gate

"Happy Go Lucky" (I'm with You)

RIGHT OR WRONG

HARRY LINK G P M

IRVING BERLIN INC

799-7th AVE. N.Y.C.

MOVIETONE TOPICS

THE

From "PIGSKIN PARADE"

"IT'S LOVE I'M AFTER"

"YOU DO THE DARN'DEST THINGS, BABY"

BALBOA"

"YOU'RE SLIGHTLY TERRIFIC"

"Under Your Spell"

YOUR SPELL"

IGO (My Friend)"

MOVIETONE MUSIC CORPORATION

SAM FOX PUBLISHING CO.

1250 SIXTH AVENUE

NEW YORK

Remick

From " and Mabel"

I'LL SING YOU A THOUSAND LOVE SONGS

Coney Island

Swing for Sale

Who Is My Baby Gonna Love All Winter

Now That Summer Is Gone

REMICK MUSIC CORP.

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CHARLIE WARREN, Prof. Mgr.

T. B. Harms Co.

Presents

CLOSE TO ME

(Definitely the Big Waltz Hit)

LOVE—WHAT ARE YOU DOING TO MY HEART

T. B. HARMS CO.

ROCCO VOCCO, Gen. Mgr.

Continuing the most amazing hit record of all time, we offer

"TO MARY—WITH LOVE"

"RAINBOW ON THE RIVER"

rom Sol Lesser's RKO Picture, "Rainbow On The River"

"SOMEONE TO CARE FOR ME"

Univers: "3 Smart Girls"

"I STUMBLED OVER LOVE"

LEO FEIST, Inc. 1629 BROADWAY NEW YORK

The big hit from the new 'Ziegfeld Follies'

'MIDNIGHT BLUE'

This superb song by Edgar Lesli and Joe Burke will soon take its deserved place among the great hits of the year.

ROBBINS MUSIC CORP. 799 7th AVE. NEW YORK

BILLY HILL'S SENSATIONAL HIT!

"IN THE CHAPEL IN THE MOONLIGHT"

SHAPIRO, BERNSTEIN & CO., MUSIC PUBLISHERS, Inc. LOUIS BERNSTEIN, Pres.

NOW IN THEIR NEW QUARTERS — RKO [Radio City Music Hall] BLDG. — 1270 SIXTH AVE., NEW YORK

NBC RETURNS BERLIN SONG TO SUSTAINERS

Snag between NBC and Irving Berlin, over the elimination of 'Did You Mean It?' from the network's sustaining programs, was straightened out last week. The song was put back in the network's good graces Thursday (12) following a meeting between Saul Bornstein, Berlin v. p., and John Royal, NBC v. p. in charge of programs.

Tune was ordered out after it had suddenly shot into first performance place.

SANTLY JOY

It's a Big Hit—The Request

ME AND THE MOON

The Theme of Hawaii

TO YOU SWEETHEART ALOHA

SANTLY BROS. JOY INC
1619 BROADWAY N.Y.C.

Billy Hill's Defense

Billy Hill has filed a denial to the $250,000 suit against him instituted by L. Morrill Geiger in federal court Saturday (14). Hill admitted that there had been an agreement between them to select five of his songs and publish them. He claimed that the plaintiff (Geiger) had selected two songs, 'When I Hear You Say I Love You, and 'As Long As I Have You,' but refused to pay for their publication.

This refusal, according to Hill, abrogates their agreement, and he asked for dismissal of the action.

Lunceford to Swing At European Concerts

Jimmie Lunceford orchestra sails Jan. 27 for a three months' tour of Europe. Dates as now set are strictly concert.

Band opens at Oslo, Sweden, and will play seven concerts within a week in that country. After that the appearances will be in Norway, Sweden, Denmark, Holland and Belgium. The next jump will be to Paris.

Waxing Joe E. Howard

Joe E. Howard, veteran songsmith-entertainer, has been contracted by Brunswick to wax four recordings. All his own compositions—'I Wonder Who's Kissing Her Now,' 'Honeymoon,' 'Hello, My Baby' 'Goodbye, My Lady Love.'

Howard is still active professionally as singing feature of Bill Hardy's Gay 90's nitery in N. Y.

Most Requested

(Reported by Teri Josefovits, Hotel Lombardy, N. Y.)

When Did You Leave Heaven?
A Fine Romance.
The Way You Look Tonight.
Goodnight to You.
Bagatelle.
Got You Under My Skin.
Pretty Girl is Like Melody.
These Foolish Things.
The King Says Swing.
lue Illusion.

(Harry Jackson, NBC musical irector in California)

The Way You Look Tonight.
Organ Grinder's Swing.
I'm An Old Cowhand.
Did I Remember?
Real Things Comes Along.
Limehouse Blues.
Sing, Baby, Sing.
Star Fell Out of Heaven.
Here's Love in Your Eye.
Running Wild.

London MCA Launched

London, Nov.

Jules C. Stei is sailing for New York tomorrow (18), after giving a cocktail party here today inaugurating the London office of Music Corp. of America.

Shindig was one of the most representative affairs ever given here.

Weber on Coast

Los Angeles, Nov.

Joseph N. Weber, president of the American Federation of Musicians and a vice-prexy of the American Federation of Labor, has arrived on his annual winter visit.

He's conferring with Frank D. Pendleton, prez, and other execs of Musicians' Local 47, and with J. W. Gillette, AFM studio rep.

Too Much Brass

Beverly Hills, Nov. 17.

Sam Coslow organized a Swing Fever Club for tunesmiths.

First meeting was abruptly adjourned when neighbors complained to the cops.

MELLIN, STOOL SWITCH

Chicago, Nov. 17.

Joey Stool and Bobby Mellin switch their jobs somewhat, Stool becoming head of the local Harms office, replacing Mellin, who becomes chief of the Famous organization locally.

Stool was formerly with the Crawford company locally.

Scholl and M. K. Jerome have written 12 songs for five pictures at Warners in past month.

Disc Reviews

(Continued from page 54)

ing the **Veloz and Yolanda Dancing Music**, with **Lee Norton** as featured vocalist. Hamilton batons 'Under Your Spell' (Dietz-Schwartz), title song from the Tibbett-20th filmusical, backed by 'I Was Saying to the Moon' from 'Go West, Young Man.' Since Fields was formerly Veloz and Yolanda's maestro, it's understandable how the similar styles came about.

Dick Himber and his orchestra deliver again with 'Twinkle' and 'Where Have You Been?' from the GN film (see above) on Victor 25457, eschewing the saxes altogether and using the clarinets and sweet brass for rhythmpation entirely. **Stuart Allen** vocalizes.

Reggie Child: smooth with 'Saying to the Moon' and 'Typical Tropical Night,' both from the new Mae West film, on Decca 987. **Stephanie Dale** featured vocally, along with **Pops Carroll**. Childs again on No. 988 with 'I Wasn't Lying When I Said I Love You' and 'Who Loves You?', smooth foxtrot ballads. **Pops Carroll** and **Billy Pritchard** vocalize.

Les Brown and the **Duke University lue Devils** are sure for campus sales via Decca 991 with 'Swing for Sale' and 'Papa Treetop Tall," latter a saucy ditty by Hoagy Carmichael and Stanley Adams. **Herb Muse** vocalizes.

Mal Hallett is brisk on Decca 993 with 'Where the Lazy River Goes By' and 'There's Something in the Air,' two out of 20th-Fox's 'Banjo On My Knee' by Jimmy McHugh and Harold Adamson. Hallet, Hotel Commodore (N. Y.) maestro, socks it out for most direct hoof appeal. **Buddy Welcome** vocalizes.

Filmusic Publishers Who Burn Up Radio Bands May React vs. the Pix

Music publishers liated with picture studios may it tough to get a score exploited on the air in advance of the film's release date. Band leaders who have made it a practice of introducing such scores they charge to be duplicity on the publisher's part, and threaten hold off playing any picture scores until the print has left the studios.

The band leaders contend that the pubs are not playing cricket when the former tell them that the film has six tunes and the release of the musical shows that there are only three songs in it. One of the batonists who recently went into a heavy boil on this issue was Fred Waring. He chided a publisher for inducing him to spend $400 for arrangements on six tunes supposed to be in the score a forthcoming picture, whereas, as it later developed, there were but three numbers in the picture. Waring felt that he had not only been led to mislead his listeners when it came to advertising the picture, but that the chance was he would never again have use for the three tunes not in the film.

The batonists aver that they would li to go on cooperating with the publishers but, unless they square their selling talk with the facts, these pubs will have to wait for their plugs until it has been definitely established what tunes had passed the cutting room.

Harold Adamson and Jimmy McHugh cleffed 'Hittin' the High Spots' and 'You're i My Heart Agai ' for 'I Hate Horses' at Universal.

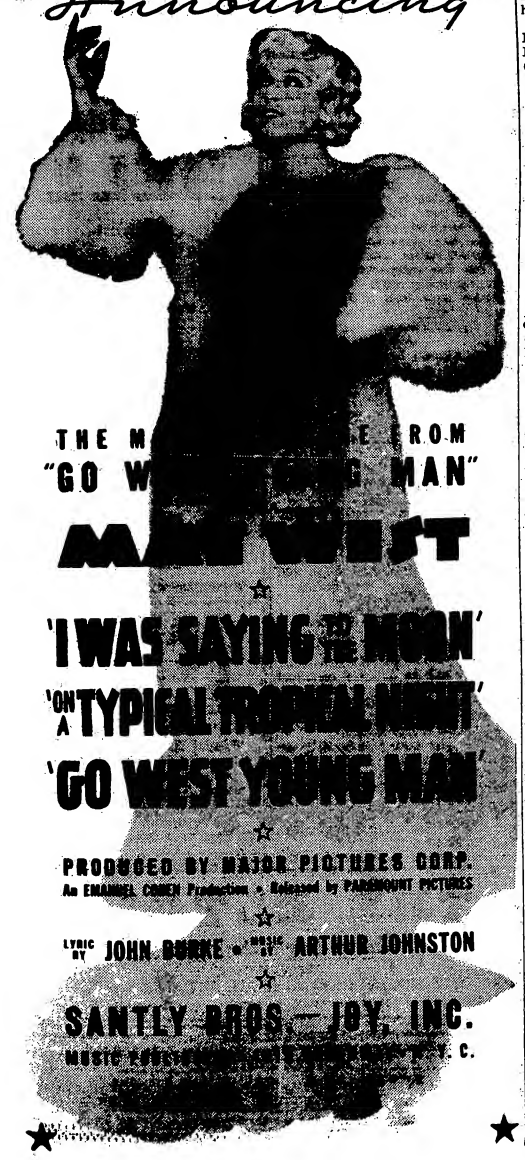
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SELECT MUSIC PUBLICATIONS INC

Announcing



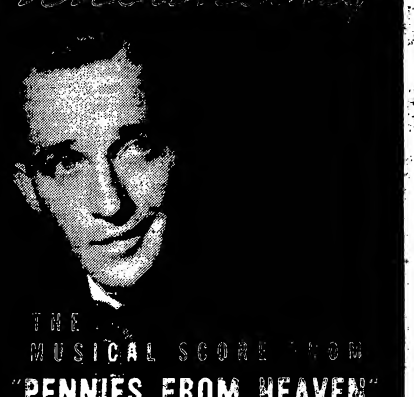
THE M E ROM
"GO W MAN"
MAE WEST
'I WAS SAYING TO THE MOON'
'ON A TYPICAL TROPICAL NIGHT'
'GO WEST YOUNG MAN'

PRODUCED BY MAJOR PICTURES CORP.
An EMANUEL COHEN Production • Released by PARAMOUNT PICTURES

LYRIC BY JOHN BURKE • MUSIC BY ARTHUR JOHNSTON

SANTLY BROS.—JOY, INC.
MUSIC PUBLISHERS Y. C.

Announcing



THE MUSICAL SCORE FROM
"PENNIES FROM HEAVEN"
starring
BING CROSBY

'SO DO I'
'PENNIES FROM HEAVEN'
'ONE, TWO, BUTTON YOUR SHOE'
'LET'S CALL A HEART A HEART'
'THE SKELETON IN THE CLOSET'

PRODUCED BY MAJOR PICTURES CORP
An EMANUEL COHEN Production • Released by COLUMBIA PICTURES
JOHN BURKE • ARTHUR JOHNSTON

SELECT MUSIC PUBLICATIONS, INC.
MUSIC PUBLISHERS • 1619 BROADWAY • N. Y. C.

Took Salesmanship to Make Snooty N.Y. Hotels 'Unbend' with Gal Shows

Showmen visiting the snooty Hotels Pierre and Ritz-Carlton, N. Y., are impressed first with the thought that it took considerable salesmanship to make both these ultra-conservative hostelries unbend and put in girl shows. Carl M. Snyder, g.m. of the Shapiro-Haring & Blumenthal-Fischer syndicate, with Monte Proser, di the selling.

The hotels, while doing moderately, right now are convinced that it's a radical departure which, if it catches on, should do much for the gross. Already, while a spot like the Ritz does 100 dinners at $4 per table d'hote and gets around 150 for supper at $2 and $3 couvert, has found that the gross checks are quite sizable. This is due to the large wine bills, almost every table goi in for the vintages.

Where heretofore east side bunch visited the French Casino as a lark and a 'slumming' gag, the idea is to keep 'em on the east side and give 'em the same Broadway atmosphere, albeit adulterated with refinement and class.

The deals with the Ritz and Pierre are for eight weeks and it all comes under the head of pioneering because the hotels eventually will also go for name acts. Answer is that the Pierre is doing better because Paul Draper is regarded socialite draw with his taps. The Ritz show needs punchier acts, which will in time.

STANLEY, PITT., BACK TO VAUDE, SETTING NAMES

Pittsburgh, Nov. 18.

With settlement of differences with musicians, Stanley is losing no time lining up flock of name acts. Major Bowes' all-girl unit, current, is first show in almost three months and seventh of amateur angels' units to play here in little more than a year. Ben Bernie comes in Friday (20), followed by Fanchon & Marco unit with Leon Errol and Sunnie O'Dea.

Also set, but with no definite dates yet, are Hal Kemp and Wyna King bands, latter on an unfulfilled contract dating back to last winter.

BENNY FIELDS

Returns to Chicago With Radio and Moti Picture to Star in Sparkli Revue at the

CHEZ PAREE

Capacity Audience Greets Star Who Accomplished a Grand 'Comeback'

Chicago Evening American

BY CHARLIE DAWN

"'Twas a gala night the Chez Paree last night when genial Benny Fields, now of the radio and screen, returned to sing for his Chicago friends as the star! . . . . ."

A GREETER, TOO.

"Until a minute before his appearance in the Chez' new pre-Winter revue, Fields stood at the entrance to the dining room and greeted his friends and, with Mike Fritzel and Joey Jacobson in the line, the set-up looked like a reception committee.

Introduced by Bob Hanlon, Benny went right to work singing—and how! . . . . ."

Police Get Confession From Cianciola's Killer

Memphis, Nov. 17.

. T. ('Jack') Richardson, 32, mitted he was the 'trigger man' in the slaying of Charlie Cianciola, 42, owner of the Golden Slipper, near Covi Tenn., accordi to local police.

Richardson is sai to have confessed after a Negro, a party to the holdup, named him as the man who shot Cianciola through the head as he sat bound to a chair during the holdup.

'Red' Jennings, the club's bouncer, who reported the fatal aftermath of the stickup, told authorities he was forced to beg for his life after the bandits had slain Cianciola.

N. Y. French Casino Sees Loew's State As Self-Competish

Deal between the French Casino and Loew's for 'Folies Parisienne' unit to play the State, New York, is now definitely cold. Clifford C. Fischer, French Casino producer, nixed the idea on the premise that the F. C. would be competing with itself.

'Folies,' which was the last presentation at the F. C., was scheduled to go into the State Dec. 11 at a $7,500 guarantee plus a split over a certain gross. It would have been the first F. C. show to play anywhere in New York other than at the F. C. itself.

Fischer turned it down despite the fact that the French Casino closes down Dec. 16 to allow for the production of the next show, opening Dec. 25. Reported that Fischer felt the State engagement would take the edge off the opening of the new show, which is to be called the 'Folies Bergeres,' if the title can again be cleared.

'Folies Parisienne,' last show at the French Casino, N. Y., goes into the Michigan, Detroit, Friday (20).

Unit is getting $7,500 net, plus a percentage.

Circus Unit East

'Circus de Paree' unit goes into the Metropolitan, Boston, for Paramount the week of Dec. 11.

It will be the first eastern date for the Chi-produced show.

Saratoga Lake

By Happy Benway

Monty Fisher, formerly of burlesque, now owner-manager of the local Packard agency.

Ford Raymond battling a second rib op.

verybody leaving zero weather for more comfortable climes. Leonard Grotte and wife to Flushing, L. I.; Harry Martin (Mills, Kirk and Martin) to Pittsburgh, John Dempsey to Boston, and this correspondent to N. Y. for look-see.

Marion Greene, Climas and Gladys Palmer doing swell.

Danny Murphy, ex-NVAite in N. Y. and going great.

Write to those you know Saratoga.

PHIL BAKER IN BOSTON, $10,000

Phil Baker has been booked with his own unit for the Metropolitan, Boston, week of Dec. Salary is $10,000 net.

In addition his air troupe of Beetle, Bottle and Agnes Moorehead, Baker will have couple vaude acts. Sam Lyons agented.

ADD COOPER, RENARD TO CANTOR'S UNIT

Betty Jane Cooper and Jacques Renard have been added to the Eddie Cantor show for the $15,000 and percentage RKO vaudeville week (26) in Boston. Others, previously set, are Parkyakarkas, James Wallington and Deanna Durbin. Miss Cooper is Mrs. Wallington.

Renard goes with the show as a single, leaving his orchestra in New York. Show will use the house band in Boston.

20TH OKAYS BOJANGLES' LEAVE; STAYS AT C. C.

Robi , having gotten a second extension from 20th Century-Fox, his co-starring engagement with Cab Calloway at the Cotton Club, N. Y., continues.

Biz at the Cotton is still big, with the spot among the new season's nitery outstanders in gross take.

F. C. Shopping for Established Agcy. In Expansion; Chi, Cleve. Deal Set

Expansion of the rench Casino group (Haring-Blumenthal-Shapiro-Fisher) is now reported running into a takeover of or merger with one of the established talent agencies in New York. A proposition along these lines has been broached.

. . of late has branched into producing shows for hotels besides the operation of its niteries in New York, Miami and London, and besides the operation of the Haring-Blumenthal extensive real estate developments in Westchester.

A few months ago it formed its own agency subsidiary, International Booking Agency, with Miles Ingalls in charge.

With the C I set for the rench Casi group to take over the productions of the Terrace Room in the Morrison hotel, Chicago, L. F. Blumenthal, Monte Proser and Carl Snyder left yesterday (Tuesday) to set final details and personnel.

First F. -booked iced show is expected to open there before Xmas.

Chicago, Nov. 17.

Lease on the Terrace Room of the Morrison hotel to the N. Y. French Casino is at a rental of $2,200 weekly for a period of seven years, running from Nov. 16, 1936, to Jan. 2, 1944. Besides the fixed rental the hotel also gets 6% of gross weekly receipts $19,000 and 10% over $24,000.

Under the agreement $50,000 will be spent i remodeling the Terrace Room, the hotel French Casino splitting the cost.

, Nov. 17.

Harry manager of Mayfair resigned last week because of ill health, saying he was going to Miami to recuperate. Lew Wasserman, p.a., was made acting manager until the Blumenthal-Shapiro negotiations to take over the Mayfair go through.

Deal that will bring touring French Casino into Cleveland's largest theatre-cabaret is expected to be signed this week. Propper's resignation is the first move in reorganization of the spot, ith a New York man to be placed at head of it.

Carl Snyder, former local hotel man, is due here as Broadway to confer with Sammy Haas, attorney for Mayfair, on necessary papers. No change in policy is in sight until late December, as MCA has Wayne King penciled in for two weeks beginning Nov. 20, followed by N.T.G. for two more opening about Dec. 4.



CLIFFORD C. FISCHER'S Sensational Revue

FOLIES d'AMOUR

2 SHOWS NIGHTLY a Cocktail Lounge an Intimate Revue

DINING • DANCING

$2.50 MIN.

Sats. & Hols. $3 First 2 Tiers 50c Extra NO COVER CHARGE

Extra Added Attraction RUDY VALLEE and his Connecticut Yankees Nightly for Supper Until 3 A.M.

Reservations CIR. 5 7078

7th Ave. at 50th St.

French Casino

THE WORLD'S MOST FAMOUS THEATRE-RESTAURANT

A Pittsburgh Compromise

Musicians Get Raise in Vaude Return—Theatres Get 2-Year Deal

Pittsburgh, Nov.

New deal between theatres and musicians here represents a compromise on both si . Although managers held out against guaranteed number of weeks, contract amounts to practically same thing. Present scale at Stanley calls for $66 a man, raise of 10% over last year, with house putting $14 in escrow for every man each week up to 20 weeks. If men have been employed that long money goes back to theatre; if they haven't, men themselves get it.

For second year salary per man goes to $72, with $18 placed in escrow every week for same term. Chief victory gained by theatres was two-year deal, with union having previously held out against anything beyond a single year's pact.

At smaller Alvin, is slightly less and house is required to have only eight men and a leader against Stanley's 16, including conductor. Minimum number of weeks must be guaranteed here, too, under the usual escrow practice. Alvin in past has played only occasional stage shows at Stanley, it's been a steady week-to-week proposition.

Padlocked Casa Loma Destroyed by Flames

Atlanta, Ga., Nov.

Not even the padlock placed on the doors of the place by authorities after a spectacular raid and smashing party was left after fire destroyed the swank place that was Casa Loma Club, Wednesday (11).

Building had been stripped of its fittings, although it had been announced that its owners were planning to reopen it as a supper club without the hard likker and gambling sidelines that originally brought down the wrath of the law.

In spite of the fact that a watchman has been on duty at the place since it was closed, the fire was discovered by a passing motorist only after the clubhouse was half destroyed.

Authorities are looki the missing watchman.

Auto Shows Pro and Con This Yr. on Name Acts; Reisman in Cleve.

Cleveland, Nov.

Leo Reisman's band and Donald Novis are starting Cleveland's auto show at civic auditorium Saturday (21), with Novis guest-starring for first four days. James Melton comes in Nov. 25 for remaining three days.

Red Nichols to pinch-hit for Reisman one day (Nov. 24), when latter flies back to New York for broadcast. Miniature nitery will be set up in basement of Public Auditorium, headed by Manny Landers' band, Dave Tannen, Inez Gamble, Nikki Nichols and line Dorothy Frank's girls.

Buffalo, Nov.

After having a fling at radio name last year, Buffalo Auto Show decided to go back to the local band and the car give-away as a more economical draw. Jack Valentine's ork has the assignment week ending Saturday (21).

Lanny Ross was last year.

Columbus, Nov. 17.

Frank Crumit heads a 10-act bill twice daily at the Columbus auto show, which opened Saturday (14) at Exposition Hall, Ohio State Fairgrounds, to run through Friday. Frank Ferneau's band backs the show and plays throughout the afternoon and eveni

Band and Crumit have two broadcast periods daily WCOL and WHKC.

Other acts are Levinger Family Band, Nearly Twins, Clover Leaf Quartet, Carl Schmidt and Bob Murphy, Betty Stone, Norma Ruth Howard, Mary Eileen LaBalbo and Mary V. Crable, and Max Bailey.

Hutton Bd. Girl Sues Bus Line for $100,000

Detroit, Nov. 17.

Damage suit for $100,000 was filed in Federal Court here by Marge Rivers, bass viol player in Ina Ray Hutton's band, against the Eastern Michigan Motorbus line.

Miss Rivers was permanently injured, declared her lawyer, Dave Newman, when a chartered bus in which the Hutton band was ri ing from Flint to Detroit last May 24 overturned south of Flint. All except Miss ivers escaped serious injury, Newman sai

Norvo Vice Prima

Chicago, Nov. 17.

Red Norvo orchestra comes into the Blackhawk cafe here Nov. 21, replacing the Louis Prima orchestra, which has been here since the beginning of the season.

For the first time in years, the Blackhawk is backing up its band with a non-band act, bringing in Mildred Bailey as warbler.

NORA and JIMMY BELL



Currently

PARADISE RESTAURANT

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10th Week

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CHESAPEAKE HOUSE

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THE ELTONS

Dance Magic Buffoonery

APPE.

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SAM COLLINS, ldg., New York

MEET YOUR FAVORITE STAR OF STAGE AND SCREEN AT MIKE FRITZEL'S

CHEZ PAREE

America's Smartest Restaurant and Supper Club

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CHICAGO

NAME BANDS VS. GIRL SHOWS

Acts Should Set Fixed Salaries

icago, Nov.

Plenty of confusi and jam-ups around town over Chicago acts' salaries being quoted to nite club operators. Nitery operators beginning to feel that there is no standard and no bottom to salaries, due to the fact that various agents quote widely different salaries for the same act. Fault evidently lies with the acts themselves, for instead of setting up a single salary for themselves they are quoti different figures to different agents.

This divergence of quotations is causing plenty ickering and arguments around the town's nitery field, with the operators now starting to feel that the entire salary structure is higher than it should be. Some of the acts have already received such kickbacks because of this misquotation and they have suddenly realized they are only hurting themselves and are now sticking to a set figure for all agents and nite club bookers.

Philly Musicians Claim Near-Truce With WB, But Circuit Enters Denial

iladelphia,

Warner officials have already made several verbal concessions to musicians' ion regarding disputed terms for bands in nabe houses and basis for complete agreement is nearly reached, according to union officials. Withdrawal from previous stand-pat attitude, union heads say, was made at meeting last week, when WB execs and union committee met. Complete denial that any concessions were made or are contemplated has been issued by WB spokesmen.

That, at present, is status of long-drawn-out battle between WB and union regarding music for vaude houses here. Focus of tussle is terms for nabe houses, with union refusing to discuss terms for downtown houses until nabes are settled. Union strike is meanwhile continuing, with pickets at all WB houses. Thursday (19) is planned by union as Philadelphi Orchestra Day, when entire symph membersh and conductors Leopold Stokowski and Eugene Ormandy are said by union to be slated for appearance as pickets.

Another wrinkle has music ion threatening to picket dailies of town over failure to mention in their columns the picketing of Warner houses last week by Meycr Davis and Thaddeus Rich. That, union claims, is favoring Warners and is consequently to organized labor. A. A. Tomei, ion prez, also reported to police last week an alleged plot to do him bodily harm.

other front, too, unions are having their troubles with theatres, niteries, radio, etc. Since scuffle last spring at Rafters Ubangi club), waiters union has been battling within own ranks. Several heads of that union, already under indictment for alleged threats of violence, are being fought by rank and file of members, who seek ouster.

And at Erlen theatre, indie film house suburban Philly, John Schuck, -union poster, has been union pickets, who claim unfair to organized bill posters. rganized bill posters, says Schuck, are unfair to him. He gets $40 a week, which is better than union rate, he says. So, when union icketed, he picketed pickets.

Hoyts Sets Girl Flyer For P.A.'s; $2,000 a Wk.

Welli , N. Oct. 20.

Jean Batten, femme record-breaking flyer, was signed i Sydney by Charles Munro, Hoyts, to appear over the Amalgamated circuit here at a salary of $2,000 per week.

Flyer left Sydney, Australia, before dawn and landed in Auckland, N. Z., time to appear at the Plaza theatre the same evening. Hop from Sydney to N. Z., is over 1,350 miles of ocean, entirely devoi of any landing spots in between.

Miss Batten holds the record from England to Australia, and from Australia to New Zealand. Jack Mus- , one-time manager of the ivoli circuit, leaves this week to ilot the girl flyer throughout the Amalgamated chain, and later to manage her Australian tour.

R.R. RATES DON'T MEAN A THING TO UNITS

Lowered railroad fares are little help to traveling show biz, it is held by those familiar with what's left of migratory stage entertainment. For the purposes the average unit, orchestra or traveling road atraction the owned or charterd bus is the only logical carrier. And acts still use the automobile.

It is pointed out that in many states the railroads have almost abdicated their right-of-way and that it is impossible to make theatrical jumps between fairly large towns. Any spot off the main line is practically marooned so far as making train connections and rehearsals in the same 24 hours is concerned.

One train a day rule is so common in many sections of the United States that the time tables of today are called travesties on the time tables in the old days of traveling show biz and vaudeville. Today mail, ight and commuters but facilities are lacki

It is true that the reduced railroad fares would help if dependable schedules of service existed. The bus is often more expensive for jumps. But at present it's indispensable.

Outsi the big populati centres a good deal of what touring still continues unbookable from New York Chicago. Advance men traveling in cars book and lay out the routes and the units follow traveling in buses. Barred from circuit-controlled spots, the caravans hit hideaway towns.

Bowes units typify the experience of other u its today. Although reporting to " York, some of the lesser owes u its it territory where the advance man is solely responsi makes the deals. Often the played do not appear inary maps and the Bowes office is only dimly are of the exact location of the

Philly Sylvania Hotel Reopening Nitery End

iladelphia, Nov. 17.

Sylvani has been without a nitery for several years except for brief session last season, will open room with band and show before Thanksgiving. Louis Berg, operator of Four Horsemen Inn, in suburbs, ill handle it. No show or band set.

Mario illani has been signed by Art Padula take charge of Anchorage Inn, class nitery on East River Drive in Fairmount Park. Will have charge of shows, kitchen and entire layout. Plan also calls for him to double in charge of Arcadia International Restaurant (under same management) it leaves name band policy.

F. C.-MCA IN BOOKING BOUT

Shapiro-Haring-Blumenthal-Fischer Combine Holds Floor Shows Superior in National Nitery Canvass —Forcing Music Corp. to Augment Name Band Deals with Variety Shows

NITE CLUB ROUTES

Chicago, Nov.

Battle name versus variety shows is on in the nitery field, with Music Corp. of America against the lumenthal - Haring - Shapiro French Casino combi

French Casino firm is combing the nite club field for outlets for its Clifford C. Fischer shows 'direct from the French Casino in New York.' Its sales contention is that the public is more interested in floor shows than in bands.

Last week the F. C. firm closed with the Morrison hotel here for the French Casino shows at the Terrace Room, starting Dec. 24. It will play the French shows from three to six weeks at a stretch. Outfit also is practically set to take over the Mayfair Casi , Cleveland, on the same basis, as well also spots in Montreal, Philadelphia, Boston, Detroit, incinnati and Washi . It already has a French Casino in Miami, opening Janu . Both the Morrison here and the Casino in Clevelarid have been booked through Music Corp. for the most part up to now.

MCA Organizing

To meet this move of the French Casino organization, MCA has decided to hop into the variety and production field itself, is now busily organizing its own production department so as to be in a position to supply complete variety presentations and floor shows to iteries. MCA has been edging towards the variety picture for some time and has even considered setting up a vaudeville department. Its vaude booking in the past has been handled mostly by the Ferde Simon office, but with the death of Simon MCA organization is understood to be seeking a more direct 'in' for vaude operations.

Bill Stein is now lining up a production department for MCA's New York and Chicago offices, and J. C. Stein is at present in Europe for talent and possibly some European show producers.

Music Corp. admittedly has i its orchestras a considerable source of power for nite club bookings, placing it in a position to make deals which would include the floor shows along with the bands.

MCA is now booking the College Inn here practically exclusive on this basis, supplying a line of girls and the acts along with the Roger Pryor orchestra.

Strike Holds Up U. S. Act Bookings in Aussie

Los Angeles,

Unable to il (11) for Australia due to Coast maritime strike, si act vaude show booked by Sam Kramer for tour of the Tivoli circuit there is sailing (18) from San Francisco on the Makura.

Show comprises Willi West and Mc inty, Benny Ross and Maxine Stone, Will Aubrey, Hadji Ali Co., Eddie Gordon and Claude DeCarr.

Troy' Morocco

Troy, N. Y.,

Club Morocco has opened next door to the Troy hotel in Troy, with Peter Simonian as manager and Irving Zeibert as maitre. Simoni operated the Paradise Show Boat for a ti and had a spot outside Troy last summer.

Early Start Indicates Big Season For Miami, with Many New Spots

Miami, Nov. 17.

is at boom peak and indications are that both Miami and Miami Beach will have a seas in their of northern and advance

though it's pretty early to prophesy a banner season, things are progressi

Dempsey's restaurant will open at the Vanderbilt hotel, Miami Beach, about former heavyweight champ came down here to give final approval to the deal arranged by Vanderbilt, a new hotel, was leased by Dempsey and his associates. Entire lower floor will be used for the restaurant and the remainder of the hotel will be furnished opened about the same time.

Early general activity is under way here with the Five O'Clock Club opening its new spot Wednesday (18) for the season. The long darkened Embassy club, for many years the top spot hereabouts, has been leased to John Prete, one of the owners of the Town Casino.

Riptide club, formerly the Casi club, has been rebuilt and redecorated and opens tonight (Tuesday) under the direction of Harris Leveson, with Pete Peterson's music.

Tom Williams, operator of the Club Bagdad, is in New York from which point he will go to Chi, for show material with opening scheduled for Dec. 1. Jack Irving is set as m.c.

Frolic club plans a Xmas ing, probably usi show out of Chi.

Gambling situation looks very with Miami Beach residents having organized into a sort of vigilante group to keep the 'chance' boys out. But Broward county, 18 miles north, has always been open and will probably go again this year.

Friend to the End

riend of an agent called him ask about a band for his forthcoming wedding. listened patiently during friend's spiel regarding seven men, who must also be union men, added to ich was the request for an audition before taking.

Agent thought himself in for a heavy figure but swooned when pal got to the price. As speci concession, although the budget only allowed for a $30 expenditure, would $35.

MASS AUDITION OF ACTS FOR CORONATION

England's desire for American acts in niteries and theatres is reflected again in another mass audition of talent to be held tonight (Wednesday) at the Masque theatre, New York. Audition will be conducted somewhat along the lines of a regular theatre performance by the Curtis & Allen office for Harry Foster and Henry Sherek, English agents.

Sherek, who is the leading nitery booker in London, is especially on the hunt for American acts for the Coronation next spring, Foster has already been here nearly a month for talent for General Theatres circuit, especially London Palladium, which Parnell books. Parnell, who with Foster, returned last while Foster, with Lou Wolfson of the William Morris agency, is expected to return the end of this month. Wolfson goes over as Morris office rep in the Foster agency, which also represents Curtis & Allen abroad.

Around 25 acts are expected to audition for Foster and Sherek at the Masque. There'll be no production or orchestral effects, but each act will be presented in full formances.

Last Curtis & Allen mass audition was for Frank Neil of Australia a few months ago.

MITZI GREEN'S 1ST P.A. IN N. Y.—SHE'S 16 NOW

Mitzi reen, who started as an actress about 10 years ago, when her parents, Joe Keno and Rose Green, brought her on the stage for bows, makes her first appearance in New York, outside pictures, Thursday night (19) at the Versailles itery. She had been barred from working in N. Y. heretofore because she was under the legal age limit.

Former kid film and vaude star recently passed her 16th irthday.

Curtis & Allen office agented the Versailles

Holm-Jarrett's 2-Act

Holm and Art Jarrett (Mr. and Mrs.) go into Loew's State, New York, week of Dec. 11 strictly as a two-act.

Unit of femme athletes, which they are to head, and which Harry Rogers and Jack Bonney are producing, will not be ready for some weeks yet.

ATLANTA'S NEW FROLICS

Atlanta, Nov.

Foster's New Frolics, newest nitery here, has floor show comprising Charlotte Bishinan, Alta Lena Kimball, Laurie Lassiter and Bob Baugh's band.

Couvert is 75c.

MODISTE'S 100G SUIT VS. VELOZ AND YOLANDA

Through the filing of a request for change of venue, it became known Thursday (12) that Kathryn Kuhn, theatrical gown designer, is suing for $100,000 in N. Y. Federal Court against Frank and Yolanda Velo dance team currently at the Waldorf-Astoria, N. Y., known as Yolanda. Others mentioned in action are the Chicago Tribune and Virginia Gardner, feature wri

In her complaint, Miss Kuhn leges her reputation in the theatrical world as a designer was seriously damaged through an article in the Tribune in July, 1935, written by Miss Gardner, and embellished with photos of Yolanda, which described the latter as the originator of the gowns displayed and designated the plaintiff as the chief seamstress. Miss Kuhn insists she not only invented the gowns but directed the building of them. She objects to being called a seamstress.

Attorneys for the re- quested the action be transferred to Chicago where the alleged offense took place. Decision on the motion s reserved.

Blackstone Set for WB Time After Balto

Baltimore, Nov. 17.

lackstone, current here at the indi Hipp, is set for the Warner time. Opens Friday (20) in Lancaster, Pa., for two days, following with a similar stand in York. Then a split week in Elizabeth and full week in Washington.

If the musical tangle has been straightened out in Philly, and the Earle restores stage shows, magician will play house also.

A Page Out of Old Vaudeville

By JOE LAURIE, JR.

THE DRAMATIC SKETCH.

SCENE: A richly furnished drawing room with French doors center, leading out to small balcony. The room contains a book-case (with books), a sideboard with decanter and glasses on it, a few big easy chairs, a flat top desk (stage left) with papers and law books on it. Chair at desk is directly in front of a radiator and small piece of the steam pipe is shown leading off into another room.

At rise: Judge DeBeck is discovered seated at desk working over some papers. Mrs. DeBeck is seated (stage right) in a large easy chair with floor lamp shining on her. . . She has a work-basket in her lap is sewing.

Judge: (Looking up from his work) Dear you will hurt your eyes, sewing so much. Why don't you go to bed, it's very late.

Mrs.: think you're right Tom. I didn't notice it was so late. How about you, will you be finished soon?

Judge: In a little while dear.

Mrs.: Still on that Logan case?

Judge: Yes. It comes up in the morning.

Mrs.: Tom, in the years we have been together I have never discussed any cases with you, which you had to render a decision. But somehow I feel this boy is innocent.

Judge: I guess you are interested in the case because the boy has the same name as you have. I admit it's all circumstanci evidence against him, and I believe that—(Pauses.) But look here my dear . . this is unethical . a Judge discussing a case before him. (Laughs.) I'll have to fine myself for contempt of court. (Gets up and over to her and kisses her.)

Mrs.: Will you try and come home early tomorrow?

Judge: Why certainly. You think I have forgotten that tomorrow is our third anniversary?

Mrs.: You're a dear. You never forget. Are you happy Tom?

Judge: The happiest man in the world. And are you happy dear?

Mrs.: been one continuous honeymoon. It doesn't seem three years to me . . it's more like three days.

Judge: You remember when I courted you?

Mrs.: (Laughingly.) I'll never forget it. I was working as a telegrapher at the little railroad station back home and you came in to send a wire.

Judge: Yes was a case of love at first sight. I thought it was funny for one so young and—pretty—to be a telegrapher.

Mrs.: Those were grand days when you were courting me. I taught you the Morse code and when you were sitting on the bench in court and I would watch you so proudly, you would tap out love messages to me with your pencil on the desk . . 'Do you love me?' and I would nod yes . . . and nobody knew that the honorable judge /as making love while listening to a case. (They both laugh.)

Judge: I was saving this surprise for you for tomorrow but it's after midnight now so it's practically tomorrow here. (He takes out beautiful pearl necklace with a locket attached to it puts it around her neck.)

Mrs.: Oh it's beautiful. You took my mother's locket and had a pearl chain made for it. Oh this is a surprise (kisses him). I have a surprise for you too Tom. (Goes to sewing basket . and takes out something.) Now close your eyes until I count three (He does so.) One—two—three . . . (He opens his eyes and she holds up small baby's shirt).

Judge: (Looks in amazement.) Oh darling (hugs and kisses her). I've always wanted a son to carry on my work and my name.

Mrs: Maybe that is why I am so interested in that Logan boy. When I have a son I wouldn't want him to get into ahy trouble . . .

Judge: Well dear, you better go to bed . . you must be very tired. Good night.

Mrs.: Good night dear and please don't stay up too late. (Kisses him and exits.)

(Judge returns to his papers on desk . . We see a flashlight on the outside of balcony leading to French doors . . as the Judge is engrossed in his work door opens and

(Continued on page 70)

bradley martin
the magician
Held Over
SCALA, BERLIN

CHRISTMAS CARD AGENTS
Large profits easily earned selling new 21-Folder Assortment. Sells on it for $1.00. Write for particulars.
DOROTHEA
228 West 72nd St.,

Show People All the World Over Will Be Interested to Know That
SIDNEY FISHER THE TAILOR
(Formerly at 29, Wardour Street)
Is Now Located at More Commodious Premises at
75/77, Shaftesbury Avenue
PICCADILLY, LONDON, ENG.

Thanks to JACK HYLTON
For Solid Booking in England
Till April, 1937
JOHNNY
HOWARD
New York Rep.—LEW WEISS

The THEATRE of the STARS
Marcus Loew
BOOKING AGENCY
GENERAL EXECUTIVE OFFICES
LOEW BLDG. ANNEX
160 WEST 46TH ST. NEW YORK
Bryant 9-7800
J. H. LUBIN
GENERAL MANAGER
SIDNEY H. PIERMONT
BOOKING MANAGER

Sheila Barrett, Cugat, Casa Loma for N. Y. Par

Sheila Barrett will complement Ray Noble's orchestra for the Adolph Zukor Jubilee show at the Paramount, New York, starting Jan. 6 or 8.

Previous to is show will be celebrated the first anniversary of the theatre's pit policy, with the inaugural orchestra, Casa Loma, coming back Xmas week and staying past New Year's.

Xavier Cugat's band has been booked for the Paramount on Broadway starting Dec. 16, following the engagement of Art Shaw's crew, which is current at the French Casino, N. Y.

HOLTZ-ROBEY TOP NEW SHOW AT VIC PAL.

Nov. .

Kurt Robitchek's first Victoria Palace show closes on Nov. 28 after a 10-week run, with a new bill opening Dec. 7. Will be headed by Lou Holtz, George Robey, Diamond Bros., Clyde Hager, Dolly Harden, Billy Bennett and Evelyn Dall.

Show, despite settings by Prof. Ernst Stern and a revuesque background, is modern vaudeville.

Holtz will double from the Grosvenor House cabaret, supported by Dave Burns in both spots.

Eric Wollheim is now financially interested in this Robitcheck ture.

TED LA TOUR COMMITS SUICIDE IN BALTIMORE

Baltimore, Nov.

Teddy Tour, 31, female impersonator, committed suicide via poison powder route last Wed. (11). Found unconscious hallway of rooming house in which he lived, La Tour was pronounced dead upon arrival at the hospital.

Coroner gave verdict of suicide after examination and perusal of note in which La Tour stated 'life could not be any worse.'

He is survived by widow and three children, residents of Balto. La Tour had been separated from his family for some time. His right name was Franklin Jones.

Layoff Acrobat Pleads Guilty to Extortion Charge

Frank Vitola, unemployed acrobatic dancer, pleaded guilty before Federal Judge Caffey Thursday (12) to an indictment charging him with sending threatening letters to prominent people for the purpose of extorting money. He was remanded to jail for sentence Nov. 25. The penalty calls for an indeterminate term up to 20 years.

Vitola, who worked with his wife since depression, was specifically harged with sending threats through the mail to Harry Sinclair, oil man; Col. Douglas I. McKay, Mrs. George Horace Lorimer, wife of the editor of the Saturday Evening Post, and others. In each letter he demanded various sums.

When he pleaded guilty, Assistant U. S. Attorney Joseph P. Martin told the Court, Vitola should be iven whatever leniency the Court was empowered to give because of the circumstances. Martin said the Vitolas have three small children and for several months have been unable to find work. Because of their vocation they did not establish a residence in any one place long enough to get on the relief roles. Their conditions became such, Marti said, that Vitola committed the crime as a last resort to provide funds for his family.

Turner's Own Agency

Chicago, Nov.

Max Turner has severed his connections with the William Morris agency here after many years.

Turner is opening his own agency.

Inside Stuff—Vaude

reach between Music Corp. of America and the French Casino (Shapiro-Haring & Blumenthal-Fischer) has existed ever since J. C. Stein of MCA had a falling out with the F. C. management result of their original co-partnership in the Folies Bergeres Producing Co., Inc. Both groups are now widely booking acts and bands, but MCA takes the attitude that the more the French Casino bunch expands its activities, so much is it better for all talent and bookers.

Casino is taking on a number of outlying key city iteries for booking is part of the general expansion. It's a necessary move for amortization of investments of the lavish shows put on by the F. C.

Arthur 'Duke' , former operator of the theatrical Brevoort hotel, St. Louis, died recently. Pohl was known throughout for his famous birthday parties, which he threw at his hotel and at which the guests were mainly performers in vaude.

Pohl gave up is hotel several years ago and moved to California, going to Denver, where he died. He was 47 years old.

Confusing stage attractions at Detroit's two vaudfilmers this week, 'Hollywood Hotel Revue' at the Fox and 'Hollywood Models of '37' at the Michigan, include also the following similarities:

Both units open with an airplane ride from Hollywood, same , and one identical tune.

Frank Smith, manager of the RKO Palace, has agai been named by Mayor Edward Kelly to put on and supervise Chicago's annual Christmas benefit show, which will be held this year at the Stadium Dec.

This makes the third consecutive year that Smith has been appointed to this municipal honor.

The Beacon theatre, Vancouver, C., published a memorial ad in local dailies in tribute to the memory of Texas Guinan who died here Nov. 5, 1933. 'Tex' and her unit were playing at the Beacon when she was taken fatally ill.

RKO BOOKS RAND AND MARCUS UNITS

Sally Rand will bring her unit north after the first of the year for RKO, opening Jan. 14 in Boston. William Morris office is handling the show, which is currently in the south.

Morris office also set additional RKO time for the Marcus Show, following its Dec. 10 date in Boston. Show plays the Shubert, Cincinnati, for eight days starting Dec. 31, and Dayton for a full week Jan. 8.

NICHOLAS BROS. OK'D TO DOUBLE BUT 1 WK.

London, Nov. 17.

Nicholas Bros. from 'Blackboards' were refused permission to appear in the Mayfair hotel cabaret next week, but when the authorities were informed the act had already been advertised, special permit was granted for one week. Act had been booked for two weeks, but will have to forget the second session.

Tentative engagement at the Dorchester House to follow the Mayfair date has also been refused by the government.

Original permission team was for 'Blackbirds' and is date is not affected. Refusal concerns only doubling into night clubs.

• 15 YEARS AGO •

(From VARIETY and Clipper)

Keith office ordered out all slang phrases such as 'hot dog!' Hit the music pubs who had songs with slang titles.

Charles Urban getting busy on his Spirograph, a picture disc for home use. Heavy stock campai , but it never went places.

Valeska Suratt tried another playlet Chi, at the Majestic. Her stage setting and costumes were magnificent and the sketch wasn't so bad, either.

im Barton tackled a new sketch to permit him to play two weeks to a stand in Shubert vaudeville. Largely written around boxing bout, with Barton as one of the leather punchers in a comedy way. Got over, but no howl.

Babe Ruth did nicely at the N. Y. Palace, with Wellington Cross to hold him up. Helped biz, but no route offered.

At the Winter Garden 10 acts ran short of two and a half hours. Commented that the longest act was short

(Continued on page 61)

Jo and Jeanne Readinger open at the Hollywood, New York, Nov. 30.

'SPIKE' HARRISON
(COMEDIAN)

GAY 90's, NEW YORK

DAWN O'DAY
FEATURED WITH
BEN BERNIE'S UNIT
LOEW'S STATE, N. Y.
(This Week, Nov. 13th)

WALTER "DARE" WAHL
America's Outstanding mime Comedy Arti
Added Attraction With Russell Patterson's "Living Models" Unit
New York, This Week (Nov. 13)
Direction:
Nat Kalcheim, WM. MORRIS OFFICE
Nick Agneta, CURTIS & ALLEN

BARTO and MANN
CHEZ PAREE
CHICAGO

Marque and Marquette
On Tour With
Casino De Paris Revue
Exclusive Direction:
Music Corporation of America

WHY TAKE CHANCES? IT COSTS NOTHING TO BE SURE!
THE WILBUR CUSHMAN CIRCUIT
AMERICA'S LARGEST CIRCUIT OF STAGE UNITS
MELBA THEATRE BLDG. DALLAS TEXAS

Variety Bills

NEXT WEEK (NOV. 20)
THIS WEEK (NOV 13)

Numerals in parentheses indicate opening day of show, with bills below indicate whether full or split week

RKO

BOSTON
Boston (13)
Ethel Waters Co
3 Brown Sis
6 Lindy Hoppers
Smahlie Sammy
Derby Wilson
Eddie Mallory rc
Teddy Hale
Glenn & Jenkins
(11)
C

(13)
Shooting High
John Boles
CLEVELAND
Palace (20)
Leon Erroll Rev
(13)
'Manh'tn Scan's '37
Carl Freed Bd
Petch & Deauville
Frank Gaby
Ray & Trent
DAYTON
Keith's (13)
Glorified Follies '36
PROVIDENCE
Albee (20)
Rinaldo
(13)
Rinaldo
SCHENECTADY
Proctor's (16-21)
Will Osborne rc
TROY
Proctor's (20-23)
B'wood Scandals
Mitchell & Durant

Mogul
CHICAGO
Palace (20)
Flo Mayo
Carl Freed Co
Harris & Shore
Harry Richman
Saul Grauman Co
(13)
Cuban Nights
CINCINNATI
Palace (20)
Dave Appollon Co

KILBURN
Grange
Gus Elton
Hal Swain Bd
LEWISHAM
Palace
Billy Cotton Bd
LEYTONSTONE
Palais
Ellen Kauer
5 Sherry Bros
NEW CROSS
Cinema
2 Rogues
2 Lindners
Selma 4
PECKHAM
Palace
2 Rogues
2 Lindners
Selma 4
SHEPH'RDS BUSH
Pavilion
Raya Sis, Dolinoff
Louis Almaer
STAMFORD HILL
Regent
Lee Donn
3 DeLano Bros
Harry, Andree, B
STRATFORD
Broadway
Renee & Godfrey

Alec Pleon
Geddes Bros
STREATHAM
Palace
Alfredo Orc
TOOTING
Granada
Reginald Dixon
12 Wade Girls
3 Judes
Forbes & Barry
Kitty Louvaine
TOTTENHAM
Palace
Collinson & Dean
Lecardo Bros
Doreen
TOTTE.
COURT
Para on
Harry Fryer
Norwich 3
WALTHAMSTOW
Granada
Serge Krish Bd
Nina Mae McKinney
Wright & Marion
Anita, Chas, Jack
WOLVERHAMPT N
Palace
Carroll Levis

Loew

NEW YORK CITY
State (20)
Rudy Vallee Orc
Judy Starr
Bern'd Bros & D Sis
Cebe Waring
Cyril Smith
4 Songsters

WASHINGTON
Capitol (20)
Elida Ballet
Chas Withers Co
Tommy Perkins
De Roze
Glen Carow
Madeline Killeen

Paramount

NEW YORK CITY
Paramount (18)
Al Bonahue Bd
Paul Draper
Louise Massey Co
Jack Powell
BOSTON
Metropolitan (20)
Clyde Lucas Bd
Helen Charleston
CHICAGO
Chicago (20)
Stuart Morgan Co
Samuels Bros
Gautier's Toy Shop
Oriental (20)
Maj Bowes Girl Co
CORPUS CHRISTI
Palace (22-23)
Sally Rand Co
DETROIT
Michigan (20)
Follies Parisi'nne Co

DULUTH, MINN.
Lyceum (20-23)
Maj Bowes Co
GALVESTON
Paramount (19-20)
Sally Rand Co
MONTREAL
Loew's (20)
N T G Rev
SAN ANTONIO
Majestic (20)
Weaver Bros & E Co
SPRINGFIELD
Paramount (20)
Music Hall Follies
SUPERIOR, WIS.
Palace (24-26)
Maj. Bowes Co
TORONTO
Shea's Hipp (20)
A B Mareus Co

Independent

CHICAGO
State Lake (21)
Burns & White
Fifi D'Orsay
Jerry Lawton
Worth Wyle & H
Dodge Sis
Pete, the Newsboy
Lamonte, Jr
DETROIT
Downtown (20)
Hubert Dyer Co
Chas Masters
Kirby & DuVal
(Two to fill)
INDIANAPOLIS
Lyric (20)
Manhattan Scandals

Red Skelton
Petch & Deauville
Charles Carrer
Stevens Sis
Lucien LaRiviere
KANSAS CITY, MO
Tower (26-26)
Walter Jenner & B
Helen Honan
Fotz & Murphy ros
ST. LOUIS
Grand O.H. (20)
K & A Stack
Mlle Gasmon
(Three to fill)

Warner

PITTSBURGH
Stanley (20)
Ben Bernie Orc
(13)
Maj Bowes Unit
WASHINGTON
Earle (20)
Lew Duthers

Jean & Joan
Cookie Bowers
Manginie
Nella Goodelle
Capps Barra Ens
WASHINGTON
Earle (13)
Ted Lewis Orc

London

Week of Nov. 16

H.
olls & Dorothy
Canterbury M.
1st half (16-18)
5 Cleveres
Vann & Kent
Dominion
Arnaut Bros
Darmora Ballet
New Victoria
chafer's Midgets
Fresshero Rest.
George Beatty
Music Hall Boys
Max Hermann
Anona Winn
Martin Taubmann
Maurie
BRIXTON
Astoria
Anton Bd
The 6 Lins
CHADWELL H'TH
Palace
Johnson Bd
CHELSEA
Palace
Rolls & Dorothy
Harmony Kings
CLAPTON
Rink
Collinson & Dean
Lecarde Bros
Doreen

EAST HAM
Premier
Ken Johnson Bd
EDGWARE ROAD
Grand
Gus Elton
Hal Swain Bd
EDMONTON
Empire
Dalgetys
Anita, Chas,
Wright & Marion
FINSBURY PARK
Astoria
Harry Fryer Bd
Norwich 3
Danny Lipton
HAMMERSMITH
Palace
Alfredo Orc
HALLOWAY
Marlborough
Lee Donn
3 DeLeno Br
Barry, Andre,
ILFO
Super
Renee & Godfrey
Alec Pleon
Geddes Bros
ISLINGTON
Blue Hall
1st half (16-18)
Manley & Austin
Claire, Mayne & C
2d half (19-21)
5 Cleveres
Vann & Kent

Hal LeRoy
Jean Abbott
Cesar & Maclovia
Jack Waldron
Edna Sedgewick
Lyda Sue
Jean Landis
Marion Martin
Del Casino
Archie Bleyer Orc
Arthur Warren Orc
Hotel Ambassador
Trudbman & Ader
Ramon Ramos Orc
Wilkins & Walters
otel Astor
Vincent Lopez Orc
Fred Lowery
Beth Wilson
Emily Van Loesen
Chas Hoffman
Stanley Worth
Robert Lytell
Hotel Biltmore
Russ Morgan Orc
Iliana
Hotel Commodore
Mal Hallett Orc
Emily Van Loesen
Paul Duke
Paul Gordon
Dee Mac & D'Andre
Hotel
Bobby Hayes
Gypsy Lee
Ralph Torres
Jane Dwyer
Lou Valera
Hotel Elysee
Ann Greenway
Lois Wodell
Chris Farmer
Antobal's Cubans
Joe Moss Orc
Hotel
N randeewynne Or
Maxine Tappin
Dick Stone
Claire Eujenie
Hotel Fifth
Roy Sturm
Chas Murphy
Billy Hunter
Howard Lally Orc
otel Governor
Clinton
H McDaniel's Orc
Hotel Lexington
Ozzie Nelson Orc
Shirley Lloyd
Hotel Lincoln
Adele Girard
Dick Stabile Orc
Hotel McAlpin
Enoch Light
Bath Wilson
A Gonzales Ens
Laura Dean
otel Montclair
Coral Islanders
Bob Howard
Ann Courtney
Clay Bryson
Harry Powers
Electronic 3
Nick Fisher
Hal Hope Orc
Hotel New Yorker
Will Hollander rc
Abe Lyman Orc
Connie Boswell
Rose Rhiana
Phil Neeley
Hotel Park Central
Jean D'Arcy
Tic Toc Girls
Don Cossen
Lester & Daniels
Dell Arden
Dick Messner Orc
Hotel Park Lane
Pancho Orc
Junior Raphael Ore
Hotel Pennsylvania
Benny Goodman Bd
Bernhard & Grah'm
Helen Ward
Hotel Pierre
Mario Braggiotti Or
Eileen O'Connor
Paul Draper
Hotel Plaza
Eddy Duchin
De Marchs
Will McCune Orc
Hal Atkinson
Hotel Roosevelt
Guy Lombardo Orc
Hotel Ritz-Carlton
Earlyn Wallace
Carmen Romero
Katherine Kaye
Glen Pope
Wm Russell
Park & Cil
Afrique
Basil Fomeen Orc
Rubio Maund Orc
Arman Vecsey Orc
Hotel Savoy-Plaza
Dwight Fiske
Emile Petti Orc
Habaneras Orc
Hotel
Bert Darey
Blond
Hotel Sherry-
netherland
Gen Lodijensky
Raphael
Lubov Doubiago
Nicholas Zorin
Serge Sergey
Catherine Grey
Alex Bienchuk Orc
Hotel St. Moritz
Barbara Ink
Marjorie Gainsworth
Miriam Verne
Alex Botkin Ens
George Sterney Orc
Hotel St. Regis
(Maisonette Russe)
Olga Valina
Charles
Boris Belostoz
George Ord
Tasha Komarenk
Agnes Roy
Sultan Messako
Peggy Diebenko
C Gordolian Orc
(Iridium
Emil Coleina
Hartmann G
Miriam Grahame
Hotel Taft
Geo. Hall Or
Dolly Dawn
Hotel Vanderbilt
Eddie Lane
Jean Parker
Dean Goodelle
Dee Lin

Hotel Waldorf-
Astoria
Peltz & Nobrila
Eve Symington
Eddie LeBaron Bd
George Hamilton Or
Michael Zarin Orc
Hotel Weylin
Charlie Wright
Kretchma
Simeon Karavaeff
Doria Biro
Vilena Gabrielle
Michael Michon
Nadia
A Stoyanovsky
Mischa
S Bartnovsky
Nicholas Martlev Or
Elisha Turkel Orc
La Rue
Betty Bryant
Le Mirage
Fleurette
Virginia Valli
La Rue
Frances Maddux
Joseph Zatour Orc
Sid Tischer
Hugo Pedullo
Eddie Davis Orc
4 Dandies
Leon & Eddie's
Eddie Davis
Caryl Gould
Zee-Zee
Isla-Leta
Keith Clark
Joyce & Preddle
Della Carroll
Rubber Legs
Ilama
Wm Farmer's Orc
Semblances Ore
Jack Berger
Mon Paris
Diana Ward
Versatile 3
Gene Kendick Orc
Valerie & Armstr'ng
New Frolics
(Union City, N. J.)
Tess Gardell
Vita & Pirl
Barrett & Smith
Jack McGann
Nelson & Lowe
Mozelle
3 Noblemen
Tom Arnold
Chas Reade
Rene & Lora
Etzi Covalet Orc
Onyx Club
Avon Johnson
Don Lambert
6 Spirits of Rhythm
Stuff Smith Bd
Paradise
Bert Frohman
Virginia Verrill
Paul Sydell
Julie Jenner
Estelle & LeRoy
Jimmy Richards
J & Nora Bell
Marie Hollis
Joyce Dunkin
Janis Andre
Edna Mae
Glenn Hutton Orc
Jay Freeman Orc
Place Igenute
Internationalists Or
Bill Farrell
Leo Isaacson Orc
Queens Terrace
Woodside, L. I., N.Y.
Nell Golden's Orc
Marcella Darlington
Jean Kayson
Shirley Corkins
Sandra Landi
Melissa & Lord
Peggy Metcalf
Vincent Daniels
Rainbow Grill
Johnny Hamp Orc
Evalyn Tyner
C Deauville Boys
Dr Sydney Ross
Rainbow Roo
Ray Noble Orc
Milly Monti
Enrica & Novello
Edgar Bergen
Al Bowlly
Sydney Ross
Evalyn Tyner
Nano Rodrigo Bd
Sapphire
Jean Sargent
Laurence White
Nick Vouzen Bd
Barry Winton Orc
Stork Club
Max Berger Orc
Gus Martel Orc
Arthur Dann Orc
Tokay
Mme Ilona Thury
Johnny Carter
Maria Karolyna
Dorothy Perry
Lou Regedus
Bela Zeiga
Merrill & Zona
Lillian Kahnes
Louis Kosloff
Gypsy Rosika Orc
Eddie Ashma Orc
Tony's
Spivy

Gladys Bentley Rev
Broomfield & G
Avon Long
Evelyn Robinson
Edna Holly
Kaiser Williams Or
Versailles
Mitzi Green
Gail Gail
Gomez & Winona
Meadowbrook Boys
Clemente Bd
Village arn
Larry McMahon
Milt Mann Orc
Serrano
Helene Miller
Ruskin & Norman
Wayne Keenon
Zeb Carver Co
Vogue
Edith Roark
Mary Ann Mayer
Gordon Davis
Mary Roan
Jimmie Lee
Kearns & Read
Yacht
Red McKenzie Bd
Frances Faye
Brady & King
3 Peppers
Jack Wallace Orc
Peter Ogden
Henry Youngmin
Johnny George

LOS ANGELES

Bruz
Charles Lawrence
an
Beverly Wilshire
Ruth Robin
Larry Lee Ore

Moore & Revel
Cruic 2
Ruth Durrell
Billy & B Her
Harry Foster
Red Harper
Joy Hodges

6 Rhythm Rascals
Jimmy Grier Orc
Charlie Carter
lue Room
Nellie Nelson
Billy Snyder
Jimmy Bittick Orc
Zerby & Layton
Bernice Lilly
Cafe Cannova
Galante & Leon'rdo
B Grey & J Bergen
Irene Taylor
Hal Chanslor
Anne Miller
Cafe La
Park Ave Boys
Stan Clair Ore
Clover Club
Cafe de Paree
Jack Clawson Ore
Bob Grant Ore
Rhumba Bd
Cocoanut Grove
Virginia Lee
Jan Garber Orc
Lathrop Bros.
(Lounge)
Les Parker
Bill Roberts

Augustine
Estellita
Gilberto
61
Steve White
Scot Powell
Walter Wing Orc
Esquire Club
Mary Jupton
G Rennie & P Rist
Stuart Van Joy Ore
Famous Door
Wingie Mannone
New Orleans 5
Jane Jones'
Little Club
Jane Jones
Gladys Bagwell
Helen Warner
Jeanne Keller
Melody Grill
Art Tatum

CHICAGO

Backhawk
Mildred Bailey
Red Norvo Orc
Ches Paree
Benny Fields
Nick Long, Jr
Eunice Healy
Barto Mann
Josephine Houston
Henry Busse Orc
Club Alabam
Virginia James
Ellie Burton
Bernard & Henry
Millicent DeWitt
Art Williams Ore
Club Minuet
Buddy Lester
Howe & Perrin
Virginia Audrey
Ramona Hughes
Ruth Desha
Jerry Glidden Ore
Colony Club
Jessie Reed
Pat Kennedy
Trudye Davidson
Lewis Sis
Etta Reed
Ruth Howrich
Paulette LaPierre
Jack Coleman Orc
Colosimos
Ada Leonard
Tracy, Gale & L
Lou Cooper
Lee Hunt
Muriel Love
Hankoff & Cannon
Eileen George
Congress Hotel
(Casino)
Boy Fowler
Beauville & Tova
Vera Fern
Ray Hunt
Jose Cortez
Casa Loma Ore
Gay 90's
Henri Keats
Joan Clark
Skippy & Marie
Colleen
Geo De Costa
Lew King
Grand Terrace
Fle'te'r Hend'son Or
Harry's N. Y.
Cabaret
Tex Morrissey
'Hank the Mule'
Yvette
Eddie Frey
Jackie Irving
Dorothy Johnston
Stanley Orle
Billy Meyers
Millicent
Al Wagner
Art Buckley
Austin Mack
Ill-
Willie Shore
Phelps 2
Mildred Tolle
Mimi ollins
Hotel Bismarck
(Walnut Room)
Geo Schelldorf
McNallie Sis
Gretchen Lee
Phil LeVant Orc
Hotel Brevoort
Jaros Sis
Jimmie Christie
Whitey Neuman
Drake Hotel
(Silver Forrest)
Sheila Barrett

Ethel Dixon
Paul Florenz Iris
Pat O'Malley
Gower & Gene
Dick Jurgens Orc
otel Edgewater
Beach
(Marine Room)
Geo. Olsen Orc
Edith Caldwell
Leighton Noble
Rodrigo & Francine
Chas Carter
Harriett Smith's Gls
otel Lasalle
lue Fountain
Room)
Bob McGrew Orc
Hotel Morrison
(Terrace Room)
J & E Torrence
Ted Fio Rito
Janis Williams
Jackie Green
Murray Kellino
Stanley Hickman
3 Debutantes
Titan
Hotel Palmer ouse
(Empire Room)
Little Jack Little
Raoul & Eva Reyes
Ruth Aarons
Sandor Glanez
Lester Cole
Paul Rochal
Dale Winthrop
Abbott Dancers
Hotel Sherman
(College Inn)
Gertrude Hoffman
Calgary Bros
The Nagytys
Harriett DeGoff
Roger Pryor Ore
Rufe Davis
4 Rhythm Girls
Speck & Spick
Hotel Stevens
(Continental Room)
Maurine & Norva
Carmina Castilla
Lorraine Sis
Ina Scott
Frankie Masters Or
Parody Club
Phil Kaye
Molly Manors
Marsha Bennett
Bobbie Gale
Henry Simmons
Freddy Janis Ore
Royale Frolics
Dolly Kay
Sid Tomack
Frances Wood
Billy Bray
Marilyn Marlowe
Barbara Belmore
Henri Lisbon Ore
Chas Engels Ore
Vanity Fair
Edith Murray Ore
Via Lago
Arturo & Evelyn
Buddy Ralph
Stan Carter
Yacht Club
Jerry & Turk
Nino Rinaldo Ore
Edith Griffith
Ted & Al Waldman
Eddie White
Rex Weber
885 Club
Carroll & Gorman
Paul Ore
Belva

Ethel Waters
Ethel Waters Co
Ethel Waters Bd
Ethel Waters Orc
Ethel Waters Rev
Ethel Waters Unit
Ethel Waters Co
Ethel Waters Bd
Ethel Waters Orc
Ethel Waters Rev
Ethel Waters Unit

Provincial

Week of Nov. 16

ABERDEEN
Tivoli
Harris & Howell
Mitzuko & O'Hana
Delvaine's Co
Doris Ashton
BRADFORD
New Victoria
Jan Zaleki
CARDIFF
Capitol
Renara
Austel & Arthur
EDINBURGH
Regent
1st half (16-18)
Dooley & Sonny
Jimmy McKinley
2d half (19-21)
Rhythm Rangers
Royal
R & E Myles
Eric Mason
Shaw & Weston
Patricia Rossb'rugh
4 Bobs
Eileen Kelly
GLASGOW
Pavilion
Bredda & Steele
Jack Stocks
Revnell & West
Hal Yates
Clemens Belling Co
Allan Bros & June
Fayre 4
Paramount
Tollefsen
5 Harv'd Sync'p't's
4 Flash Gills
KINGSTON
Empire
Roy Barbour
DeHaven & Page
J & J Ormonde
Topsy Turvey 2

Max and Gang
Jack Barty
LEITH
Capitol
1st half (16-18)
Rhythm Rangers
2d half (19-21)
Dooley & Sonny
Jimmy McKinley
LIVERPOOL
Shakspeare
Carlyle Robinne
Sylvester & N
Norman & Forman
Bob Howard
Jack Grieve
Chris Charlton Co
Finlay & Andree
Millie & Dean
NEWCASTLE
Paramount
'Song Hits of Shows'
Marie Burke
Trevor Watkins
Dillwyn Thomas
16 Metropolitans
PLYMOUTH
Palace
Will Mahoney
Joe Griffin
Evie Hayes
Bob Garr
Keith Wellbur
12 Tiller Girls
N & P St John
Wilson, Keppel & C
Jack Francois
STOCKTON
Globe
I Moreton & D Kaye
O Noble & B Rale
Vagabond Lover
8 Academy Girls
Slim Rhyder & Pinr
Lester & Cranston

Cabaret Bills

NEW YORK CITY

Ball
Juanita Kelly
Virginia Langdon
Godoy Bd
Lou Rand Orc
Bill's Gay 90's
Jerry White
Joseph E. Howard
Spike Harrison
Jack West
Bernie Grauer
Lea Barbery
Will Ward
Ethel Gilbert
lack Cat
Kitten Korus
Al & Toni Cortez
Blondi Scott
Evelyn Oliver
Amanda Randolph
Jimmy Thomas
Maxie Armstrong
Amy Spencer
Billy Daniels
Lenny Simmons Orc
Brass Rail
Bea Kalmus
Billie Leonard
Johnny Hauser Orc
L Betancourt Ore
Chateau Moderne
Wanda Goll
Tony Pastor
F McFarlane Orc
Chesapeake House
Tommy Lyman
Gene Archer
Maryland Swingers
Chesapeake Co
Al Land Orc
Connie's Inn
Jackson Irv & Jerry Goff
Hillie Dunn
Andrew Sis
3 Rhythm Debs
Jesse Stone
Al Stuart Orc
Club Gaucho
Di Iiri & Virgil
Carlotta Montez
Nanette Vallon
Lito & Mengol
Mar uerita-Cueto
Gloria Alvog
Ramon Carro &
Gauchos
uffee Dan's
Al Quodhuch
Frank Shaw
John Fogarty
Henry Herman
Chas. Boulanger Or
Coq Rouge
Irwin Gilbert Orc
Tisdale 3
Cotton Club
Bill Robinson
Axis Andrews

Berry Bros
Kaloah
Henri Wessels
Kathryn Perry
Anne Lewis
Dynamite Hooker
Tramp Bd
Wyre's Maniacs
Broadway Jones
Wen Talbert's Choir
Rubio Maund Ore
Arthur Davy Orc
Cab Calloway Orc
Jack Dempsey's
Phil Romano Orc
Eddie Elkins Orc
1 Chico
Delfina Vera
Monn Montes
Dolores & Candido
Rosita Rios
Los Hayneros
ch Casino
'Follies D'Amour'
Anne Lise
Elly Aridity
Hallet Glenewisser
Harry & Beatrice
Dolyka Ilzer
Drena
Glenn Co
Cenda Glenn
Koubek
Menoresa
Rona Riccardo
Maria Tamara
Nadel
Flaccomia
Tyler
Art Shaw Orc
Rudy Vallee Orc
reenwich Villa
nkino
Bill green
Frank Hall
Wilma Novak
Agnes Kaye
Marion Hunter
Ric Rahson
Jeanne Jordan
Jack Pomeroy
Bernie Bresnow Orc
Hickory House
Mike Riley
Ed Farley
Hyw'd Restaurant
Harrison Sis
Eleanor Knl
Vanessa
Jean Ryan
3 Elton

Kelly's Stable
Texas Guinan
Lee Morse
Ethel Merman
Jack Pearl
Ben Bernie Orc
Leon & Eddie's
Eddie Davis
Caryl Gould
Zee-Zee
Isla-Leta
Keith Clark
Joyce & Preddle
Della Carroll
Rubber Legs
Ilama
Wm Farmer's Orc
Semblances Ore
Jack Berger
Mon Paris
Diana Ward
Versatile 3
Gene Kendick Orc
Valerie & Armstr'ng
New Frolics
(Union City, N. J.)
Tess Gardell
Vita & Pirl
Barrett & Smith
Jack McGann
Nelson & Lowe
Mozelle
3 Noblemen
Tom Arnold
Chas Reade
Rene & Lora
Etzi Covalet Orc
Onyx Club
Avon Johnson
Don Lambert
6 Spirits of Rhythm
Stuff Smith Bd
Paradise
Bert Frohman
Virginia Verrill
Paul Sydell
Julie Jenner
Estelle & LeRoy
Jimmy Richards
J & Nora Bell
Marie Hollis
Joyce Dunkin
Janis Andre
Edna Mae
Glenn Hutton Orc
Jay Freeman Orc
Place Igenute
Internationalists Or
Bill Farrell
Leo Isaacson Orc
Queens Terrace
Woodside, L. I., N.Y.
Nell Golden's Orc
Marcella Darlington
Jean Kayson
Shirley Corkins
Sandra Landi
Melissa & Lord
Peggy Metcalf
Vincent Daniels
Rainbow Grill
Johnny Hamp Orc
Evalyn Tyner
C Deauville Boys
Dr Sydney Ross
Rainbow Roo
Ray Noble Orc
Milly Monti
Enrica & Novello
Edgar Bergen
Al Bowlly
Sydney Ross
Evalyn Tyner
Nano Rodrigo Bd
Sapphire
Jean Sargent
Laurence White
Nick Vouzen Bd
Barry Winton Orc
Stork Club
Max Berger Orc
Gus Martel Orc
Arthur Dann Orc
Tokay
Mme Ilona Thury
Johnny Carter
Maria Karolyna
Dorothy Perry
Lou Regedus
Bela Zeiga
Merrill & Zona
Lillian Kahnes
Louis Kosloff
Gypsy Rosika Orc
Eddie Ashma Orc
Tony's
Spivy

Gladys Bentley Rev
Broomfield & G
Avon Long
Evelyn Robinson
Edna Holly
Kaiser Williams Or
Versailles
Mitzi Green
Gail Gail
Gomez & Winona
Meadowbrook Boys
Clemente Bd
Village arn
Larry McMahon
Milt Mann Orc
Serrano
Helene Miller
Ruskin & Norman
Wayne Keenon
Zeb Carver Co
Vogue
Edith Roark
Mary Ann Mayer
Gordon Davis
Mary Roan
Jimmie Lee
Kearns & Read
Yacht
Red McKenzie Bd
Frances Faye
Brady & King
3 Peppers
Jack Wallace Orc
Peter Ogden
Henry Youngmin
Johnny George

LOS ANGELES

Bruz
Charles Lawrence
an
Beverly Wilshire
Ruth Robin
Larry Lee Ore

Moore & Revel
Cruic 2
Ruth Durrell
Billy & B Her
Harry Foster
Red Harper
Joy Hodges

6 Rhythm Rascals
Jimmy Grier Orc
Charlie Carter
lue Room
Nellie Nelson
Billy Snyder
Jimmy Bittick Orc
Zerby & Layton
Bernice Lilly
Cafe Cannova
Galante & Leon'rdo
B Grey & J Bergen
Irene Taylor
Hal Chanslor
Anne Miller
Cafe La
Park Ave Boys
Stan Clair Ore
Clover Club
Cafe de Paree
Jack Clawson Ore
Bob Grant Ore
Rhumba Bd
Cocoanut Grove
Virginia Lee
Jan Garber Orc
Lathrop Bros.
(Lounge)
Les Parker
Bill Roberts

Augustine
Estellita
Gilberto
61
Steve White
Scot Powell
Walter Wing Orc
Esquire Club
Mary Jupton
G Rennie & P Rist
Stuart Van Joy Ore
Famous Door
Wingie Mannone
New Orleans 5
Jane Jones'
Little Club
Jane Jones
Gladys Bagwell
Helen Warner
Jeanne Keller
Melody Grill
Art Tatum

CHICAGO

Backhawk
Mildred Bailey
Red Norvo Orc
Ches Paree
Benny Fields
Nick Long, Jr
Eunice Healy
Barto Mann
Josephine Houston
Henry Busse Orc
Club Alabam
Virginia James
Ellie Burton
Bernard & Henry
Millicent DeWitt
Art Williams Ore
Club Minuet
Buddy Lester
Howe & Perrin
Virginia Audrey
Ramona Hughes
Ruth Desha
Jerry Glidden Ore
Colony Club
Jessie Reed
Pat Kennedy
Trudye Davidson
Lewis Sis
Etta Reed
Ruth Howrich
Paulette LaPierre
Jack Coleman Orc
Colosimos
Ada Leonard
Tracy, Gale & L
Lou Cooper
Lee Hunt
Muriel Love
Hankoff & Cannon
Eileen George
Congress Hotel
(Casino)
Boy Fowler
Beauville & Tova
Vera Fern
Ray Hunt
Jose Cortez
Casa Loma Ore
Gay 90's
Henri Keats
Joan Clark
Skippy & Marie
Colleen
Geo De Costa
Lew King
Grand Terrace
Fle'te'r Hend'son Or
Harry's N. Y.
Cabaret
Tex Morrissey
'Hank the Mule'
Yvette
Eddie Frey
Jackie Irving
Dorothy Johnston
Stanley Orle
Billy Meyers
Millicent
Al Wagner
Art Buckley
Austin Mack
Ill-
Willie Shore
Phelps 2
Mildred Tolle
Mimi ollins
Hotel Bismarck
(Walnut Room)
Geo Schelldorf
McNallie Sis
Gretchen Lee
Phil LeVant Orc
Hotel Brevoort
Jaros Sis
Jimmie Christie
Whitey Neuman
Drake Hotel
(Silver Forrest)
Sheila Barrett

Ethel Dixon
Paul Florenz Iris
Pat O'Malley
Gower & Gene
Dick Jurgens Orc
otel Edgewater
Beach
(Marine Room)
Geo. Olsen Orc
Edith Caldwell
Leighton Noble
Rodrigo & Francine
Chas Carter
Harriett Smith's Gls
otel Lasalle
lue Fountain
Room)
Bob McGrew Orc
Hotel Morrison
(Terrace Room)
J & E Torrence
Ted Fio Rito
Janis Williams
Jackie Green
Murray Kellino
Stanley Hickman
3 Debutantes
Titan
Hotel Palmer ouse
(Empire Room)
Little Jack Little
Raoul & Eva Reyes
Ruth Aarons
Sandor Glanez
Lester Cole
Paul Rochal
Dale Winthrop
Abbott Dancers
Hotel Sherman
(College Inn)
Gertrude Hoffman
Calgary Bros
The Nagytys
Harriett DeGoff
Roger Pryor Ore
Rufe Davis
4 Rhythm Girls
Speck & Spick
Hotel Stevens
(Continental Room)
Maurine & Norva
Carmina Castilla
Lorraine Sis
Ina Scott
Frankie Masters Or
Parody Club
Phil Kaye
Molly Manors
Marsha Bennett
Bobbie Gale
Henry Simmons
Freddy Janis Ore
Royale Frolics
Dolly Kay
Sid Tomack
Frances Wood
Billy Bray
Marilyn Marlowe
Barbara Belmore
Henri Lisbon Ore
Chas Engels Ore
Vanity Fair
Edith Murray Ore
Via Lago
Arturo & Evelyn
Buddy Ralph
Stan Carter
Yacht Club
Jerry & Turk
Nino Rinaldo Ore
Edith Griffith
Ted & Al Waldman
Eddie White
Rex Weber
885 Club
Carroll & Gorman
Paul Ore
Belva

Corner's Dome
Yvonne St Clair
Dorothy Roberts
Gagnon & Br'ught'n
George Redman Orc
Pacific Sunset Club
Minon Bergon
Marjorie Sparks
Carmen Pelt
Gene Morgan
Wayne Wise Ore

Lafayette
Judy Janis
Marion Daniels
Hudson Metzger is
Phil arris Orc

Margarita & Del lo
Henry Monnet
Hugo Marichetti
Thora Maithals
Dominic Colonn
Les Valesca
Rosita & J Moreno
Pete Contrelli Orc
Pirrone's
Bonnie Lind
Murray Peck
Lolito & Arlo
Wylie Webb Orc
Seven Seas
Lily Gibson
Ray Kinney
Lonnie McIntire r
Somerset C
William Zerker
Ann Crosby
Topsy's
Pat O'Shea
Kathleen Kildaire
Beverly Keene
Bee La Moine
Leona Rice
Agnes Johnson
Bob Lightner Orc
June Hesiford
Troc
Phil Ghman Ore
U-Gene's
Barbara Back
Frank Gallagher
Paul Randall

Ethel Waters
Ethel Waters Co
Ethel Waters Bd
Ethel Waters Orc
Ethel Waters Rev
Ethel Waters Unit
Ethel Waters Co
Ethel Waters Bd
Ethel Waters Orc
Ethel Waters Rev
Ethel Waters Unit

PHILADELPHIA

uehorn
Millie Kellem Orc
Harry Glynn
Arcadia Int'
Hal Kemp Orc
Paul Gordon
Maxine Gray
Dawn O'Day
Sidney Ennis
Florence & Alvarez
Arcadia Ens
Bellevue-Stratford
(Quaint room)
Meyer Davis Orc
Ben Franklin Hotel
(Georgian Room)
Mae Jaffe Orc
Benny the Bum'
4 Gondoliers
Wally Sheldon
Gilda Young
Dolly Mollinson
Chez Michaud
Jonny Graff Orc
Jay King
Colony Club
Clifford & Wayne
Marjorie Lane

Melba Beaudreaux
Sally Ann Davis
Harry Adar Orc
Embassy Club
Aristocrats
Norman & Lorraine
Monkey Shiners
Marie Austin
Dorothy James
1523 Locust
Farrar Sis
Grace Manners
Florence Lightman
Bobbies Shelby
John Mears
Merrie Knox
3 Kings
Beth Miller
Lillie Ernie
unk Palumbo's
Jess Hamilton Ore
A. & N. Selby
Pastine & Gazella
4 Queens
Grace Johnson
Burrell & Dooney
Hotel Adelphia
(Cafe Marguery)

Ethel Waters
Ethel Waters Co
Ethel Waters Bd
Ethel Waters Orc
Ethel Waters Rev
Ethel Waters Unit
Ethel Waters Co
Ethel Waters Bd
Ethel Waters Orc
Ethel Waters Rev
Ethel Waters Unit

Henri Lemarchand Out Of Retirement for Fr. Casino Staging Chore

Henri Lemarchand, vet Paris producer, has been brought out of retirement by Clifford C. Fischer for the next French Casino show slated to open on Broadway Xmas ni Fischer is dickering for use agai of the 'Folies Bergeres' title which is currently the subject of litigation with Music Corp America, co-partner in that billing. Jean Le Seyeux, the regular F.C. stager, has arrived here with Fischer and is lini up the new revue for the Casi

Charles Koerner, RKO division manager in New England, has been reviewing the Casino syndicate's current two shows at the itz-Carlton and Pierre hotels, N. Y. Afrique, Park and Clifford, Eileen O'Connor, Glen Pope, Carmen Romero and Milton Douglas head the Ritz show. Paul Draper tops at the Pierre. Koerner's idea is combine the best features of into a

WATERS DROPS UNIT FOR LOEW SOLO AT 3½G

Ethel Waters is shelving her all-colored unit to play as a Loew in Washington the week Dec. $3,500. Lucky Milli band will be o... the same bill.

Oddity of the solo booki is that Loew's was originally responsible for the Waters unit being produced. It opened at the Lixon Grand, colored house in Philadelphia, which the Loew office was booking the time.

Miss Waters will pick up her unit again after Washington.

Another Week for L. A. Orph.; House-Union Huddle

Hollywood, Nov. 17.

Orpheum, downtown, continues its vaude policy for another week pending the outcome of discussions with musicians' Local 47, which demanding a 10% increase for its members. Sherrill Cohen, manager of the Orpheum, meets with union leaders today (Tuesday).

Fanchon & Marco, operating the Paramount, is also huddling with the union, although preparing to go straight films Thursday (19). House dropped its union band last week, taking on Les Hite's colored combo.

B&K Dropping Nabe Vaude for Doubles

Chicago, Nov. 17.

Balaban & Katz removes the last vestiges of vaude from its nabe houses next week as the remainder of its key houses in the residential districts go double feature.

Last two survivors, Harding and Norshore, go straight flickers Nov. 26, according to present plans, leaving B&K. with the downtown Chicago and Oriental as its two vaude spots.

Harold Knight Orc
Vincent Rizzo Orc
4 Vespers
Betty Kean
Caperton, & C'l'm'b's
Rose MacLean
Perry Lawler
Agnes Tolle
Dorothy Crocker
Evan B Fontaine
Hotel Philadelphian
(Mirror Room)
Joe Frasetto Orc
Mickey Alpert
Kathryn Hand
R & R Lyte
Debutantes
Walter Walters
Ann Stevens
Byrnes & Swanson
Continental 3
Pierre's
Pat Shevlin Orc
Colleen Adams
Lee Vaughn
Bee Jordan
Mildred Landl
Dave Fox
Ritz-Carlto
(Crystal Roo
Van Levis Orc
Russian In
Gypsy rc
Sunsom House
Irwin Leonard Orc
Silver Lake Inn
(Clementon)
Mickey Famliant Or
Beth Challis
Leonor & Saiz
1214 Spruce
Freddie Pareles Orc
3 Racket Cheers
Hal Tilton
Virginia

MUSIC HALL, N.Y.

Looks like the Hall is becoming stunt-minded. Hazel Flynn recently arranged to have the big house turned over for a morning get-together of the Junior Birdmen. Now there's a deal whereby the mezzanine section is bought out every night for a week by the Red Cross, which pays full box-office price, $1.65, and then resells tickets at a premium for the benefit of its current drive for funds.

From the standpoint of the New York chapter, the deal with the Hall constitutes one of the slickest ever made on behalf of a money-seeking org. Hall does more than its share. First of all, there's an introductory film that runs about six minutes. Then a soldiers and bandage brigade tableau. This is followed by Edwina Eustis singing as a nurse, and after her solo, full stage again discloses a Red Cross set-up. Line of nurses parade down the stage-wide steps to pick up strips of cloth which unroll from bottom to top at an angle to form a flag of the organization.

There is no hat-passing in the audience, but uniformed members of the organization are in the lobby to gather coins.

Marguerite Ware and Robert Landram, both with bell-like diction, sing the leads 'Love Songs,' the main dish, i which Florence Rogge's ballet makes ingenious use of floral arches and Russell Markert's Rockettes perform to soft shoe tempo and along formations of somewh.t novel character.

But the stage end is thinned out and necessarily tepid this week because so much time is earmarked for Red Cross propaganda. A routi and cheap-looking industrial film, followed by slow and conventionalized stage tableau, inevitably must take something out of an evening's entertainment.

'Theodora Goes Wild' (Col). assures the Hall a good week. *Land.*

ROXY, N. Y.

House is in for a nice fortnight's business on merit of the strong laff picture, 'Pigskin Parade' (20th) and the bright stage show. That it runs overboard—seeing a Roxy show in its entirety is almost a weekend—is beside the point because, seemingly, the customers expect as much quantity as quality.

Stage portion is good variety. Runs 50 mins. Ford Bond, the Roxy Newstator, tees it off with his bulletins. Just why the Roxy persists in this audible newscasting before a theatre audience is perhaps best known to the management. In actuality, this 'lazy man's newspaper,' before an audience, is so strong a hearth-and-home suggestion that its inverse effect on attending the theatre might be considered. On the other hand, the Roxy might have figured it out that, since news on the air is now so strong a feature, a little of it (via a N. Y. World Telegram-WOR lineup, and Postal Telegraph for transmission) might also mean some b.o.

Current Fanchon & Marco presentation holds Loretta Lee, CBS songstress; Walter 'Dare' Wahl, Buster Shaver, with Olive and George; Llazeed Troupe (10), and the Gae Foster girls (24), who again are not the least of it. The single hit feature of the entire proceedings is the versatile double-dozen's amazing perching on the mammoth spheres, as part of the 'Orange Grove in California' routine. It's a repeat request number, and deservedly so; so much so, in fact, that it can stand recalls a couple of times more.

Kids do extraordinary balancing on the mammoth pseudo-oranges and, what's more, engage in terp drills and formations that would be creditable on terra firma rather than the slippery globules below them.

They open with a corking tango-rhumba-paso doble medley, running the gamut from the Mexican motif to costuming (Bonnie Cashin's nice work, per usual) into the Cuban, South American and fandango tempos. Their tango taps is one of several terp features. In the rhumbas, the kids get off a couple of wiggles also.

In between, Wahl, with his eccentric knockabout partner, score a nice comedy click with their acrobatic work, per usual,

UNIT REVIEWS

CUBAN NITES

(PALACE, CHICAGO)

Chicago, Nov. 15.

Excellent little unit this. Full of flash, color and authentic novelty, it makes a 60-minute show that can play any house in the country on a flat salary. Little box-office on its own, but once the people are in they'll be completely satisfied.

One-set show with a line of 12 girls and a total of 33 people, adding up to a unit that is out of the ordinary in that it delivers authentic Cuban and South American atmosphere throughout. Wardrobe is eye-filling and excellent; the production numbers are distinct novelties that are warm and full of life.

Show is built around the Rimacs Cuban orchestra and it serves as a solid background for the unit. The group always did an over-length vaude turn that is easily shaped into a 60-minute unit by the addition of a couple acts. Two acts which are added are tops, particularly Don Zelays, who takes the spot out in one towards the close of the show and delivers with his usual ease. His Nicaraguan blarney is still accepted whole-hog by the average audiences and his phoney esthetics still pass as the McCoy to the general public. His deftness on the piano is unquestioned and his showmanship is evident throughout his routine.

Joe Arena and his dog are on early in the unit, for some minor acrobatics and some fair pantomime comedy. Best stuff is Arena's constant pratt-fall and tumbling acrobatics, each time bringing a glass of liquor out of his pocket and gulping it down.

Vocal single is Tito Coral, with a clean-cut style and a good pair of pipes, singing a set of three tunes with solid effectiveness. For the rest there are the Rimacs, the girls and some solo dancers, all with apparently authentic Rio dance routines. All the girls kept their clothes on throughout the show, which in itself is a striking novelty in vaude units these days.

Picture is 'Woman Rebels' (RKO). Business excellent last show Friday. *Gold.*

RHAPSODY IN BLUE

(ORPHEUM, LINCOLN)

Lincoln, Nov. 15.

A bit light, but probably strong enough to satisfy all the average spots on the Cushman time, Charlie Watson's 'Rhapsody In Blue' is hampered mostly by a slow tempo. Show consumed 53 minutes this performance and if cut about 10 minutes would have been a snappy roll call of the talent for better effect. Attempt by the opus to be different, using Joe Wong as the m.c., is probably the biggest deterrent. Wong is a China boy.

'Rhapsody' by the band starts things, opening on a blue set with all costumes the same shade. It's a flash at first with the girls in slow dance. First dash is by the Two Kays, skaters who perform on a raised platform, a distinct thrill to the front row, which would get the gal in lap if a slip happened. A standard act, the opening assignment is duck soup for the Kays.

The Watkins Twins, trim set of steppers, sing a bit and hoof. They're pleasing enough. Art Bonger and Andriela, novelty comedy act, features Bonger and all his hill billy gadgets by which he seeks to get a semblance of music. Runs the gamut from saw to the old brown jug. Andrileta talks and sings during portions of the presentation besides, but is a little weak. A production number by the gals features Bonita St. Clair, an acro dancer. She's good enough. Wong who has been bouncing in and out does a couple of imitations, knock-knocks a couple which could be done without, and sings.

Watkins girls come back for a pair of solos and into a dual toe number. One singles with a fine rope-skip precision tap, is a hand wringer. Closing are the Six Sensational Jordans, teeter-boarders, who waste little time. They have one fancy high kick from the board to a small stool atop a 15-foot perch, which calls for a flip the way, that's good.

Dance numbers are the tedious part and the Bonger turn is slow.

Picture is '15 Maiden Lane' (20th), iz excellent. *Barn.*

B'WAY VANITIES

(CAPITOL, ATLANTA)

Atlanta, Ga., Nov.

'Broadway Vanities' has an overdosage of dancing. After fanfare from 15-piece stage band, five with unit (rest Cap's standby tooters), usual girl line opening is done, plus a song by one Chiquita, who would do well to stick to dancing. Next is single tap routine by Tony Ryan, pretty fast, but dulled by the monotony of too much terp.

Russ Ferris, m.c., who also owns the show, does a brief bit with a stooge placed in the audience, then there is more dancing by Mary Ryan, who does a burlesque type of hoofing that goes over very well.

Malcolm, card manipulator, is in the show; but every Cap show for the past three weeks has had one of these magic men and the regular patrons merely yawned during Malcolm's really-creditable performance. Then there's some more dancing, with Mary and Tony Ryan together for a brief session of tapping. Then, Chiquita comes back for a rhumba, which she has done here on at least three previous occasions.

If there's such a thing as a show saver in the lot, it will have to be Armon Delmar, foot juggler, who's on next. Delmar's stuff is clever and the ticket buyers gave him a great send-off.

Next on Ariel, snake dancer. Her number is unique in that she uses two large pythons and swings them with abandon. Her routine has been worked up in good style and there is plenty of showmanship involved and out in the audience where diamond back rattlers abound and snakes are just snakes, this act will probably knock 'em for a loop.

Anger and Fair close the show. Comics have been here before. Their gags are stale.

Pic for week 'Hot Money' (WB). *Lacie.*

HIT PARADE OF '37

(LOEW'S, MONTREAL)

Montreal, Nov. 15.

Choos unit, 'Hit Parade of 1937,' clicks from the start currently at this house. Opening with rather below attendance Friday (13), house filled weekend and looks like it might hit a nice 'Lazy' Bill Huggins is m.c.

Generous flesh allowance to fans with some stand-out scenic effects puts show over with Huggi crooning into mike behind curtain which rises on girl line of 12 plus six men and five 'Winter Garden Models' as Indian braves and squaws. They sing, hoof, and gals are tossed from hand to hand with four of them swan-diving from raised platforms into men's hands, ending up in general swinging of girls by men. This is quite different from usual line routines.

Opener is Ross Wyse, Jr., brought in by telegram at short notice to replace Charlie Masters, drummer. He started slow; but femme stooge and clowning, taps and good knockabout material built the act up to a good finish with calls.

Helene Dennison is the deuce with toe dancing models backing up with poses. Trey has Novak and Fay, clowns who fool through a non-speaking act to a near-ovation. They had to beg off.

Line back as cowboys and girls. Well-dressed trick, with smart mountain scene backdrop. They sing western ballads to guitar accompaniment, tapping and whirling, building to entry of models in cloaks and not much else, and cut-out in back showing two of the girls riding broncos, gals real and ponies cardboard.

Next to closing are Maidie and Ray, rope twirlers. Closing act is Joe Besser. Comic works hard and talks fast, steaming up fans to big applause.

'Star for a Ni ' (20th) on screen. *Lacie.*

Cirque Medrano, Paris

Paris, Nov. 8.

Despite the increased competition in both the circus and music-hall field, the Medrano is still holding its own. High caliber and diversity of its offerings has no doubt had much to do with the continued popularity of this Montmartre circus.

Current show opens with Juniosette and Junios, man and very young girl contortionist, who present an interesting routine and give way to Theo-M, who presents two excellently trained fox-terriers.

Two Alberti is, husky youngsters, offer one of the best tumbling, hand-balancing and perch acts seen recently in Paris. Jack Peary and Mary, balancing act, work hard to a good hand next. Six Marvels close the first half with their two woman four man acrobatic act.

Second bracket opens ith the Four Berosini, offering an aerial cable act. Nothing similar to this has been seen here since the Wallendas appeared at the Medrano several years ago. Did extremely well with the audience at the show viewed.

Three Fratellini—Paul, Francois and Albert—get the usual big reception with their intimate clowning. Captain W. Ritter's Midgets have comedy, acrobatics and music in their turn. Give way to the closer, the Colters, not so well received, although they work hard.

Cecil Hagenbeck horses and ponies, presented by French Petoletti, work in and out of the show with some beautiful equestrian work while the house clowns, Alex, Porto and Tony, grab big returns with their continually renewed gags.

Paul Florendas ields the baton and acts are presented by Josselin and Mademoiselle Jacqueline. George Loyal is ringmaster. *Hugo.*

ALHAMBRA, PARIS

Paris, Nov. 4.

Despite its bright spots, where individual appearances and comic or interesting sketches stand out from the rest, show does not compare too favorably with previous presentations of straight music-hall bills. It's a revue-y vaude affair.

Work of Mauricet, Pierre Varenne and Saint-Granier, show attempts to present something of a much larger caliber. Even though it does furnish breathers of near brilliance, as a whole it falls short.

Mauricet Dubas, as the headliner, sings serious and amusing songs and cuts capers in comic sketches. Only Americans on the bill are the Diamond Brothers, who glean with the best on the bill with their cut-up.

Mauricet, besides being one of the authors, is well liked for a number of song offerings and is good in the four sketches in which he appears. Adrian Adrius, Zoiga and Rachel, Lisette Laurin, Robert Casa and Laurie Lallier make up the remainder of the noticeables in the revue, which carries a small ballet also.

Show opens with a dance offering by the Alhambra Beauties and the Ballet Bugsis working ensemble, to be followed by some sketches. Interspersed between these are individual appearances of Marie Dubas, Adrius, Mauricet, the Diamond Brothers, Jacques Tati, Zolga and Rachel and the Gri Quartet, a three-man-woman dance act which gets poor returns.

Most amusing of sketches is 'Les Gangsters,' in which Laurie Lallier and Robert Casa get to rob the home of Mauricet. While they are waiting for Mauricet to return successive bill collectors call and the gangsters pay them off to get them out of the house. Finally, when Mauricet does return he takes their last coin by selling them the idea of coming into a fake company he is forming.

Diamond Brothers furnish a few minutes of good laughs with their offering and are repaid accordingly. Adrien Adrius also gets away for a good hand with some songs, but Jacques Tati does not do so well with his unusual offering of portraying different sports by imitating the part of one of the participants. Zoiga and Rachel garner fair returns on a rhumba.

Although fairly amusing, altogether show is below the standard for this house. *Hugo.*

MET, BOSTON

oston, Nov. 13.

One of the best all-round stage offerings for the Met in many weeks is current. Light on production, heavy on straight variety, it gets good response, except for a few soft spots that are overshadowed by better material elsewhere.

Show gets open with a colorful routine on pastel suitcases. Five Juggling Jewels pep up the pace of the opening stanza in the deuce and garner plenty applause with their Indian club stuff. Illuminated clubs on dark stage and a big free-for-all finale are their best bets. One girl does solo taps while swinging clubs. All dressed in dazzling costumes that add to the effect. Ethel Sheppard delivers two pop vocals and then some smart taps. In only the latter department did she click.

Cappy Barra harmonica band, next, pick it up with a good session of pops and classics. 'When did you Leave Heaven' is enhanced by a pleasing vocal by one of the boys. Best novelty is ' light of Bumble Bee.'

A new ball type mike on the stage end of the p.a. system is a notable improvement over the former equipment; and proved to be very effective in this group presentation. The harmonicans did not have to crowd around it quite as closely as they would with the old equipment. Same true in a double act that followed. Later in the show, both the new and the old mikes were used and the contrast was sharp, as to quality of tone.

Rose and Edwards follow with rapid-fire chatter and enough worthy gags to hold interest all the way. A little too much heavy mugging by one is about the only weak spot. Act is masterfully routined and the boys work with finesse.

A picturesque soft shoe routine by the line provides a smooth transition and breather between Ross and Edwards and Monroe and rant, tramnoline, clowns. Business of wheeling out the apparatus in the disguise of ancient truck is swell, and offers a preli inary novelty that puts this act in the distinctive class. They don't work too long or too hard and break away amid much handclapping.

Molly Picon, top-billed, takes next-to-close spot with musical monologs, of which her shop irl encore is easily the best.

'Three Men on a Horse' (WB) on screen: *Fox.*

Music Hall, Seattle

Seattle, Nov. 12.

Seattle's Music Hall has had more changes from light to dark, and vice versa, than a black-face comedian. Built in the ornate days of 1929, the house has been successively, but not successfully, the Mayflower, the Fox, the Roxy and finally the Music Hall. And now, after another long period of darkness, except for stray road shows and local benefits, it's open again.

Local Hamrick-Evergreen chain is responsible for the reopening. Policy calls for vaudeville, two feature pictures and newsreel, at 25c matinees and 35c evenings, to run in competition to the only other vaude house in town, Sterling chain's Palomar. After announcing the vaude as being booked into the Orpheum, Hamrick-Evergreen changed its mind, dusted off the Music Hall seats, and shoved the shows in there. Don Geddis was named manager.

Show for first week hits it off fairly impressively, though by no means wowing 'em. Jackie Souders, old timer in the biz, is the m.c. Band, 10 pieces, and an organ, open stage stint with a medley combining straight and comic stuff. Too long, in view of the fact that the whole show runs well over three hours.

Opening act is Bud and Buddies, consisting of man, femme partner and two trick dogs. Bud and gal run through a tap routine and some challenge flip-flopping, then bring on the acrobatic dogs. Dogs are o.k., but lack of variety in the stunts causes act to drag a bit. Kenneth Milbin, harmonica virtuoso, next. Milton can mouth the reed all right, but his stage presence is rather wooden and his numbers a trifle long.

The Blenders, pseudo-cowboy quartet, follow with harmonizing of home-on-the-range songs. The tenor in an Irish solo, is the standout. Hickey Bros., comics, score well with fast patter and cutting up that's reminiscent of old-time vaude. Last act, the Karolis, European perch artists, deliver some lively perch balancing.

Stage show as a whole possesses good variety but frequently lacks spontaneity. For a program as long as this is, with two feature pictures, the stage stuff should zip along. Pictures opening week are 'Mummy's Boys' (RKO) and 'Isle of Fury,' (WB). *Trepp.*

• 15 YEARS AGO •

(From VARIETY and Clipper)

(Continued from page 58)

Only dumb acts did under 10 minutes in those days. of 20 mi

George Jessel Revue one of the longest acts in vaude. Took better part of an hour.

Ann Cody went Francaise at the 44th the billing changed from Orth and Cody to Mlle. Codee and Co. Frank Orth was the company. Shuberts suggested the change the previous season.

Columbia and American burley wheels mad at each other and all territorial agreements off. War did nobody any good.

Shuberts planned to book vaude shows into legit spots, partly to keep houses lighted a in part to keep the vaude contracts. Not a hit.

That Fox-Shubert vaude deal went blotto.

Houston play censors shocked because a chorine had no back to her dress. Not ultra as the society gowns of today, but that was 15 years ago.

Big kick over orch leaders' graft from pubs. Thinly disguised as advance royalties on songs, they might write, but usually didn't. Top take-down was $10,000 a year.

Olsen and Johnson scolded for trying out nut stuff in Chi. Managed to make it profitable.

Playhouse, N. Y., had a new record. Six plays since the opening of the season and none of them good enough for the road tour which was supposed to follow.

Says Mosley

(Continued from page 3)

man believes. He does not know that eye-strain resulting from television on the other side has been characteristic, as with last week's RCA showing. English systems, Baird and Musical Industries, are stepped up to 405 lines, RCA and Farnsworth have been around 300.

There is now a television school in London. Both engineering and performance have still many problems. Mosley finds the stiffness of the David Sarnoff Lenox Lohr, in the New York demonstration, typical of the newness of the medium. People invariably seem less than their human on television at present.

Mosley has bought American car, hired a chauffeur and will drive to the Pacific coast by leisurely jaunts with the object of really seeing something.

New Acts

MILLY MONTI

Songs
10 Mins.
Rainbow Room, N. Y.

Milly Monti might be and has been characterized as the Lucienne Boyer of Italy. But for no particular reason. Actually Miss Monti is more a la Elisabeth Bergner in personality, which gives an idea of her personal forcefulness.

Discounting the Bergner-Boyer analogy, this importee into the swank Rainbow Room is a dynamic songstress in her French and Neapolitan song delivery. She has also managed to cram an English lyric into her repertoire, plus a few words of greeting in English.

Milly Monti's American debut came about through an odd circumstance. Recommended to managing director John Roy by the international globe-trotters who are the regulars of the Rockefeller nitery—some having caught her in Berlin, Paris, London and in the Italian capitals. Roy first heard her disks and was so impressed he sent for photos which, while not always to be relied upon, made it a good risk. Rather irregular for personality business such as is the café biz, her premiere more than sustained the gamble.

In a field where personalities are few and far between, Miss Monti hits these shores at the right moment. So much so that they're talking about her for pictures, etc.

As a vade songstress, and particularly for the class rooms, she's a cinch, even if they don't savvy any of our lingo. The songs are principally in French and Italian, but all gay and light chansons d'amour, and it really doesn't matter if they don't get the lyrics literally. She's assisted by Evalyn Tyner, regular pianiste at the R. R., who accomps for her.

A good stunt is the revolving dance floor being turned on slowly so as to bring the Monti personality further to the fore as she traverses the ellipse of the room. It was a sock signoff stunt here. *Abel.*

MADAME CURRIE

Fashion Revue
27 Mins.; Two
Orpheum, Lincoln

Madame Currie, who says she's a Metro-Goldwyn-Mayer hair stylist on leave from the film studio, presents a revue after contacting all the local beauty shops and allowing them to furnish coin, the models, and the work. She sells the idea to the theatre.

Uses about 35 girls, but for 27 minutes it gets pretty tiresome, with the audience especially the men forced to watch endless dolls walking across stage showing off hair.

The madame could do with a juggler to open and maybe he could keep in step by using curling iron. *Barn.*

CAROL GOULD

Songs
5 Mins.
Lenn & Eddie's, N. Y.

Personality songstress of nice vocal delivery, ideal for the intimeniteries where the ability to stand up under the close-up gaze of the customers is a major asset. Fortified with a nice song style, Miss Gould can do her lyric chores 'most anywheres.

'Love In Your Eyes,' 'Take My Heart' and 'Body and Soul,' with special arrangements, comprise an effective sequence of pops for Miss Gould. She's click in this spot. *Abel.*

HIPP, BALTIMORE

Baltimore, Nov. 14.

There would seem to be no disputing the fact that Harry Blackstone is one of the best all-around magicians around today. Giving the magician his edge over most contemporaries is Blackstone's wide scope of stunts; can do digit manipulation with same ease as can make a girl disappear. True, has some rather standard stunts in repertoire that have been done in other shows of lesser calibre, but most have been amplified and hence can assume an upper plane. And filed in along with the older stuff are the tricks Blackstone seems to have as exclusive property.

He's doing a levitation stunt here this week with a girl that tops same idea of the late Thurston's, because lights are full on stage, and as far as can be determined no trap is used. No one has handled gag quite so neatly since Kellar; indeed, understood Blackstone bought stunt from Keller estate.

The floating electric bulb has always been a strong scorer, likewise the linked ribbon trick and the conking closer in which he creates illusion of his swapping positions and clothes with an assistant.

A new one this season is the illusion of making a girl disappear off a rope swing; lass is backed close against a black drop far downstage. He uses around a dozen assistants, half of 'em girls including Mrs. Blackstone.

When caught on Saturday afternoon, lower floor plentifully peopled with young 'uns. 'Wedding Present' (Par) on the screen. *Bert.*

EQUITY, MUSICIANS UNION SPURN NBC, GOOD WILL BUILD-UP IS FROST-BITTEN

Equity Suspected of Minimum Wage Implications So Network Decides to Forget All About Idea—Musicians Union Turn-down Seen as Politics

NBC has dropped the idea of lending its facilities for a pair of uplift movements that the network itself had conceived. One was to help 'sell the American legit theatres back to the public,' while the other movement had to do with advancing the employment of the professional musician. NBC holds the Actors' Equity Association and the governing board of the New York Musicians' Union responsible for getting chilled on the twin projects.

In the case of the proposed ballyhoo in favor of live legit, John F. Royal had obtained the support of John Golden, Lee Shubert and other producers. NBC agreed to contribute the time and the orchestra for what was intended as a weekly series, and Golden was delegated to find out whether Equity would become a party to the idea. Equity asserted that it was amenable to permitting its members to go on the series to deliver talks or play in excerpts from plays, providing the network paid a minimum of $20 for every actor participating. NBC interpreted this reaction as an attempt to establish a minimum salary for radio, and joined Golden i saying that it would be best to junk the whole thing. It had been NBC's intention to have its continuity department prepare a series scripts bearing on the history of the theatre and showing that the stage has always been a part of civilized folklife.

Musicians' 'No'

For the stunt involving musicians Royal had outlined a similar script approach. His idea had been to sell the listening public the importance of professional musicians, singly and various groups on community and among the speakers he had in mind were Leopold Stokowski and John Erskine. From Fred W. Birnbach, secretary of the American Federation of Musicians, Royal obtained not only approval of the series, but consent to go on and talk in behalf of the Federation. Royal suggested that the series be launched with a concert from the Metropolitan Opera House between the hours of midnight and 1 a.m. of Saturday night, and that several hundred unemployed musicians be used for the occasion. Birnbach said that it sounded all right with him, but explained that permission would have to be obtained from Local 802, the New York branch of the AFM.

Royal's next contact was Jack enberg, secretary of this local. senberg reacted favorably, but said that would first have to consult the local's governing board. After much wrangling the proposition was voted down. Members of the board denied the fact that the local is in the midst of a hot political campaign had anything to do with the veto.

Sign of Times?

Buffalo, Nov. 17.

Trials and tribulations of legit house managers in the provinces these days are illustrated by the situation at the rlanger here.

When Fred Ziemer, house treasurer, fell downstairs breaking both legs and incapacitating him from further duties this season, house manager installed the telephone operator treasurer pro tem and, as assistant, put the stagedoor watchman into a tuxedo behind the wicket.

LAMBS HOLDS PRIVATE GAMBOL AT CLUBHOUSE

The Lambs went to town with a private Gambol clubhouse Sunday (15) evening, first show since William Gaxton was installed as Shepherd. Some the skits were for private , but other material will go the public Gambol Dec. 5 at the Waldorf-Astoria.

Among those in the over capacity house was Harold Hoffman, Governor of New Jersey. Gaxton spied him sitting half way back and invited the Jerseyite down front. Governor said it was okay where he was, because he discovered another publican sitting there. That was the first laugh of the evening.

Joe Laurie, Jr., was Collie and the show included skits authored by him. Laurie was in the closing position with his 'Memory Lane' act with number of ak. specialty artists.

Present were half a dozen managers who had not been in the club for years. They included Sam H. Harris, Max Gordon, John Golden and Vinton Freedley.

ENGAGEMENTS

Stanley Smith, Katharine Stone, Dorothy Burgess, Edward Blaine, Wyrley Birch, Bert West, Regina Wallace, 'This Pretty World.'

Mary Michael, Barry Kelly, 'Wingless Victory.'

Margalo Gillmore, Erika Zaranova, Ilka Chase, Phyllis Povah, 'The Women.'

Anthony Quayle, Helena Pickard, 'Country Wife.'

Frank Parker, Along, ittle Doggie.'

Louise Platt, With You.'

John Huston, Augusti 'Lonely Man.'

Shows n Rehearsal

Country Wife'—Gilbert Miller.

rother-Rat'—George Abbott.

'The Rising Sun'—Shuberts.

'The Women'—Max Gordon.

'Times Have Changed'—B. A. Myer.

'The Wingless Victory'—Katharine Cornell.

'You Can't It With You'—Sam H. Harris.

'Othello'—Max Gordon.

'This Pretty World'—Johnnie Walker.

DEAD BILLING IRES EQUITY

Equity has taken up the problem of dead billing on Broadway, League of New York Theatres, managers' body, having been ineffectual in that irection. Matter came up during a meeting last week at which committees from the League, Dramatists' Guild and Equity gathered to consider methods of bettering the theatre.

League's representative stated that an effort was made to correct the pernicious practice with only desultory results. Equity thereupon adopted a resolution condemning the unsightly presence of billing left on canopies of legit houses and on house boards for indefinite periods after shows have closed.

Topic was discussed at length by Equity's Council and the motion was passed. There is some doubt whether it will be effectual, because the actors' body does not appear to be in the position of enforcing it without penalty of some kind, or an agreement. That might still be worked out by the League, which has been informed of Equity's action.

Dead billing has in evidence for about two years, and, in some instances, painted signs and canopy lettering of closed attractions have been permitted to remain for periods as long as six months. Fact that such billing is confusing to visitors and resident theatregoers appears to have interested some managers, whose neglect is evidently based on the cost of removing the signs.

Cost item is comparatively trifling. Stagehands handle such work and their union prohibits another theatre attache from putting up or removing canopy lettering. Blanking out of billboard paper is similarly ithin the rules of the posters' union. Usually billing is removed on the closing night, but where no fresh attraction is immediately following, the dea illing has been untouched.

It has been suggested that the practice could e stopped if such provision be ma in booking contracts. However, the responsibility for billing rests with the theatre operator or owner.

EQUITY FILES WAGE CLAIM ON 'GHOSTS'

Equity claims an extra eighth of a week's salary for the cast of 'Ten Million Ghosts,' which closed at the St. James, N. Y., recently after a brief stay. Players received three weeks' salary, although the show operated only a week and two days. First week's full pay was occasioned by the postponement of the premiere, free rehearsals period having been used up.

Although the cast got full pay for the next two weeks, notice of closing was not posted until Monday ight. Plays may close without notice within four weeks, but contention is that the management should have advised the players of the closing on the final Saturday, and, they reported at the theatre on Monday, another one-eighth is due them.

'Waltz' $28,000 Mid-West

'Great Waltz,' playing mid-western spots, grossed approximately $28,000 last week in four stands. Bookings were at Ft. Wayne, Grand Rapids, Flint and Columbus.

Inside Stuff—Legit

There is considerable anent radio and radio people i 'Double Dummy,' which opened at the Golden, N. Y., last week. Tom McKnight, who collabed with Doty Hobart on the scri is a radio author; wife, Edith Meiser, staged it and several players in it are from the ether field. Both Ted Husing and Paul Douglas, CBS announcers, are listed in the program, but only the latter appears, i roadcast bit wearing glasses. Why the cheaters he doesn't know, using's voice is heard but taken from a special recording.

Mark Hellinger, columnist uted as legit producer with 'Double Dummy,' pulled a sneak at the and went to see some fights with his wife, Gladys Glad.

Confident that the show would be in the money, Hellinger and his co-presenter, James R. Ullman, out others who had pi of 'Double' prior to the openi nsensus makes it doubtful b.o.

It was originally proposed by Arthur present John Barrymore in Sophie Treadwell's Poe play, ' lumes In The Dust' (then called 'Nepenthe') some years ago. Barrymore was then married to the former Blanche Oelrichs, who wrote under the name of Michael Strange, and she was writing a drama about Poe herself at the time. Miss Treadwell learned about that and demanded her script back from Barrymore. It was returned after she swore out a writ of replevin, script being dug up among the star's effects, then stored in the basement of the Ambassador (N. Y.) Hotel.

'Plumes' was withdrawn at the 46th Street a brief stay. Other play (by Miss Strange)

Hot and Blue,' musical at

Single Minimum Again

Proposal that Equity establish a single minimum salary of $40 weekly for legit actors and drop the $25 minimum which now applies to junior members, was again the speci order of business at the association's Council session yesterday.

Believed that insistent appeals from members resulted in the resolution being removed from a pigeon-hole, matter having been tabled two weeks ago.

Whether a definite decision would arrived at in the absence of Frank Gillmore, prez, is not indicated. He will be away two weeks, attending the American Federation of Labor convention at Tampa.

U. S. Tightens Regulations on Ducat Sales to Stop Ducking of Taxes

Washington, Nov. 17.

Tighter regulations requiring daily records on ticket sales were imposed last week by the U. S. Treasury Department effort to check evasions of the Federal admissions tax.

In a set of amendments to the internal revenue regulations applying to miscellaneous levies, Treasury ordered both theatres and brokers to maintain elaborate accounts of their transactions which involve eventual sale at more than the established price.

Move is imed at brokers and speculators who have been ducking the Federal tap, and new rules will enable Federal investigators to check both sides of any dispute about tax li ility.

Daily Records

New feature of the revenue code stipulates that every individual corporation, partnership or association required to collect and pay taxes on charges above established prices must keep a detailed daily record and make out a daily duplicate statement, which should be attached to the usual monthly return. Whenever the individual or other seller has more than one place of busi consolidated form is required, dition to the individual reports.

Under the amended regulati every person liable for the tax on excess-price tickets must make out a daily form showing the exact kind of ticket, the established price and the actual price, as well as a classified statement giving the total amount of taxes due for each day.

Any regular report by a treasurer or manager must be filed as part of the daily record, and both the daily statements and the periodical summaries must be kept hand for four years for possible inspection by government men.

FOUR MORE OUT

definitely on Broadway's closing list. Two were withdrawn last Saturday, the others going off is week.

Helena' will be withdrawn from the Lyceum playing seven weeks. Rated exceptional performance, draw failed to develop, although the Napoleon drama was kept two weeks longer after having been announced to

'ST. HELENA'
Opened Oct. 6, . Max Gor- production got a unanimous okay from the front-line critics. Anderson (Journal) called it 'a fascinating play and beautiful production.' Gilbert (W-T) deemed it distinguished play.'
Variety (Ibee) said had only 'limited appeal.'

'Plumes in the Dust' was taken off at the street last Saturday. Played 11 performances (one week and two days). Also regarded as a fine performance but of limited appeal.

'PLUMES IN THE DUST'
Opened Nov. 6, '36. Opinions on the dramatization of Poe's life were mixed and exceedingpolite. Brown (Post), how- , declared 'he (Poe) does not deserve the shoddy treatment he has received.'
Variety (Ibee) said: 'Doubtful of drawing average playgoers.'

ight Must Fall' is also announced in its final week at the Barrymore. Highly touted English murder melodrama is in ighth week. Protected by an agency buy, it would have stopped previously otherwise, for it failed to get across.

'NIGHT MUST FALL'
Opened Sept. 28, '36. Opinions were mixed on Sam H. Harris' import from England, though praise was almost unanimous for the histrionics of the actor-author, Emlyn Williams. Gabriel (American) called it a 'sufficiently good and horror-stricken time,' but Brown (Post) said 'it takes its place among the disappointments.'
Variety (Ibee) called it ' first melodramatic success the season.'

'Don't Look Now' closed suddenly at the Bayes after two lean weeks. Roof theatre was prepared to light up Monday, but the show management decided to forget about it.

'DON'T LOOK NOW'
Opened Nov. 2, '36. All the lads cracked this one hard.
Variety (Kauf) said: 'Isn't strong enough to hold up very long.'

Atlanta WPA Unit?

Atlanta, Ga., Nov. 17.

Prospects for a WPA theatre for Atlanta look bright following a visit of Josef Lentz, WPA project field agent. Tentative plans call for combining the resources of the Atlanta Theatr Guild and Federa' agency.

Theatre runkard'

GUILD PEDDLING ITS SERIES IN DETROIT

Detroit, Nov. 17.

Theatre Guild is attempti vive the annual subscription seri at the Cass here, and is distributing special folders at local presentations to get public reaction.

If sufficient numbers li the Guild plans to show six plays here annually, at least three produced by the Guild and the remainder selected from other managements. Top prices for the six plays would be $13.20, in contrast to the present price of $16.50.

Subscription series was a feature here for years prior to the bank holiday i 1933. With sharp upturn in biz and coincident rise at legit b.o., time seems ripe for revival.

FUTURE PLANS

reen Marg , by P. nell, from his own story of the Mi ssissippi deltas, promised by Charles K. Gordon.

'Get Along, Little Dogie,' by Robert Sloane and Louis Pelletier, Jr., announced by Hammerstein & Du For for late December. Robert Goldstein associated with producers.

'In Gold We Trust,' comedy by Sara Sandberg, acquired by Harry Cort for production in with Harry Herzog.

'Catalogue,' novel by George Milburn, being adapted by Eddie Dowling. Production by Dowli the rst of the year.

'Aged 26,' by Anne Crawford Flexner, taken by Richard Aldrich for immediate production. Harry Wagstaff Gribble to direct.

'Lonely Man.' och,

ACTORS IN ON SECURITY

Center, Radio City, Likely to Stay In Legit; New Gordon Show Next?

Indications are the Center, Radio City, N. Y., will be permanently legitimate tions. Rockefeller and RCA groups to be formulating that idea, based on the big money attracted by 'The Great Waltz' and the current 'White Horse Inn,' which topped $50,000 last week.

There was a lapse of one season between the two operettas and films were tried for a second time. It is evident now that the house cannot turn a profit with pictures because of its heavy operating expense. In addition, there is a product problem, plus the nearby Music Hall, major draw in Radio City, which must be protected.

Possible that the Center will ultimately form its own production department. At this time, however, it is understood that Max Gordon, who produced 'Waltz,' is considering a musical for the Center next season. Regardless of rumors some time ago, the Rockefellers and Gordon are on cordial terms. Unlikely that the present producing set-up of Rowland Stebbins (Laurence Rivers) and the Warners, who presented 'Inn,' will have follow- attraction.

'Inn' is now on the receiving NBC time gratis through its affiliation with RCA. First broadcast Saturday (14) met with excellent reaction, aired during part of the performance by means of microphones in the pit. Actors received one-eighth extra pay, as required by Equity. Cost to the show was about $1,700, which included extra compensation for the musicians also.

Design for Living

Owen Davis, who has virtually retired playwright, though not positively, has worked out a system for himself. He will spend three months year in Maine, a similar period in Hollywood, and six months in New York.

Dean of the dramatists, plans to duck tough weather in all three spots. If he into a play idea while moving around, he says he is liable to turn out a scri

N. Y. Education B'd Isn't Interested in Max Gordon's 'Helena'

Max Gordon office was turned down last week by the N. Y. Board of Education in an effort to swing a half-rate admission for students to 'St. Helena.' Gordon was prompted by an editorial in the N. Y. Daily News, which roundly praised the play and suggested that a campaign be started for such a measure to permit students to get an insight into the life of the little corporal.'

Gordon jumped at the idea but overtures to the educators met with flat refusal. Reasons were not given, but it was intimated that strong language in parts of the drama motivated the longnette treatment.

Producer appealed to the News to back up its editorial by going to bat for him. Daily refused to carry the suggestion beyond the already printed boost, leaving the producer more or less out no a limb. Show is set to close Saturday (21).

'Dodo' Doesn't Do

'Don't Do It Dodo,' which tried out in Baltimore last week, was withdrawn Saturday and is not likely to appear on Broadway. It was presented independently under the name of Ren Ford. Presenter is identified as Frank Reynolds, said to be a New York broker.

Players were paid off with funds on deposit at Equity, , including return transportation, being sent to Baltimore by the latter.

10TH ST. LOUIS SEASON

St. Louis, Nov. 17.

Tenth season of Little Theatre here got under way Thursday (12) with the revival of 'The Shoemaker's Holiday,' with C. G. Renier in the title Nine consecutive performances will be given and 'Holiday' will be followed by 'Rain From Heaven.'

F. Cowles Strickland, director, has prepared a new acting version of the play, with three acts instead of five and an introduction of some songs of the period.

GILLMORE ON SPOT AT AFL CONVENTION

rank Gillmore, Equity prez, who is attending the American Federation of Labor convention in Tampa, Fla., is in a ticklish spot on the matter of motions. Delegates are called on in the alphabetical order of the unions they represent, and actors come first in the list because Gillmore is present for the Associated Artists and Artistes of America (the Four A's).

Gillmore will thus be the first delegate asked to vote on the convention's paramount issue, that of John L. Lewis' one-union idea, called the C.I.O., or Committee on Industri rganization.

Indications that Equity and other stage unions will subscribe to the A. F. of L. view, which is opposed to the Lewis plan. Latter would eliminate separate craft unions. In the theatre similar unions are identified as Equity, Stage Hands, Musicians, and so on. New plan would merge all into one body.

'SHOW' LINGERS FOUR MORE WEEKS ON ROAD

'The Show Is On,' topped by Beatrice Lillie and Bert Lahr, which is current in Boston, will be kept out four more weeks by Lee Shubert. Indication that Washington, D. C., is now a two-week stand is shown by booking the revue in there for that period. Noel Coward in his one-act playlets is there currently for the second week, first show booked there that long in years. Prediction that attractions would be spotted in the capital for two weeks was made last season.

'Show' will play Philadelphia next week prior to the Washington date. It is due into the Winter Garden, N. Y., at Christmas time.

Syracuse Stock—Maybe

Syracuse, Nov. 17.

Ernest Chappell, onetime Syracuse radio announcer, town to eye possi ilities—of—a local dramatic stock. Only theatre possibility is Empire, now a grind film house, and its availibility is doubtful. Mitchell Fitzer, Syracuse exhi itor, holds the lease.

Syracuse's last stock venture, the Hal Brown Players, in 1931, failed to click.

Stone on Own

lutch) Stone has resigned as manager of the Lyceum, N. Y., because of other interests. He recently opened a cafe on West 43rd Street with John Murray, hotelman.

Allen Schnebbe, treasurer of the house, will also manage it.

OLD AGE LAWS APPLY TO PROS

Actors and Managers to Hold Out Part of Pay Starting Jan. 1 — New Laws May Complicate Things for Talent—Washington Notifies Equity

BUT OUT OF N. Y. LAW

Actors and actresses come within the scope of President Roosevelt's old-age pension provisions. It is part of the chief executive's far-flung legislation, provi ing for pensions for those who reach the age of 65. Ruling that it definitely included people of the stage was conveyed to Equity's Frank Gillmore in a communication from the Social Security Board at Washington.

Under the new law, which becomes operative Jan. 1% of each week's salary is to be collected by the government. Levy applies to all wages and salaries up to $3,000, and must be withheld by employers, who also are required to pay the same percentage on salaries paid out.

There were certain classes of persons excepted from payment, which was the reason the SSB was queried. Act has not been passed on by the Supreme Court, but the moneys will be deducted until such time or unless voided by the high court.

Actors not included in New York state's new unemployment insurance measure, which, too, up for consideration by the Supreme Court as to legality. Acting is regarded as 'casual employment' under the state's statute on the grounds that actors do not work on an average of 30 weeks annually. That is the ruling so far from all the bureaus created for the state's new unemployment measure.

Status of players on the state law has created concern in stage circles. Appeal to Albany will be made for an amendment to the act which would correct the a parent inequality in the legislation. No action will be taken in that directi , however, until the act is passed by the highest tribunal.

Government social security measure is dated over a number of years and the percentage of deductions will rise after three years. If an actor works for more than one manager during the calendar year, which often happens, each manager is required to deduct the pension levy and is held responsible for i payment to the collector of internal revenue.

It will be up to the actor to keep tabs on hi salary and inform the current manager that the collection for the year has been fulfilled, provided he or she has earned $3,000 or more. O y employment presents no suc oblem. In the legit field the ctions will be comparatively easy, but as regards specialty artists, vaudevillians, radio players and others whose employers change nearly every week, the check-up men for the government face a task. Tax on each individual who earns $3,000 more, will be $30 annually.

Comstock Comin' Back

F. Ray Comstock, who has been making frequent loop cruises, plans returning to show business and, to that end, is pou ing over scripts. He was teamed orris Gest in many duction including the 'Mecca,' 'Arabian Chu Chin Chow' and Miracle' spectacles.

Comstock personally specialized in intimate musicals at the Princess, such as 'Very Good Eddie' and 'Oh Boy.' He was also interested in other managers' attractions and had a one-third share of the Little theatre leasehold. Last show he participated in was 'Let Us Be Gay,' along with John Golden and L. Lawrence Weber. Play resented in 1929.

Battle of Hamlets On Broadway Starts with Howard Runner-Up

Where Ina Learned

on getting week from the American Academy of Arts and Letters for the best diction i the theatre, made the observa- her acceptance never had important good diction was in the show business until she heard Alice Lloyd si song in vaudeville years ago. Si then she's been hyper-conscious of it.

Miss Claire was currently here with the Theatre Guild show, 'End of Summer' now further touring.

Battle of Hamlets on Broadway between two British stars finds John Gielgud, appearing in Guthrie McClintic's presentation at the Empire, on the long end over Leslie Howard, presenting himself at the Imperi Gielgud show, now in its sixth week, is announced to tour after four more weeks. That release came of Howard's debut.

Irony of the situation developed when the notices given Howard were markedly tougher than those accorded to Gielgud. Reference to the latter's Hamlet resulted in immediate favorable reaction at the Empire box-office. Howard opened Tuesday (10). On Wednesday the Empire started to perk up, although the Gielgud Hamlet had been faring very well, even before that. By the end of the week McClintic's show was playing to standing room, but the closing date of Dec. 12 is being stuck to, management says, a short tour to follow.

Howard's Hamlet, though credited with having one of the finest productions of the season, was socked at the box-office on the days following its premiere. By the end of the week, however, the star's draw started to materialize and crowds of fans around the stage-door were in evidence at each succeeding performance. Nevertheless, show is advertising a 'limited engagement,' intending to hit road dates, where possible, ahead of Gielgud. Show did very well on the road prior to N. Y.

Expected to Improve

It is expected that the Howard attendance will continue to develop. His starting gross was $13,000, which was around $5,000 lower than Gielgud's. It was later claimed that Howard's initial N. Y. appearance as the Dane was an off performance. Seems he anticipated critical friendliness and could not snap out of a jittery mood.

In defense of Howard's Hamlet it was brought out that few Hamlets of other years and other stars have won the praise of critics. Quotations were dug up on Forbes Robertson and John Barrymore with the idea of showing that the reviewers have rarely if ever been in accord over standout Hamlets.

100% PIT BUY SET FOR NOEL COWARD

Broadway ticket brokers, having looked over the Noel Coward playlets as presented in Boston and Washington, have 'arranged a 'buy on 'Tonight at 8:30,' which opens at the National, N. Y., next Tuesday (24). Agency deal calls for all tickets on the lower floor, making it the most solid buy since the market crash, although 10% returns may be made.

Ticket deal extends for 12 weeks and, if the engagement is extended, as expected, to 16 weeks, the brokers will probably renew the buy. 'Tonight' will open at $11 top and will have an evening scale with a top of $4.40. House can gross $27,650 weekly at that rate and the report that Coward insisted on placing the stop limit at $18,000 is correct. Actor-author-manager takes the position that if his shows do not gross more than that, he doesn't care to bother.

There are 508 seats on the lower floor of the National, 28 seats (first row) having been removed to provide room for an orchestra pit, which was built Theatre spent about $2,000 on that operation and fixing the dressing rooms in the manner asked by the star.

$500 Per Week Not Enough, So Connolly Moving Play to N.Y.

Marc Connolly's London presentation of 'Till the Cows Come Home' is rated a hit at St. Martin's theatre, but he will attempt to move the Geo rey Kerr play to Broadway without seeking a over there. Principal reason appears to be the limitations on possible business. St. Martin's is small house, and, if selling out, most the show can make is $500 per week. Connolly doesn't figure that is worth while, and hence his New York yen.

One problem is to be solved before the show is transplanted, and that is the selection of a new lead. Leslie Banks, who has the part, annot come across at this time because of picture commitments. Understood the balance of the st not averse to the Broadway ide

L. A. 'Deadline' Authors Fix It for Broadway

Los Angeles, Nov. 17.

Gerald Burtnett and Robert White, local newspaper men who authored 'Deadline,' debuted recently at the Pasadena Community Playhouse, are doctoring the play for a possible Broadway showing.

Both are members of L. A. Times staff.

THREE TRYOUTS FOLD ON WAY TO NEW YORK

'All Editions,' Charles Washburn's comedy which was slated to open at the Vanderbilt, N. Y., tonight (Wed.) has been postponed until late December. Play tried out i Baltimore, where 'Don't Do It, Dodo' also came a cropper last week.

Understood that the principal change planned for 'Editions' is a new lead. It is hoped to secure a film star who has been asked to return to the stage from Hollywood.

Third try-out last week which didn't jell was 'Four to Go,' tested in Jackson Heights and then sent to storage.

'Atreus' in Syracuse

Syracuse, Nov. 17.

Boar's Head Society of Syracuse University will present 'Daughters of Atreus,' Robert Turney's dramatization of the classic Orestian trilogy, as its first major production of the season.

Prof. Sawyer Falk, director of dramatic activities at the University, says he hopes to have the play shape for a mid-December opening at the Civic University theatre. Boar's Head production of the Turney drama will be the first presentation of the play outside New York, where it was done in October.

Carolina Playmakers' Tour

Spartanburg, S. C., Nov. 17.

Carolina Playmakers, dramati group, is off on its 34th tour of the Carolinas, New Jersey and New York.

Show is booked out for two weeks of one-nighters.

Actors Worried by WPA Merger; Fear Cutting Down of Personnel

of the Works rogress Admi istration's theatre project in New York has alarmed actors others employed in the various sub-projects, it being feared that the number of people now employed will be materially reduced. It is claimed that after December 1 500 will be dismissed. Unhowever, that cuts will affect administrative departments, not

lan has an intricate set-up but is designed to form a common pool of material talent to drawn upon when and if available. This does not necessarily mean the sepidentities, such as 'Popular Priced Theatre,' 'Living Newspaper,' so on, would be discontinued, the present heads of the five principal divisions will be formed into an advisory board. Indicated, however, that the executive personnel will be reduced.

Philip Barber, as regional director, will be the head of the centralized machinery. It is possible that the move is one whereby the Federal Relief Theatre will be ultimately operated throughout the country from the metropolis. Walter Hart will be sub-director and Edward Rowland will operate theatres as now, but with greater powers, the advisory directors and other departments includi coming under him.

What is called the actors' pool will take in the talent in the present pop price, newspaper, vaude-circus negro, dance, marionette, and other subprojects. That group alluded to as 'audience' in the gui ing chart, as devised, will take in the handling of all the physical end of the project.

'Living Newspaper' group, consisting of 241 persons, protested to Barber, asking the reason for removing its title and its working routine. Pointed out in the protest is a statement from Hallie Flanagan to the effect that the news subject of its next presentations must not be controversial, which is regarded as 'a patent contradiction of the function of news presentation.' Also stated that six weeks ago an order from Washington called for stoppage of all publicity and promotional work in connection with the 'newspaper's' 'Injunction Granted,' then playing at the Biltmore, N. Y.

Newspaper group has formed a 'committee of action' which asked pointed questions as to the number of dismissals intended and whether the centralization will not cut down the production schedule. It was told the 'newspaper' would continue.

Indicated around WPA show headquarters that the 'newspaper' would open its next attraction at the Ritz. Latter was secured by the relief arm from the Shuberts recently.

Billing

Baltimore, Nov. 17.

Legit shows touring the hinterland after metropolitan engagements always like to boast of long runs in other burgs.

All-time tops here was reached by 'Lady Precious Stream,' which enters Ford's Thursday (19) for a three-day stand. On three-sheets papered around town, the show claims 'three years in London, six months in New York, and 2,000 years i

20 TO 60 CENTS PER CONCERT

Cortese Brothers, of Memphis, has arranged a series of five concerts, the entire series selling for $1 to $3, averaging 20 to 60 cents a concert, plus tax on the $2.50 and $3 seats only. It is an experiment in bringing artists to mass audiences at low prices, according to Joe Cortese. Concerts, in the Auditorium north hall which seats 6,000, are:

Dec. 30, John Charles Thomas.
Jan. 15, Moriz Rosenthal, ianist.
Feb. 2, Sigrid Onegin.
Feb. 25, Erika Morini.
March 9, Giovanni Martinelli and Colette D'Arville.

Tickets will be sold only in season blocks of five.

'A Life for the Tzar' Given Complete in Frisco

San Francisco, Nov. 17.

What believed to be the first presentation in its entirety of Glinka's Opera 'A Life for the Tzar' will be given by the Russian Music Society here next month. Paul Shulgin, formerly of the Dresden Opera Company, will direct. Yasha Davidoff, Russian basso-cantante, will have the leading role.

Members of the San rancisco Opera Company Ballet, directed by Adolph Bohm, a full concert orchestra, and a of 50 Russian voices will the performance.

Claude Lapham's All-Jap Concert at Carnegie, N.Y.

Claude Lapham, recently returned from Japan will present a concert of Japanese music at Carnegie Hall, N. Y., Nov. 25. All Nipponese program will feature violin solos, pianology, vocalists, recordings and native dancers.

Music will include some of Lapham's own Japanese musical compositions as well as native music. 'Japanese Garden,' of similar mak up, was offered in Chicago earlier in the season. Believed to be the first all-Japanese public concert to be offered in N. Y.

Mark Wollner's Tour

Charlotte, N. C., Nov. 17.

Mark Wollner, concert violinist, soon will leave his home at Asheville for a southern tour, the first stop being at Columbia, S. C., for the University of South Carolina. This concert will be followed by a reception at the governor's mansion. Wollner hit the headlines hard when held as a suspect in the Clevenger murder case Asheville ral months ago.

Has been booked also for Raleigh and Charlotte, Orlando, Daytona Beach and St. Petersburg, Fla., Havana, Cuba, and Kingston, ritish West Indies.

Mme. Lehmann Cancels

San Francisco, Nov.

Country Concert Association of San Mateo County will open its season this year with Harold Bauer on Nov. 30 followed by the Vienna Choir Boys, Feb. 3, and Wilbur Evans, baritone, March 16.

Lotte Lehmann's scheduled recital for this association for last Saturday, Nov. 14, cancelled. Mme. Lehmann will sing at the Oakland Auditorium Theatre on Nov. 24 instead under the auspices of the Oakland Forum.

Meyer Davis bookings: Lon Chassy orchestra i Hollywood Beach Hotel, Hollywood, Fla., for winter season after closing at the Greenbrier Hotel, White Sulphur, W. Va.; Jack Meade Trio into Hollywood Beach also; Cy Delman and Kentuckians into Whitehall, Palm Beach.

Philadelphia Symph Tour Sans Stoki; Latter's Salary Too Big an Item

Current Road Shows

(WEEK OF NOV 16)

'Bedtime for Ali Baba,' Shubert, New Haven, 18-21.
'Blossom Time,' Cass, Detroit.
'Boy Meets Girl,' Plymouth, Boston.
'Boy Meets Girl,' Grand, Keokuk, Ia., 15; Masonic Aude, Davenport, 16; Strong, Burlington, 17; Shrine Aude, Des Moines, 18; Coliseum, Sioux Falls, S. Dak., 19; Auditorium, Sioux City, Ia., 20; H. S. Aude, Omaha, 21.
'Call It a Day,' Grand, Chicago.
'Children's Hour,' Nixon, Pittsburgh.
'Co-respondent Unknown,' Locust, Philadelphia.
'Dead End,' Studebaker, Chi-

'End of Summer' (Ina Claire), Shrine Aude, Des Moines, 15; H. S. Aude, Omaha, Neb. 16; travel, 17; Parkway, Madison, 18; Milwaukee, 19-21.
'First Lady' (Jane Cowl), Hanna, Cleveland.
'Great Waltz,' Indiana, Indianapolis, 16-18; Ryman Aude, Nashville, 19; Fox, Atlanta, 20-21.
'Invitation to a Murder,' glewood, Englewood, N. J.
'Lady Precious Stream,' Erlanger, Buffalo, 16-18; Ford's, Baltimore, 19-21.
'Moon Over Mulberry Street,' Shubert, Newark.
'Mulatto,' Biltmore, Los Angeles.
'Naughty Marietta,' Cox, Cincinnati, 15-18; Hartman, Columbus, 19-21.
'New Faces,' Forrest, Philadelphia.
'Night Selwyn, Chicago.
'Prelude Chestnut, iladelphia.
'Pride and Prejudice,' Harris, Chicago.
'Russet Mantle,' Bri righton Beach.
Ruth Draper, Royal Alexandra, Toronto, 19-21.
'Scandals,' Majestic, Houston, Tex., 16-17; Paramount, Austin, 18; Majestic, Ft. Worth, 19; Majestic, Dallas, 20-21.
'Show Is On' (Beatrice Lillie), Shubert, Boston.
'Tobacco Road,' iladelphi
'Tonight at 8:30' (Noel Coward), National, Washington.

New Hughes Play

Cleveland, Nov. 17.

Langston Hughes, Negro poet and author of 'Mulatto,' is having a new historical play based on life of the Black Emperor, Dessalines, tried out Wednesday (18) by the Gilpin Players at the Karamu Theatre here.

Tagged 'Troubled Island,' with a Haitian background, the play is tentatively set for a Broadway production if Hughes can dig up more capital. Playwright is a Clevelander, who also wrote 'Little Ham.'

iladelphia, Nov. 17.

Philadelphi Orchestra, which made coast-to-coast tour last season, will go on road again this season. Plans, still in formation, call for trip of about four weeks, coveri West Coast, extreme South and up into Canada. Entire membership of about 100 musicians will go, with Eugene Ormandy and Jose Iturbi as conductors.

Ormandy is, with Leopold Stokowski, co-conductor of regular winter season. Iturbi batoned majority of concerts in Robin Hood Dell last summer. RCA-Victor will agai sponsor tour. Understood on same terms: guaranteeing all expenses and taking only enough receipts to meet them. In return, tour will plug record sales.

As tentatively set, tour begins April 29 and calls for stops at Atlanta, Nashville, New Orleans, Memphis, Little Rock, St. Louis, Tulsa, possibly Dallas, El Paso, Los Angeles, San Francisco, Salt Lake City, Denver, Lincoln, Des Moines, Minneapolis, Milwaukee or Chicago, Ann Arbor, Toledo, Toronto, Montreal and a swing down through New England to Westchester Musi Festival, then to New York. Expected transportation facilities will call for ten-car, specially equipped trai , as last season.

Understood that last season's tour, while satisfactory from artistic and attendance standpoint, was unprofitable financially to both RCA-Victor and Philadelphi Orchestra Association as result of last-minute increased demands by Leopold kowski.

Reported at that time that Stoki had demanded not only own fee but equal one originally promised to Association. Instead of making coi on venture, Association actually showed around $5,000 deficit. Believed that may be reason Stoki isn't included in this season's plans. And that despite possible added box-office draw he might have after appearance in 'Big Broadcast of 1937' pic.

ON TOUR
2 MARTIN JONES PRODUCTIONS 2
THE DUNCAN SISTERS
Introducing LEONARD SILLMAN'S
First Time off Broadway
"NEW FACES"
7 Months in New York
with IMOGENE COCA, CHAS. KEMPER and N. Y. CAST

Read the New York Critics' Raves:

WALTER WINCHELL says: "Better than George White's last Scandals! Encourage and recommend it!"
N. Y. EVE. POST: "A Mount Everest of humor . . . Martin Jones to be congratulated . . . no audience can be immune to such riotous fun."
DAILY MI "Revue triumph . . . ic entertainment."
BURNS MANTLE, Daily News: "Imogene Coca with Beatrice Lillie leanings and Fannie Brice impulses . . . A RIOT."
BROOKS ATKINSON, N. Times: "Bustling with . . . a cheerful thing."
DOUGLAS GILBERT, World Telegram: "I am sure Erik Charrell would have booked the Duncan Sisters for his 'White Horse Inn' had he been aware of their talent. Alas, it is too late and if the wily Mr. Jones chuckles wickedly at his shrewdness, leave him to the laugh he is entitled to."
ROWLAND FIELD: " erriest, most amusing musical in several seasons!"

Read the Philadelphia Critics' Raves:

PHILADELPHIA DAILY NEWS: "New Faces" has monopoly on laugh market . . . a continuous barrage of humor.
ILADELPHIA RECORD: enjoyable . .
PHILADELPHIA INQUIRER: Loaded ith talent . . . you are going to beg time and ti more.

JAMES KIRKWOOD
in
"MULATTO"

NEW YORK TIMES: "Flaming With Si
NEW YORK MIRROR: "Stark Realism!"
ROBERT GARLAND—Paying playgoers are beside themselves assigning prizes, plaques, and pretty phrases to "Winterset," "Dead-End," "Idiot's Delight" and "MULATTO!"
KELCEY ALLEN: "An Outstandi

Next Edition—Release Dec. 25
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'End Summer' $12,000, 'Call' $15,000, 'Pride' $11,300; Loop Biz Great

Chicago, Nov. 17.

Business up for the most part last week, but the closing notices for all shows in town are listed in the daily papers. All five plays are scramming the loop and only one replacement is scheduled; that is 'Leaning Letty' ('Post Road') with Charlotte Greenwood, being brought into the Selwyn by Henry Duffy on Nov. 22.

First to quit was 'End of Summer,' which cleared out of the Erlanger on Saturday (14) as the third of the American Theatre Society-Theatre Guild shows after three big weeks.

'Pride and Prejudice,' 'Dead End' and 'Night of Jan. 16' leave on Saturday (21), while 'Call It a Day' decamps on Nov. 28, after three weeks at the Grand. 'Day' was the wallopper of last week, opening to around $15,000 as the fourth play on the ATS season.

Estimates for Last Week

'Call It a Day,' Grand (1,200; $2.75) (2d week). Hit a mighty $15,000 for first week, despite the fact that ATS subscription seats held down the total.

'Dead End,' Studebaker (1,300; $2.75) (10th, final week). Built considerably and managed to touch nearly $9,500.

'End of Summer,' Erlanger (1,300; $2.75). Scrammed Saturday (14) after three smashing weeks, getting over $11,300 for the closer.

'Night of Jan. 16,' Selwyn (1,000; $2.75) (9th, final week). About the only entry not getting a hypo last week; had to be satisfied with $7,500.

'Pride and Prejudice,' Harris (1,000; $2.75) (6th, final week). Had a great stay, both in and out of ATS auspices. Over $12,000, splendid.

Other Attractions

'Russian Ballet Royale,' McVicker's (2,800; $3.30). Locally produced ballet by W. Harrison Parent opened on Saturday (14).

WPA

'It Can't Happen Here,' Blackstone. Harry Minturn unit doing okay. Other WPA unit still waiting official Washington okay to open its musical 'O Say, Can You Sing?' which has been in rehearsal since June.

'FIRST LADY' 17G's, DETROIT

Detroit, Nov. 17.

Legit stock rose sharply here last week with Jane Cowl's 'First Lady' giving the Cass its best biz this season at a big $17,000 clip on eight performances.

Curious feature of the week was virtual sellout nightly in the highest and lowest price brackets, but lean patronage in the middle price class.

With the best season since boom days in prospects, the Cass is booked solidly till Jan. 2.

San Carlo Opera comes into the Wilson Friday (20) for a 10-day stand, instead of the planned seven days. Will be the Wilson's first lighting this year.

Estimate for Last Week

'First Lady (Cass; $2.75 top). Jane Cowl packed 'em in for a big $17,000, best this season. 'Blossom Time' current.

'Blossom' Goes to Pitt Once Too Often; $4,000

Pittsburgh, Nov. 18.

'Just once too often,' the Shuberts probably sang to themselves upon receipt of the statement from 'Blossom Time' at the Nixon here last week. Town seems about fed up with the perennial operetta, and particularly that 'farewell tour' billing which has been accompanying it for the last 14 years. Result was the poorest week of the local legit season, about $4,000, and an ouch on both sides of the fence.

Show never got started, opening to a downstairs scattering and expiring quietly through the remainder of the week.

Nixon has 'Children's Hour' currently, fifth subscription play of the ATS series, but not for a fortnight, as originally expected. Shumlin hit stays for a regulation eight performances only, with 'Night of Jan. 16' coming in Thanksgiving week and then Kit Cornell's 'Wingless Victory.'

Estimate for Last Week

'Blossom Time' (Nixon; 2,100; $2.28) —'Blossom' has withered and few mourners at the bier. Probably less than $4,000 for 'umteenth 'last chance to see' performance.

'CHILDREN'S HOUR' OKE $11,000 IN NEWARK

Newark, Nov.

As expected, 'Children's Hour' id fine business at the Shubert last week, with $11,000 the best gross of the season. No two-for-ones, with the exception of a limited number of poster-courtesies, this sum represents good houses at every performance, with matinees particularly heavy. Though the pix version 'We Three' (UA) had been here several months ago, no effect in business was noticeable. Splendid support from critics and tolerant censorship, which did not touch the play, were important factors.

Current attraction is 'Moon Over Mulberry Street,' and not creating a great deal of interest.

Estimate for Last Week

Children's Hour,' Shubert (1,970; 50c-$1.50). Old clientele who want the McCoy in productions came back in droves to see this one, and the record for the season, $11,000, was the result.

TWO NEW LOWS IN BALTIMORE

Baltimore, Nov. 17.

Both legit houses here drooped to what are probable all-time low grosses for both last week. Pair of tryouts 'All Editions' at Ford's and 'Don't Do It, Dodo' at the Maryland, were each scaled at $2.20 top, and neither got more than $1,600. Both houses liberally sprinkled the town with paper, but the public did not seem interested even then.

Both shows called it a season on Saturday night and folded.

Currently, Ford's has 'Lady Precious Stream" last half, Thursday (19) through Saturday, for four performances.

Estimates for Last Week

'All Editions,' Ford's (1,988; $2.22) —Around $1,600, all-time low. This session, house has a last-half of 'Precious Stream.'

'Don't Do It, Dodo,' Maryland (1,700; $2.20)—Around $1,600, again all-time low. Comedy folded after premiere stanza here. House shuttered till week of Dec. 7.

Coward $15,000, Wash.

Washington, Nov. 17.

First week of 'Tonight at 8:30' at the National wound up Saturday (14) with approximately $15,000 at $2.75 top. First part of the week was up against Armistice Ball and two nights of the Ballet Russe.

Second stanza, which is current at the Capital's only legit house, figures to go higher, since many of the customers waited to read reviews before deciding which of the three sets of plays to pick.

Next on the books is the premiere of Katharine Cornell's 'The Wingless Victory,' opening for six days on Tuesday (24). Vincent Minnelli's 'The Show Is On' is set for the week of Dec. 7.

CLEVELAND GETS GOING

'Marietta' Nets $13,500, Highest Take of Season

Cleveland, Nov. 17.

Jinx that gave all the Hanna's shows to date only very low grosses was finally kicked out by 'Naughty Marietta,' season's first musical here, which sweetened the coffers by $13,500 for seven days.

Operetta hit the highest mark so far, with both matinees sold out. Capacity balconies every performance.

Advance sale on Jane Cowl's 'First Lady' for the Hanna this week is also strong. 'It Can't Happen Here' is being held over a fourth week by the WPA group at the Federel theatre.

Play House is doing a double bill in two auditoriums, 'Within the Gates' and 'Distaff Side,' both with steady trade.

Estimate for Last Week

'Naughty Marietta' (Hanna) (1,'35; 55c-$2.75). Excellent at $13,500 for a revival and house's highest gross, heralding better biz.

'SHOW IS ON' SOCK $35,000, BOSTON

Boston, Nov. 17.

'Show Is On' led the town by far last week and, as far as the Hub is concerned, the new Minnelli revue, starring Beatrice Lillie and Bert Lahr, is a smash. Highest biz this house has seen in years.

'Boy Meets Girl' slipped in its sixth frame here, but 'Ethan Frome,' originally booked for two weeks at the Colonial, folded Saturday night (14) after a dismal one-week stand.

Future bookings include: 'New Faces,' Shubert, Nov. 23; 'Dead End,' Colonial, Nov. 24; Walter Huston's 'Othello,' Opera House, Nov. 30; 'Lady Precious Stream,' Plymouth, Nov. 30; 'Blossom Time,' Shubert, Dec. 7.

Estimates for Last Week

'Show Is On' (Shubert; $3.85; 2d week)—Opened with smash at $4.40 and held hot pace through the week, hitting better than $35,000. Not ready for Broadway yet, but shaping up to real hit calibre.

'Ethan Frome' (Colonial; $2.50)—Boston did not take to this depressing one, which followed close on heels of two musical hits; $6,000 take was signal for cancellation of second week.

'Boy Meets Girl' (Plymouth; $2,75; 6th week)—Getting good trade from football and holiday crowds; $9,000 last week would indicate about two more frames.

WPA

Can't Happen Here' (Repertory); 55c; 3d week)—Last week's $1,200 enough to hold it for at least one more session.

'Boy-Girl' $14,000, St. L.

St. Louis, Nov. 17.

'Boy Meets Girl,' receiving favorable reviews from the local crix, closed a seven day engagement at the American theatre Saturday (14) with a take of approximately $14,000, fine.

House is dark currently but reopens Monday (23) with 'End of Summer,' to be followed by 'Night of Jan. 16,' Jane Cowl in 'First Lady' and George White's 'Scandals' in that order and without interruption.

Fine Publicity Break Doesn't Help 'Faces' to More Than $6,000, Philly

Philadelphia, Nov. 17.

Best publicity any show in Philly has had in years didn't succeed in giving it anything more than light biz. Show in question was the revue 'New Faces,' which cracked the dailies here, high, wide and handsome. First page yarns in even the toughest sheets; pix on the first page, four-column lay-outs in some sheets showing scenes of the sketches that caused all the excitement, interviews, etc., couldn't combine to help 'New Faces' to more than $6,000 in the first of two weeks at the Forrest.

Other of two openings of the week, Nazimova's revival of 'Hedda Gabler,' did a heavy upstairs trade virtually throughout its single week at the Chestnut and picked up to swell trade downstairs at the end of week with $11,500.

Locust didn't make out so well with the second of its pop-priced shows, 'Co-Respondent Unknown,' although the management is holding it for a second week. Next week gets the Mask and Wig Club Show, 'This Mad Whirl,' for a week, but after that the Leventhal group must see some results for their $1 top policy.

This week's shows are 'Prelude to Exile,' new Theatre Guild production on subscription at the Chestnut, and a return of 'Tobacco Road' with Taylor Holmes in the title role at the Erlanger. Both for two weeks.

Next week, in additi to the Mask and Wig show, there will be the Shuberts' new musical, 'The Show Is On,' at the Chestnut for a fortnight.

Estimates for Last Week

'Hedda Gabler' (Chestnut). Fine $11,500 for revival at $2.50 top. 'Prelude to Exile' this week.

'New Faces' (Forrest, 1st week). Best publicity any show has had here in years, but no biz. Only $6,000.

'Co-Respondent Unknown' (Locust, 1st week). Not the hit this pop-priced house's first show was, maybe $4,000, with the management shaving expenses.

Broadway at Top Pace; 'Inn' $52,000, 'Red, Hot' $32,000, 'Tovarich' $21,500

Broadway the upturn and the good things will be in high up to Thanksgiving, as indicted. Football crowds and the motor car show attracted many visitors, with the weekend rush theatreward accounting for plenty of S.R.O. Friday and Saturday nights.

'White Horse Inn' went to a new eight performance high with a gross close to $52,000. Demand so far exceeded the supply that even the specs were caught with 'Inn' tickets late in the week.

'Red, Hot and Blue' proved its strength by drawing capacity after Monday and takings of nearly $32,000 were registered. 'Tovarich' at $21,500; 'Stage Door' well over $19,000; 'Idiot's Delight' up again to around $22,000 and 'Victoria Regina' $20,500 are the other leaders.

Another big money draw developed during the week when 'Hamlet' with John Gielgud went close to capacity at the Empire, gross approaching the $18,000 mark. Spurt was occasioned, apparently, by the weak press of the Leslie Howard 'Hamlet,' which drew around $13,000 at the Imperial.

Last week's three arrivals did not shape up as promising, 'Black Limelight,' Mansfield, 'Matrimony, Ptd.,' Playhouse, and 'Double Dummy,' Golden, all drawing doubtful notices.

Four attractions of more or less recent vintage are off, or leaving the list. 'Night Must Fall' and 'St. Helena' will be withdrawn this Saturday. 'Plumes in the Dust,' 46th Street, and 'Don't Look Now,' Bayes, stopped Saturday.

'Tonight at 8.30,' National, and 'Bedtime for Ali Baba,' Lyceum, are the only two new shows listed for next week.

stimates for Last Week

'And Stars Remain,' Guild (6th week) (C-914-$3.30). Indications are for closing this week with 'Prelude to Exile' due soon; pace has been around $12,000, mostly suscription coin.

'Black Limelight,' Mansfield (2nd week) (D-1,097-$3.30). Press not so hot, with first week around $3,500; improvement claimed at week end.

'Boy Meets Girl,' Cort (52nd week) (C-1,059-$3.30). Although off from previous going, run comedy still turning in profits; last week improved with field; $9,500 estimated.

'Dead End,' Belasco (66th week) (C-1,000-$3.30). Pace around $7,500, holdover drama making good coin right along and indefinite.

'Don't Look Now,' Bayes. Withdrawn Saturday after two weeks; lowest gross on list; maybe $2,000 in roof theatre.

'Double Dummy,' Golden (2nd week) (C-1,156-$3.30). Opened last midweek, drawing tepid notices; doubtful for other than cut-rates.

'Follies' Winter Garden (resumed eng.) (25th week) (R-1,493-$3.85). Football crowds upped the musicals late last week, with revue getting around $25,000; 'The Show is On' due next month.

'Forbidden Melody,' New Amsterdam (3rd week) (M-1,717-$3.85). Around $11,500; weak for musical; however, slated to stay for a while.

'Hamlet,' Empire (6th week) (D-1,096-$3.30). Poor notices of other (Leslie Howard) Hamlet upped attendence here (Gielgud) and the gross went to nearly $18,000; best figure to date but goes tour Dec. 14.

'Hamlet,' Imperial (2nd week) (D-1,463-$3.30). Notices rather hostile, which surprised after the excellent draw of show out of town; first seven performances not quite $13,000; attendance jumped late in week.

'Idiot's Delight,' Shubert (resumed eng.) (27th week) (C-1,387-$3.30). Comedy sock of last spring still very much in the money; last week the gross upped to nearly $22,000.

'Johnny Johnson,' 44th St. (1st week) (M-1,323-$3.30). Presented by the Group Theatre; play by Paul Green with music by Kurt Weill; opening postponed to Thursday (19).

'Matrimony Ptd.,' Playhouse (2nd week) (D-878-$3.30). Opened late last week; adverse press; chances not definite.

'Night Must Fall,' Barrymore (8th week) (D-1,000-$3.30). Final week; some improvement with cut-rating, but British meller disappointed; company returning to London.

'On Your Toes,' Majestic (32nd week) (M-1,717-$3.30). Better here, too; in larger theatre and at lowered scale, the gross went to $18,500.

'Plumes in the Dust,' 46th St. Withdrawn Saturday after playing one week and two days; 11 performances.

'Pre-Honeymoon,' Little (30th week) (D-1,375-$3.30). Fooled them all, by staying and turning some profit from operation; around $4,500.

'Red, Hot and Blue,' Alvin (4th week) (M-1,355-$4.40). Socko new musical ri ing high, with most performances turning them away; nearly $32,000 last week.

'Reflected Glory,' Morosco (9th week) (D-961-$3.30). Went up materially last week, with takings around $13,000; looks sure through the winter.

'St. Helena,' Lyceum (7th week) (D-957-$3.30). Final week; held over after closing announced; slipped back; bit over $4,000.

'Stage Door,' Music Box (5th week) (C-1,013-$3.30). Got almost as much in eight performances last week as nine the previous week; topped $19,000 and looks like a real hit.

'Swing Your Lady,' Booth (5th week) (C-704-$3.30). Moved up smartly to around $8,000; laugh show on wrestling racket looks set into winter.

'200 Were Chosen,' 48th St. (1st week) (D-969-$3.30). Presented by Sidney Harmon and Actors Repertory; written by Ellsworth Prouty Conkle; opens Friday (20).

'Three Men on a Horse,' Fulton (85th week) (C-913-$2.20). Engagement indefinite, despite arrival of picture version late this week; averaging $6,000 and better.

'Tobacco Road,' Forrest (154th week) (D-1,017-$1.65). Run leader continues to show weekly profit; house rental and operating set-up are factors; nearly $7,000 last week at low scale.

'Tovarich,' Plymouth (6th week) (CD-1,036-$3.30). Acts like a real smash; number one among new comedies, getting all the house will hold; almost $21,500.

'Victoria Regina,' Broadhurst (resumer eng.) (38th week) (CD-1,110-$3.30). Drew standees late last week and gross upped smartly; takings for holdover sock around $20,500.

'White Horse Inn,' Center (8th week) (M-3,321-$3.85). Biggest eight performance gross since opening; capacity latter half, with brokers scrambling for tickets; around $52,000.

Revivals

'Hedda Gabler,' Longacre; Nazimova in Ibsen revival announced for a limited engagement; opened Monday.

D'Oyly Carte Opera Co.; Beck; repeating the G. & S. operettas to marked success, with the average gross claimed over $20,000.

'It Can't Happen Here,' Adelphi; heavily attended since start; most tickets for first weeks sold to organizations in advance.

'Horse Eats Hat,' Elliott.

'The Path of Flowers,' Daly's 53rd Street.

'Noah,' Lafayette, Harlem.

SLIM 3G FOR 'MULATTO,' L.A.

Los Angeles, Nov. 17.

Locals are being given an opportunity to glimpse Martin Jones' production of 'Mulatto,' starring James Kirkwood, star of silent picture days, but they aren't flocking to the Biltmore in any great numbers. Opening on Armistice Night, the drab drama played largely to paper on its first five performances.

Show is in for four weeks on a guarantee for the house, so if anybody loses it'll be the producer.

Federal Theatre project is running along at a merry pace and doing biz with most of its current attractions.

Estimates for Last Week

'Mulatto,' Biltmore, (D-1,656; $3.00), (1st week). Customary curiosity for off-color lines and situations seems to be lacking and slim $3,000 is best that can be offered for first five performances. Very little advance sale for remai ing three weeks.

WPA

'The Devil Passes,' Hollywood Playhouse. After long run downtown and a southern California road tour, opus is attracting some attention from the Hollywood mob and sticks until Nov. 22.

'Class of '29,' Musart. Only new arrival of the past week, drawing mildly, but stays until Nov. 22.

'It Can't Happen Here,' Mayan. Sinclair Lewis opus biggest click so far for the FTP and engagement has been extended until Nov. 29.

'The Mikado,' Figueroa Playhouse. Gilbert and Sullivan operetta still has some devotees and these are taking advantage of the revival.

'Old Autumn,' Mason. Opens tonight (17) for customary two weeks.

'Tobacco' $10,000, Cincy

Cincinnati, Nov. 17.

'Tobacco Road' did approximately $10,000 last week for the Cox's best take of the season. Night top was $1.50 and matinee high was $1. Wednesday afternoon performance was to stand-up biz.

Theatre has 'Naughty Marietta' this week at $2.75 top

Plays On Broadway

HAMLET

(LESLIE HOWARD)

Leslie Howard's production of tragedy by Shakespeare in version by Schuyler Watts; three acts (12 scenes); staged by Howard and John Houseman; sets and costumes, Stewart Chaney; player's scene, Agnes De Mille; fencing scene, Santelli; at Imperial, N. Y., Nov. 10, '36; $3 top ($5.00 opening).

King Claudius	Wilfrid Walter
Queen Gertrude	Mary Servoss
Ghost of King Hamlet	John Barclay
Prince Hamlet	Leslie Howard
Lord Polonius	Aubrey Mather
Laertes	Clifford Evans
Ophelia	Pamela Stanley
Horatio	Joseph Holland
Marcellus	Wesley Addy
Barnardo	John Parrish
Francisco	Paul Genge
Rosencrantz	Denis Green
Guildenstern	Winston O'Keefe
First Player	Herbert Ranson
Player King	Alexander Scourby
Player Queen	Mary Meyer
Prologue	Madelyn Phillips
First Gravedigger	Stanley Lathbury
Second Gravedigger	O. Z. Whitehead
Chaplain	Eric Mansfield
Osric	Albert Carroll
A Gentleman	Edward Potter
Prince Fortinbras	Wesley Addy
Norwegian Captain	Paul Genge
Courtier—Vernon Tanner, John Boyd, James Hayes, Arthur Zwerling, Paul Foster, Richard Ogden, Richard Cameron, Edward Foster.	
Court Ladies—Gay Adams, Janet Hill, Toni Sorel, Daphne Bayne, Mary Shower, Hope Spingarn, Daphne Sylva, Joan Adrian.	
Pages—Eugene Francis, Philip Sudano, Richard Clayton, Tilghton Perry.	
Soldiers—George Ingham, George Volk, Henry Leonard, Keith Randall, [illegible] ugh Norton, Bourn, Blood.	

After the first-night performance in New York, Leslie Howard let the mob kid him into making a curtain speech. "Well," he said, "you've got us here." And then he looked shy for a minute and spoke about the difficulty of doing 'Hamlet' and how it always called forth comparisons. Maybe he was just propping himself up for the next morning's jolt because there is no way of avoiding comparisons—especially when there are two productions of 'Hamlet' current.

It is probably unfortunate for Howard that he comes in at this time. It is possible that his version of 'Hamlet' would be accepted more readily and with greater acclaim if he didn't follow (and try to compete with) the Hamlet of John Gielgud. Because, though Gielgud is an unknown to U. S. and though Howard is an accepted star with an admitted b.o. pull, Howard's Hamlet is without doubt, and by any standard, a bad second from an acting standpoint. And an acting standpoint is the only one that can be applied to a performance of 'Hamlet' at this stage of the game.

Curious, the fascination this part has for actors. They all seem to fall for it sooner or later. Howard's performance of it, at a different time, might be acceptable. It is an easy-come-easy-go sort of performance. It is not studied or calculated, even though it is a bit forced and frequently over-theatrical. Whereas Gielgud gives the impression of having weighed and studied each of each word, and uses all of them to their fullest, Howard goes through it more haphazardly. And that is not good for this part, because it is a difficult one.

Gielgud's Hamlet is a slightly mad man, fighting with himself as well as his surroundings. Howard's Hamlet is that of a cool, calculating youngster bent on revenge at no matter what cost.

A mistake Howard makes is in production. His is a very expensive show, top-heavy in scenery. Cost something like $75,000 and looks it. Looks it so much, as a matter of fact, as to frequently bedwarf the script and the acting. Especially is this noticeable in the ship-scene (not used at all by Gielgud). In this scene the entire stage is occupied by a massive boat which can't help but draw applause at sight. Then Howard clambers up, way up, on top almost to the curtain edge, and stands alone on the prow of the ship while he gives out a soliloquy. He looks like a midget way up there and he can only barely be heard.

In this respect it is notable that Gielgud's is also a costly production, having run to something like $45,000. Previously 'Hamlet' has hardly ever been played against so much scenery. Even the John Barrymore-Arthur Hopkins production in 1922 was a comparatively simple one, from a scenic standpoint. Now come these two big fellows and Gielgud's is heavy, but Howard's is overheavy.

From the standpoint of Stewart Chaney, who designed the sets, it all depends. If he was told to go whole hog and have himself a party, he rates a bend. If he was told to design a useful but attractive 'Hamlet' production he has failed.

Gielgud is more fortunate. cast strength, also. He managed to get a half-dozen first-rate actors to work with him, including a couple names. Howard wasn't so interested in names; he has some capable talent with him, but not enough so. At least, not in comparison. And there is that comparison bugaboo again.

Wilfrid Walter, imported from England for the part of the King, is overstylized. He looks and acts what he is, a gent who knows and plays any or all of the Shakespearean roles. Aubrey Mather makes a comedian out of Polonius. He's another import. His is engrossing performance, varied from the usual run. It is a completely different conception of the role than has Arthur Byron in the Gielgud version and it is a toss-up which is best. They're both good in entirely different ways.

Clifford Evans, another import, is Laertes; he is rather small for the part as opposed to Howard, which is unfortunate. His is a fiery and active performance. Mary Servoss plays the Queen conventionally and without meaning much; Gielgud has Judith Anderson in this role, and giving one of her top-form performances. Miss Servoss gives the impression of not liking her assignment much.

Pamela Stanley, still another import, is okay as Ophelia. She comes a bit closer to realizing it, perhaps, than does Lillian Gish in the Gielgud version; she's almost believable in the mad scene, more so certainly than the average generally has been in that incredibible bit of writing.

Smaller parts are handled acceptably, but not brilliantly, by the rest of the large company. Joseph Holland as Horatio stands out, while Stanley Lathbury muffs the first gravedigger assignment and Albert Carroll only fair as Osric.

Costumes are colorful and staging good, with a distinct bow due the one (probably John Houseman) responsible for the excellent lighting.

Howard is lodged in a very big house with this producti which gives him a lot of balcony seats to sell; always a crying vation for a Shakespeare production. His matinees ought to be good on strength of his femme pull. But even so he won't be able to cover his heavy nut a long time in New York. He should be able to get the show's money back on the road, however. *Kauf.*

DOUBLE DUMMY

Farce in two acts presented at Golden, N. Y., Nov. 11, '36, by Mack Hellinger and James R. Ullman; written by Tom McKnight and Doty Herbert; staged by Edith Meiser; $3.30 top.

Hymie	Teddy Bergman
Clancy	Albert G. West
Brains McGill	Charles D. Brown
Principal Keeper	William F. Hugon
Milton Weintraub	Joseph Kleeman
Warden William DuBose	Dudley Clements
Mrs. Graham	Carrie Weller
Lucy	Barbara Weeks
Prof. Christian	John McGovern
Mrs. Nussbaum	Adelaide Klein
Mr. Carroll Gelswold	Martha Sleeper
Nullo Sykes	Hanley Stafford
Leo Rothstein	Sanford Bickart
Miss Willis	Lesley Woods
Dr. James Starr	Owen Coll
Edith Jameson	Cynthia Rogers
Sergeant Winchell	Robert J. Mulligan
Izzy	William Cail
Mom	Pat Collins
Radio Announcer	Paul Douglas
Colonel Growler	Albert Smith
Rumson	Marvin Blackstone
Ted Husing	Ted Husing

Mark Hellinger, columnist, has entered the managerial field, teamed with James R. Ullman, another young producer. Their maiden effort is a farce which will evoke a difference of opinion but it is doubtful for b.o.

'Double Dummy' is projected as a laugh show, with the game of contract bridge principally jibed at. At times it seems too ridiculous, but if all the bridge hounds could be lured from the tables in New York to the theatre, the show would fare okay.

There are similarities in the construction of the play and the manner of its presentation to 'She Loves Me Not,' a farce riot of several seasons back. Double-deck set is so familiar it could almost be the same one, but isn't. In both plays the president of a college is kidnaped, and in each instance there is a strong situation laugh. But in 'Dummy' there seem to be some extraneous characters cluttering the action. Play takes in plenty of territory, perhaps too much.

Radi is rung i frequently and occasionally the voice of Ted Husing is heard through the amplifier. Ted, a pal of Hellinger's, does not appear, Paul Douglas, also of the CBS announcing staff, is in the show. In the latter stages of the performance he appears in a glass-panelled booth talking through a microphone, describing the 'bridge game of the century.'

Likely that Hellinger contributed some of the gags, of which there are many. Best giggle of the evening, however, is a situation laugh. Bridge is regarded as a racket, and that draws the attention of two paroled cons, Brains McGill and his cell-mate, Hymie, just a tough guy. Warden is a bridge expert, and Brai conceives the plan of matching im against Nullo Sykes, a bridge racketeer. They have visions of cleaning up. In this respect, 'Dummy' also reminds of 'Oi-wi', the track shark in '3 Men on a Horse.'

Sykes is warned about the Warden's ability, and his two ex-con bodyguards take the fellow out on a train and send him to a hospital. Another opponent is secured in a sleight of hand manner, unbelievable but stuff. Chris Gideon, professor of mathematics residing in the same boarding house with Brains and his moll, becomes a bridge expert over night. He reads over 100 books on the game, and, after few practice rubbers, is tossed in against Sykes and wins. He is a genius and knows every card in the hands of the other players.

For romance there a crack stenographer in the room adjoining the professor's room. She goes batty listening to him one-finger a tiny typewriter. She takes over his typing as a matter of protection and falls in love with him.

Charles D. Brown, who was in the action of 'She Loves Me Not,' is the main works in 'Dummy,' playing Brains. He all over the lot. Martha Sleeper as the steno stands out; so does John McGovern as the mathematician, while Barbara Weeks, Dudley Clements and Owen Coll also count.

There is a nic police sergeant named after one of Hellinger's columnist pals, but whether that is supposed to be a compliment or not is not apparent.

Chances are the play will make a very funny film. *Ibee.*

MATRIMONY PFD.

Comedy in three acts presented at Playhouse, N. Y., Nov. 12, '36, by William A. Brady; adapted by James Forbes and Grace George from French of Louis Verneuil; Miss George starred; A. E. Matthews and Rex O'Malley featured; staged by Jose Ruben; $3.30 top.

Victor Martinot	E. atthews
Andre Lorrez	Jose Ruben
Linda Lessing	Grace George
Pauline	Miss Marshall
Mrs. Robert Levy-De Coudray	Sylvia Field
Baroness Von Geldern	Rosemary Ames
Colonel Jouvet	Victor Morley
Florist	A. J. Herbert
Dr. Robert Levy-De Coudray	Rex O'Malley

First half hour of this new comedy from the French is gay, witty and sparkling. Second act is a letdown, and, while the third is amusing, 'Matrimony Pfd.' just manages to miss in total. Lower floor draw for a limited period is indicated.

So able a playmaker as James Forbes collaborated with Grace George, who is starred, in the adaptation. They succeeded in catchi the spirit of the original, but there wasn't enough material to go around.

Play was tried out in Westport last summer under the title 'The Difficulty of Getting Married.' There it was regarded as out-dated. Forbes then came in on the script. Try-out cast had Miss George in the lead as now, with Winifred Lenihan playing the part now assigned to Sylvia Field.

Story centers around Linda Lessing and is located in her country home near Paris. Linda is of middle age with a grown son Robert, although she was never married. Seems that just when she was on the verge of being married something always happened. One prospective groom died, another eloped with a different girl, and a third went up in a balloon and never came down.

At the moment Linda and the wealthy Victor Martinot have set a wedding day, but a flossy baroness, after his coin, dates Victor up for a little trip to London. Son Robert, a physician with a jealous wife, is transferred to his mother's rescuer, and there is an indicated affair between him and the baroness on the night the latter was to have eloped with Victor. And so the marriage plans proceed.

'Matrimony' is naughty, yet so light in the playing that it's nice. Miss George comes back to the theatre with so pleasing a performance that first-nighters were diverted from the fact that most of the evening was froth. Strictly a dialog play and dependent on the actors, most of whom get all there is to get from the script.

A. E. Matthews, who has graced the stage of the Playhouse a number of times, turns in a capital performance as Victor. Rex O'Malley seems self-conscious and his Robert was rated under that at the tryout. Rosemary Ames is decorative as the baroness. Sylvia Field is as the young wife.

Jose Ruben staged and plays the fellow who has been waiting around 30 years for Linda to marry him. Victor Morley is also present in a smaller part. *Ibee.*

HEDDA GABLER

(NAZIMOVA)

Tragedy in four acts (with one intermission) by Henrik Ibsen; stars Nazimova; staged by Nazimova; set, Stewart Chaney; at Longacre, N. Y., Nov. 10, '36; $2.75 top.

Miss Julia Tesman	Leslie Bingham
Bertha	Grace [illegible]
George Tesman	Harvey Ellerbe
Hedda Tesman	Mme. Nazimova
Mrs. Elvsted	Viola Frayne
Judge Brack	McKay Morris
Ellert Lovbor	Edward Trevor

Nazimova is 100% in charge of this latest Ibsen revival; otherwise there would hardly be any reason for it. It is just another digging into the files for a musty old play. There seems very little cause for dusting it off and setting it up again at this time. At all times this depressing bit of psychological probing was thoroughly unpleasant and it's no less so today.

Nazimova offers a splendid performance as General Gabbler's ego-

Plays Out of Town

PRELUDE TO EXILE

Philadelphi , Nov. 16.

Play in three acts by William McNally, presented by Theatre Guild, Inc.; features Wilfrid Lawson, Eva Le Gallienne, Lucile Watson; at Chestnut Street Opera House, Philadelphia, Nov. 16, '36; directed by Philip Moeller; settings and costumes, Lee Simonson.

Countess Marie D'Agoult	Lucile Watson
Adolph	Roland Hogue
Cosima Liszt von Bulow	Miriam Battista
Hans von Bulow	Manuel Bernard
Richard Wagner	Wilfrid Lawson
Mathilde Wesendonck	va Le Gallienne
Otto Wesendonck	Leo G. Carroll
Malwina Schnorr	Beal Hober
Ludwig Schnorr	Arthur Gerry
Minna Wagner	velyn Varden

Theatre Guild's second new production of the 1936-'37 season is highly specialized as to theme, but the most unusual thing about it is its variability. Seldom have first-night reviewers here in recent years been asked to cast judgment on a play which so really magnificent in some scenes and so weak and ineffective in others.

'Prelude to Exile' deals with a tistic daughter. With that the show's current importance ends. It is the portrait of a thoroughly centrifugal, small-minded woman who crumbles everything and everybody around with her into ruin for no reason other than her ego.

While Nazimova gets every possible moment's breath out of her titular assignment, she has managed to surround herself with an unusually dull supporting cast. Edward Trevor as Eilert stepped into the assignment over the weekend with only a half dozen rehearsals, but does quite well. He suggests, in fact, that he needs closer watching in the future, for he may be a real star in the making. McKay Morris is hopelessly wrong as Judge Brack, suffering from either miscast direction or a complete personal misconception of the role. Violet Frayne is another who doesn't understand her role; she fails to get any of the inherent hopelessness and terror into her work as Mrs. Elvsted. Leslie Bingham spoils Julie by making it a caricature too sharply edged, instead of a characterization. Harry Ellerbe hasn't read his script as Tesman enough; he thinks Tesman was a complete fool instead of simply a somewhat stuffy scholar.

Mme. Nazimova directed and she gives a great performance herself. Maybe that's the answer.

Stewart Chaney has set the show in his usual meticulously unimaginative frame, while the lighting by A. H. Feder is good. *Kauf.*

L'HEURE DU BERGER

('The Shepherd's Hour')

Comedy in three acts y Edouard Bourdet; presented by French Theatre of N. Y. at Barbizon-Plaza hotel, four days weekly, Wednesday, Nov. 11, '36; directed by Guy de Vestel; $2.20 top.

Tonto	orges Reinel
Prof.	Jacques Darcy
Jean	Robert Burle
Francine	Lnar Martine
Helene Bergeron	Louis Godart
Mme. Lartikue	ichelette Burani
Etienettte	Nenette Vallon

De Vestel, French actor, thinks New York needs a French language theatre. He tried it last year, with himself as part of the cast. Didn't do so badly, nor so well, for that matter, and now he's back for another try. Except that last year he called his group the French Theatre Guild and this year the Theatre Guild saw to it that he changed the name. By any name it's an amateur troupe ith appeal only to element which, if De Vestel can attract it, won't be able to hold unless he dishes up more appetizing theatre.

This is like all Bourdet plays, a sophisticated upper-strata satire bordering mighty closely on the danger-line from a sex standpoint. It's about young woman so devoted to her papa that she becomes another man's mistress, rather than marry him, in order to be able to continue the illusion that she's staying to pop. Two or three other love affairs, legal and extra-legal, are thrown in to spice things, plus a lot of juicy (but not actually dirty) language.

The actors speak French fluently and that about finishes the acting subject. It's quite possible that they're not amateurs. Rather they're not professionals, ither, with any ranking or standing, at least not deservedly.

The play has not been done in English yet, despite Bourdet's rep, and that understandable. The direction is as sloppy as the acting. Sets are cute in an inoffensive sort of way. The theatre is being picketed by stagehands' union because it's trying to get away with non-union hands. That probably won't hurt i this atmosphere, but it won't help. *Kauf.*

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Theatre Guild's second new production of the 1936-'37 season is highly specialized as to theme, but the most unusual thing about it is its variability. Seldom have first-night reviewers here in recent years been asked to cast judgment on a play which so really magnificent in some scenes and so weak and ineffective in others.

'Prelude to Exile' deals with a brief period (only two days) in the life of the famous German composer, Richard Wagner. In that brief period the audience is introduced to three of the many women connected with the name of the composer. One is his first wife, Minna; another is Mathilde Wesendonck, inspiration for his Isolde, with whom he wanted to have an actual affair but, according to the best historic sources, succeeded in having only an artistic affinity, and the third is Cosima, natural daughter of another famous composer, Franz Liszt.

Last-named, as far as this play of McNally's is concerned, appears only as the young wife of Hans von Bulow, but it is in the records that she, although 26 years younger, later became Wagner's second wife, survived him by many years, and died only a little more than 10 years ago.

In 'Prelude' there is only a hint of the adoration felt by Cosima for 'The Master,' and just a hint, also, of Wagner's first faint flicker of interest in the young girl. Accordingly, she is not one of the play's leading characters. Those who are include Wagner, Minna, Mathilde and Mathilde's husband, Otto Wesendonck, who was the composer's patron and, for some time, his only visible means of support.

Wagner is shown at the stage when, living in Zurich, he is striving desperately to find the inspiration for his last-act music of 'Tristan and Isolde.' At the same time, as lover and not artist, he is shown endeavoring to persuade Mathilde to elope with him. Ever-suffering, woebegone Minna senses either an affair that has started or is imminent and goes to Mathilde to ask her to give up Richard. Mathilde's, husband, also aware of the relationship, tries to fix things so that Wagner and Mathilde won't see each other any more.

It's all too much for the temperamental composer who, in a great second act scene, decides to leave the faithful Minna for a few brief hours he believes Mathilde is going with him but, at the 11th hour, she tells him the sad news—she's decided to stay with her husband.

At the end, Wagner, complaining that Minna sees him only as a husband and Mathilde as one desirous of being her lover, flounces out the door, remarking incidentally that Cosima, who has described him as a 'mission,' is the only one with the faintest idea of his greatness.

Scenes between Wagner and Minna are the high points of the play and, although several of the featured players give admirable performances and Wilfrid Lawson (as Wagner) an exceptional one, Evelyn Varden, virtually unknown here, won spontaneous applause on several occasions for her playing of the pathetic wife. In her, perhaps, McNally reaches his highest point.

Love scenes between Wagner and Mathilde are flowery to the extreme, probably intendedly so, because the composer was supposed to be seeing her as his Isolde, but the latter character doesn't ring true. Eva Le Gallienne, looking most attractive, has the toughest role of the play.

Lucile Watson is seen as the Countess d'Agoult, mother of Cosima, and at a previous time the mistress of Franz Liszt. In some scenes this fine comedienne is excellent; in one with Mathilde's husband in which she describes her career she is not so satisfactory, but that scene shows signs of much recent cutting. Leo G. Carroll is good in the hard-to-take role of Wessendonck.

Lawson, last seen in 'Li ,' doesn't look like the same man here, but he again shows he's a consummate artist. Uneven in some scenes (part's a very tough one), he catches the strange genius of the man, supplies (with the author's help) a leavening dose of comedy, reaches high emotional heights and reads some of the beautifully written and almost poetic speeches with fine fervor.

Play has been handsomely staged and nicely directed by Philip Moeller. However, it is highly specialized and, although likely to find favor with the subscribers, won't go very much past the subscription period. *Waters.*

DON'T DO IT, DODO

Baltimore, Nov. 11.

Comedy in three acts by Asa Laban; staged by William Friedlander; set, Kane Amend; presented by Ren Ford, at Maryland, Baltimore, week Nov. 10, '36; $2.20 top.

Dr. Abraham Moses	William Davi
Dr. Lionel Moses	Paul Mandon
Sadie	Osceola Archer
Miss Wong	Miasmin Pieke
Christopher St.	Paul Everton
Lila St. John	Lotta Linthicum
Rodney St. John	Gilbert S'Quarey
Helen Turner	Sylvia Leigh
Murphy	Frank Lyon
A Reporter	Sylvia Rollins
A Photographer	Leon Stern
Dorothy (Dodo) M	Janet McLeay

If or when this piece comes into N. Y., it will be wearing a new title, 'Good Neighbors.' But a change of tag won't give it any brighter chance and, by the looks of the play here, when thrown into the Rialto puddle, it won't even make a ripple.

Inexperienced writing; inept act-

(Continued on page 67)

News Piracy Suit In Sup.

Contention that unauthorized use of press association news reports by radi stations constitutes piracy was taken under study by U. S. Supreme Court in Washington last week following argument in case between KVOS, Bellingham, Wash., and Associated Press.

Considering conflicting decisions of lower courts, highest tribunal listened to several hours of argument about property rights in news yarns and prepared to hand down ruling which will be of momentous importance to both radio and newspaper industries. A. P. seeks junction to prevent the station from airing its stories before the news grows stale, lost in the district court but won the second round.

Appealing from the unfavorable ircuit court ruling, KVOS. through William H. Pemberton, of Olympia, Wash., its attorney, denied that the A. P. has any legal excuse for instituting action. The press service, ith John W. Davis, former Democratic presidential candidat countered with the argument the news was collected at great expense to member papers and, as their agent, the A. P. was entitled to fight against misuse of the stories.

Chargi 'unlawful piracy,' Davis told the justices that scores of stories furnished the Bellingham Herald by the A. P. had been lifted by KVOS, and that broadcasting of the information before the papers had reached the reading public injured both the Herald and the press service. He cited 183 separate instances when the A. P. was given no credit for having gathered the news, contending that radi stations are competitors of newspapers in the advertising field and objecting to piracy of 'our formulation of the facts.'

With a claim that the stories were not aired until several hours after publication, KVOS counsel insisted the station does not compete with the A. P., and that neither fraud nor misrepresentation was practiced in retailing the facts taken from the Herald. Pemberton held that broadcasting whetted listeners' appetites for more details and increases rather than cuts the sale of papers. Furthermore, he said, the news programs do not necessarily raise the value of stations in advertisers' eyes.

The A. P. wants KVOS enjoined from repeating any of its information for 18 hours. Trial court saw no injury to the press association, but the appellate bench did not agree news is common property once it has been printed. Case came before the Supreme Court last spring and decision is expected some time next month.

Driscoll Writing About Odd

Charles B. Driscoll, editor of the McNaught syndicate, and for more than 11 years Odd McIntyre's editor, during which time he has had to read every word authored by the columnist, is working on 'A Book About O. O. McIntyre.' It's been in research form for the past two years and probably won't be marketed until fall of 1937. Harpers, which has published for Driscoll in the past, may be the publisher, although that's not been determined either.

Driscoll's chore on the No. icate writer of America is disassociated from his McNaught syndicate work and is by no means an ploitation undertaking.

Driscoll's attitude that McIntyre's largest circulation of any writer who ever lived—estimated at 51,000,000 people daily, mostly America, which almost equals the adult U. S. population—makes the columnist a natural for a book. The figure is computed from the combined culations of the 400-odd newspapers which feature the McIntyre feature.

Dailies Gai

Opposed by two Hearst sheets and strongly pro-Landon Times, three L. A. liberal dailies took big upswing during election campaign and have held their gains. Two Manchester Boddy sheets, Illustrated Daily News and Evening News, are taxing joint printing-plant to capacity, with total output reaching over 225,000 daily. In October, morning sheet picked up some 15,000 to total of about 120,000; evening paper took 20,000 for a total around 105,000.

Hollywood Citizen-News, whose ublisher, Harlan G. Palmer, ith practically no cam , came within an ace of grabbin county district attorneyship from Buron Fitts. Circulation said to be above 40,000, although trustworthy figures are not available. ust as Palmer made virtually no effort to garner votes, his paper makes little effort to build circulation.

O'Neill's Nobel Award

When Eugene O'Neill was awarded the Nobel Prize for Literature last week he became the second American writer and first American playwright to get the prize, which consists of about $45,000. Sinclair Lewis was the only other American to win the Nobel Prize in that category, though there have been other American winners in the other five Nobel award classifications.

Nobel award committee groups all writing into the general head of literature. O'Neill is the seventh dramatist to be honored si the award was first named, in 1901. Other dramatist inners have been Maurice Maeterlinck, 1911; Gerhardt Hauptmann, 1912; Jacinto Benevante, 1922; George Bernard Shaw, 1925; John Galsworthy, 1932; Lui i Pirandello, 1934. In 1935 there was no award made for literature, committee not agreeing on any one. Sinclair Lewis won in 1930, award consisting that year bit over $40,000.

O'Neill has been honored for his playwrighting before, being the first and only playwright thus far to get the Pulitzer Prize three times. Lewis also won the Pulitzer prize once, but refused to accept it, figuring it didn't mean anything. He was not at all hesitant about accepting the Nobel award, however.

While generally accepted in American literati circles that the award to O'Neill was a justified one, it came as somewhat of a surprise in some circles, where it was figured that Theodore reiser was in line ahead of O'Nei , Dreiser and Sherwood Anderson are figured to be the only two Americans whose writing places them in a position to cop in the future on work already accepted.

Nobel committee never names any one work in its award, taking into consideration the writer's general and complete output.

Guild's Frisco News Deal

Newspaper Guild consummated the first collective bargaining accord in the west last week by securing a minimum wage agreement from the San Francisco News through its editor, W. N. Burckhardt. Scale provides a $50 minimum for editorial men of five or more years' experience, with employees divided into four classifications. Scale is $5 lower than originally asked by the Guild. Accord follows a series of conferences with a Northern California Newspaper Guild committee.

The five-day, 40-hour week, time off for overtime, vacations with pay, expense allowances and dismissal pay, all practices prevailing for some time at the News, will be continued. Action by the paper does not imply a contract, which is contrary to Scri -Howard policy.

70,000 See N. Y. Times Fair

N. Y. imes' Book Fair closes Thursday (19) with attendance at its peak. More than 50,000 persons had visited the Fair up to Monday (16) and it is estimated that nearly 70,000 will have passed through the turnstiles by the time the Fair folds. This does not include several thousand school children admitted free. Fair may be put on again two years from now, but not next year.

From the standpoint of attendance, the Fair has been an overwhelmi success. Gate receipts are in the neighborhood of $17,500. Every lecture was jammed to capacity, and the sponsors were themselves surprised at the wide public interest aroused.

Sales of books during the 15 days of the exhibits were very low, however. Estimated total sales is $6,000.

Ismiss Liggett Li

Criminal libel charges brought by Mrs. Edith Liggett, widow of Walter W. Liggett, crusading editor murdered a year ago by gunmen in Minneapolis, against the Minnesota Leader Henry G. Teigen, its editor, were dismissed by Judge J. C. Michael in Ramsey county (St. Paul) district court.

Mrs. Liggett had imed her husband was libeled in an editorial printed by the Leader in December, 1935, shortly after the slaying. After plaintiff had been granted a series of continuances, defendants asked for immediate trial.

When the county attorney told the court that the state couldn't proceed because of Mrs. Liggett's absence (she now lives in Brooklyn) and that she had written that her health is such she feels she cannot stand the trial,' court dismissed the case.

Spectator Going Bi-Monthly

American Spectator, skipping the Oct. issue, will appear in the future as a bi-monthly. It will continue its tab size.

Max Lehman continues as editor.

Best Sellers

Best Sellers the week ending Nov.
American News Co.,

'Gone With the Wind' ($3.00).....By Margaret Mitchell
'Drums Along the Mohawk' ($2.50).....By W. D. Edmonds
'Great Laughter' ($2.50).....By Fannie Hurst
'White Banners' ($2.50).....By Lloyd C. Douglas
'A Prayer for My Son' ($2.50).....By Hugh Walpole
'Yang and Yin' ($2.50).....By Alice T. Hobart

'An American Doctor's Odyssey' ($3.50) By Doctor Victor Heiser
'Live Alone and Like It' ($1.50).....By Marjorie Hillis
'Man the Unknown' ($3.50).....By Alexis Carrell
'Wake Up and Live' ($1.75).....By Dorothea Brande
'Listen for a Lonesome Drum' ($3.00).....By Carl Carmer
'Aro d the World in 11 Years' ($2.00)
By Patience, Richard & John Abbe

Clark Howell Dead

Clark Howell, , editor and president of The Atlanta Constitution, died at his home in Atlanta, Ga., Nov. 14, after a illness. He had a long and active career as an editor, was prominent in politics both locally and nationally, and served on the Democratic National Committee for 28 years, the longest period any man belonged to that body.

Beginni his journalistic career as a young man, he inherited the editorship of the Constitution at 33 from his father. He served in both houses of the Georgia legislature, was Speaker of the Georgia House and president of the Senate, but was defeated in 1906 in the gubernatorial campaign by Hoke Smith. He was a director of the Associated Press from the time of its organization in 1904 until his death last week. Three Presidents appointed him to national committees.

He was married three times. He is survived by his wife, four sons and four sisters.

Baragawanath's Lil' Joke

In his just published book, 'Pay Streak,' which was serialized in Cosmopolitan, John Baragawanath, husband of Neysa McMein, the illustrator, had this dedication, 'To that sterling columnist and former pal, Odd McIntyre, in the hope that he will not put these pages to the use which will doubtless suggest itself to his vulgar mind.'

All of which was a dedicatory gag by the author. He included a dozen or so victims—writers, editors and personal friends. The publishers printed special editions in each case, bearing especial dedications to each one. All, of course, responded with thank-you telegrams, but upon comparing notes found it was a gag.

Labor Column's 3,000,000 Circ.

'Hollywood Labor Shorts,' weekly column by John R. Chapli , istributed by Federated Press, labor news service, goes to more than 120 publications in U. S. and Canada with a smattering abroad. Total circulation of column runs to some 3,000,000.

Giving production news, Hollywood lowdown, column is written by Chaplin without official studio recognition or Hays card.

Plans Biographical Mag

Robert Straus, who was assistant to General Hugh Johnson in the NRA, is considering the publication of a magazine tentatively titled 'Who?' It will consist entirely of biographical sketches of prominent personalities in the news.

Straus is the son of the late Jesse Isidor Straus, former president of R. H. Macy & Co. and ambassador to France.

Richard Bennett's Memoirs

Richard Bennett has written his memoirs, titled 'And What of It?' Book was written during a trip to South America on a freighter which the actor made with Don Farran, who calloborated. Latter is a writer and engi writes when he doesn't engineer and engineers when he doesn't write.

Bennett took the trip his health. Farran is back with the ms., but actor still in South America.

Fawcett's Shifts

Marian Rhea as editor of Fawcett's Screen lay on the Coast, and Florence Johnson was replaced as editor of Screen Book by Ted Magee.

A member of Fawcett's New York editorial staff is going to the Coast to take over Screen Play.

iog of Mrs. Simpson

Dutton's will publish a biog of Mrs. Wally Simpson by Laura Lou Brookman.

Titled 'From to Balmoral.'

N. Y. Mirror's Amus.

Jack editor of the N. Y. Mirror, consolidated all the amusement departments under one head, with the title of editor going to Ted Friend. Only the radio department, conducted by Nick Kenny, retains its original independent status.

Appointment riend as combined picture, dramatic and nite club editor does not affect land Johannesen or Bob Coleman, who continue as picture and it , respectively. It's principally move to consolidate the business end of these departments.

Coast Scri i

Chester Paul, Sunday ed of the L. A. Exam and a veteran Hearstian, has switched to the L. A. imes in an itorial capacity, with Arthur Dunning, former managing ed of the Seattle Post-Intelligencer, moving to the Exam.

Hal Roark, society editor of the Times, has resigned to join Metro's publicity staff.

Austria Bars Ludendor Book

Book on Mozart by Mrs. Ludendorff, wife of Germany's war-time general, has been banned by the Austrian government.

Tome alleges that the Austrian composer was murdered by the Free Masons of Austria, which is the reason behind the nix.

New Little Mag

Creative is the name of a new type of little mag edited in Philly devoted to light, satiric tales of literary merit. It absorbs Kosmos and American Columnists, two other mags.

Editors are James Rowenberg and Michael Ligocki. Jay Harrison is advisory editor.

DON'T DO IT, DODO

(Continued from page 66)

ing in important roles, and undulating dialog throughout combine to add this one up to slightly more than zero rating.

'Dodo,' basically, is one about the worm who is turned by his ambitious, energetic, trigger-thinkin' gal. Even after all these years, that idea could conceivably still be serviceable—but it isn't in this script. Only angle of merit is that the author has given the worm a new environment to turn in.

Action concerns a young fellow's effort to get himself elected to a U. S. Congressional chair, after his fiancee persuades him to run, instead of burying himself i archaeology, palaeontology and less ancient history.

Just before election, he wanders into a Communist rally by mistake, commits mayhem on a mugg who insults the flag, and is played up by the opposition as a sap. On election eve, however, the mugg who got socked is discovered not to be a Red, as presupposed, but a notorious gangster with a reward over his head. Worm turns the reward over to the cops, and they electioneer for him. He loses the electi , but that is what he wanted because of a secret agreement with a political boss to split the vote of the principal parties in return for an appointment in an archaeology museum sponsored by the government.

Script doesn't even do that illy plot justice. First act creeps off to a stodgy start. Act two has speedier tempo and several bright moments, but after those there is nothing to do but wait for the author to twist the tail of act three.

irection, by the vet William Friedlander, is better than the script. Acting is spotty, with Paul Marion the only one entirely at home. Janet McLeay displays some deft flashes, but drab moments negate them.

Could be used by pictures, but would require so much revamping that films might as well turn another worm of their own. *Bert.*

(Show folded in Baltimore on Saturday (14) for revisions.)

Lowell Thomas Editing New Mag

New pocket size mag titled 'The Commentator,' with Lowell Thomas as editor, is now in the works. It will be out Jan. 6, with H. V. Kaltenborn and John B. Kennedy as associate editors. Hawthorne Daniels, former editor of Natural History Museum publications, is managing editor. Payson Publishing Corp., is the publisher, with Charles E. Payson heavily interested.

Mag will have liberal inclinations and publish controversial articles. Present plans call for about 20 pieces per issue, plus short features, cartoons and features. Editorial offices are in N. Y. Publication has no connection with mag of similar title on the Coast, and will appear every other week.

Chatter

and Mag Guild will elect new officials Dec. 4.

Maxwell Aley resigning shortly as editor of Longmans Green.

Winston Churchill signed to do series for Collier's next year.

Upton Sinclair working on a musical satire on the Townsend Plan.

Jim Tully back in Hollywood after seei 'The Bruiser' launched N.

Joseph F. Dineen's novel, 'Ward Eight,' will be published in England by Cassell.

Eliot Arnold, N. Y. World-Telly scribbler, has written a book titled 'Personal Combat.'

Hugh O'Connor, the N. Y. Times, is working on a bi of Tammany's Boss Murphy.

Thomas Bell's novel, 'All Brides Are Beautiful,' to be published i England by Hutchinson.

P. McEvoy actually tapping his son's letters for lots of that 'Father Meets Son' stuff in Satevepost.

Roger Whately's 'My Indi has been accepted for publication by Little, Brown & Co., next spring.

Joseph Malloy will resign as circulation mgr. of the Lit. Digest to join The Commentator, out next Jan.

'Not Made Heaven,' Rian James' new novel, polished by Julian Messner. Story has a Reno background.

William J. Kostka resigned as managing editor of Fawcett publications, edited in Greenwich, Conn., last week.

Travis Ingham has sold his story, 'You're Breaking My Heart,' to the McClure Syndicate for early release as a serial.

Heywood Broun to be an auctioneer at the sale of books for the benefit of the Newspaper Guild at the Kamin Forum in N. Y. Dec. 18.

J. E. (Dinty) Doyle's radio column, in the N. Y. American now offered to dailies by King Features. Doyle is also associated with WINS, N. Y.

Picture rights to John Marquand's 'Think Fast, Mr. Moto,' sold to 20th Century-Fox. Author also has a novel, 'The Late George Apley,' out in Jan.

Title of Lippincott's $7,500 prize winning mystery has been changed to 'The Man in the Blue Mask' instead of 'Meet the Baron.' Author is Anthony Morton.

Charles E. Lounsbury, recently editor of the Denver News, has been named managing editor of the Register and Tribune feature syndicate, Des Moines, Ia.

Shirley Long, of London's Curtis, Brown office, in N. Y. working on the magazine rights for Noel Coward's autobiography and the J. H. Thomas memoirs.

G. Edward Pendray, science ed. of the Lit. Digest and a specialist in astronomical matters, to become assistant to the president of Westinghouse Electric.

Arnold Gingrich, Esquire ed, Europe-bound Nov. 24 on a hunt for art and photos for his new Coronet mag. Planning to comb London, Paris, Vienna and Budapest.

Freddie Lonsdale sued for not delivering a sequel to 'Last of Mrs. Cheyney,' to Metro, figuring maybe he can satisfy io with 'Absolutely Very End of Mrs. Cheyney.'

Saturday Review of Lit. prize of $1, known as the John Anisfield award, went to Julian Huxley and A. C. Haddon for their book 'We Europeans: A Survey of Racial Problems.'

Larry Nixon, WMCA's press dept. N. Y., is writing a book tentatively titled 'Around the World —$1 a Day,' giving the lowdown on freighter travel. He has sold a piece to Cosmo on the same subject.

Literati are sponsoring birthday dinner for Norman Thomas, 52, on Nov. 20. List includes Anita Block, Stuart Chase, John Dewey, Lewis Gannett, B. W. Huebsch, Langston Hughes, Lillian Symes, Oswald Garrison illard, Stanley Walker and other

CHATTER

Broadway

C. L. Oswalds out of town.

Frank McCoy directing radio programs.

William A. Brady in after illness.

Chick Endor operated Drs. Michel and Taube.

Helen Deutsch, the lost her mother last week.

Selma Marlowe has switched her first tag to Marylin.

Burgess Meredith made a speech before the Book Fair.

Edward Trevor replaced Eliot Cabot in 'Hedda Gabler.'

Lily Pons back from Hollywood to prepare for the Met Op season.

Leo Miller, of New Amsterdam box-office, lost mother last week.

Cliff Edwards back to Coast after making series of disc records here.

Wrestling show at Garden opposes boxing bill at Hippo tonight (Wed.).

Pandro S. Berman hit New York Monday (16) with a print of 'Winterset.'

Eugene Pleshette, treasurer of the Par., N. Y., will become daddy in January.

New Yorker doing a 'profile' on Clifford C. Fischer, French Casino producer.

Old No. 1 Elks' turned into Hotel Delano, now called the Hotel Center.

Jack Lavin left hurriedly for St. Louis, where his mother is critically ill with pneumonia.

Simon Rost, general manager of the Henry Morton Canadian circuit, in town for a week's visit.

Richard Keene will replace Jack Sheehan in 'Forbidden Melody,' New Amsterdam, next Monday.

Steve Christie, out of Dempsey's, is manager at Chesapeake House, where Tommy Lyman is spotted.

Claire Trevor, 20th-Fox player, returns to the Coast at the end of this week after quickie visit in Manhattan.

Paul Whiteman takes his band down to Richmond, Va., Nov. 21, for a one-niter for the local Junior League.

Jack Lait's scooperoo on the identity of Arnold Rothstein's assassin, in the Sunday Mirror, was sumpin.

James L. Demus, Mexican exhibitor in New York on product deals, is planning a vacation ! Greece before returning home.

Roy Rogers is on a swing through the South that will carry him to the Coast in connection with the Par Silver Jubilee drive.

Arthur F. Driscoll, of O'Brien, Driscoll & Raftery, theatrical barristers, in Medical Center hospital for a week under observation.

Ben Bernie ad-libbed eight minutes at first show Monday at the 'Slate. They stalled giggling when he asked whether someone had any orange juice handy.

Blanche Merrill's 'Trailing Along in a Trailer' was introduced on the air by Fannie Brice. It was originally intended for the star in the revised 'Follies.'

Judith Barrett, formerly known to screen as Nancy Dover, came in from the Coast last week for a brief once-over of N. Y., also on a tieup with U's 'Flying Hostess.'

Since the Election eve drop-off, which was a surprise in the niteries, the jernts are gradually resuming their stride. Saturday nite the football crowds boomed things big.

Joe Breen, who heads the Hays code administration office in Hollywood, came east last week because of serious illness of his wife's sister in Philadelphia. Returned Saturday (14).

Looks all set for Jimmy Durante to do 'Hippodrome' for Universal. Will be Buddy DeSylva's first for the studio. Any talk for Schnoz to double into the Versailles is now cold.

Dave Schwartz, newsdealer to the profesh, whose stand had been at 47th and Seventh for 25 years, died last week at his home in Brooklyn. He was 61. Eight sons and a daughter survive.

Ed Sullivan was cocktailed by associates, in the Paramount and friends before being shipped off to his new post as manager of the Majestic, Dallas. Boys presented him with a parting gift.

John J. Cunliffe, formerly assistant manager of the Paramount building branch of Chemical Bank & Trust Co., annointed manager of the office. Raymond C. Ball, formerly manager, appointed assistant v. p. with headquarters at the main office of the bank. William H. Swift new asst. mgr.

Palm Springs

Bill Banks, colored one-man band, here.

Baroness Margaret Mantica guested by Mr. and Mrs. Paul Lucas.

Agitation is again under way for incorporating this desert resort town.

Locals are still talking about that fashion show staged here by Universal gang.

Joseph M. Schenck, Norma Talmadge and George Jessel looking over the sights.

Ralph Cohn around trying to pick his new quips for Joe Penner's radio broadcasts.

Paris

Mangan town.

Swift Brothers at the Empire.

Operetta 'Tropical Song' folding.

Grace O'Brien at the Villa de Este.

Suzy Vernor packing for London.

Con Colleano at the Cirque Rouen.

Fernandel top-liner at the Alhambra.

Vicki Baum cocktalling at the Crillon.

June Cole American Hospital.

Tristan in a taxi accident.

Edward G. Robinson expected from London.

May Franci planning a Hollywood trip.

Della and Billy Mack lettering from Brest.

Eric Wolheim and George Boronski in a huddle.

Marcel Travers is Jo Baker's new publicity man.

Sis and Buddy Roberts in the new Alcazar revue.

Marion Anderson concerting at Salle Gaveau.

Browning and Starr radioing over Poste Parisien.

Russian opera of Paris celebrating its 10th anniversary.

Short and Long moving over to the Rex from the Lido.

Harold Smith catching the election returns at Harry's Bar.

Mel, Melma and Billy Bourbon doubling at the Olympia.

Cirque d'Hiver refusing entrance to a recognized circus critic.

Opera likeliest to move to Theatre des Champs-Elysees on Dec. 1.

Gaby Morlay off on a tour of France, Algeria and Morocco.

Henri Varna readying a 'Marseillaise revue for the Alhambra.

Ting Rossi studying English, saying he has a Hollywood contract.

Scenes of 'Josette,' Fernandel's latest, shot at the Theatre de Ambassadeurs.

Rehearsals of Henry Bernstein's 'Le Voyage' ('The Voyage') begun at the Theatre Gymnase.

Yves Mirande undergoing an operation on his leg as a result of a recent automobile accident.

Pierre-Richard Willm in from Morocco, where he had been shooting scenes of 'Courrier du Sud.'

Sacha Guitry dickering with Victor Boucher to play at the Michodiere theatre with him next year.

Christine Carter, Evelyn Riedc and Suzanne Mathias set to appear at Jo Baker's night club opening Nov. 15.

Gaston Baty, Jacques Copeau, Dullin and Louis Jouvet named the Big Four, administrators of the Comedie-Francaise.

Elizabeth Gould, American, given a prominent part in 'Julius Caesar,' which will be produced at the Atelier at the end of the year.

London

Enid Stamp-Taylor divorced.

Dudley Opera House destroyed by fire.

Charles Graves writing Marlene Dietrich's life story.

Main building of Metropolitan Film Studios destroyed by fire.

'The Composit Man' closed at Daly's Nov. 7 after two months.

Anthony and Anna' celebrating its first anniversary at the Whitehall theatre Nov. 9.

Stanley Holloway initiated as a member of the Grand Order of Water Rats Nov. 1.

All-night queue for the opening performance at Convent Garden of the Dresden Opera Co.

Two English standard acts, nett and McNaughton and Murray and Mooney, are splitting.

Alson Keys joined the Grosvenor House floor show Nov. 5 to bolster it until new show is ready.

Billy Bennett had license endorsed as well as being fined for exceeding speed limit in St. James' Park.

George Foster's autobiography, in weekly instalments in the News of the World, billed like a circus.

Vaudeville Golfing Society annual dinner has applications for 750 seats and can only accommodate 560.

'Land Without Music,' Capitol Films' latest, starring Richard Tauber, goes into the Plaza, Dec. 2.

Mackenzie Ward signed for Algy in B. I. P.' 'Return of Bulldog Drummond,' opposite John Lodge in the title role.

Leslie Macdonell, Roy Fox's personal business manager, is opening office in the West-End to handle other accounts.

Gilbert Miller has acquired Keith Winter's latest play, 'Old World.' It is a 19th century drama and will be staged in January.

Two successive Sunday performances of Aeschylus' 'Agamemnon' staged at the Westminster theatre Nov. 1 and Nov. 8.

'Aren't Men Beasts?' having passed its 200th performance, authc Vernon Sylvaine is writing another farce for the same cast.

'Million,' a Herbert Wilcox Prod. film, making its bow at Metro's Empire, for West-End prerelease, which is creating a precedent.

Kurt Robitschek postponing his New York sailing at the last minute, after his trunks were on the boat, due to business pressure.

Sir Landon Ronald, composer and director of the Guildhall School of Music, visited by thieves to the extent of $2,000 worth of goods.

After playing 225 performances at the minute Mercury theatre, the same cast transferred in 'Murder in the Cathedral' to the Duchess, Oct. 30.

Jack Waller-Bobby Howes musical, destined for the London Hippodrome, goes into active rehearsals Dec. 29, with David Burns wanted for one of the parts.

Leslie Bloom elected president of the Gallery First Nighters' Club for 13th successive year. Give a dinner Nov. 22 in honor of Stanley Lupino and Laddie Cliff.

Richard Strauss awarded highest honor from British musicians when presented with gold medal of Royal Philharmonic Society at their concert, Nov. 5, at Queen's Hall.

Having been on the sick list, George Arliss has been advised to spend the winter out of England. Production of his next picture therefore postponed until April. He may visit Hollywood but not to act.

Mrs. Dolinoff, of Dolinoff and Raya Sisters, knocked senseless when her husband missed the hold on account of dress catching in his suit. She is in hospital with a slight concussion.

George Buchanan succeeds E. A. Baughan as dramatic critic of the News-Chronicle. He has been a feature writer for paper for the past 18 months, and was formerly on the staff of the Times.

Next production at the Mercury theatre (dark since transference of 'Murder in the Cathedral') will be 'Panic,' a play in verse by the American poet, Archibald MacLeish. Production by E. Martin Browne.

New Ben Travers play to star Yvonne Printemps and Pierre Fresnay is titled 'Oh, Mistress Mine.' It comes to the St. James' theatre in December under the aegis of William Mollison, whose first managerial undertaking it is.

Matthew Forsyth's Repertory Players to give initial performance of latest Bernard Shaw play, 'The Millionairess,' at Bexhill, Nov. 17. Understood show will come to the West End as a starring vehicle for Edith Evans when she is available.

Quebec

Harry Anger in town.

Stan Wood orch to Nassau.

Art McKenna transferred to Ottawa.

Jimmy Darou benefit at Forum Monday (23).

Max Chamitox booked for six weeks on CFCF.

Braham Seymour back from three-day hunting trip.

Ken Kenny, drummer, with Harry Clarke at Corona.

Rudy Vallee booked for five days at Mount Royal Hotel Dec. 19.

Ronnie Hart orch to Edgewater Beach hotel for three weeks.

E. H. Rheaume appointed manager of Imperial. Staff is all-French.

Chris Ellis feted 1st anniversary on Molson program Saturday (14).

Made-in-Canada Exposition closed 10 day show in Montreal Saturday (14); cut heavily into grosses.

Chicago

Hi-Hat nitery enlarging.

rankie Howard imping around on a bum gam.

Morris Silver has become a genuine pipe smoker.

George Halley on a biz sales tour for KMBC shows.

'Show-Off' next play on the Goodman theatre series.

Ez Keough in new offices in the State-Lake building.

Pat Kennedy now posing for news photos with the son and heir.

Ben Bloomfields readying for their second child early next year.

Eddie Pierce parading the loop with a lion cub from the 'Cicus de Paree' unit.

Jackie Heller tossed a party for the press before lamming out for European dates.

Bill Parent has become W. Harrison Parent for the presentation of his Russian Ballet Royale at the McVickers.

Wally Sackett, p.a., in hosp with badly burned face as result of cigarette lighter touching off celluloid-rimmed glasses.

Irene Stripling, sec in the Petry office in Chicago, now wife of Edward O'Connor, local manager of Thomas Cook-Wagon-Lits office.

Berlin

Vasa Prihoda at the Bachsaal.

Tobis-Jofa studio Johannisthal enlarged.

Circus Althoff at the Schumann, Frankfurt-Main.

Herb Fleming warbling at Sherbini's niterie.

Gerhardt Hauptmann theatre, Breslau, going vaude.

'Intermezzo' (Majestic-Tobis-Rota) premiered at the Gloria.

Walter Nagel over from Copenhagen in search of new acts.

Both Joe Jacksons (sr. and jr.) signed for Xmas panto in England.

English Theatre opens its season with Alfred Sutro's 'The Laughing Lady.'

Alexander Alexeieff from Paris for a lecture at Lessing High School.

German-Italian film Union Co., newly founded corporation for mutual film exchange.

Werner Krauss met with an accident in Italy during outdoor shots of 'The Darling of Paris' (Tobis-Magna), which halted production.

Maurice Colleano in from Hamburg enroute to London after a month at the Hansa Hamburg, family being booked for Leipzig and Munich.

Dr. Fritz Olimsky has been appointed successor to the late Albert A. Sander ief of the foreign press service the Reichs Film Chamber.

Deutsches Opernhaus, in addition to the Volksoper, going pop, with a uniform admish of 40c to members of 'Kraft durch Freude' ('Strength through Joy') organization.

Another opera film, 'Blumen aus Nizza' ('Flowers from Nice') (Tobis-Rota). Erna Sack's first vehicle, simultaneously premiered at both Tobis first-run houses, Tauentzian and Alhambra.

Experiment with vaude acts at Berlin Mali cinema proved so successful that the house decided to permanently install presentations. Other local houses, the Mercedes Neukoelln, and the Lichtpalast Koepenick following suit.

Pittsburgh

By Hal Cohen

Jimmy Balmer's kid, in a football accident.

Dorothy Cook up and around again after a long convalescence.

Warner Club to toss annual dinner dance at William Penn hotel Nov. 22.

Myrtle Altwater has given up nitery dancing and turned to sculpting.

Bill Finkel's hopeful, Bob, has enrolled in Carnegie Tech drama school.

Alice Hughes on from New York to address local Women's Advertising club.

Film Row tossed a farewell cabaret party for Charli Riches Sunday night.

Mrs. Joe Feldman expected to quit hospital Friday (20) after three weeks.

George Seibel's first-string reviewing mantle on Sun Tele has fallen to Karl Krug.

Aleen Wetstein of Press planed out to do her column from Hollywood for two months.

Walter Thiesen, veteran Post-Gazette lensman, leaving soon for visit to native Denmark.

Jack Bernhard leaves for Coast last of month to join Mervyn LeRoy's unit at Warners.

Mrs. Clarence Eiseman, wife of UA exchange manager, recuping in Mercy hosp from major op.

Fred Jordan here ahead of 'Night of Jan. 16' and Ray Henderson in beating 'Wingless Victory' drums.

Local film critics descended on Broadway en masse yesterday (17) for RKO's screening of 'Winterset.'

Jane Hamilton (Mrs. Jack Gihon) placed in charge of all women on news staff of Hearst Sun-Telegraph.

Dr. Frederick Dorian, of Tech music faculty, has replaced Neal Weibel as Post-Gazette music crick.

Minneapolis

By Les Rees

Mother of Bill Grant passed away.

State election favorable to film interests.

Earl Lorentz back to work after siege in hospital.

Joe Summers now handling film reviews for Tribune.

Pat Halloran, Paramount booker, due to join benedicts' ranks.

George Turner still limping and carrying cane as result of dog bite.

Variety Club's second annual charity ball scheduled for Nov. 28 at Hotel Radisson.

Son of Bill Sears, Orpheum manager, one of University of Minnesota's cheer leaders.

Ben Blotcky, son of Paramount district manager, reporting again for University of Minnesota track team.

Hollywood

Ken Whitmore bedded with flu.

Randolph Scott back from East.

Lily Pons has first 'vocal stand-in.'

Arline Judge has sold her Beyhills manse.

Severe cold bedded Fred Keati last week.

Emanuel Cohen left for N. 10-day visit.

Craig Reynolds organizing actors bowling team.

Alice Brady recuperating from a throat infection.

Ed Mann, Radio film editor, switched to Republic.

radley King giving Frisco bridge a looksee.

Paul Snells celebed their 12th wedding anni last week.

George Bancroft suffered an tack of the flu last week.

Janet Johnson, Australian actress, reports at 20th-Fox Dec. 1.

'Maytime' is 51st directorial assignment for Robert Z. Leonard.

Basil Rathbones, touring Europe, are expected on Coast in month.

Shawn Mor, Irish warbler, goes in Universal's 'Top of the Town.'

Eric von Stroheim doing adaptation of 'One Came Home' at Metro.

Jean Muir picking best pic of the month on the air for George Fischer.

Eric Portman here from London to start his player contract at Warners.

Sidney Howard due in Dec. 1 to write screenplay for 'Gone With the Wind.'

Bert Wheeler and Sally Haines, non-pro, announced they will marry Feb. 15.

David Raskin, recently in from London, has joined U's music department.

Ferdinand Bruckner heading east for tryout of new play, 'Napoleon,' in Boston.

Gus Kahn became a member of the Hole-in-One club at Westwood last week.

Mrs. Paz Van Matre, of the St. Louis Star, here doing series of yarns on pix.

John LeRoy Johnson assigned to handle publicity for Mervyn LeRoy unit at Warners.

Mrs. Richard Boleslawski recovering from operation performed at the Good Samaritan.

Sonja Henie intending to apply for citizenship as soon as mi imum time limit is up.

Sally Payne making personals i Seattle and Portland with Republic's 'The Big Show.'

Mrs. Mervyn LeRoy has gone to Gotham to visit her parents, Harry M. and Mrs. Warner.

Irving Mills opened offices on the Sunset strip for his own and th Jack Mills enterprises.

Santa Monica Newspaper Guild tossing its annual Front Page party there night of Nov. 21.

That Marian Spitzer baby surprised everybody with a preem four weeks under schedule.

Tom Compere, assistant city editor of the N. Y. Herald Tribune, here o. o'ing the various p.

David Butler moved his string of hosses from Tanforan to Santa Anita for the winter meet.

Kay Hughes, screen actress, and Durward Graybill, MG cameraman, announced their engagement.

Bill Doeg, junior tennis champ, is an atmosphere player in B. P. Schulberg's 'John Meade's Woman.'

Brad Crawford and Pauline Moore here to start pic work, former for Sam Goldwyn and latter for 20th.

Tommy Armentrout opposed for re-election as asst. business agent of Projectionists' local by J. H. McDonald.

Walter D. Clarke, Jr., Mae's brother, debuted on the screen as an extra in 'Great Guy' for Grand National.

After six years as house dick at the Ambassador, William Combs got a job as chief of police at Paramount studio.

Josephine McKim, Olympic swimmer, returns East to join aquati group on tour, after completing pic chore at Col.

Ted Richmond is doing publicity for Maurice Conn's Television Pictures. He replaced Warren Stokes, who resigned.

Charles Coleman replaced Carroll in 'Captains Courageous' Metro, latter going to N. Y. for Theatre Guild play part.

After completing direction of added scenes for Par's 'Champagne Waltz,' Edward Sutherland went to a hospital for a minor op.

Mary Maguire, 17, recently tagged to contract at Warners, has sent for her sisters, Patricia, 20, and Joan, 15, to come on from Australia.

RKO-Radio studio club presenting Sidney Howard's 'They Knew What They Wanted' as next attraction. Herbert Hirshman directing.

Dick McIntyre and two dancers with his band, Evelyn Gunpher and Pearl Johanson, recovering in a local hospital following auto smash.

Louis B. Mayer wearing fireman's badge, having been made member of advisory board of the California Forestry Medical Corps.

ZaSu Pitts made application for passport to England this winter. She'll possibly do some pic chores while abroad. She'll also visit Italy and France, but has reneged on Spain.

Football

By Dick Fishell

Ye old grads are just about in the prime of their season. It's tradition time throughout our pigskin-minded land as the ancient and ivy-colored enemies face each other in crucial battles that will decide a successful or a poor season. Last week, except for a Tulane defeat, there were no upsets worthwhile mentioning. Everything else ran practically true to form, with Yale and Princeton grabbing the spotlight in one of the dizziest, most spectacular and delirious scoring orgies in their long-lived rivalry. Nothing deader than yesterday's news, and we have another honey of a weekend coming, so here goes.

Northwestern-Notre Dame

The Wildcats of Evanston are still unbeaten and untied, but their greatest triumph was chalked up against the potent Minnesota Gopher. They're the No. 1 team of the nation, and deservedly so. They've got everything it takes to warm the cockles of any coach's heart. Heap and Toth are only incidental in a great blocking unit, with the desire and will to win. The Nomads of South Bend are in-and-outers. Their record shows them to be the peak one Saturday and off the next. Their talent is not up to their own standard and this is their weekend to be off, and the theme song is "On, Northwestern!"

Dartmouth-Princeton

The Tiger showed tremendous power in piling up 16 points before Yale got under way. The power is there from tackle to tackle and the speed is present in the persons of Jack White, Ken Sanbach and Charlie Kaufman. There are two holes on the Princeton defense—one at their wings and the other on pass defense. Dartmouth has no aerial attack, but has some real fliers in King and MacLeod. This will be entirely a battle of rugged lines with old Nassau getting the verdict.

Yale-Harvard

The Bulldogs reached great heights in outscoring Princeton and no finer back have we ever laid eyes upon this season than Clint Frank. Larry Kelley is only a pass-catcher who on defense becomes a spectator. A month ago nobody would have given two-for-the-Roxy for Harvard's possibilities against Yale. The Cambridge have found themselves. They've learned plenty and they've got everything to gain and nothing to lose in what we call the major upset when (and if) they take the They should.

Fordham-Georgia

Georgia has been only a mediocre 11, and certainly should not be in the same ball park with the Rams. But the Rams have had a strenuous schedule and might be looking too far ahead toward the Pacific Coast, and therefore will get a tough afternoon. Two weeks' rest will bring them back mentally and physically. They'll get the shade over the Southerners.

Manhattan-Villanova

An inspirational leader, Harry Wheeler, co-captain of the Manhattan squad, has brought to the foreground the many potentialities they seem to have. In winning their last two games, they've showed undeniable power and will again use that medium to stem the tide of Clipper Smith's Villanova gang.

Holy Cross-St. Anselm

An obscure but not to be underestimated school in St. Anselm, one of the unbeaten and untied squads in the East. Cleo O'Donnell, former Holy Cross mentor, has been pointing to the Crusaders for two months. He's got pretty good material and they might go places. But Cross is too hot at this stage of the game. They'll remove them from the immortal class.

California-Stanford

California certainly did not live up to early-season expectations. They have been bounced around and taken the count on four occasions. Stanford, on the other hand, losing an entire team through graduation, did not anticipate a triumphant year. They have come along beautifully and have reared up to down heavily-favored opponents and have acquired a great deal of finesse and poise. They'll take California.

Boston College-Boston University

Brass knuckles, billies, spike-shoes and anything else that might be concealed, but used to good advantage, will get a good workout in the year's most grueling and fiercely contested shindig. Everything goes here. Past performances are completely forgotten. Boston College has the better record, if that means anythi , and we'll have to stick with them.

Chicago-Illinois

Two of the powers of the Big 10 merely playing out their schedule, but again it's tradition that must be taken into consideration. They annually battle like wildcats, but Illinois has the most fight.

Marquette-Duquesne

Marquette is still king of their sector. They're good and have completely evidenced that fact. Two standouts in their line-ups, Buzz Buvid and Art Guepe, should provide enough scoring to do the trick. Duquesne's only claim to glory is their startling upset over Pittsburgh, but Marquette has a poor memory.

State

As even a game as you will find in the country. More tradition and that means a battle-royal from whistle to whistle. State is the better offensive aggregation, while Oregon is more stalwart on the defense. Oregon State looks it by a shade.

Mississippi-Mississippi State

The kingpin of their state will be decided when these two congregate. Ole Miss has gone down before Tulane, Temple, LSU and Marquette, while State held the strong Alabama and LSU outfits to close scores. Major Sasse is the State mentor and quite a teacher. Okay the major!

State-Michigan

There's not too much ing on the outcome of this and therefore the Buckeyes sweep in. When there's a great deal in the , Mich seems to falter. This will be a cinch for Ohio State.

Temple-Iowa

Philadelphia Owls have come along fast by defeating Holy Cross and Villanova and getting a tie game with Michigan State. Iowa, on the other hand, has had a great deal of internal dissension. Ozzie Nelson, their colored sensation, has been hampered and harassed by his coach and fellow players. This game is played in Philly and therefore Pop Warner will eke it out.

Baylor-Southern Methodist U.

The Mustangs, since their visit to N. Y., which did them no good, have taken the rap plenty, but Baylor, against decent competition, has been a setup. Baylor's best game of the year was holding Texas A. & M. to a scoreless This'll be SMU.

Indiana-Purdue

The Boilermakers have been disappointing and seem to lack a vital something. "It's not talent; perhaps it might be aggressiveness. Bo McMillan's forces are up and coming. Indiana seems to be a bit better balanced to grab a win.

Lehigh-Lafayette

At Easton, Pa., they were completely agog with the thought that last year's frosh, plus Ernie Nevers and his new coaching assets, would do wonders toward rejuvenating Lafayette football. Too bad Nevers and his aides cannot play the game themselves for that's the only hope they have. Lehigh has looked impressive playing even-Stephen game with Penn State and on the basis of that should take their bitter foe, located 50 miles away.

Minnesota-Wisconsin

Ranked No. 2 nationally, Minnesota should be at top form. Only mud and hurricane can prevent them coming out on the right side against a mediocre Wisconsin squad.

Ice-Texas Christian U.

Rice is not up to standard. Their 1935 edition was a much more potent one than this year. TCU has had a tremendous schedule and has done very well, considering the class B opponents. TCU looks the winnah.

Probable Football Winners and Proper Odds

November 21

By Dick Fishell

(Inter-City Network Sports Commentator)

GAMES	WINNERS	ODDS
Northwestern-Notre Dame	Northwestern	7/5
Dartmouth-Princeton	Princeton	5/6
Yale-Harvard	Harvard	1/2
Fordham-Georgia	Fordham	2/1
Manhattan-Villanova	Manhattan	Even
Holy Cross-St. Anselm	Holy Cross	2/1
California-Stanford	Stanford	6/5
Boston College-Boston U.	Boston College	2/1
Temple-Iowa	Temple	7/5
Baylor-Southern Methodist	S. M. U.	6/5
Minnesota-Wisconsin	Minnesota	5/2
Rice-Texas Christian	T. C. U.	9/5
Chicago-Illinois	Illinois	9/5
Duquesne-Marquette	Marquette	6/5
Indiana-Purdue	Indiana	5/7
Lafayette-Lehigh	Lehigh	7/5
Ohio State-Michigan	Ohio State	8/5
Mississippi-Mississippi State	Mississippi State	6/5
Oregon-Oregon State	Oregon State	

(Predictions based on fair weather)

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SIXTO PASTES CARLOS FOR KAYO IN FIRST

By JACK PULASKI

Sometimes there is as much action in a minute or two of championship fisticuffs as in long distance bouts. It was that way at the Garden Friday (13), an unlucky date for Carlos Quintana of Panama, who was flattened in one minute and 49 seconds of the first round by Sixto Escobar, bantamweight title holder for Porto Rico.

The swarthy Quintana, who also has monickers of Baby and Indian, was sure he would cop the belt, but he didn't know what happened until later. The rare instance of a 118-pound knocker-outer is exemplified by Escobar. Even Jack Dempsey didn't often put them away with one punch.

Sixto delivered what in ticket circles is called a J. Keith special, only the little guy knows how to hit and doesn't hurt his mitts. He recalled Jimmy Wilde, England's great flyweight, and if Charlie Cochran is still interested in the ring, he would do very well by matchi Escobar over there.

The dope favored the champ, but the records show that Quintana pasted Escobar all over the lot last summer in a non-title bout. They said he was out of condition, but he sure did show plenty of stuff during the brief interlude the second meeting. He poked the fellow from the Canal Zone with left hooks and easily fended off several attacks.

Nailed

Quintana was coming in with a rush when Sixto nailed him with a right cross. Baby dropped on his back and at five or six he managed to raise his body partly, leaning on his elbows with legs tilted in the air. And in that position he was counted out, then dragged to the corner. Usually little muggs slap each other with everything and nothing happens. That is why the fans—not many were present considering it was a championship show—got a big kick out of the contest.

This Friday (20) the Garden ill present Jimmy McLarnin and Lew Ambers. Latter recently won the lightweight title from Tony Canzoneri, but is stepping out of the division to box Baby Face, which is taking quite a chance. Garden has another name card Nov. 27 when Barney Ross defends welter title against Izzy Jannazzo.

At the Hippodrome last week Al Ettore of Philly Arturo Godoy of South America fought a draw. The lads at ringside thought the latter won. Tonight's card at the Hipp will be topped by Lew Feldman and Leroy Haynes.

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.

MARRIAGES

Jack Kerrigan, announcer at WHO, Des Moines, to Mary Jane Gorman, non-pro, on Nov. 10.

Reginald Martin, manager KFAB, Lincoln, Neb., to Kathryn Gustafson, dancing instructress, in Des Moines.

Paul Dowty, announcer at WBBM, Chicago, to Edith Adams, non-pro, at Des Moines.

Grace Durki William Henry, Nov. 14, Ensenada. Both are film players.

Charlotte reenfield to Harry Ritz, Sept. , in L. A. Bride formerly was a model in New York and groom one of the Ritz Bros.

Sidney Kornheiser to Evelyn Platz, Nov. 15, in New York. Groom is with Famous Music Co. and son of Phil Kornheiser; bride non-pro.

Drina Hill to Theodore Newton, Nov. 22, in New York. Couple are players in 'Dead End' in N. Y.

Anne Mary Lawler, feature writer and poetess of Evening Ledger, Philadelphia, to Milton Laughlin, program irector of WHAT, Philadelphia, , in New York.

BIRTHS

and Mrs. Harlan Thompson, son, Nov. 10 in Hollywood. Mother is Marian Spitzer, editorial assistant to Ernst Lubitsch at Paramount. Father associate producer at same studio.

Mr. and Mrs. Toby Stewart, daughter, Nov. 3, in Omaha. Father is exhibitor in Shenandoah, Neb., and formerly in vaude the Three Stewarts.

Mr. and Mrs. Paul Kohner, daughter, Nov. 11, in Los Angeles. Father is Metro associate producer. Mother is Lupita Tovar, film actress.

Mr. and Mrs. Phil Lasky, in San Francisco, Nov. 6. Fat is manager of KSFO.

Mr. and Mrs. L. C. Einwick, son, in Norfolk, Va., Sept. . Mother was Jean Boydell in vaude.

East

Leonard Doyle, actor, has withdrawn his suit against Natalie Hays Hammond for $100,000 under the allegation she had won his wife, Leona Hogarth, from him.

Stage Relief Fund benefit performance of 'Night Must Fall' at Ethel Barrymore theatre Sunday (28).

Overseas League took over the entire mezzanine of Music Hall for the week commencing last Thursday. All profit to go to Red Cross. Ends tonight.

N. Y. World's fair to undertake sale of bonds. Guaranteed by 40% of the daily receipts.

Thursday police burned about $10,000 worth of pornographic literature seized in various raids.

Ina Claire given the American Academy of Arts and Sciences medal for good diction on the stage. Lynn Fontanne received it last year.

Federal theatre will alternate two casts for Virgil Geddes 'Native Ground.' There will be 16 in each cast.

Brighton theatre, Brighton Beach, jacking up its Wednesday mats with an amateur production of a one-act play Best player each week gets a job the regular cast for the following week.

N. Y. Federation of Churches announces its third one-act playwriting contest. Top is $50, with $25 for second and a medal for third.

Shuberts retitle Lehar's 'Frederike' into 'The Rising Star.'

Henry Miller reported to be adding a second theatre to his string.

Angna Enters to do a series of Sunday programs in N. Y. in December.

Court denies alimony pending trial to Mrs. Modette Hunt Hertz. Former showgirl is seeking separation from D. J. Hertz, alleging cruelty.

Appellate division of supreme court rules August Heckscher must pay Frieda Hepel $15,000 a year for life.

British immigration officals refused to permit Tamara Desni, film actress, to land from the Europa, so she went on to Bremen. After the

(Continued on page 70)

New York Theatres



PARAMOUNT TIMES SQUARE
"Go West Young Man"
with MAE WEST
ON THE STAGE:
Al Orc.—Paul raper

"A distinguished triumph!"—Mirror
Norma SHEARER and HOWARD
Romeo and Juliet
An M-G-M Picture
3RD MONTH
ASTOR
B'way & 45th St
Daily 2:50, 8:50, Sunday 3-4-8:50. Extra Midnite Show Sat. Mats. 50c to $1.65; Evenings 50c to $2.20. Sat. & Sun. Mats. Saturday Midnite, Sunday 6 P.M., 50c to $1.50 (plus tax).

CAPITOL B'way at 51st St
2ND WEEK
Doors Open 8:45 A.M.
HARLOW - POWELL - TRACY
"LIBELED LADY"
Thurs., Nov. 19, "TARZAN ESCAPES," Johnny Weissmuller.

RADIO CITY MUSIC HALL
"GARDEN OF ALLAH"
In TECHNICOLOR
Spectacular Stage Productions

STATE 45th STREET & Broadway
"DEVIL IS SISSY"
In
BEN BERNIE
And All the Lads in a Big Revue

7th Av. & 50th St.
ROXY
ALL SEATS 25c TO 1 P.M.
"PIGSKIN PARADE"
—On the Stage—
BUSTER SHAVER & CO.

B'way & 47th
Now Playing
CHARGE of the LIGHT BRIGADE
Strand
25c to 1 P.M.
COMING—the funniest PICTURE ever made!
3 MEN ON A HORSE

"COME AND GET IT"
EDW. ARNOLD — JOEL McCREA and FRANCES FARMER
UNITED ARTISTS
RIVOLI B'way at 49th St.

OBITUARIES

ALFRED E. AARONS

Alfred E. Aarons, 71, for more than 50 years in the theatrical business, died Nov. 16, in the Presbyterian hospital, New York. Death was caused by complications following an operati .

He started in Philadelphia in 1865, when he was but 15 years old, working in the box office of the Central theatre. Later he started dramatic and vaudeville agency in that city.

He came to New York in 1890, opening an offic in the Gilsey building, but presently made a connection with James M. Hill, then operating the Standard theatre and also making road productions. He went to Koster & Bials, booking the shows and later taking over the management. He then ran a brief season of vaudeville at Harrigan's theatre, later known as the Garrick, and presently connected with Oscar Hammerstein at the second Manhattan opera house.

He leased the house built by George Kraus and Tim Sullivan, on 34th St., renaming it the Savoy, but dropped this to connect with Klaw & Erlanger, with whom he remained

IN LOVING MEMORY
OUR DEAR DEPARTED
MOTHER
SARAH MORETTE
Who Di . 20,
Her Two Daughters
Anna and Lillian Morette

for many years. He more recently operated the theatres taken over by the Dry Dock savings bank.

He was a composer and wrote the music for 'Mlle. 'Awkins,' which had a successful Broadway run.

He was a member of the board of trustees of the Actors' Fund, ganizer of the International Theatre Managers' Association, for six years was on the board of directors of the Lambs' club and a member of the Episcopal Actors' Guild.

He was twice married, his first wife having been Josephine Hall, musical comedy actress. His second wife, Leila Hughes, survives him. Two daughters and a son by his first wife also survive him. Son, Alex Aarons, is now production assistant to Jesse Lasky at RKO.

EDGAR HART

Edgar Hart, veteran actor and picture theatre manager, died in his home La Mesa, Calif., Nov. 8, of double pneumonia.

He was one of the earliest pupils of the American Academy of Dramatic art and later was an instructor in the same school. He filled many important engagements in the best days of the theatre and when the road collapsed turned to theatre management on the Hulsey (Texas) chain. When that was taken over by Saenger he went to the Black circuit, first at Augusta, Me., and then to Portsmouth, N. H. He was for a number of years with Fox West Coast, and for a time managed a theatre in Columbus for RKO.

For the past year he has had charge of Federal Theatre projects in La Mesa and San Diego. It was his boast that he had taught many of the present day stars the application of greasepaint and he was particularly proud of Douglas MacLean as a former pupil.

He is survived by his widow and two children.

WILLIAM J.

William J. Hilli , idely known in outdoor amusement field and magic circles, shot himself to death Nov. 15 at suburban home in Cincinnati. Native of England, he started in show business as magician and did single act in many countries, spending the past 30 years in the United States. He founded the Sphinx, magicians' publication, was on Billboard staff in New York, San Francisco and Cincinnati at intervals. Also did publicity for Barnum & Bailey Circus and later handled press and conducted spook show on Johnny Jones, Rubin & Cherry, Zeidman & Pollie and other carnivals. Recently closed with Dan Rice Circus.

Survived by his widow in La Crosse, Wisconsin, sister in England, and brother in South Africa.

CHARLES MILLER

Charles Miller, 79, veteran theatre man and oldest member of the Friars, died in New York Nov. after a long illness.

He was originally a baseball manager, handling the Columbus team of the American Association, but went over to the theatre and for a long time was with William A. Brady as business manager. In 1923 he was manager and part owner of 'Tarnish' in which Ann Harding had one of her first leading roles on Broadway.

His widow survives.

LUCIE ZORA ALISPAW

Mrs. Fred Alispaw, 52, said to have been the first animal trainer t work lions and tigers in a cage unit, ied in Fort Pierce, Fla., Nov. 10. She was professionally known as Lucie Zora.

Born in Fort Pierce, she left at an early age to join a light opera company, but presently worked over to the circus side, marrying Fred Alispaw, superintendent of the Sells-Floto menagerie tent, who survives her. After her retirement she wrote 'Sawdust and Solitude' in collaboration with Courtney Riley Cooper.

WILLIAM SIEVERS

Funeral of William ievers, 75, identified with motion pix biz in St. Louis for quarter of century died after six years of illness which followed paralytic stroke.

In 1907 Sievers and his brother-in-law Edmond Koeln bought old Grand Central Theatre and later built New Grand Central which was big money maker. Theatres were later disposed of and both retired from exhibition game.

Sievers' widow and three daughters survive.

EDWARD GERMAN JONES

ir Edward German Jones, 74, who dropped the last name for professional purposes, died in London Nov. 11. He was the composer of several operas, symphoni works and wrote incidental music for ' ichard III,' 'Henry VIII,' 'Nell Gwynne,' 'As You Like It,' 'Much Ado About Nothing,' 'Romeo and Juliet' and other Shakespearean plays.

He was knighted in 1928.

A. J. HUTCHINSON

A. . Hutchinson, 70, office manager of the Kallet Theatre, Inc., of Oneida, N. Y., for eight years, ied in Tampa, Fla., last week.

He was known in film and theatre circles and formerly was a member of assembly in Maine, his native state. Besides his wife, he is survived by a daughter, Mrs. Joseph Forbes of Tampa, Fla.

LEO DE VALERY

Leo Valery, 41, Belgian stage producer, died Nov. 15 in Beverly Hills, Cal., after a long illness. Deceased is credited with putting over Albertina Rasch when he managed her vaude unit.

He also managed ish dancer, Argentina, and two years ago produced the Japanese opera, 'Sakura,' in the Hollwood bowl.

JAMES ROBERTSON

James (Scotty) Robertson, 77, former picture actor, died in L. A. Nov. 13. Survivor ine British battles, he was for years an extra in pictures and for last 12 years was employed at Paramount in various capacities.

He was oldest employe point of service at the studio.

MARY LOUISE BUBECK

Mary Louise Bubeck, 24, for several years in charge of traffic and program schedule for station WMT Cedar Rapids, Ia., died Nov. 6 following a brief illness. Pallbearers at the funeral, held Nov. 9, were Art Shepherd, Lee Cole, Don Inman, Chas. Quenti Bert Puckett and John Palmer, all members of WMT's staff.

JUNE CAPRICE

June Caprice, , screen player in the early silent period, died in Los Angeles Nov. 9 following a lingering illness. She was the widow of Harry Millarde, veteran film actor and director.

Survived by a and her parents.

. ASSION

George . Assion, 58, musici died Nov. 7 in Youngstown after an operation for a ruptured appendix. He was pianist at the Grand opera house there for many years until it closed. His wife and three children survive.

GERALD GOULD

Gerald Gould, 51, poet, essayist, critic and part author of one play, died at his London home, Nov. 3, following some months' illness.

His books were on a variety of subjects, and he was at one time a journalist.

JAMES WRIGHT

James Wright, cowboy with the Dan Rice Circus, died last week at a Tory, Ala., hospital, after being burned and injured when circus truck turned over and burned near Troy. He was a native of Toledo, Ohio.

LOUIS F. GEISSLER

Louis F. Geissler, formerly a music publisher in San Francisco and more recently a director of the Victor Talking Machine Co., died Nov. 14 at Fort Salonga, L. I.

His widow and two sons survive.

Fred Cassan, 50, former indie exhib at Sann Juan Capistrano, Cal. died there Nov. 10.

Mrs. (May) Ackerman died at the Memorial hospital, N. Y., last Wednesday (11) victim of cancer. Her husband is one of the foremost designers. Mother and 14-year-old son survive.

Magnus, 49, onetime film writer, died Nov. 15 in Los Angeles after an illness which invalided him for past two years.

He organized a restaurant chain after leaving the studios.

Anthony Rutgers Neilson, 75, father of Rutgers Neilson, publicity manager for RKO Radio Pictures, died on Nov. 16 after a short illness at the Doctor's Hospital, New York.

Father of Ben Goldberg, owner of the Goldberg Film Delivery Co. in L. A. died there Nov. 12.

News From Dailies

(Continued from page 69)

boat shoved off the home office gave belated permission.

Mal Burns, makeup man at RKO studio, flew to N. Y. to give Katharine Cornell hints on an oriental makeup. In Saturday morning, back Sunday night.

'Eternal Road' gets another $175,000 and may open soon. Brings the bankroll to $435,000, all time high.

New York city building at its own World's Fair to cost $1,100,000.

Georgette Cohan, George M.'s daughter, in Doctor's Hospital. Docs refuse details.

Department stores opening up their free vaudeville to coax the Christmas trade. Offering up to eight acts.

Peggy Joyce to shift roles. Named as co-respondent in the divorce suit of Stella Maria Jackson in London. La Joyce lately announced she would marry Jackson when he got his divorce.

N. Y. state authorities after Television Corp. Has summonsed Oliver C. Harriman, its prexy, and eight others. Stock selling plan objected to.

Jack Dempsey has acquired a new hotel in Miami. To operate it as Dempsey's Vanderbilt. Will open around Jan. 1.

With a possibility that Alex Yokel may drop Rodgers and Hart's 'Babes In Arms,' Dwight Deere Wiman is reported ready to pick it In that event it will be a spri duction.

Equity advances the argument that the theatre benefits N. Y. business about $331,000,000 annually. Brings spenders to town.

Howard Hughes crashed at the North Beach (L. I.) airport Sunday. Caught by a tail wind. He was not hurt, but the plane was damaged.

Drive to sell construction bonds for the N. Y. world's fair to be opened next Monday (23). Committee wants to sell $1,000,000 worth daily. Has $27,829,500 to dispose of.

Joseph Ornato has leased the Comedy theatre for presentation of one-act plays by advanced pupils of his dramatic school. Starts Dec. 4.

Soviet has condemned a new opera because it ridicules baptism.

Princeton's Triangle show for N. Y. Dec. 21-22. Satire on the film industry.

Eileen Wenzel, former showgirl, accepts $40,000 from Louis J. Ehret, Jr., and closes the case. Appeals court recently cut verdict from $90,000 for facial injuries in an auto smash.

Cornelia Otis Skinner to go to England in April for recitals.

British Broadcasting Co. shelves broadcast of 'Green Pastures' excerpts. Already in the doghouse for cutting the King's recent speech and not looking for more trouble. Possible objection would be on reli ious angle rather than on color line.

Barbara Vernon, who just finished

A Page Out Of Old Vaudeville

(Continued from page 58)

man enters with gun in his hand . . .)

Man: Hold steady Judge I wanna talk to you.

Judge: (Looking up.) A burglar.

Man: No, I'm no burglar . . . I'm Bill Logan's father . . I come to talk to you about my boy

Judge: Does one usually come to a man's house with a gun in his hand to talk?

Man: That's the only way I could get you. They've refused to let me see you . . so I took this means. You musn't send my boy away Judge.

Judge: My good man, this is no place to discuss this case.

Man: But it's all circumstancial evi I tell you my boy didn't do it!

Judge: They found the gun in his room, a bloody handkerchief with his initials .

Man: I tell you he met a man and it was he that did the shooting and threw the gun and handkerchief in my boy's room. My boy is innocent.

Judge: Then how do you account for the initials on the handkerchief?

Man: He had the same initials as my boy's is name is Landau.

Judge: That's where your case is weak. Why don't you produce the man?

Man: Because we can't find hi He has disappeared . . .

Judge: Well you will have to leave . . . I can't discuss this matter any further. (While the judge has been speaking, he has been tapping with pencil on steam-pipe.) Justice will be done.

Man: rather commit murder than see my boy sent up for something he didn't do. Justice (with a sneer) you don't know the meaning of the word, Sending innocent boy to the chair. I wish your boy gets a deal like this some day . . . I tell you this is driving me crazy . . . I'll kill you and then shoot myself . . . I can't live to see my boy disgraced . (He acts crazily.) (Policeman enters behind Man with gun in hand.)

Officer: Drop that gun. (Man drops gun . . . and turns around.) (As cop picks up pistol, Mrs. DeBeck enters and runs to Judge.)

Mrs.: Are you hurt, dear?

Judge: No. So you got my message?

Mrs.: Yes, I was getting ready go to bed when I heard your message over the steam pipe and I phoned the police and Officer Grogan came right away.

Officer: What do want done with him Judge?

Judge: I think you had better put Mr. Logan under observation . the strai has been too much him.

Mrs.: Mr. Logan? Is this . .

Judge: Yes, the boy's father.

Mrs.: Wait a minute. You look very tired. Sit down. (Sits him down; goes to sideboard and gets him a drink . .) Take it Mr. Logan, it will do you good. It's just a little sherry.

Man: Thank you mam. (Drinks and sees locket.) Where did you get that locket?

Mrs.: Why this? (Points to locket.) I got this from my mother when I was a little girl.

Man: (As if to himself.) never seen one like it since May I see the insi

Mrs.: Why certainly . . . It's a picture of my mother. (Opens locket and shows it to man.)

Man: (Excitedly.) It's true. come from Circlville?

Mrs.: Why, yes.

Man: Did you ever hear your mother talk about her brother, Fred?

Mrs.: Why, yes. She had a brother Fred who ran away from home years ago. They never did hear from him agai .

Man: I am Fred .

Judge and Mrs.: What? You are Fred Logan?

Man: Yes, I got into a little scrape back home and ran away. I went to the Klondike and made and lost a fortune . I got married and drifted around all over the country . . . and then I heard my sister . . . your mother . died, and leavi a daughter. I came all the way from the Coast to get the daughter but I was too late. She had been sent to an orphan asylum. On my way over there I was hit by a truck and was laid up for nearly a year . . . When I got out of the hospital the kid had been discharged and I couldn't find any trace of her.

Mrs.: Tell me, how did you know about the locket?

Man: You see it was my mother's wedding present to your mother.

Judge: Officer, I don't think we'll need you. Have a drink?

Officer: I never take a drink when I'm on duty Your Honor and anyway I don't like sherry.

Judge: And Grogan, not a word about what happened here tonight.

Officer: And sure I'm deaf and blind Your Honor. I don't know how I got on the police force (winks broadly). Good night. (Exits.)

Mrs.: What will we do, Tom?

Judge: We'll fix all that in the morning. Don't worry dear.

Man: Then you mean my boy will be free?

Judge: A judge can't give hi cisions outside the court, but tomorrow you both come here and live with us.

Mrs.: Oh you're a darling. This is the greatest anniversary present you could have given me.

Judge: (During is talk poured out a drink for the man and himself.) (Raising glasses.) T my boy would approve of this Eh, Uncle Fred? (All hold pictur for curtain.)

Coast

Wife of Oliver Hardy filed separate maintenance suit in L. A. asking $2,500 monthly from the film comic.

Kay Hughes, screen actress, and Durward Graybill, cameraman, announced their engagement in Hollywood.

Suit for divorce filed in A. by Mrs. Jean Carmen Lohman, screen actress.

L. A. court granted Ann Harding's petition to keep her daughter in England for another six months. Harry Bannister, former husband of actress, contested action.

Suit for divorce filed in L. against Pat Harmon, screen actor.

Samuel Pierce, author of police radio series, 'Calling All Cars,' sentenced to five days in L. A. jail for speeding, his third offense.

Mrs. Norman B. Herman, former screen actress, sued in L. A. for half of her film earnings by Stephen Baslyn, who claims he financed her picture career on fifty-fifty basis.

Suit filed in L. A. against Joe Penner by Clair Smith for $3,315 asserted damages done to her home while he occupied it.

Mildred Barbara Van Drake, former actress, lost her suit to gain half interest in garage biz left by her late employer. Actress alleged she had loaned him money, for which he promised her half interest.

Fashion Academy picked Kay Francis as best dressed woman in America. First actress to win honor.

Three men were convicted in L.A. court of attacking Marvel Rea, former Wampas baby star. Sentences later.

Elsie Le Fevre, film animal trainer, testified i L.A. court she prevented drunk driver from driving off by standing in front of his car until radio-police arrived. His car figured in accident with hers.

Santa Monica theatre, two blocks from police station, was held up for $56.88.

Pinky Tomlin and Toby Wing announced their engagement in Hollywood.

Reports from San Francisco showed that Will Rogers' estate owes Federal and state governments $143,000 in income taxes. Administrators in Hollywood stated it wasn't likely that taxes would be paid because of manner in which late actor's earnings were tied up.

Agua Caliente resort hotel went on block when American owners did not pay 750,000 pesos fine for asserted illegal transport of liquor. More than 7,000 cases of the stuff will be auctioned off.

Edwin Carewe's application for permit to sell stock for Carewe Productions, Inc., was refused by California State Corporation Division. Cerewe threatened suit.

Ernest Molinari, screen actor, found guilty in L.A. of sending obscene letters and pictures through mails.

Muriel Evans, fil actress, and Marshall Worchester, N. Y., broker, announced intention to wed in Hollywood.

Double features were termed 'stupid and unhealthful to children' and 'seldom suitable' by California Congress of Parents and Teachers in their convention at Fresno.

Two carpenters, Grant Washburn and Robert Andrews, we.e seriously injured when they fell from scaffold at General Service studio in Hollywood.

an engagement in 'No, No, Nannette,' advised her labor permit will not be renewed to permit her to take part in a Christmas panto. Felt the panto is too essentially British for outsiders.

Supreme Court annuls marriage of John F. Carew, radio singer, to Alice Foy, former hat check girl at Onyx club. Carew testified he was too drunk to know what he was doing.

TEXAS STILL SHOW MAD

Bloods Go Mugg

(Continued from page 1)

will be negligible in Palm Beach and Miami Beach this year. In fact, many Florida ace resorts are emulating Cannes and the Riviera in striking out all formal evening wear. It was recorded here some weeks ago that the gals desported in shorts, and boys, in rompers and pastel-colored crew-neck sweaters whiled the hours away at the Mediterranean casinos and night boxes. If Florida goes negligee with a bang, it's only a question of time before she revives the Honolulu custom of after-midnight birthday-suit-bathing parties, too. For Florida will never be outdone by Hawaii.

Socially, since early October this has been New York's busiest season since 1929. Coupon-clippers, since FDR's overwhelming majority, are throwing it about as never before! With a fast moving market, everyting save Manhattan's tangled-traffic is fast moving too. Never has the silk-stockinged brigade been so well-to-do. Never has the 'corner' been so rapidly rounded. Yet never have they been so nonchalant in their get-up.

Perhaps they feel that to be true Democrats they must let their hair down. Maybe the 'bla:k-night' getup is mourning for Alf Landon and John Hamilt Who knows? And who cares?

Those fashionites who do, however, can be heard squealing and squawking for miles. Nightly in the Plaza's Persian Room, or over in Vincent Astor's Iridium Room at the S Regis havoc is being wrought at ringside tables. Few of the younger set care. They mere y laugh at their el ers' ideas, and pass on to more worthwhile subjects.

But an explosion will occur that ill make itself heard all around the city if the Metropolitan's Golden Horseshoe goes the way of all lush this winter too. At the fashionable Horse Show in the Garden it was bad enough.

Ft. Worth Through

Fort Worth, Nov. 17.

Fort Worth Frontier Centennial closed Saturday (14) with the same large crowds present which had flocked to the expo the previous three days, despite inclement weather.

A number of the Casa Manana revue and Pioneer Palace performers left here Monday afternoon for New York. Many of them said they hope to return if the expo is reopened next year.

Three starlets—Busby Berkley, dance director, and 12 chorus girls who appeared in Warner Bros.' 'Gold Diggers of 1937'—were given a civic welcome when they arrived in Fort Worth by plane Sunday afternoon to spend the night.

Paris Circus Closed By Police, 'Unsafe'

, Nov. 8.

Amar rothers' new 2,000-seat circus on the Boulevard de Vaugirard closed its doors after days of business, but not because of any lack of spectators.

Police decided house was a menace to public security, when the request for an extension of the license stay open was made, thorities said no.

Independent Burlesque

Week of Nov.

'Beauty Parade'—Gayety, Minneapolis.
'Red Rhythm'—Rialto, Chicago.
'Babes of B'way'—Open.
'Gayety Girls'—Gayety, Buffalo.
'Too Hot for Paris'—Lyric, Allentown, Mon.-Tues.; Majestic, Harrisburg, Wed.; Capitol, Reading, Thur.-Fri.; Majestic, Williamsport, Sat.
'Red Hot'—Troc, Philadelphia.
'Scan-Dolls'—Hudson, Union City.
'Vanilleasers'—Jacques, Waterbury.
'Dizzy Dames'—Howard, Boston, Mass.
'Speed and Sparkle'—Empire, Newark.
'Garden of Girls'—Gayety, Washington.
'Modes and Models'—Gayety, Baltimore.
'Steppin' Stars'—Roxy, Cleveland.
'Scan-Tees'—Capitol, Toledo.
'Ballyhoo'—Gayety, Detroit.
'Wine, Woman and Song'—Mills Royal, Bronx, Sat., Sun., Mon. and Tues.
'Hi-Flyers'—Garrick, St. Louis.
'Hindu Belles'—President, Des Moines.
'Ha-Cha'—Casino, Pittsburgh, Nov. 23.
'Ha-Cha'—Princess, Youngstown (three days), Fri.-Sat.-Sun. Nov. 20-21-22.

LOOKS GOOD FOR CLEVE.

Councilmen Test Vote Show 17-4 in Favor of '37

Cleveland, Nov. 17.

Seventeen out of 21 city councilmen in a test vote on whether Great Lakes Exposition will be held next summer gave it an unofficial okay. Dissenters are demanding a look-see at fair's bookkeeping books for 1936, before granting a lease for lakefront grounds for a 100-days continuation beginning early next June.

Season of '36 ended with fair having a $1,100,000 over-all deficit, exceeding the underwritten amount, and owing the city about $20,000. Allegedly also owes city $22,000 for damages to civic stadium caused by gas explosion. Construction costs were $1,880,000 and first -day period drew 3,700,000 visitors.

MANAGER AND COMMISH JAM OVER FREAK SHOW

A mandamus suit to compel License Commissioner Paul Moss to renew one of three permits held by Crystal Hall, Inc., operators of a freak and novelty museum on 14th st., N. was filed Fri (13) in N. Y. Supreme Court. After hearing argument on both sides, Justice Wasservogel reserved decision.

Plaintiff corp., through its president, Daniel Cristofano, claimed that Moss refused to renew the license for the use of the basement of the five-story building on East 14th st., which has been used to exhibit freaks. Cristofano declared that the Commissioner's action would cost his corporation thousands of dollars as its lease on the place runs to 1955. The plaintiff also stated Moss showed his prejudice to such a show in that location by remarking that 'freak shows belonged only in Coney Island.'

Moss answered the action by stating the Building Department had refused to approve the place after inspection and that he had acted upon this ground in refusing to renew the license.

Dallas in Stretch

Dallas, Nov. 17.

With gate tally for season reaching 5,871,142 through Saturday (14), Dallas exposition heads are figuring ways to puff total to 7,000,000 in final two weeks.

Superhuman efforts will expended in get-away week, which Director-General Harry Olmsted has dubbed 'Centennial Jubilee Week.' Democrats have been lured into cooperating on a Victory Jubilee Day (23), with Vice-President Garner counted on as bait. Extra attractions also are being built around Thanksgiving holiday.

Dave French has resigned as head of Chrysler exhibit, and general opi ion is he will manage '37 chukker of expo..

Pinning on Tax

San Francisco, Nov. 17.

Recommendation of a charter amendment authorizing business license fees for pin ball and other alleged 'games of skill' was tabled here last week, when it was learned that eight merchants' organizations, meeting with the Chamber of Commerce, had unanimously opposed fees of this type.

A special committee has been appointed by the mayor's charter revision committee to investigate these games. The committee will consider a charter amendment which will tax all games $10 per year. Such a tax would bring the city $500,000 a year in revenue.

Strate's Hideout

Norfolk, Nov.

trate's shows, carnival outfit, wintering in Norfolk after having played Virgi and North Carolina. Took over large warehouse.

Several lions and bears were sent to the city zoo for the winter.

ALL TIME HIGH FOR ANGEL COIN

Took Heavy Losses in Dallas-Ft. Worth But Eager for More Dallas in '37 Ft. Worth in '38 — Pooling Percentage

ONE A YEAR PLANNED

Dallas, Nov. 17.

With the Dallas Texas Centennial pulling down its curtain on Nov. 29 and the Ft. Worth Frontier Celebration having called it quits two weeks earlier, two major impressions remain of the two fairs and the citizens of the twin-cities: they are today known as the 'world's greatest angels' and 'the most stage-struck people in the country.' Both fairs lost many thousands of good, hard cash, but the people around here who put up the money don't mind. They feel they've gotten more than their money's worth. They are in show business; and how they love it.

Talk to a banker, shoe clerk, insurance salesman or housewife and you'd think that they personally and individually produced the girl numbers and built the stage settings for the shows. They eat and drink show business; one banker leads the drum-corps, one of the town's leading merchants has his own orchestra at the Fair. They all behind the scenes; so who cares about a few thousands of dollars tossed into the river?

Only the Chicago Century of Progress Exposition of all world's fairs paid off its bonded indebtedness, so it is no great surprise that both the Ft. Worth and Dallas fairs end heavily in hock on their first year. But the surprising thing is that business was so bad that even the show-wise and angle-smart concessionaire will lose money on the season. Only the best of the joints managed to even pay their running expenses after they were opened.

Looking for the Answer

Dallas, of course, blames its lack of profit on the competition of the Ft. Worth Celebration, just 30 miles away. But this is not really true, since nearly everyone visiting one Fair journeyed the few miles to catch the other exposition, which means that both fairs got cracks at each customer.

Dallas turned out a Fair which is generally agreed to be a worth while effort, and nothing can be criticized in the way of entertainment, education or flash. Some of the sideshows went the absolute limit on gaff and stripping, but that was okay with everybody. Most of the concessions came in from the Chicago Fair, so they knew just what the public wanted, but they could not offset the temperature this summer, which ran above 100° and the strangely chilly weather of October and November. It was, even as Californi 'very unusual.'

Attendance figures are not particularly accurate on the Dallas expo. Records ill show that the Dallas fair (which by the way was attended by the average Dallas citizen 5½ times) played about 7,000,000 people. But a breakdown of these figures discloses that the administration office every day counted the passes, even of the employees, as attendance. Thus they started off each day with a basis of 6,000 attendance for employees; so that if a Monday showed a total attendance of 14,000, the actual admissions amounted to just 8,000.

While the Fair itself lost plenty of money and thus meant plenty of cost to the citizens of the city who put up the money, everybody is quite satisfied with the bargain, since the city of Dallas did a landoffice business during the Fair. Hotels were jammed despite kited prices, as were the restaurants, mercantile establishments and theatres, the latter having the biggest year in their history.

But most important is that body got suddenly show-minded. An example of this strange mania is seen in what happened when a newspaper 'business opportunities' ad sought a 'man with money to finance and produce a theatre show and unit.' This reply brought a reported 43 replies. In fact nearly every show in the Fair has been able to find somebody in town ready to finance the production of a show for the road.

Ft. Worth's story is much the same though their festival cost $10,000,000 against the $25,000,000 spent in Dallas, but the Ft. Worth people think they had more fun for their money and were closer to the showgirls and rehearsals. They are particularly proud of four productions, Casa Manana, Nude Ranch, Pioneer Palace and the Musical Comedy Rodeo. Ft. Worth never played to more than a handful of people; the local citizens each attended eight times as against the 5½ times for Dallas.

Fort Worth Inside

There maybe wasn't so much attendance or money at the gate, but Ft. Worth is unquestionably the world's greatest angel and got for its investment a terrific flash of revolving stages, sliding stages, shooting fountains, overhead lighting, nudity, flash and costumes. And many of the citizens have beautifully engraved cards proclaiming that Mr. Joe Schopenkop was a backer (and thus an investor) in the Ft. Worth Frontier Celebration. And that's plenty for most of the people down here. They all feel they have a 'permanent investment.'

While many of the Dallas concessionaires managed to last out the season, the Ft. Worth concessionaires turned over rapidly, with each concession sold, re-sold, bartered and traded several times over. In nearly every case the original owners of the various concessions in Ft. Worth are difficult to find, with the average trader and concession owner turning over at least twice, each one getting out by taking an actual cash loss, and those that remained open did so by digging down into their pockets every day to pay running expenses.

Although Billy Rose stole the show for billing, persons who have been around the Fair see John Murray Anderson right through the production, and also Will Morrissey's showmanship hand for comedy and ideas. Rose himself became so imbued with the spirit of Ft. Worth it is understood his last payment of nearly $30,000 was in bonds.

1937 (?)

It is now reported on good authority that the business men of Dallas have gotten together and have organized under the guidance of Karl Hoblitzelle, head of the Interstate theatre circuit, and one of the important financial and influential men in all of Texas, to bankroll and finance the Dallas Fair for the year 1937.

Business leaders of the state are known to be eager to have Hoblitzelle take over the actual guidance of the 1937 Fair since they insist his business standing and ability will give the Fair its best chance. Hoblitzelle headed the St. Louis Exposition as secretary and treasurer and also was an important factor in the Louisiana Purchase Fair and Exposition.

With Hoblitzelle as the head of the Dallas committee the leading interests of Dallas have prevailed on the Ft. Worth citizens to keep the Ft. Worth festival closed during 1937 for the best interests of all concerned.

They are moving over Casa Manana, Nude Ranch, Pioneer Palace to Dallas and for which Ft. Worth will receive a weekly royalty plus 50% of any profits accruing from these three big attractions, with another promise understood that in 1938 Dallas will tear down and keep closed ith everything moved to Ft. Worth and with full Dallas support.

Via Texas

Atlanta, Ga., Nov.

Morris Miller's European Congress of Freak-Oddi ti last week flung open its doors in downtown Atlan'a under the sponsorship of American Legion Post No. Congress is made up of 14 'living wonders,' who have been on exhibition at Texas Centennial at Dallas and Cleveland's Great Lakes Expo. and Rubin & Cherry Shows.

Outfit, following Atlanta date, will head north, with Walter Nealand traveling in front as exploiteer.

Barnes to Mix 'Em Up, Stark Cat Act Is Out

Los Angeles, Nov. 17.

Mabel Stark with her wild animal act has been dropped by the Al G. Barnes circus after sever seasons on tour as the featured attraction. Failure to renew Miss Stark's contract for 1937 is stated by Barnes execs as prompted by a feeling that use of same featured act for that length of time over the same territory is sufficient.

Instead, for 1937, outfit is arranging an entirely different program of animal acts, centered around Bert Nelson with a group of 30 or more lions and tigers working arena at one time.

Other animal acts will be in smaller groups so as not to detract from the feature spectacle. Half of the 15 cats that comprised the Stark act have been disposed of. These are being replaced partly with new and younger stock for the Nelson group and partly with other animals, apart from lions and tigers. Plan is to present a much more diversified and larger collection of wild animals in the menagerie.

Christiani Family, riding act, under term contract with the Ri shows, has been assigned to Barnes combo for 1937. Act, presently, is playing dates for the Fernandez circuit in Honolulu. On their return here next month they are under contract to make an tion short at Metro.

Hagenbeck-Wallace Sets '37 Tour, Reported West

Los Angel , Nov. 17.

Hagenbeck-Wallace circus will hit the road again next seaso , accordi to reports, despite an earlier decision to keep the trick tied during 1937.

H-W will be routed as opposition to the Cole Bros. outfit, operated by Zack Terrill and Jess Atkinson, which invaded the Coast this season, on its first year out.

R&C Put to Bed

Atlanta, Nov. 17.

Rubin & Cherry's 40-car carney rolled into town and has holed up in permanent buildings of Southeastern Fair Assn. here after successful 29-date tour that carried the outfit as north as Canada. Carney finished up at Greenville, S. C., County Fair and work has already started on rebuilding show, with 50 people now on job, this force to be augmented during winter. Take this year was reported to be 30 per cent over last.

Rubin Gruberg, prez, has opened offices in Robert Fulton hotel, here.

RAIN CHECK

Charlotte, N. C., Nov.

York county fair grounds opened Nov. 9 for another week of activity. This mid-winter fair is being staged by the association in order to compensate losses incurred duri the regular fair week because of i clement weather.

Galli-Curci

(Continued from page 1)

ing to make compromise 'La Boheme,' and diva battling for 'Madame Butterfly.' Longone prefers one of works traditional with bravura , such as 'Lakme' 'Lucia'; Galli-Curci trant.

Singer has entire week to rehearse, although her associates in any opera would be mainly performers with whom she frequently appeared with old Chicago Opera or Metropolitan. Says last year's operation for goitre wholly successful, and that voice has greater volume than before surgery.

Go WEST young Lady— for a tip on complexion care!



Mae West
STAR OF PARAMOUNT'S
"Go West Young Man"
AN EMANUEL COHEN PRODUCTION



"I use rouge and powder regularly, but I'm not afraid of Cosmetic Skin. I know what to do . . ."

DEPEND on Mae West to know the best way to keep that greatest charm of all—clear, smooth skin! Like nearly all modern women, she uses rouge and powder. "If they're removed properly," she says, "they don't injure even delicate skin. I've found that Lux Toilet Soap protects the skin—keeps it beautifully soft and clear."

Lux Toilet Soap guards against dangerous pore choking. That's because it has an ACTIVE lather that *thoroughly* removes every tiny trace of stale rouge and powder, dust and dirt. Then there's no danger of Cosmetic Skin—dullness, tiny blemishes, enlarged pores.

Guard *your* complexion by using this gentle white soap regularly—before you renew make-up during the day, ALWAYS before you go to bed. You'll find it keeps skin lovely! 9 out of 10 screen stars use Lux Toilet Soap!

RADIO SCREEN STAGE

VARIETY

PRICE 15¢

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BROADWAY PLAY SHORTAGE

...RLY FLORIDA ...LAM, BUT NO GAMBLING

...Usual biggest-and-best anent Florl...a's winter prospects obtains this ...ar, but in spades. It's based on ...nomic and social security laws. ...Rich folk are already migrating ...large numbers and the common ...ory is that there's not much use ...ping the old schnoz to the grind...ne if the Government's gonna ...e a lot of it away. Anyhow may ...well spend it, etc., hence they're ...ocking off earlier for the cold ...eather and heading south.

Miami, Nov.

Question of whether gambling in this sector will be okay this coming winter season—with all signs pointing otherwise—has the nitery operators up in the air. Without gambling, none expects biz to be forte. Until the matter of whether the police will or will not allow the casinos to operate is decided, none of the clubs is making any important talent buys. High salaried names may be out of the question in the Miami zone should gambling be nixed.

Some nitery owners are considering opening spots outside Dade County (Miami).

Those Opera Intermissions Problem in Showmanship; No Sponsor for Met Yet

NBC will air productions of Metropolitan Opera, N. Y. again starting Dec. 26. So far series is sustaining, however main problem confronting execs on the forthcoming airings is what to do between acts.

Generally these intermissions last from 15 to 20 minutes and have proven a headache in the past. Last year they tried the wandering microphone idea, picking out celebrities in the house for informal chit chat. But this wore thin after a time.

Then a regularly planned array of name guesters was also given a try. The music crix also took a flyer for pinch-hit chores. Nothing did the trick, and so far no real solution has been suggested which will fit. Operas will be broadcast again on Saturday afternoons.

Season runs from Dec. 21 to March 28. Matinee of Dec. 24 may be broadcast, but this is problematical. NBC sales staff has been ordered to push the series for a commercial deal.

Symph Swings It

Philharmonic Symphony chamber orchestra, under Hans Lange, goes collegiate swing in program of Dec. 7, at Town Hall, N. Y., with first presentati 'Work Out,' by Robert McBri three movements.

Composer is 25 years old.

Another Holiday

Editor, VARIETY:

To Election, Armistice and Thanksgiving Day was added this year another memorable November the 20th, which the U. S. Patent Office recognized the fig leaf as man's first invention.

Suggest that Sally Rand, Gypsy Lee Rose, et al., head a lobby to get the strip-tease named as woman's first invention.

Rives Matthews.

Stanford U. No 'Country Club'; Nite Spot Out

Palo Alto, Nov. 24.

That college administrations may have something to say about students establishing 'every-niteries' was indicated here last week when President Ray Lyman Wilbur dinged the possibility of Stanford building its own open-every-night spot.

Students' executive committee had tried out an experimental nitery in the Stanford Union for two consecutive weekends, and thought campus interest warranted building a permanent building on the banks of Lake Lagunita, campus water hole. Plans had already been drawn up by a student architect for the proposed combination night spot and boathouse.

Then President Wilbur stepped in

(Continued on page 61)

JESSE OWENS ACCEPTS 20TH-FOX FILM DEAL

, Nov.

Owens, lympic champ, is leaving his home in Cleveland to finally snap up his first Hollywood film offer. Instead of returning to Ohio State University, young Negro runner is driving to the Coast next week in his own limousi Said he

(Continued on page 31)

$5,000 for a Peek at New Tarkington Book

Picture rights to an idea for a projected novel by Booth Tarkington were sold yesterday (Tuesday) to Universal for a price i the neighborhood of $50,000. In the event that Universal does not make use of its option, firm will have to pay nearly $5,000 for its advance look at the synopsis.

Story was submitted outline form and is as yet unwritten and untitled. Book will be published by Doubleday, Doran when completed. Magazine rights will probably be sold also. Deal was closed yesterday (24) by Collier Young of Brandt & Brandt.

BUT COAST 'NOT ALL TO BLAME'

Fewer Plays and More Flops than Last Season — Authors 'Talked Too Much, Didn't Write,' Contend the Producers

PLENTY ANGEL COIN

roadway, which anticipated a house shortage which did not materialize during the fall, is now complaining of product shortages. Inactivity of certain producers has brought the explanation that they have been unable to unearth worthwhile scripts. One declared 'there aren't any,' another stating that a tiresome search over a period of more than six months was fruitless.

Some skilled producers are able to start rehearsals with the confidence that the play has a reasonable chance to click. They usually w k on the script with the author. Some have been doing that since early summer, but the dramas are still unfinished in their opinion.

Where the blame lies is not clear, but it is not all because of Hollywood. There are indications that during the three-month fight over the new authors' contract last spring there was little writing by at least some of the stand-out dramatists. One showman figures this as good an explanation as any, feeling the writers spent too much time wrangling.

Many Excuses

It is known that the number of productions is running behind the total for the first three months of last season and it is also patent that the number of quick flops is as large, if not larger. Reasons for the latter are varied, but in some cases the author is blamed for trying to produce and direct without outside aid, except from indicated yes men. There is little doubt about some of the new managers having gone in for production splurgi with the idea of offsetting manuscript weaknesses. Number of such scripts were highly touted but, when presented, failed to get to first base.

As for the lesser number of shows in sight, the disappearance of Coast

(Continued on page 59)

CAGERS 'TWEEN STRIPPERS

Pro basketball on the stage of the Apollo (burlesque) on West 42nd street, N. Y., goes on Monday nights.

House also has installed a toe ballet.

Sur La Cuff

N. Y.'s due bill agents association (Trade & Exchange Advertising Associates) threw its first annual blowout Sunday night (22).

Entire night, di itery visits were all paper credits.

Highbrow Concert Turns Slapstick As Pianos Do Breakaways in St. L.

St. Louis, Nov. 24.

Pedals and leg breaking from pianos and other incidents a la Herb Williams and audience disapproval of an unscheduled speech for charity nearly turned a highbrow concert into vaude slapstick in Municipal Auditorium. Robert Casadesus, French pianist, gave the recital and was his own stooge. Artist was half way through program when pedal broke off piano. Another was brought from wings and during intermission first one was repaired but pedal broke again. Another exchange was effected but when leg broke off second instrument Casadesus was annoyed in the French manner. Which is plenty annoyed.

While repairs were again being made volunteer orator attempted speech in behalf of charity drive but audience, intent on music and not oratory, howled him off stage. After No. 2 piano was brought back to stage with manual help of artist, Casadesus had difficulty completing program as piano, on special rollers, kept slipping away from him. Casadesus appeared on second concert sponsored by Civic Music League.

Now You Stop

Detroit, Nov. 24.

Are bartenders becoming effete?

Rudolph Kallock, dispenser at local nitery, last week obtained a court injunction restraining an habitual drunk from annoying him and patrons in the spot.

20th Splitting Surplus Among All Employees

Twentieth Century-Fox Film which has earned an estimated $3.60 per share, and which has declared $2 per share in dividends, will distribute the remaining $1.60 per share earnings to the 20th-Fox employees as bonuses. Figures around $2,500,000.

The intra-organization split-up of the extra earnings will go to every employee in the organization, executives, officers and minor help alike, on a pro rata basis.

Exhibitors' Bier in Own Theatre—Schlear's Idea

Reading, , Nov. 24.

Fifteen years of theatre ownership and management, to the date of his death, gave David R. Schlear, 72-year-old Strand, Hamburg, proprietor, such a li ing for the business that he had his body placed in the lobby of his theatre for public view two hours the night before his funeral. No pictures were shown during the same day and on the day of the burial.

Schlear was once captain of a fleet of canal boats he owned, running from the Schuykill county anthracite mine landings near Pottsville, Pa., to Philadelphi . Later he turned to other business lines in Hamburg, banking among them. Fifteen years ago he bought the theatre.

No Big-Time Plug, But Song Hits 150,000 Mark

Tune which has already sold 150,000 copies and as yet to receive a plug on a national network is 'Nobody's Darling But Mine.' Performances so far have been limited to small stations around the middle west, with the result that the sales growth has been slow but solid. Jobbers last week were ordering the song by 5,000 lots, something rare these days in the music business.

Publisher of 'Nobody's Darling' is the Jenkins Music Co., of Kansas City.

Wirth's Guests Dine In Cage and Scare Heck Out of Lions

Melbourne, Oct.

To celebrate the 60th anniversary of Wirth's Circus, Phillip Wirth invited 98 leading Melbourne citizens to dine in a den of lions. Mob turned up alright and went right into the den under the watchful eye of trainers, but they were a little shaky as they sat down to the first course.

Despite the fact that the lions have been with the circus for years and have always eaten regularly, the mob was not inclined to take any risks and bolted the food as quickly as possible. When one of the lions roared in circus fashion, quite a few of the guests spilled the soup and declined the next course.

Timidly, the guests toyed with their food and attempted to crack jokes to show they were not afrai But it looked like the lions were more frightened than the guests.

Stork Derby Moms' Act

Will Foy, theatrical agent, is li ing up the Stork Derby' mothers for a vaudeville tour the states.

Troupe will consist of about 10 of the leading mothers.

THE GENERAL CASHES IN

Shanghai, Nov. 2.

Gen. Chiang Kwang-nai, hero of the Sino-Japanes war of 1932, has decided to enter .

Will play the lead in Tien Yi Motion Picture's 'The National Hero.'

Deny Any Warner Studio Radio Com'l Would Be Wedge for Creation of Net'k

Agents and promoters making inquiries concerning the possibility of a deal with Warner-First National in Hollywood for exclusive broadcast rights from that point are being referred to Transamerican Radio & Television Co., the John L. Clark organizati in New York ity. Same outfit is also sales agent for the KFWB, Hollywood, program, 'Do You Want to Be an Actor?' and has a nominal connection with Don Becker, free lance radio producer, now in Hollywood planning a wax transcription series on the Warner lot and using WB talent, probably limited to young ingenues and nonstars.

It is denied that Warners is concerned with the network affiliation of any sponsor that might make a deal with the WB-FN studios for the use of the talent roster and premises to originate a Hollywood program.

Talk of Warners having a network commercial followed similar talk of a Metro-Ford radio deal. There is nothing tangible in either possibility at this time.

Warners might want KFWB, Hollywood, to be hooked into any network carrying Warner studio-originated program, but is said to have no opinion beyond this. Warambitions to create a network are characterized as a hazy possibility of the future. Through John L. Clark and in turn through the Mutual network Warners has mulled the question. But networks are not thrown together over the week-end and there's a long trail awinding ahead of any extensive invasion of radio by Warners.

PAR AND RAFT MAKE UP AGAIN; GETS 24G DUE

Hollywood, Nov. 24.

Dove of peace has settled again over the George Raft-Paramount squabble and the actor has returned to the studio, starting immediately in 'Souls at Sea,' playing a part which had been written especially for him prior to the abrogation of his contract a week previous.

As result of the peace pact, Raft receives $24,000 for a previous six-week suspension hung on him after a disagreement over parts, William Le Baron, managing director of production, announced that cancellation of Raft's contract, stipulating $4,000 salary for two years, was a misunderstanding, but that everything was oke now.

L. A. to N. Y.

Edward L. Alperson.
Barney Balaban.
Constance Bennett.
Sidney M. Biddell.
Mrs. Eddie Cantor.
Earl Carroll.
Joe Cook.
Howard DeLong.
Howard Dietz.
Lynn Farnol.
Virginia Field.
Kay Francis.
Mrs. Ira Gershwin.
Arthur Gottlieb.
Stanton Griffis.
E. M. Hartley.
Mrs. Hal Horne.
Francis Lederer.
Maj. Nathan Levinson.
Sam Levene.
Arthur Lubi
Helen Lynd.
Margo.
John Parkinson.
Nat Perrin.
Henry C. Potter.
Gilbert Roland.
Billy Rose.
Joseph Santley.
Larry Urbach.
C. V. Whitney.

N. Y. to L. A.

Larry Beatus.
A. C. Blumenthal.
Harold B. Franklin.
E. H. Goldstein.
Morris Green.
Sidney Howard.
Marc Lachmann.
Johnny Murphy.
Isidor Ostrer.
M. J. Siegel.
Sid Silvers.

Obsolete Cops

Hollywood, Nov. 24.

Twentieth-Fox studio had a tough time finding typical old-time policemen on the L. A. force and had to pick up bunch of former coppers the extra lists.

Those used in 'On the Avenue' were from Portland, New York, Chicago, St. Louis and San Francisco.

McLEOD PRODUCING, DIRECTING AT ROACH

Hollywood, Nov. 24.

Following a seven-year directorial sojourn at Paramount, Norman McLeod has been signed to a producer-director pact by Hal Roach. Roach recently announced plans to produce six filmusicals for Metro.

McLeod's first assignment will be to produce and direct Topper,' musical adapted from novel by Thorne Smith.

Muni Opp Hopkins

Hollywood, Nov.

Paul Muni's loan from Warners to Radio to co-star opposite Miriam Hopkins in 'Escadrille' has been definitely set.

Anatole Litvak will direct from Frank Wead's adaptation of the Joseph Kessel original.

SAILINGS

Dec. 18 (London to New York) Diamond Bros. (Normandie).

Nov. 25 (New York to London) Herbert Wilcox, Robert Graham, Laurence Hills, Henry Varna, Charles Cesare, Marcellin Noel, Anne Neagle, Kay Francis, ZaSu Pitts, Delmar Daves, Jimmy Campbell, Betty Balfour, Clyde Hager, Mr. and Mrs. Andre Maurois, Albert Lewin, Jean De Cavelgnac, Harry Foster, Mr. and Mrs. Sigmund Gestetner, Robert Jardillier, Raymond Braillard, Dr. B. Van der Pol, Dr. Van den Mark, Frank P. Gravett, Dario and Diane, Henry Sherek, Claire Luce, 'Night Must Fall' Co. (Normandie).

Nov. 24 (New York to Stockholm) Mme. Erica Darbo (Bergenstjord).

Nov. 21 (New York to Paris) Andre Armengand, Bradish Johnson (Lafayette).

Nov. 21 (New York to Genoa) Mr. and Mrs. Clyde Beatty, Drew Pearson (Saturnia).

Nov. 20 (New York London) Michael Bartlett, Tonto Selwart, Philip Astley, Dr. Kurt van Boeckmann, Dr. Ladislav Sourek, Vilma Banky, Erich von Kunsti (Bremen).

Nov. 18 (New York to London) James Mulvey (Queen Mary).

Nov. 13 (London to Capetown) Georgie Wood and Co. (Edinburgh Castle).



OSWALD

Ray De O'Fan in the L.A. Examiner said: "Nothing since 'Vas you dere Sharley?' has swept the country like that drawn out "Oh Keaah" by Oswald of the Ken Murray Staff. I've been practicing it for weeks but cannot say it nearly so well as the office boy, who has it down pat."

Spanish Situation Gravely Concerns Several Coastites

Hollywood, Nov. 24.

Heart-throb and possible insight into next U. S. diplomatic moves abroad are provided in latest news relating to family of Valentin Parera, Grace Moore's husband. Grace and Valentin had intended adopting Valentin's niece, Luisita Parera, four years old. But home of child, just outside Madrid, has remained out of reach since advance of Fascists on Spanish capital.

Since then, Parera has no word of fate of his mother, his brother, niece Luisita, or his two sisters. Secretary of State Cordell Hull has extended every effort to reach family, but beyond fact that he transmitted money to them before actual fighting broke out in Madrid region, he can get no info about them.

Latest wire from State Department in Washington to Miss Moore states that plan is afoot to move U. S. Embassy across border into France, maintaining contact with Spain through contact at Barcelona. At that time, all U. S. nationals would be removed from war-torn country under flag of truce, and Secretary Hull promises to make effort to get permission to include Parera family with American citizens.

Number of other Hollywood people, including Luis Alberni, Dolores Del Rio, and Cesar Romero, also have more or less distant relatives in Spain, with varied political sympathies, but all unaccounted for since outbreak of hostilities.

'Fugitives' for Fowler

Hollywood, Nov. 24.

'The Fugitives,' current London play by Walter Hackett, has been purchased by 20th-Fox.

Gene Fowler is screenplaying.

Talent Doesn't Like Percentage Payoff Idea; Takes Too Long, Other Reasons

Agent Sues Alex D'Arcy Under 25% Commish Deal

Alexander D'Arcy, Warner Bros. player, was sued in N. Y. supreme court Thursday (19) by Sylvia Sanders, agent, who claims the actor breached a contract with her. Miss Sanders claims he owes her $314 up to the present.

The plaintiff says in her affidavit that she and D'Arcy entered an agreement last October under which she was to act as his agent for a term of 10 years, to receive 25% of his salary as a lm actor. She claims he signed up with WB last August but he has failed to come through with her percentage.

Ratoff's 'Kisses'

Hollywood, Nov. 24.

Gregory Ratoff has turned in an original story, 'Last Year's Kisses,' to 20th-Fox.

He has a four-way contract at the studio.

Executives of the film industry who are currently advocating a percentage-of-the-net idea for principal talent—players, directors, writers, and even production heads—is meeting objection to the idea from the players and other creative artists in particular. For one thing, argue the thesps, they're not bookkeepers, and secondly they sometimes don't trust the film companies' accountings, and thirdly it takes too long to get it, and fourth, fifth and lots of other reasons they have lots of other objections.

As regards the waiting angle, the picture company advocates of the net percentage idea argue that the bulk of distribution revenue comes in within 90 days. That, they contend, isn't so long to wait.

Main idea, from the film companies' stance, is the thought to sidestep the heavy committments on salaries, but agreeable to a percentage split if the picture's a hit. If not, the nut isn't overboard, as has often happened.

Hash and Rehash

By JOE BIGELOW

Figures show, according to Variety, that depressions are good for hillbillies.

The problem now is to find out whether hillbillies are good for depressions.

Gettin' Even

George Jean Nathan has written a play. And when it opens it would only be doing justice to invite the legit producers to write the reviews. In that event, some of the lines from the notices will read:

'Last night George Jean Nathan's play opened. Thus this reviewer got even for all time. This morning it's this reviewer's turn to write the review. Which puts this reviewer one up on Nathan.'

'Compared to 'A Night in Spain,' Nathan's new play week in a torture chamber.'

'Nathan put up 75% of the money himself. After seeing the play, I no longer wonder why he couldn't sell the other 50%.'

'A rose by any other name would smell as sweet, but Nathan's play ain't no rose.'

'Even Cain's horses will probably turn this one down.'

'Well, at last I'm hunk with George Jean Nathan. Incidentally, why doesn't Actors Equity write a play?'

Route a la 1936

Acts are playing auto shows,
Summer resorts in the mountains,
Rotary Clubs and rodeos,
Saloons and soda fountains.

Swimming pools, convention halls,
Bloomingdale's, Macy's and Hearn's,
Debutante parties, fraternity balls,
Hammacher-Schlemmer and Sterns.

Hudson River Day Line boats,
Bar mitzvahs, weddings and clubs,
Mardi gras and carnival floats,
Corset conventions and pubs.

Orphan asylums, political rallies,
Dinners to chiefs of police,
Butcher shop openings, lobby ballies,
Teas for the sponsor's niece.

Ballroom blowouts, private affairs,
In a big hotel or a speak;
Auditions at Thompson's, N. W. Ayres',
Restaurants, from kosher to Greek.

Chow mein parlors, hot dog stands,
In roadside rests-and-dines,
On the air for well known brands;
On the Palace picket lines.

That's all there is in this new age
For the acting occupation—
Say, to see an actor on a stage
Would be a revelation.

Good-Good News-News

Hollywood—The double-name cycle started by Simone Simon has finally come to an end. It wound up yesterday when a guy walked into a studio and said his name was Bowleslawsky-Bowleslawsky.

In Europe With Our Will

Believing Will H. Hays' current European trip has been practically neglected, this column set its foreign correspondents to snooping for details. The result was some sizzling inside info. Dispatches follow:

London—Will H. Hays arrived here this morning and made his first speech this afternoon. He said: 'I am indeed grateful to have the privilege of addressing you. It gives me extreme pleasure to gaze out upon your happy, smiling faces.' He wore a high collar.

Paris—Will H. Hays arrived here this afternoon and made his first speech this evening. He said: 'I am indeed grateful to have the privilege of addressing you. It gives me extreme pleasure to gaze out upon your happy, smiling faces. Citizens of France, I am here to acknowledge a debt on behalf of my American constituents. You will never know how much inspiration some of our Hollywood scenarists have derived from your noted postcards.' He wore a high collar.

Vienna—Will H. Hays arrived here this evening and made his first speech immediately. After the speech he returned to his hotel and wrote a cable to Joe Breen, reading: 'Dear Joe. Please send me immediately three dozen purity seals.' After scanning the message, the clerk advised the manager to get rid of Hays because he's bringing over a big animal act. He wore a high collar.

Write Your Own

This week comes the revolution in the guise of a new department—nursery rhymes for showmen in second childhood. Readers are invited to write their own. It ought to be a lot of fun, kiddies.

Following is a sample rhyme, with only the first few stanzas

'This is the deal that Blumey built.

'This is the Jack
That went with the deal that Blumey built.

'This is the G-B
That eyed the Jack
That went with the deal that Blumey built.

'This is the Maxwell
That grabbed the G-B
That eyed the Jack
That went with the deal that Blumey built' (etc.).

(Some fun, eh?)

ARRIVALS

Madeleine Monnier, Mr. and Mrs. Maurice de Abravanel, Isa Kramer, Roger Livesey, Gertrude Kappel, Simeon Vukas, Paul Gallico, Dorle Jarmel, Marienne Davis, Herbert Marshall, Roland Young, Johnny Weissmuller, Sir Cedric Hardwicke, Martin Beck, Lady Standing, John H. Lewis, Marc Allegret, Alma Claxburgh, Lucienne Radisse, Eric Simon, Vina Bouvy, Moritz Rosenthal, Herbert Graf, Stephen Pallos, Mr. and Mrs. Cass Canfield, John Beattie, Lilian Kerekes, Vicki Baum, Mrs. Arthur Treacher, rank Lawton, Lord Beaverbrook, Joseph Hergesheimer, Lord Castlerosse, Bertram Mills, Oliver Mersel, Lewis Allen, Shirley Grey, A. C. Blumenthal.

PAR PLAYERS ON TOUR BOOSTING ZUKOR DRIVE

Hollywood,

Three Paramount players have left on personal appearance tours i nection with the company's Adolph Zukor Silver Jubilee.

Martha Raye appears in Salt Lake City and Butte, after week with relatives in Great Falls, Mont. Eleanore Whitney goes to Columbus, O., Pittsburgh and Cincinnati from her home town, Cleveland, and Roscoe Karns will make Kansas City his headquarters, thence to Des Moines, Omaha and St. Louis.

SOCIAL SECURITY WORRY

Briskin Picking Sneak Spots Far From H'wood for Un-edited 'Plough'

Hollywood, Nov. 24.

National sneak preview campaign to obtain the unbiased opinion of the cross-section of the American public has been evolved by S. J. Briskin for RKO's 'The Plough and the Stars.' Cliff Reid and Bob Sisk, co-producers of Sean O'Casey's play, will take non-edited reels of the films into several cities to be designated later.

Briskin believes the method of sneaking films around Southern California is antiquated because audiences have become picture-wise. Cards similar to those used around Hollywood theatres will be presented to patrons of theatres throughout the country. Criticism and praise will be studied in the studio before final editing of the picture. Motion picture critics in these cities will be invited to attend the previews to give their observations.

DeMille's Ditto Idea

Cecil B. De Mille also is taking a crack at itinerant previews with his Paramount picture, 'The Plainsman.' He'll show footage, which was previewed in Hollywood last week, in Dallas, New Orleans, New York, Boston, Denver and Omaha to get an audience reaction.

William H. Pine, his exec assistant, will precede his boss 24 hours in each town to line up facilities, etc. Distribution cards also will be used similar to Coast previews. De Mille plans to return here in two weeks to peruse the written results.

New Orleans, Nov. 24.

Cecil B. De Mille will arrive here Wednesday (25) for a preview of 'The Plainsman,' which he recently completed. He has selected this city as one of several in which the picture will be previewed. The showing will be held at the Saenger Wednesday night immediately following the last show on the day's program. Following the preview De Mille will stand in the Saenger lobby asking questions of the patrons who have seen the picture in order to personally contact as many members of the audience as possible.

De Mille has said 'The Plainsman' will not be released for regular showing until the early part of next year, at which time it will be part of the celebration Adolph Zukor's Silver Jubilee.

GRAFTON HAS BARTLETT FOR 'LILAC' AT $35,000

Hollywood, Nov. 24.

Michael Bartlett goes to London as June Knight's vis-a-vis in 'Lillac Domino' for Grafton Films.

Deal closed via cable by the William Morris office calls for six weeks' work for flat $35,000.

U Shelves Filmusical; Jessel Produces 'Play'

Hollywood, Nov. 24.

George Jessel has been switched from the production helm of Universal's 'Music in the Park' to 'The Play Is the Thing,' because studio's asked is overloaded with filmusicals. 'Park' will be pantried temporarily.

Charles Winninger and Alice Brady have been penciled in as tops for 'Play,' a McCall mag yarn by Eleanore Griffin and William Rankin. Charles Grayson scripted and Jerome Chadrove currently is giving it a treatment.

Potter on 'Dead End'

Hollywood, Nov.

Henry C. Potter has been signed by Samuel Goldwyn to direct 'Dead End.'

Potter recently held directorial reins on 'Beloved Enemy.'

Never Too Late

Shanghai, Nov. 2.

Speaking not a word of Chinese on her arrival here six months ago, Anna May Wong, now en route to London to take up a contract, learned fast while here.

Miss Wong studied Mandarin and acquired proficiency in ancient Chinese drama without any trouble. Anyone here could understand her lingo now.

Gershwins, Jerome Kern, Cole Porter, Hammerstein Get Film Assignments

George and Ira Gershwin, before completing their first RKO-Radio score for Fred Astaire-Ginger Rogers, have already been signed for a second filmusical on the same lot and for the same stars.

This is made possible by Sam Goldwyn's 'Goldwyn Follies' having been set back to a spring production start. At that time the Gershwins shift over to UA for the Goldwyn writing chore.

Cole Porter is another booked for a winter songwriting assignment on the Metro lot, and Jerome Kern, with Oscar Hammerstein II, is signed to fashion an operetta for Paramount this winter. In the Porter and Kern cases, the proposed stars or stories haven't been decided upon as yet.

LEGIT '3 MEN' VS. FILM VERSION ON BROADWAY

'Three Men On a Horse,' on the stage and on the screen, are now in opposition on Broadway starting today (Wednesday). Film version opened at the Strand while the stage play is in its 96th week currently at the Fulton. Play moved to that house after making most of the run at the Playhouse, where it was presented by Alex Yokel, with Warners' backing.

Staying chances of the long run hit will be indicated next week when it should be known to what extent the gross of the show is affected by the picture. Yokel states that the stage play would continue at the Fulton into January regardless.

Dupont Buys 'Marie' Yarn; May Direct It at Par

Hollywood, Nov. 24.

Screen rights to the Viennese musical 'Marie of the Circus,' by Al E. Jos Morajdi, have been purchased by E. A. Dupont, Paramount director, recently returned from York vacation.

Director collabing with ick Barrows on treatment.

H'wood Tourist Spot

Hollywood, Nov.

Clarence rown, Metro director, has been offered a 10-year lease on his ranch which he purchased two years ago from King C. Gillette estate, by Charles Parnassus, senting eastern syndicate.

Latter wants to convert the 360 acres, one of California's show spots, into a resort for film people and eastern tourists. Brown still undecided.

Foster Joins Goldwyn

Hollywood, Nov. 24.

Lewis . Foster has moved from Universal to Samuel Goldwyn to begin his writer-director contract.

Foster wound up direction of 'Blonde Dynami .' last week.

PENSIONS TO ALL IN THE SHOW BIZ

But Problem of Collections Is Something Else Again —Officials in Washington Interpret for 'Variety' How It Applies to All Itinerant Talent

STILL UNCERTAIN

Washington, Nov. 24.

Show business in all branches comes under new Federal old-age pension program, but the manner in which this feature of the Social Security Act will be administered to films, radio, vaudeville, legit, cabarets and such lines is a problem with many unsolved factors.

With registration of employers and workers currently going on, Government authorities are in a state of bewilderment about applying the law to the thousands of migratory workers, particularly talent, in the biz. Weeks of correspondence and probably litigation will be required before satisfactory machinery can be set up.

The principal source of trouble is interpreting both the basic law and enforcement regulations in the light of peculiar conditions found in amusement industries. The main problem expressed by the question: when is an actor an employee, subject to tax, and when is he an independent contractor and outside the program? Next most bothersome puzzle is how to check up on compensation paid to and taxes collected from migratory talent and their successive employers.

Ducking positive answers to these and related questions, Internal Revenue Bureau authorities admit that enforcement of the taxing features of the Security Act in show biz will be hampered by many administrative obstacles but advise all employers to comply with the act as far as possible at the outset. All branches of amusement industry are counseled to exercise patience and await specific rulings and clarifying regulations which will be forthcom-

(Continued on page 29)

BETTE 'MARKED WOMAN' ON RETURN TO WARNERS

Hollywood, Nov. 24.

Bette Davis reported for duty on the Warner lot yesterday (Monday), her difficulties with the studio having been ironed out.

Her first picture will be 'Marked Woman.' Lloyd Bacon directs from script by Roy Cnanslor and Richard Rosson.

The Fred Allens Go 20th

Hollywood, Nov. 24.

Twentieth-Fox has placed Fred Allen and his wife, Portland Hoffa, under term contracts.

They'll report to the studio around Jan. with first assignment in the filmusical version of 'Town Hall Tonight.'

FORCED CONCENTRATION

Set Harding-Rathbone Pic Screened Off from Visitors

London, Nov. 15.

Rowland V. Lee has had an attack of secrecy on the set of Max Schach's 'Love from a Stranger' at Denham, with visitors flatly barred from the stage and a section of the floor screened off for greater privacy.

Picture is strong melodrama, with Ann Harding and Basil Rathbone starred. Purpose of the secrecy allegedly is to allow maximum concentration.

Anti-Fascist and Anti-War Bodies In U. S. Keen on Supporting 2 New Pix

Randy's Seat

Hollywood, Nov. 24.

Randolph Churchill finally won his seat in Parliament. It's a synthetic affair and only paid him $7.50 a day, but that's a better break than when he ran three times the English office.

While visiting the 'Parnell' set at Metro he was induced to sit on the parliament set.

Actors Are Laborers, Jean Muir's Address Before H'wood C. C.

Hollywood, Nov. 24.

'Yes, actors are laborers. And I, for one, am proud of being in the same class with the steel puddler, even if he is not proud of being in the same class with me.' With this statement of new attitude of screen players, Jean Muir, pinch-hitting for Fred Keating, originally scheduled but busy working on a picture, ushered in Inter-Professional Association symposium on 'Is the Middle Class Secure?' at Hollywood Chamber of Commerce last Friday (20).

Under chairmanship of Frank Scully, IPA meeting got under way with 15-minute broadcast of Scully witticisms. Mugg depicted middle class as 'just where it doesn't want to be: square in the middle,' and caught between 'economic royalists from above and economic realists from below.'

Jean Muir, making first speech of her hitherto unfortunate career of public speaki , added that 'average picture actor makes less during year than average longshoreman,' and pointed out further hardships of actors in that their careers are limited to less years than practically any other field of workers. She also pointed to 90% membership of actors in Screen Actors' Guild, and made point that toppers like Mae West and Clark Gable were included.

Arthur Greenlee, representing social workers, and J. W. Gillette, head of L. A. local American Federation of Musicians, contributed call to all white-collar and liberal profession groups to join organized labor movement.

Other show business groups represented in audience included film writers, newspapermen, studio readers, secretaries, and publicity men.

Gladys George Reneges B'way 'Napoleon' for Pix

Hollywood, Nov. 24.

ladys George turned down Sidney Kingsley's offer for her to play Josephine to Peter Lorre's Napoleon in 'Napoleon' on Broadway in order to make two pictures at Metro.

She goes into 'They Gave Him a Gun,' and 'Mother and Daughter,' both Harry Rapf producti

Ina Claire's Diction

Hollywood, Nov.

Ten studios by checkup, ing indies, had offers on their way to Ina Claire on lear ing she had won the diction prize of the America Academy.

Only studio not interested was di , where she made 'Rebound.'

Menjou's Chores

Hollywood,

Adolphe Menjou has been signed for the lead in 'Cafe Metropole' by 20th-Fox. He goes there after completing 'Star Is Born' for Selznick-International.

He returns to . ick after 20th-Fox chore under a two-year contract.

Anti-fascist and anti-war organizations are keenly interested in proposed productions 'They Gave Him a Gun' by Metro and 'The Last Trai from Madri ' planned by Paramount. Groups that recently forced the abandonment of 20th-Fox's ' iege of the Alcazar,' because of Hearst's war correspondent H. R. Knickerbocker's supervision of the film, don't relish any recurrence of that incident and will try to nip anything like it in the bud.

Feeling so far on the Metro film, 'Gun,' is that picture is an indictment of war and for that reason groups that heretofore 'opposed will offer full support. Regarding the Par film 'Train' the feeling exists that the treatment accorded will be strictly from a melodrama angle with no coloring one way or the other. Even if Par were inclined to produce a message pic the anti groups feel that they would be dissuaded by the Fox incident.

Also bearing out the attitude of the antis is the fact that Hearst, through his Cosmopolitan films, is no l o n g e r connected with MGM and therefore could do little to influence the production of 'Gun.' Paramount, on the other hand, has always been regarded as the least offensive, to the antis' way of thinking, in both its newsreels and feature productions of all the major filmers.

SHERRIFF'S REMARQUE PIC FOR U, THEN TO MG

Hollywood, Nov. 24.

R. C. Sherriff is now doing the screenplay on 'Road Back,' from the original by Eric Maria Remarque, for Universal.

Will follow on the script for 'Adventures for Three,' Hunt Stromberg in England for U. This is an adaptation from the story by Marcella Burke and Ross Wills. Robert Taylor and Luise Rainer will head the cast.

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SCHENCK-KENT IN H'WOOD AFFIRM 20TH WILL NOT OK G-B CONTROL TO MAXWELL

Meantime Isidor Ostrer and Blumenthal Here, Maurice Ostrer Due, for Coast Huddles with 20th-Fox Execs on Gaumont-British Financial Tangle

Hollywood, Nov. 24.

Joseph M. Schenck last night reiterated his statement of last week that 20th-Fox would not consent to the sale of the Ostrers' voting stock interest in Gaumont-British to John Maxwell. He says Maxwell had purchased 232,000 non-voting shares from the Ostrers, of which 3,000,000 shares were issued.

Schenck said that 20th-Fox would cooperate with the Ostrers on any matter of concern in G-B operation, but that the transfer of power to Maxwell is out. Schenck had a wire from Isidor Ostrer last night (Monday) saying that he would leave New York Wednesday (25), arriving here Saturday, but further than that Ostrer did not advise him as to the purpose of his mission.

With regard to the report that Maxwell and his associates are on the G-B board, Schenck declared:

'They would have to be elected by the board of directors and there has been no meeting since I left England.'

The Maxwell interests wanted meeting for that purpose recently, but it has been postponed indefinitely.'

Schenck says there is not a chance of Maxwell figuring in G-B under any circumstances, regardless of the Ostrers' desires, as 20th-Fox has the last say on the sale of the voting power in G-B. Also added that A. C. Blumenthal does not represent him in the deal.

Sid Kent arrived here last week to confer with Joe Schenck the Ostrer proposition and to discuss preliminaries prior to Isidor Ostrer's arrival from London.

Schenck declared his company would not sell its voting interests in Metropolis & Bradford Trust and that he was optimistic regarding the outcome of the three-way alliance.

Show-Me Attitude

Trade and banker circles are taking that Missouri slant Isidor Ostrer's current visit to these shores regardless of what public utterances the Gaumont-British chieftain may be making on his present trip. Ostrer's trip to the U. S. appears to have been undertaken on the spur and hurriedly.

The presumption is strong that Ostrer might have rushed to New York in order to gain a closeup of the proposed deal in which Metro-Goldwyn-Mayer intends to purchase from 20th Century-Fox half of the 20th-Fox company's equity in Gaumont-British, at a price of from $3,500,000 to $4,000,000.

In that case, the Ostrers and John Maxwell will find themselves, singly or jointly, pitted against two potent adversaries, Metro and 20th Century-Fox, rather than only 20th Century-Fox, in the current GB situation.

Ostrer's visit may be regarded as confirming the prevailing trade belief that the Ostrers cannot conclude their arrangement with Maxwell unless the consent of 20th Century-Fox is had.

How Ostrer expects to obtain this consent from 20th Century-Fox is open. Obviously in the event of a partnership arrangement in the GB stock between Metro and 20th-Fox, the consent of both Metro and 20th might become necessary rather than just 20th Century-Fox. Therefore, the Ostrers face a serious setback.

Ostrer could have something up his sleeve to clear his path in this difficult situation, but if he has, the American interests who are familiar with the matter have no knowledge what it may be.

Maxwell's Emissary?

Any current talk about Maxwell having bought only the non-voting stock in GB may be true, but only technically so. In so far as American observers are concerned, the deal is pending and is part and parcel of the entire Maxwell-Ostrer negotiations, whereby Maxwell shall obtain control of the voting GB shares held by the Ostrers.

If Ostrer is Maxwell's emissary to renew negotiations to purchase the whole or half of 20th Century-Fox company's equity in GB, this has not yet been known. Maxwell had offered $8,000,000 for 20th Century-Fox company's equity in GB. It was not enough. Now, it is held fairly logical that Maxwell might seek to renew these negotiations, but that he would be doing so through Ostrer is one of those things.

Ostrer, upon his present arrival, was unusually voluble, as he is not regarded as being a talkative individual. A. C. Blumenthal arrived on the same boat with him. Ostrer intends to look at Hollywood on his current visit and talk with Sidney R. Kent, president of 20th Century-Fox, and with Joseph M. Schenck, chairman of that company, both of whom are on the Coast at this time.

Arriving Monday from London, Ostrer, president of Gaumont-British, will leave Thursday for Hollywood to discuss resumption of the 20th Century-Fox-Metro-GB alliance with Joseph M. Schenck and Kent, both now on the Coast. Ostrer's brother, Maurice, will sail this week to sit in on the Coast confabs.

Inasmuch as they have sold their non-voting interest in Metropolis & Bradford Trust to John Maxwell of British-International Pictures and Associated British Cinemas, Ltd., and are unable to deliver the voting stock to Maxwell, the Ostrers will endeavor to work out a deal with Joseph M. and Nicholas M. Schenck and Kent. The Ostrers believe it would be futile to get 20th-Fox to sell its voting interest in MBT which would give Maxwell control of G-B, so they will attempt to have the deal worked out to the satisfaction of the American group as well as the British industry and government.

Isidor Ostrer conferred in New York with Nick Schenck of Metro and if the latter finds it necessary he will go on to Hollywood also. Ostrer will get to the Coast Nov. 29 and by the time preliminaries have been discussed, his brother Maurice will join him. It is unlikely that Mark, the other brother, will cross for the deal.

Ostrer interests were upset after selling the non-voting stock to Maxwell to find themselves stymied in not being able to corral the voting stock which would give the Maxwell organization operating control of more than 400 important theatres in England. Ostrers then decided, as finances for operation are a necessary element, to renew the alliance talk with 20th-Fox and Metro.

According to the arrangements 20th-Fox had with G-B, two classes of stock were issued in the MBT. One was 10,000 shares of voting and the other 3,000,000 shares of non-voting. Twentieth-Fox held 75% of this stock. It gave the Ostrers 5,100 shares of the voting stock, which allowed the latter operating control of Gaumont-British, in which company 20th-Fox controls 49% of the stock. The agreement provides that the Ostrers can't sell or transfer any of the voting stock.

When the deal was on last summer for the 20th-Fox, Metro and G-B alliance, the Ostrers found home opposition to the plan. They sold their non-voting interests to the Maxwell outfit and figured that they would be able to get the o.k. from the American interests to let loose the voting stock which would give Maxwell control.

This plan did not set well with the Schenck-Kent group, so Kent went to London six weeks ago to work on a plan for the resumption of the alliance.

Stanwyck, McCrea Top Par's 'Internes' Flicker

Hollywood, Nov. 24.

Barbara Stanwyck and Joe McCrea will top Paramount's 'Internes Can't Take Money,' which starts production Dec. 15.

Al Santell will direct. Rian James and Ted Reeves are scripting from the Max Brand original for Benjamin Glazer production.

WERKER'S 'MOMENTS'

Hollywood, Nov. 24.

Universal has signed Albert Werker to direct 'We've Had Our Moments.'

James Dunn and Sally Eilers will be co-starred.



HE'S DYNAMITE!

N.T.G. — New phenomenon of show business! Broke records for two weeks in Mayfair Restaurant, Cleveland! Second greatest week, RKO Shubert, Cincinnati! Broke all records Lima and Mansfield for Warner! Broke records for one day RKO Boston, Nov. 11. Back in Loew's State, New York, Dec. 25.

Harry Romm, RKO Buildi

NINE AWAY IN 6 WEEKS AT U

Hollywood, Nov. 24.

Nine pictures have been slated to start within six weeks at Universal. Charles R. Rogers, studio head, J. P. Normanly, studio manager, and Val Paul, production manager, the new operating trio, are sending 'I Hate Horses' to the barrier as a starter. This and 'We Have Our Moments,' 'The Road Back,' and 'The Stones Cry Out' are listed. Edmund Grainger productions.

'Service De Luxe' and 'Wings Over Honolulu' will be handled by Eph Asher. Robert Presnell will hold reins on 'Class Prophecy,' which will be Hal Mohr's first directorial job, and 'Night Key,' Boris Karloff starrer. 'Short Haul,' starring John Wayne, will be produced by Trem Carr.

Beyhills Memorial Ass'n Will Honor Will Rogers

Sacramento, Nov. 24.

Beverly Hills group organized to perpetuate the memory of Will Rogers has been incorporated as the Will Rogers Beverly Hills Memorial Association. Incorporators seek authority to receive donations, erect buildings, parks, etc.

Directors are Richard FitzPatrick, Emil Steck, Jr., J. R. Dibble, F. Wesley Davies, Cleo Nichols, Wilfred Wishart and Ethel Shipley.

Kelly in Rio Setting Up UA's 6 Pix to Be Produced in Brazil

Nov.

Arthur Kelly, United Artists' foreign department, is here putting finishing touches UA's deal for local production, and overseeing work on the first feature, now nearing completion.

UA's deal is with Portena, specially formed local company, all localites, and calls for six pictures. Entire production will be by and with locals, UA, however, having final okay of script, cast and production budget. On completion of films UA will pay the production costs according to the original budget set up. If films run overboard on money, it's the localites' worry, not UA's. UA will distribute, having world rights that way. Portena figures to have no trouble digging up the money necessary on basis of UA's release agreement.

UA has a similar deal with Exito in Mexico, for three pictures, with an option for three more.

UA is the only American company in production here. Paramount has a deal to distribute at least one, and possibly more, local pics being made by a group of filmers formerly employed in Par's Joinville dios, France. Par, however, not financing or involved in the actual production.

Walter Gould, in charge of the South American continent for United Artists, is in New York for a couple of months, taking charge during the absence abroad of Arthur Kelley, head of UA's foreign department.

Double Talk

Hollywood, Nov. 24.

Double name rage has hit the studios.

Simone Simone and Gordon Gordon are at 20th-Fox. Gordon Gordon, projectionist, is at Paramount, and Metro chips in with Arthur Arthur and Patterson Patterson.

MR. MAE WEST'S SUIT BEFORE COURT AGAIN

Decision was reserved Friday (20) by N. Y. Supreme Court Justice Joseph M. Callahan on motion of attorneys for Mae West to vacate the service of papers in the suit brought by Frank Wallace, vaude actor, to compel the film star to admit she is his wife. Judge Callahan held that Wallace must supply additional particulars concerning the alleged marriage before he decided on the matter.

In asking for the dismissal of the action Miss West claimed that for the past three years she has been a resident of California and that the N. Y. courts had no jurisdiction. In her answering papers she gave 570 North Rosemore street, Los Angeles, as her home.

Judge Callahan in his ruling Friday stated that it was essential that Wallace must file an additional affidavit as to whether the summons had been properly served on Miss West and whether he lived as man and wife with Miss West in the State of New York following the alleged marriage which Wallace claims took place in 1911 in Milwaukee.

He is currently appearing at the Club Variety, pop-priced Times Sq. nitery.

Shirley Rehearses as Gordon and Revel Gape

Hollywood, Nov. 24.

Accompanied by Mack Gordon and Harry Revel, tunesmiths, Shirley Temple is at Palm Springs rehearsing her songs for 'Stowaway' at 20th-Fox.

Meanwhile, William A. Seiter continued direction at the studio with Robert Young and Alice Faye.

Driscoll's Ailment

Arthur F. Driscoll, of the theatrical law firm of O'Brien, Driscoll & Raftery, has been under treatment at Medical Center, N. Y., for migrane headaches from which he has suffered for some time. Not confined to bed but quartered in the neurological section.

Early this week the hospital reported his condition excellent. Attorney may leave the Center today and go away for a rest.

Bazett Eyes Col. Coin

Hollywood, Nov. 24.

Sidney Bazett has been appointed treasurer of Columbia studio by Harry Cohn.

Previous reports had Bazett coming financial director of Col. in New York.

De Mille Signs Par Pact Before Balaban Leaves

Hollywood, Nov. 24.

Cecil B. De Mille has signed a new two-year contract with Paramount as director-producer. De Mille had been working under the contract for two months prior to signaturing last week.

The De Mille announcement was made prior to the departure of Barney Balaban, president of the company, and Stanton Griffis, chairman of the executive committee, for New York. They had been at the studio 10 days. No changes in personnel or policy were indicated by Balaban.

American Newsreelers All Set, When and If

American newsreel executives are prepared for any eventuality along the war front in Europe. There has been no additional concentration of cameramen abroad because most U. S. newsreelers have been cognizant of the highly-explosive setup over there for the last 18 months. The alignment of different countries and various factors which have been brought to light in the press in recent weeks have been familiar to newsreel officials for at least a year and a half.

Attitude of some film chiefs responsible for getting out news weeklies is that 'nobody can tell what will happen.' Unusual angle is that many of the newsreel companies are ignoring the optimism of Lloyd's on prospect of no major war in the next six months.

Del Ruth's Sked

Hollywood, Nov.

Abandoning plans for a European vacation where he planned looking the field over preparatory to making a musical abroad for Gaumont-British, director Roy Del Ruth has started filming 'On the Avenue,' Irving Berlin's story and musical score, for the 20th Century-Fox. Del Ruth recently finished 'Born to Dance,' having been loaned to Metro for this one pix.

Paramount has put in bid for Del Ruth to direct 'Artists and Models' when he finishes current assignment. Sam Goldwyn also wants him.

DOT MUST DASH

Kilgallen Gal Doubling on Script, News Yarns—Then Acts a Bit

Hollywood, Nov. 24.

Dorothy Kilgallen, world-rounder, out here ostensibly to nab a set of yarns for the N. Y. Journal, is now doubling in brass for pictures.

She's aiding George Bricker on 'Flyaway Baby' (WB) script, dealing with her air adventures, and she's acting an intrepid reporter role in 'Sinner Take All' at Metro.

Barton MacLane and Glenda Farrell will top cast of 'Baby.'

WB Shelves 'Kimberly'

Hollywood, Nov. 24.

With its deal to borrow Ronald Colman from 20th-Fox chilled, Warners has shelved temporarily 'The Man from Kimberly.'

Paul Muni originally was slated for 'Kimberly' but reneged on the role. Now he's skedded to play the Emile Zola drama dealing with the Dreyfus case.

VAN DRUTEN'S M-G SCRIPT

Hollywood, Nov. 24.

John Van Druten is scripting 'Distaff Side,' from his own play, to be produced by Hunt Stromberg Metro.

Emily Stevenson's WB Test

Emily Stevenson, soprano, is being tested by Warners. She's studied at Juillard school, also done summer stock with Essex players.

Handled through Columbia Concerts.

FULL-SCREEN TELEVISION

Prelim NRA Hearings in Wash. To Center on Minimum Wages, Working Hours, Etc.; Pix for It

Scheduled meeti outline plans for reestablishing NRA principles before Major George L. Berry in Washington next month are expected to center on discussion of minimum wages, maximum working hours and collective bargaining.

The film companies probably will be represented by the Hays office rather than individual spokesmen from each picture firm. Matter is supposedly tabbed for reference to the Hays organization with that association to be informed on the attitude picture distributors and producers have taken. This procedure is to be followed that production and distribution companies can work on a uniform basis and with a solid front.

Situation presently is complicated because of the absence of Will Hays in Europe but it was stated this week that the chief executive of the Motion Picture Producers & Distributors will be back in N. Y. before the NRA-Washington parleys starting Dec. 11.

Before the film industry takes a definite stand on NRA discussions, it is likely that leaders of the business will want to know how much other industries are to figure in these Washington sessions. There are several hundred industries besides the picture biz in the U. S., and thus far there is no intention on the part of picture executives to enter actively into any parley unless plenty of other branches of industry send full representation to the Major Berry meetings.

If collective bargaining, minimum wages and maximum hours are to occupy virtually all the attention at the NRA confabs, major companies see little new that can be offered, according to the opinion of industry chieftains. The industry has had collective bargaining generally for more than 20 years and the minimum scale higher and hours shorter than in many other major industries. Consequently, major circuits and distributors and producers of the major rank figure they will be less affected than anybody in Washington discussions.

Grind film theatres and independent producers, distributors and exhibitors are liable to be affected most, according to t' way the meetings in Washington now shape up. With this picture of the industry reputedly now paying low wages and using workers on long shifts, most of the fireworks at the December meetings probably will be supplied by various indie exhibitor organizations. And few industry leaders can visualize the major circuit spokesmen defending the position of the independents in this struggle.

While the Washington sessions are said to have been scheduled ostensibly to formulate some NRA plan of action draw up constructive measures submission to the coming congressional sessions, there are some film executives acquainted with the old Blue Eagle set-up who maintain that some method of voluntary NRA admi istration may be attempted. They contend that the mere threat of unfavorable publicity might force obedience to the operation of such a voluntary set-up.

Jr. Laemmle's Flu

Hollywood, Nov. 24.

Carl Laemmle, Jr., has been confined to his home since Friday (20) with the flu.

In the meantime the negotiations on the United Artists deal have been held u

PETTIJOHN MAY LEAVE HOSP.

C. Pettijohn may leave Mt. Hospital, N. Y., today (Wed.), for is home in Westchester where he will recuperate from his recent attack.

Briskin East on New Pact

Hollywood, Nov. 24.

With his present RKO contract expiring Jan. 1, S. J. Briskin, v. p. in charge of production, trained to New York Nov. 20 to discuss a new covenant with the h.o. execs.

While east Briskin also will sit in on the RKO reorganization session, see the plays and glom talent possibilities.

Briskin probably will stay on about a week. Expectations are that the company, in the regular course, will lift its option on Briskin's services as studio chief, giving him a new three-year termer, when his present deal expires.

Don Lee Given Nod Over CBS For F-WC Plug

Los Angeles, Nov. 24.

Fox-West Coast theatre chain and the Don Lee network got together last week to kick the gong around for each other. of the deal F-WC gets a half hour a week on four stations. Transmitter gets plugs its new affiliation with Mutual on 158 screens in the state.

Theatre circuit will use the time for a community sing, to be presided over by Ed Lowry every Tuesday at the Filmarte theatre in Hollywood. Debuter set for first Tuesday in January. Chain stations in the deal are Lee's KHJ, Los Angeles; KFRC, Frisco; KGB, San Diego, and KDB, Santa Barbara.

Columbia was on a similar deal with the theatre chain but it was ruled out in favor of the Lee setup, the latter having four stations in the state against CBS' two—KNX, Hollywood, and KSFO, Frisco. Network is reported to have $250,000 to spend to beat the drum for the CBS changeover Dec. 29 from KHJ to KNX, most of which will go for newspaper ads and billboards.

THAT FARLEY-HAYS REPORT

Hays All Set to 1942—Farley, However, Has

Revival that master General James Farley would supplant Will H. Hays as head of the Motion Picture Producers tributors Association, by a newspaper association from Hollywood weekend, is rated in certain quarters of the industry as 'just one of those thi ', others, it's known that Farley had a deal to join the Hays organization advisory capacity, Hays remaining the head, of course, idea being as a legislative adviser, etc. Farley's salary would almost be in the same brackets as Hays'. Deal is not cold altogether and Farley may yet take it.

Only a year ago, the MPPDA voted a 4-year renewal of Hays' contract although his old one does not expire until January, 1937. Contracts held now call for his remaining as head of the organization until Jan. 1, 1942. There has been nothing that has transpired in recent months to change the confidence shown by this contract renewal nearly two years ahead of the time when the current pact expires.

Q. T. RESEARCH IN HOLLYWOOD

Standard Motion Picture Screen Size Is the Objective—3 Different Groups in the Field Now

7 x 10 SIZE SO FAR

Hollywood, Nov. 24.

In a Hollywood hideaway lab, 10 flights up, no signs on doors except positively no admittance' and strong-arm human stop-signals to block guys who don't belong, is a television setup in the process of development that has Hollywood, Radio City and the big boys generally trying to buy in or close the thing out.

Three efforts to get a piece for $2,000,000, all generating, as investigation proved, from the same studio sources, have received same brushoff.

This television setup is the same as the others with this difference: instead of a 7x10 inch tintype it can project an image the size of a standard motion picture screen.

At present the image has certain distortions, like trick mirrors give, or color plates which don't line up perfectly, but this, the inventors contend, is a simple matter of mechanics, not an electrical difficulty, and they've been holding off general manufacture until their engineers in Chicago send the parts which have been ordered.

The inventors are young engineers who worked with Lee de Forrest on the vacuum tube which turned radio from an exclusive proposition on reception down eventually to the current $5 thing for the mob.

Head of the organization is Dr. R. D. DeMert, who owns World Wide Television Corp.

Of the concerns interested in television—R.C.A., World Wide, Farnsworth-Philco—World Wide has kept its product the most under wraps.

RCA, first with a public demon-

(Continued from page 10)

Gilman (Coast NBC) Hails Advent Of Television as Inevitable But Not Too Imminent; Rosy Future

San Francisco, Nov. 24.

In a statement following his return from the recent television demonstration in New York, Don E. Gilman, NBC vice-prexy, said that no matter how panicky theatre men may be over this new entertainment medium, they would not be able to stop its advance.

Although he held out a rosy picture for the entertainment profession when television did get around that corner, Gilman warned show people not to wait around until that time arrived; that many things may happen to delay it.

Gilman said that television offers complexities never experienced in radio, stage or screen and that it would need to be financed by a company with hundreds of millions of dollars at its disposal.

For nationwide television broadcasts it will be necessary to stud the country with transmitters costing $250,000. Coaxial cables from coast to coast would run into the millions, Gilman declared.

Gilman also discussed difficulties encountered in televising outdoor events, which cannot be broadcast direct by television unless the transmitter is on the spot. It is now necessary to film the event, develop the negative and dub in sound or use a studio announcer to describe the action on the screen, a process which requires hours or more after the event has taken place.

Cowdin on Coast

Hollywood, Nov.

J. Cheever Cowdin and Garretson Duli , of Dulin Co., planed in Sunday (22) for conferences ith Charles R. Rogers at Universal. R. H. Cochrane is not coming as previously reported.

Cowdin stays here for a week.

The election of James Normanly to a vice-presidency of Universal was announced on Cowdin's arrival. The former comptroller was recently elevated to the post of general business manager of the studio.

SEE BERMAN ACCORD ON RKO DEAL

Indications are that Pandro S. Berman and RKO are in accord relative to a new agreement between the two and which should be negotiated and concluded in the next few weeks. Berman, who came here bringing the print of 'Winterset,' his latest film, from the Coast, departed for Hollywood on Monday (23), after conferences with Leo Spitz, president of RKO, and Sam Briskin, studio chieftai

Chances are that Berman will conclude a deal with the company while on the Coast, after which he may leave on vacation of three months, prior to resuming his duties at the studio.

Berman was east about a week and participated in the critics' rallies on 'Winterset,' staged by RKO, in a three-day foray.

GN SIGNS ON ROWLAND, MYERS, SCHERTZINGER

Hollywood, Nov. 24.

Richard A. Rowland, Victor Schertzinger and Zion Myers will produce for Grand National release. Contracts were signed Nov. 20. Rowland, who will produce two pix, recently terminated his releasing deal with Paramou.t and will finance his films in the new setup as he did with Par.

Schertzinger and Myers have made a joint deal to make pictures. Three are to be film musicals and the balance drama. GN is financing this duo 100% and they start work Dec. 1. Myers and Schertzinger will collab on story and p oduction. Schertzinger recently finished a contract at Columbia while Myers previously was with RKO.

In order to segregate its producing units, Grand National is seeking its own plant. Presently units are scattered at various indie studios.

WB (Sears) Sales Push To Oppose Zukor Drive

About $40,000 will be posted as prizes in the Grad Sears sales drive in Warner Bros. which begins Dec. 20 and extends 15 weeks to April 3. Exact amount and manner in which it will be distributed has not yet been determined. With this sales push, WB will be competing against Paramount's Silver Jubilee drive, which begins Jan. 7 and extends three months.

Sears and other Warner executives who attended a two-day sales convention in Chicago, returned to New York Monday (23).

Referee Joyce's Interim $10,000 Fee in Par B'k'ptcy

N. Y. Federal Judge Coxe has allowed Referee John E. Joyce $10,000 as an interim fee for his services in connection with the Paramount Publix bankruptcy and reorganization. The Court announced that a final allowance to Joyce would be determined at a future date.

Joyce took charge of Paramount affairs on June 16, 1934.

Koenig Tops Biz-Prod. in New MG Setup; Krasna, McGuire Making A's

Hollywood, Nov. 24.

With William Koenig signed to a five-year contract as Metro's business and production manager, new studio alignment anticipated since death of Irving G. Thalberg has been completed. Koenig's new job will combine the posts formerly held by Fred Pelton, who is leaving the studio, and Joe Cohn, who takes command of a number of B picture producers.

William Anthony McGuire and Norman Krasna have been upped to A picture production spots. Others in this category are Hunt Stromberg, Larry Weingarten, Harry Rapf, Bernard Hyman, John Considine, Jr., Joseph Mankiewicz, Jack Cummings, Sam Katz, John Emerson, Louis D. Lighton and John M. Stahl. First for McGuire will be P. G. Wodehouse's 'The Merry Princess.'

Lucien Hubbard, who leaves the lot, will turn his spot over to Cohn, who ill inherit supervision of B pictures made by Sam Marx, Michael Fessier and Frank Davis. It is expected that others will be upped to producti berths and put under Cohn's wing.

Koenig, when he moves into his new offices, is expected to take part of the burden of duties now carried entirely by Eddie Mannix.

Koenig was on the Metro lot yesterday (Monday) looking the place over. He starts in tomorrow (Wednesday) on his five-year contract as business and production manager at a reported $2,500 weekly.

PRODUCERS AGREE TO NEW WRITERS CONTRACT

Hollywood, Nov.

Producers Association at a meeting last night (Monday) agreed to meet with a committee representing the Screen Playwrights to negotiate a new producer-writer pact. Opinion expressed is that an early agreement can be reached now that certain details have been ironed out and covenant to replace the current academy remains only a formality of drafting. Another meeting will occur this week with B. B. Kahane, Eddie Mannix and two others empowered to act for the producers.

Warnerites West

Harry M. Warner, Grad Sears and Charlie Einfeld plan a two-weeks' visit to the Coast early December.

Trio plans taking off, probably by air, about Dec. 8, returning east in time for the Xmas holidays.

M. A. Schlesinger West

Hollywood, Nov. 24.

M. A. Schlesinger, head of the African Consolidated Theatres and African Films, Ltd., is here on a business and vacation jaunt.

He plans to return to New York shortly for an extended stay.

Fed'l Officials Pooh-Pooh Reports Of Any Special Probe Into Pix Stock Tradings; SEC's Usual O.O.

Washington, Nov. 24.

Rumored special investigation into recent trading in film stocks was declared a pipe dream last week by Federal officials.

Although maintaining closer watch than usual in view of suspected heavy foreign speculation, Securities & Exchange Commission laughed off reports that particular attention is being given to amusement securities and pooh-poohed suggestion that any action is in prospect because of lively activity of film issues in the past few weeks.

The S.E.C. maintains steady look-out for market rigging in any security and checks on the extent of fluctuations and volume of transactions in all stocks listed on the New York exchanges as part of its routine operations. For the last fortnight, more intensive check has been made because of repeated tips that alien cash is being dumped into U. S. markets in large gobs.

While admitting that steps may be taken to restrain unhealthy rises and declines, Commish scoffed at thought of widespread concern about the picture stock trading. Observers noted that amusements have been among the liveliest issues for several months, particularly since financial statements of major producers took on rosy hue.

WB's $3,177,312 '35-'36 Net Augurs Divvy Payments

The net profit of Warner Bros. and subsidiaries for the year ending Aug. 29, 1936, was nearly $2,500,000 greater than the net for the previous year. The company's annual statement to stockholders shows net profit for the fiscal year completed last August to be $3,177,312 as against $674,158 for the fiscal year ended on Aug. 31, 1935.

This profit is equivalent to 75c per common share, after providing for current year's dividend on the preferred. Warner Bros. showed only 7c per common share for the fiscal 12 months ending in 1935.

The report submitted by Harry M. Warner, president, states that the profits for the fiscal year ending in August are not subject to the federal surtax on undistributed earnings. Also cites that the company will show a substantial improvement for the quarter ending Nov. 28 this year over the $1,031,315 reported for corresponding quarter for 1935.

The Warner Bros. statement reveals net income, before other income and charges figured in, of $13,683,091 for the year just closed. This amount is after deduction of $21,250,564 representing amortization of film costs, including depreciation of studio properties. Other deductions include an item of $5,098,475 for amortization and depreciation of properties other than the $752,318 in respect to studio properties charged to film costs. Interest expense billed at $4,786,832.

One interesting amount shown in report is the company's deduction of only $137,845 for damage caused by floods this spring in the Pittsburgh sector. The company realized a discount of $867,441 as a result of redemption of optional 6% convertible debentures and bonds of subsidiary companies. Only $243,274 was included as profit resulting from dividends received from affiliated companies.

Warner Bros.' deficit was slashed from $14,961,309 as of Aug. 31, 1935 to $10,469,148, the figure at the close of the fiscal year in August of the present year, a reduction of approximately $4,500,000.

Although the company's report states that the profits in the year just concluded will not be affected by the new federal surtax, several indications are contained in the statement that dividend payments are contemplated in the future. Warner Bros. owes some $13 per share on the preferred stock, since dividends on this issue have been in arrears since March, 1932.

FILM STOCK DEALINGS

Chases's 20th-Fox Sales—Jack Cohn's, GN Transactions

Washington, Nov. 24.

Further unloading of 20th Century-Fox securities by Chase National Bank was revealed Fri (20) by Securities & Exchange Commission.

Latest semi-monthly statement on transactions of corporate insiders, containing belated reports about deals in stocks of two film companies, showed Chase during September dumped 13,806 shares of 20th-Fox common held under escrow on the market and disposed of 27,612 shares of cumulative preferred. Deals were spread over six individual days, with largest single transaction involving 6,100 preferred and 3,050 common. As result of peddling, Chase now holds under escrow agreement 367,625 common and 735,250 preferred.

Only other film reports related transfer of Columbia voting trust certificates and exercise of purchase warrants and swapping of purchase rights for Grand National common.

Jack Cohn disposed of 3,000 Columbia certificates by gift in August and gave away 3,779 more in July. In April, he exercised an option and bought 3,000 certificates which later were sold. Another belated return showed he acquired 813 certificates last January as a stock dividend and turned back 55 purchase warrants.

Charles L. Stillman of New York, through Stillman Corp., which held 10,000 tickets at the end of the month, used 3,333 warrants for purchase of G. N. common, acquiring 6,667 shares of the $1 stock.

INT. TOBIS DELAYS PICKING UP BONDS

The Hague, Nov.

International Tobis plans to postpone the redemption of its bonds for one year. Proposal to delay picking up the obligations will come up for discussion at the meeting of bondholders next week in Amsterdam. At that time it is planned to set Jan. 1, 1938, as the first date for redeeming the liens, with only 300 set for the first year. Present intention is to call in 300 bonds each year until all have been redeemed.

This postponement in the start of bond retirement program is taken to mean that International Tobis' revenue in the current year did not justify it.

After taking care of the bond problem, the forthcoming confab will have to deal with a proposal to fix the capital of French Tobis at $475,000 and approve a new company policy which contemplates the increase of exploitation of products in France and its colonies.

'Hank' and 'Anne'

Hollywood, Nov. 27.

Case between Francis Hackette and Alexander Korda over the 'Private Life of Henry VIII,' alleged lift was practically settled last week for $200,000, but the deal blew up when Korda's emissary from London wanted 'Anne Boleyn,' Hackett's current costumer, tossed in as part of settlement.

Hackett's rep said he'd toss in Hackett for 12 weeks' work as part of the peace pact, but 'Anne' was too hot to be sold down the river for pin money.

SEE $6,000,000 NET FOR RCA ON THE YEAR

With final quarter net income expected to be materially ahead of the third quarter, Wall Street is looking for Radio Corp. of America to show net income for 1936 in excess of $6,000,000. If profits of Radio are around that total some extra melon cutting on the single preferred stock is anticipated, together with likelihood that some small distribution may be made on the common.

Principal interest in the street just now centers around the amount of the extra divvy on the preferred, since the small number of shares outstanding makes this loom as a real possibility. The preference issue currently is paying $3.50 annually. After providing for this payment in full for the year and paying out $862,291 on the old Class A Preferred, since retired, Radio Corp. is expected to have between $2,700,000 and $2,500,000 left over in undistributed profits.

If the full amount of $2,700,000 were used for additional dividends on the preferred, $3 extra would go to each preferred share holder. The biggest obstacle in the way of a cash distribution on the common is the number of shares (nearly 14,000,000) outstanding.

RCA showed net income in the third quarter of more than $1,000,000 greater than same quarter last year with expectation that an even greater increase might be expected in the final three-month period. This would enable the company to top the $5,126,873 net income shown for 1935. The company already has paid out $2,472,770 in dividends thus far this year, greatest portion being on the 921,000 outstanding first preferred shares.

A HOLLYWOOD FLASH

Hollywood, Nov.

Al Kaufman, general manager of the Myron Selznick agency, is on vacation at White Sulphur Springs.

Am. Seating's Divvys

Dividends on American Seating stock were resumed last week after an interruption since 1930. Company announced 50c cash regular, plus $2 extra, with the latter payable in cash or on the basis of one-tenth share of common for every common share held. Both are payable on Dec. 21 to stock on record Nov. 27.

American Seating reported net profit of $299,612, or $1.47 per share, for the nine months ended Sept. 30, against $211,236, or $1.04 a share, for comparable period in 1935.

Loew's Net of $13,334,533 Leaves $5,000,000 as Undivided Profits

wholly owned subsidiaries showed income of $13,334,533, before taxes, for the fiscal year ended on August 31. The company's share of net income, excluding charges to surplus, amounted to $6.79 per common share against $4.53 shown for the fiscal year ended in August, 1935. The net income totaled $81.02 for each preferred share as compared with $55.44 for the fiscal 12 months in the preceding year.

Loew net income after taxes totaled $11,677,674, with Loew's share of net income from all corporations set at $11,076,822. The report reveals that a total of $4,641,715 was disbursed in dividends on both classes of stock during the year ending in August. This still leaves $6,435,107 as undistributed profits.

Loew's earned surplus as of Aug. 31 was $44,354,379. The report shows that operating revenues amounted to $108,780,542, with operating and general expense, $82,856,098. Biggest item of revenue listed as theatre receipts, rentals and sales of films and accessories, the total figure being $105,390,621.

Recent $1 extra cash disbursement voted for payment on the common next month will cost the company $1,512,985. Although the undistributed profits for this fiscal year are held not to be subject to the new federal surtax, Loew's, Inc., even with this extra money distribution, starts the new year with nearly $5,000,000 which might be used for further divvy payments, for executive bonus payments or for either bonuses to employes or general salary tilt.

If the procedure now being followed by other film companies and industrial organizations is used as an example, any additional melon slicing probably will be split three ways, according to this classification.

Inside Stuff—Pictures

In order to ward off possible piracy of story ideas by other studios, Warners has padlocked stories and scripts in work except for those actually engaged in preparing and producing them. Vigilance is particularly sharp on yarns with news angles. One story currently in preparation cannot be glommed by anyone in the studio except the writer and producer and top exec concerned. Other scripts are being kept under seal until officially okayed.

Warners lost the first step in a battle to use the story angle from the news, in slightly modified form, of the West Virginia mountain girl accused of killing her father over an innocent rendezvous with a boy. 20th-Fox and Warners started flickers with that situation the nut of the story, 'Career Woman' and 'Mountain Justice,' respectively, but 'Woman' was previewed last week is ready for release ahead of Warners' version.

Return of Harry Carey to the Metro lot for 'Captains Courageous' spells end of feud between the player and MGM execs. Thing started when repercussion of 'Trader Horn' production, in which Carey played namelead, resulted in suit by Edwina Booth against company for illness she contracted in Africa. Company figured that Carey would be a principal witness for the femme star and laid off him.

His wife, Olive Carey, who also worked in the 'Trader Horn' picture, went to New York to square the rap. They said there wasn't any finger on him. He got work at other studios, but not at Metro.

Break seemed healed, however, when Carey was picked as an usher for the Thalberg funeral. Though papers announced this as Carey Wilson, an MGM writer, usher, to the surprise of those on the inside, actually was Harry Carey, Finis was put on the thing when he was picked for a lead in 'Captains Courageous.'

With Lily Pons' film, 'That Girl From Paris' (RKO) completed, Andre Kostelanetz, who did the musical chores on the production, is doing nothing but resting in between broadcasts now. During actual shooting the maestro made 13 round-trip air hops week after week. Cost of the regular cross-country trips totaled over $4,000.

First he took TWA and then switched to American Airlines. He would leave Saturday after etherizing and stay in Hollywood over the weekend and arrive back in Newark by the following Tuesday afternoon. After the first few trips he worked up a regular chart for handling his varied musical duties. It included the Hollywood film rewrite scores, also the new musical programs up for his next broadcast. Between the two, he had little chance to scan the country from above.

With the bulk of the coin that will enable Pathe Film to show a healthy amount in undistributed profits for the current year coming in the shape of dividends from Du Pont Film Mfg. Co., directors of Pathe may decide to keep the bulk of this total as a company surplus. Because such dividends, not from a subsidiary, are exempt from the federal tax statute, Pathe would not be forced to pay out in dividends in order to escape the heavy taxation penalty.

Nearly $400,000 is anticipated in dividends from Du Pont for the full year. Payments go to Pathe because of the substantial interest it holds in that firm.

'Living Dangerously,' the Alliance Picture production which was widely ballyhooed in England as the 'film that the Hays office would not pass,' has been formally approved by the Hays organization's eastern code administration office. Budd Rogers, American representative for Alliance, made all of the minor deletions suggested by Haysians and the code seal has been granted.

The Alliance feature runs about 60 minutes, and length has not been materially altered as a result of the cuts, according to Haysians who suggested certain trims.

Only key town which will not be visited by the group of chorines out of 'Gold Diggers of '37,' on current air junket to bally film, will be Baltimore. Reason is that the burg does not have a cement runway at either of its airports, and since plane toting the gals is of largest, heaviest type transport crate now in operation, it is feared in case of rain ship could not take off from other than cement runway. Figured that might bog down on a field of cinders or plain dirt. The schedule for the junket on its visits to the 28 key cities is being religiously adhered to. If taxied into a town and rain delayed takeoff, would have to lay over till a dry-out.

Big kick for those who like their humor with an international touch is reception being given Joseph N. Ermolieff, European producer, who has come over to help Pandro Berman on production of 'Michael Strogoff.' L. A. dailies, and even RKO publicity department, have been calling Ermolieff everything from 'founder of Soviet cinema' to 'head of Red movie trust' and 'Russia's leading producer.' Fact is that producer fled Russia at time of revolution, has gained his prominence by producing on continent (mostly France), and deprecates the red regime, which damns him copiously in return.

Hearing on judgment award for Edward Sheldon and Margaret Ayer Barnes, authors, against Metro for alleged plagiarism of their play, 'Dis-

(Continued on page 27)

Incorporations

NEW YORK

Albany.

Ardmore Pictures Corp., Manhattan; general motion picture and theatrical business; capital stock, 200 shares, $100 par value. Incorporators: Alfred S. Kreiberg, Norman Lazarus, Helen Winkler, all of 535 Fifth avenue, New York City.

Syracuse Avon, Inc., Syracuse; theatrical business; capital stock, 200 shares, no par value. Incorporators; George E. Smith, 308 Crawford avenue, Syracuse; Albert C. Larkin, 123 East Genesee street, Syracuse; Robert W. Case, 504 Scarboro road, Solvay, N. Y.

Fenton Amusement Corp., Manhattan; amusement enterprises of all kinds; capital stock, 200 shares, no par value. Incorporators: Matie Hammerstein, Gertrude Lebelson, Helen Steinberg, all of 1540 Broadway, New York City.

Transamerican Program Syndicate, Inc., Manhattan; general radio broadcasting business; capital stock, 100 shares, no par value. Incorporators: Elizabeth Woods, Sydney M. Spector, Marjory L. Soper, all of 630 Fifth avenue, New York City.

Johnny Johnson, Inc., Manhattan; theatrical business; capital stock, 100 shares, no par value. Incorporators: John J. Wildberg, Georgia Cooper, Laurence S. Bushell, all of 545 Fifth avenue, New York City.

The Puppet Show, Ltd., New York; general theatrical and moving picture business; capital stock, 200 shares, no par value. Incorporators: Marie Virginia Vibert, 55 Park avenue, New York City; Helena C. Franke, 177 Sullivan street, New York City; Walter Mack Dougall, 751 Second avenue, New York City. Subscribers, Robert C. Fultob, Jr., 207 West 12th street, New York City; Robert Cogsill, Jr., 161 East 79th street, New York City; Stephen C. Doig, Jr., Roosevelt place, New York City.

Morgan Productions, Inc., New York; theatrical business; capital stock, 200 shares, no par value. Incorporators: Irving Bresaller, Robert Koppie, Max Benwick, all of 70 West 40th street, New York City.

Boyce Motion Picture and Television Corp., New York; deal in motion picture films and machines, etc.; capital stock, 100 shares, no par value. Incorporators: Alfred Houston, J. Frederick Renuard; Edith L. Mothacker, all of 35 Nassau street, New York City.

Valentine Davies, Inc., Manhattan; general theatrical and motion picture business; capital stock, 200 shares, no par value. Incorporators, Valentine Davies, 285 Central Park West, New York City; Edith M. Brower, 243 Ryerson street, Brooklyn; James J. Brennan, 16 East 120th street, New York City.

Change in Name

Guild Theatre Company, Inc., Manhattan; changed to West 52nd Theatre Co., Inc. Filed by Riegelman, Hess & Hirsch, 160 Broadway, New York City.

Statement and Designation

Sterling Pictures Corp., 19-21 Dover Green, Dover, Del., theatrical business. Capital stock, 25,000 shares; 25,000 preferred, $10 par value; 10,000 shares common, par value $1. New York office, 1270 Sixth avenue, W. Ray Johnson, president. Filed by Pitelman & Mayers, 1619 Broadway, New York City.

Stadium Theatres Corp., 317-325 State street, Dover, Del., holding company business. Capital stock, 1,000 shares, $100 par value. New York office, 1270 Sixth avenue, Leslie E. Thompson, president. Filed by J. Henry Walters, 1270 Sixth avenue, New York City.

CALIFORNIA

Sacramento.

Regina Wilshire Theatre, capital stock, $20,000. Directors, Emil Umann, Regina Levy, Hyman Breen, Harry Eisenberg, all of Los Angeles.

Leo Spitz to Continue at RKO Helm; Control Also Stays as Is

Leo Spitz will continue to head RKO, on reorganization. The company has shown tremendous recovery and improvement under his direction. According to the report RKO shows an estimated $1,446,922 for the 39 weeks ended Sept. 26, this It is estimated that the firm should show between $3,000,000 and $3,500,000 on the year, as compared to under $400,000 last year (1935).

Control of RKO will not change. Atlas and Lehman Corp., present controlling owners of the company, stand to continue as such under the plan and upon reorganization. Therefore, any changes which may occur shall come within the scope of the present administrati of the company, under Spitz.

Of the presently outstanding securities of RKO, Atlas and Lehman Corp., by option or outright ownership, control approximately 60% f the outstanding common shares and approximately 85% of the outstanding debentures.

This is the amount formerly owned outright by Radio Corp. of America, from whom Atlas and Lehman Corp. purchased these securities for around $11,000,000, making a down payment of $6,000,000 for half of the securities and holding a two-year option on the remaining half.

Back to Bushes

Hollywood, Nov. 24.

An agent recently offered a top male player, who previously had walked out on a studio contract, to another producer.

Producer's abrupt reply was 'I'm sorry, we aren't making any more B pictures this year.'

ROCKEFELLERS' $9,150,628.97 SETTLEMENT

Rockefeller Inc., gets 500,000 shares of new common stock of RKO for surrenderi its $9,150,628.97 claim against that company and agrees to operate the two Radio theatres, the R. C. Music Hall and the Center theatre, with RKO, for a period of approximately 12 years.

RKO participates in the operation of R. C. Music Hall and the Center, receiving $25,000 annually as compensation for serving as consultant and adviser on operations.

Should RKO take over operation of the Center, RKO will be entitled to extra compensation. If a film or combination film and stageshow policy is put into the Center, RKO shares in the earnings of the Center after the first $60,000.

After $910,000, so-called surplus earnings, on the two houses, RKO receives all of the profit. These earnings are rent figures, the rent being figured as surplus earnings.

The theatres are to be operated by a committee of seven, of whom four shall be Rockefeller nominees and three from RKO.

RKO assumes expense or obligation in running the two R. C. theatres.

ATLAS TO UNDERWRITE RKO'S REORG PROGRAM

Atlas Corp. (Floyd Odlum) will underwrite RKO's reorganization plan. The plan provides that Atlas shall be entitled to receive compensation for services rendered in connection with the reorganization proceedings and the plan. Such compensation shall be in shares of new common stock as the court shall approve.

For its reasonable expenses, Atlas shall be reimbursed in cash. Such expenses may include expenses of management in RKO which have been incurred by Atlas.

Atlas i underwriting the plan will underwrite the purchase of additional common shares to be issued by RKO, in order to provide an additional amount of $1,600,000 cash to the company to cover reorganization expenses.

Payoff on remaining $800,000 chemical notes will come out of this new cash.

Price of these shares shall be subject to approval of Atlas Corp. It is expected that approximately 160,000 such additional common shares will be issued.

Terms under which Atlas agrees to underwrite the purchase of such shares is subject to the court's proval.

These additional shares will be offered to holders of unsecured claims first and to the extent not subscribed by them to holders of common shares.

Such itors and stockholders will be permitted to subscribe to these additional common shares in proportion to their respective claims and holdings, but such right will be limited to a period not exceeding 30 days.

Not Set Yet Who Will Comprise New RKO B'd of 9

RKO's reorganization plan provides for a company board of not less than nine directors. The first board, according to the plan's provisions, shall hold office for two years and, of course, will be persons who shall be approved by the court.

Naught is known who these board selections may be or how many representatives of the various classes of securities shall be privileged to sit on the new directorate.

It is assumed, logically, that the Rockefeller interests and RCA will be represented on the directorate.

Possibly each class of security holders will be represented on the first directorate of the reorganized company.

Whether David Sarnoff, head of RCA, or Nelson Rockefeller sits on the RKO board is not known. It is felt that Sarnoff is not inclined to do so.

Naturally, as majority owners of RKO, Atlas Corp. and Lehman Corp. will be represented fairly on the new board.

NW ALLIED MULLS CO-OP FILM BUYING

Minneapolis, Nov.

Whether Northwest Allied tates will launch a cooperative film buying organization may be decided at a meeting of the board of governors here Dec. 15. There is considerable agitation for group buying of pictures and the matter has been referred to the board with authority to act.

Several independent exhi itors having been trying to tie up with Northwest Allied, and their propositions will be considered by the governors.

RKO Reorg Plan, Under 77B, Comes Up for Court Approval Dec. 23; Calls for Several New Issues

RKO's plan of reorganization, der 77B, was filed on Monday (23) in Federal Court, before Judge William Bondy. Hearings, proval of the plan, commence Dec. 23, at 2:30 p.m. Plan provides for issuance of new, 10-year 5½% sinking fund convertible debentures, 6% cumulative convertible preferred stock and common stock.

Secured creditors, holders of present debentures and 6% gold notes, aggregating $12,718,500 principal amount, are to receive for each $100 principal amount and back due interest, an equal principal amount in new 5½% 10-year debentures, and two shares common stock.

Unsecured itors aggregati $8,000,000, for each $100 of their allowed claims, are to receive three-quarters of a share of 6% cumulative preferred stock and one and one-half shares of the new common stock.

Holders of the present common stock receive for each share, one-half share of the new common stock.

Total company assets are put at $66,052,329.86, with excess of assets over liabilities as $6,193,67.

The plan is predicated on the expectation that the aggregate amount of claims against the company, clusive of claims asserted for contingent or indeterminate amounts and the Rockefeller Center, Inc., will not be above $21,000,000, and it is provided that the plan shall not be carried out unless the aggregate amount of claims shall be reduced to not more than $22,000,000. This is exclusive of interest.

$55,121,179 in Claims

Amount of claims filed in the proceedings, exclusive of claims for indeterminate amounts, is $55,121,179. This amount has been reduced by negotiation and litigation to $32,681,000. Of this amount, $9,150,628 is the estimated amount represented claims by Rockefeller Center, Inc.

Rockefeller Center, Inc., is the biggest unsecured creditor of RKO, and will receive 500,000 shares the new common stock in settlement of its claim.

New capitalization of the company will consist of $18,000,000 authorized 5½% 10-year sinking fund convertible debentures, $11,000,000 6% cumulative convertible preferred stock, par value $100 per share, and 4,000,000 shares of common stock.

Of these to be outstanding upon consummation of the plan will be $12,718,500 5½% 10-year sinking fund convertible debentures, 6% cumulative convertible preferred, and 2,163,148 shares of common stock.

The new debentures will be convertible at the holder's option at the rate of five shares of common stock

(Continued on page 31)

Prof. Quiz

Hollywood, Nov. 24.

Top agent asked a fabulous figure from a studio for a client. Producer said to agent, 'Do you think she is worth it?'

Replied agent, 'Do you think you are worth what you get?'

RKO CREDITOR COMMITTEES' CLAIMS

Not so many creditor committees are involved in the RKO reorganization ings as some others. The principal independent committee is for unsecured creditors which William V. Hodges, Denver, is chairman and of which the other member is John R. Moroney, counsel for the Interstate theatre interests, of Texas. White & Case are attorneys for this group, with Attorney Carlos Israels, of that downtown law firm appearing in court on the case.

It was Israels who suggested to the court that 30-day postponement, rather than shorter delay, be granted on the situation in order that the fullest possibility for notification shall be accorded all creditor parties. His plea was granted.

Attorney Rickaby, Simpson, Thacher & Bartlett, representing RKO, had no objection to this, and the hearing on the plan was thereupon set as Dec. 23. Not many attended the hearing before Judge William Bondy on Monday (23).

It was Attorney Israels' opinion also as expressed to the court that the $800,000 of Chemical Bank (gold notes) be treated contemporaneously with the plan. This is the balance of these Chemical notes. Irving Trust had a motion pending to compel RKO to make a payoff on these notes. Irving Trust is trustee of RKO. Monday's (23) hearing was for the purpose of settling something of this Chemical (gold notes) situation as well, but presentation of the plan at this hearing obviated all arguments.

These notes are held not affected by the plan and to be met out of proceeds from the sale of additional common shares to be issued by the company, to an amount of $1,600,000.

The RKO stockholders' committee of which Sullivan & Cromwell are counsel and W. F. Colcolough, secretary, comprises Herbert Bayard Swope, Paul Mazur, Ferdinand Eberstadt, Maurice Goodman, Grayson M. P. Murphy and R. C. Adamas.

BRITISH PIX GETTING STRONG CAN. BOOKINGS

Winnipeg, Nov. 24.

British pictures are making rapid strides in this territory. Regarded up until a short time ago as "just another icture from over there," the current attractions are developing into serious contenders for the top buildi in the larger downtown houses.

In the bookings for the Metropolitan and Capitol, the two large Famous-Players houses in town, presently are booking 20 out of the 30 features into these two deluxers from Gaumont-British.

ELMER PEARSON HEADS NEW BRITISH NAT'L CO.

British National of America, Ltd., incorporated at Albany, is a new outfit financed partially by British banking and film interests. Lord Ragnor, chairman on the board of British Colonial Trust, London, is president. Elmer Pearson, former v. p. and general manager of the old Pathe Exchange, Inc., has been named v. p. in charge of distribution.

The new British National contemplates production of 8-12 features in the first year. Because all production must be done in presently existent and rental studios, bulk of pictures probably will be made in Hollywood. Company claims to have production budget of $1,000,000.

All films made by British National here will be released in England via British Colonial, of London. Production will be in charge of Harold Berg, who holds title of general manager. He recently came back from abroad where he was most recently with Universal in England.

Publicity and advertising of new company in charge of Joseph R. Fliesler. Also holds title of secretary.

2,000-FOOT WORRY

Isolated Reports of Replacement Costs—Hoped Not General

Although 2,000-foot reels only were placed in use in the last few months, scattered reports from various exchanges have led certai istributor executives to fear a heavy bill for replacements. They figure that the tilt in replacement costs may exceed any savings that may be gained at the studio source under new set-up.

The reports received to date indicate that increased tension on the negative and upping in heat concentration on the film when the bigger spools are used causing earlier cracks and tears. All of which will cause additional replacements it continued.

Most distributors are hopeful that these reports are isolated cases and that they do not reflect a general tendency. Because with the expenditures already made for new reels, cases, rewi equipment and changes in vault storage space, any material hike in replacements would mean further increase in outlay of coin for every company.

Most of the major distributing companies now have seven to 10 feature productions released to the general trade that have been produced for use on the 2,000-foot spools.

Dobson Quits Rep.

Hollywood, Nov. 24.

Ned Dobson has resigned as talent scout for Republic after six months on the job. Dobson brought a half dozen personalities into the fold.

Understood he's going with one of the major studios.

RKO's Corporate Structure to Be Simplified by Merging Subsids

implifyi of RKO's corporate structure under the company's reorganization plan. This will wipe out duplication of sibility, icial titles and executive function. RKO has approximately 80 active subsids and affiliated companies. It will be accomplished by merging into RKO Radio Pictures, Inc., following subsidiary companies:

RKO Pathe Pictures, Inc.; RKO Pathe Dist. Corp.; RKO Pathe Export Corp.; RKO Pathe Studios Corp., Ltd.; RKO Dist. Corp.; RKO Studios, Inc., and RKO Export Corp. Thus the Pathe link is wiped out, too, by RKO.

The probability could be also that the parent firm name of Radi - Keith-Orpheum Corp. may be lifted by merger with RKO Radio Pictures, Inc., or vice versa, under the laws of Delaware and a new parent firm incorporated. This is not official.

RKO was one of two major film companies to take the receivership route in January, 1933. ther firm was Paramount which emerged from its 77b situation in June, 1935.

Irving Trust Co. was appointed receiver of RKO on Jan. 27, 1933, and was appointed trustee of the company, under 77b, July 1, 1934.

RKO and Par were among the first firms to seek 77b protection. RKO was incorporated in Maryland on Oct. 25, 1928. The present RKO Radio Pictures, Inc., was formerly known as FBO Productions, Inc.

KAO Unaffected

RKO's principal theatre outfit is Keith-Albee-Orpheum, not affected by this reorganization or the contemplated merger of subsidiaries, in so far as known. KAO controls the B. F. Keith circuit and the Greater New York Vaudeville Circuit. Altogether RKO owns or controls around 100 theatres of which around 40 are in Greater New York.

In 1929 the company expanded its theatre holdings so that by the close of 1930 it owned or controlled 175 theatres around the country.

In 1931, RKO acquired duction and distri of Pathe Exchange, around $5,000,000.

Over the years 1929- , RKO's capital assets around $38,000,000.

It was in 1931 also that RKO went into that Radio City project with the Rockefeller interests by leasing commercial office space and the two Radio City theatres from Rockefeller Center, Inc. Then came the break and many theatre situations had to be given up by RKO. Among the largest of these the Orpheum Circuit, operating the west and midwest.

RKO owns practically all of the capital stocks of its principal subsids excepting the preferred stock of KAO. KAO has $6,430,400 par value of $7 cumulative preferred stock of which RKO owns $2,176,100, or around one-third. The M. J. Meehan interests own around $2,800,000 of the balance, with RKO owning all of the KAO common.

Col's Coast Conclave

rancisco, Nov. 24.

The western sales division of Columbia Pictures concluded a three day convention at Hotel St. Francis here Sunday (22). The meeti usually held annually Hollywood, was held here because of interest in the San Francisco-Oakland Bay Bridge.

Harry Cohn and Jack Cohn, and Jerome Safron, western division manager, headed the delegation from Hollywood. Abe Montague, general sales manager, and Doug Pratt, home office auditor, also attended the sales convention.

L.A. Mgrs. at Wailing Wall; 'Theo' Lone Draw, 22½G, 'Quints' All Wet At $19,500, 'Lucky Gal' Jest Ain't

Los Angeles, Nov.

Trade away off all over town currently, with the first runs crying the blues and wondering what's happened. Hot afternoons and mild evenings are driving potential customers to the beaches, and the pic houses are suffering.

'Theodora Goes Wild' (Col) is giving the Paramount top individual take in town, this being lone outstander in town. Only holdover is Goldwyn's 'Come and Get It' at the two Warner houses for satisfactory returns.

'Reunion,' new film featuring the Dionne quints, failed to click and looks pretty dismal locally. Is fair at State, but poor at Chinese.

Estimates for This Week

Chinese (Grauman) (2,028; 30-40-55-65)—'Reunion' (20th) and 'Our Relations' (MG), dual. Dionne film big disappointment and will be lucky to hit $7,500, brutal. Last week 'Pigskin Parade' (20th) and 'Mad Holiday' (MG), fair, $9,500.

Downtown (WB) (1,800; 30-40-55-65)—'Come and Get It' (UA) and 'Captain's Kid' (FN), dual (2d week). Holdover heading for fair $7,700. Initial week, $10,800, okay.

Four Star (Fox) (900; 30-40-55)—'Devil Is Sissy' (MG). Fair $5,500. Last week 'Under Your Spell' (20th) (2d week), bad $1,500.

Hollywood (WB) (2,756; 30-40-55-65)—'Come and Get It' (UA) and 'Captain's Kid' (FN) dual (2d week). Around $8,500, profitable. First week (first) $12,600, fair.

Orpheum (Bdwy.) (2,280; 25-30-35-40)—'Rose Bowl' (Par) and 'Sea Spoilers' (U), dual, and vaude. Soso $7,800. Last week, 'Three Married Men' (Par) and 'Velvet Claws' (FN), aided by flame dancer on stage, oke at $7,700.

Pantages (Pan) (2,700; 30-40-55)—'Luckiest Girl' (U) and 'Jane Turner (RKO), dual. Bad $4,900. Last week, 'Smartest Girl' (RKO) and 'Love Letters' (U), slim, $5,300.

Paramount (Partmar) (3,595; 30-40-55)—'Theodora' (Col) and stage show. Very big $22,500 and holds. Last week 'Hideaway Girl' (Par) and Martha Raye on stage, nifty $22,900.

RKO (2,950; 30-40-55)—'Luckiest Girl' (U) and 'Jane Turner' (RKO), dual. Nothing in sight at $5,500 this week. Last week 'Smartest Girl (RKO) and 'Love Letters' (U), poor, $5,500.

State (Loew-Fox) (2,024; 30-40-55-65)—'Reunion' (20th) and 'Our Relations' (MG), dual. Quint film $12,000, satisfactory. Last week 'Pigskin' (20th) and 'Mad Holiday' (MG), $12,200, oke but not healthy.

United Artists (Fox-UA) (2,100; 30-40-55)—'Ziegfeld' (MG) (2d week). Around $4,500, plenty good. Initial week nifty $7,800.

BIG $10,500 IN DENVER FOR 'ROSE BOWL,' O.&J.

Denver, Nov.

'Rose Bowl,' with the Olsen and Johnson unit at the Denham, is copping the big money here.

Estimates for This Week

Aladdi (Huffman) (1,500; 25-40-50)—'Come and Get It' (UA) (2d run). Following a week at the Denver, fair $3,000 here. Last week 'Gay Desperado' (UA) (2d week), fine $3,500.

Broadway (Huffman) (1,500; 25-40) —'Gay Desperado' (UA) (2d run). Okay at $2,000. Last week 'Cain and Mabel' (WB) (2d run), fair, $1,500.

Center (Allan) (1,500; 15-20-25)—'Crash Donovan' (U), 'Gent from Louisiana' (Rep), and stage show. Fair $2,300. Last week 'Velvet Claws' (FN), 'Winds of the Wasteland' (Rep), and stage show, fine, $3,000. Ming Toi, who was arrested during the week because her costume ripped in the wrong place, charged with indecent exposure, helped the gross plenty.

Denham (Cockrill) (1,500; 25-35-40)—'Rose Bowl' (Par), and Olsen and Johnson unit. Big $10,500. Last week 'Hideaway Girl' (Par), neat, $6,500.

Denver (Huffman) (2,500; 25-35-50)—'Light Brigade' (WB), and stage show. Okay at $9,000. Last week 'Come and Get It' (UA), big, $10,000.

Orpheum (RKO) (2,600; 25-35-40) —'Love on Run' (MG) and 'Without Orders' (RKO), dual. Okay at $9,500. Last week 'Tarzan Escapes' (MG) and 'Way for Lady' (RKO), $4,000, weak.

Paramount (Huffman) (2,000; 25-40)—'Magnificent Brute' (U), and 'Man I Marry' (U), dual. Satisfactory $3,000. Last week 'Man Who Lived Twice' (WB) and 'Tugboat Princess' (Col), fair, $2,500.

SYDNEY BIZ OFF, BUT MELBOURNE LOOKS UP

Sydney, Oct. 27.

Outside of 'Flying Doctor' (National), 'Show Boat' (U), 'Great Ziegfeld' (M-G), and 'Uncivilized' (Chauvel), iz is not so hot around town.

'Last of the Mohicans' (UA) folds after two low weeks, being replaced by 'Sweet Aloes' (WB). 'Naughty Marietta' (M-G) and 'Thi Man' (M-G) are doing nicely on revival, and 'Ramona' (Fox) looks like copping fair trade. 'Picadilly Jim' (M-G) opened during the week and should move into the hit class. 'Fury' (M-G) also looks li meaning something.

Although biz has been pretty low for some weeks, it is now expected that a jump upwards will be made. Managers have been unable to figure why the slump lasted so long.

Melbourne, Oct. 27.

With the racing carnival all ready to commence, crowds are flocking to the city and biz is going up steadily. Current attractions include 'Follow the Fleet' (RKO), 'These Three' (UA), 'Colleen' (WB), 'Case Against Mrs. Ames' (Par), 'Street Singer's Serenade' (AD), 'San Francisco' (B-G), and 'Golden Arrow' (WB).

'BRUTE'-'MARRY' $9,000, BUFFALO

Buffalo, Nov. 24.

Business continuing about the same as usual with 'Go West' at the Lakes taking the lead, and 'Magnificent Brute' at the Lafayette building nicely. 'Reunion' in at the Buffalo for only six days with the new bill opening Thanksgiving Day.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55)—'Reunion' (20th). Just six days for this; $8,000, mild. Last week, 'Pigskin Parade' (20th), $13,000.

Century (Shea) (3,400; 25-35)—'Rose Bowl' (Par) and 'High Tension' (20th). Fair $7,000. Last week 'Daniel Boone' (RKO) and 'Women Are Trouble' (MG), below average at $6,000.

Great Lakes (Shea) (3,400; 30-50) —'Go West' (Par). Fine $12,000. Last week 'Light rigade' (WB), good, $10,000.

Hipp (Shea) (3,400; 25-40)—'Woman Rebels' (RKO) and 'Longest Night' (MGM). Average $7,500. Last week 'Stage Struck' (WB) and 'Three Married Men' (Par), fair, $7,700.

Lafayette (Ind) (3,400; 25-35)—'Magnificent Brute' (U) and 'Man I Marry' (U). Fine $9,000. Last week 'Girl on Front Page' (U) and 'Sea Spoilers' (U), down to $6,500.

1st Runs on Broadway

(Subject to Change)

Week of Nov.

Astor — 'Lloyds of London' (20th) (25).

Capitol—'Love on the Run' (MG) (26).

Criterion — 'White Hunter' (20th) (25).

Music Hall—'Garden of Allah' (UA) (2d wk.)

Paramount—'Go West, Young Man' (Par) (2d wk).

Rialto—'Mad Holiday' (MG) (25).

Rivoli — 'Come and Get It' (UA) (3d wk).

Roxy—'Reunion' (20th) (26).

Strand — 'Three Men on a Horse' (WB) (25).

Week of Dec.

Astor — 'Lloyds (20th) (2d wk).

Capitol—'Love on the Run' (MG) (2d wk).

Music Hall — 'Wi (RKO) (3).

Paramount—'Go West, Young Man' (Par) (3d wk).

Rivoli—'Rembrandt' (UA) (2).

Roxy — 'Reunion' (20th) (2d wk).

Strand — 'Three Men on Horse' (WB) (2d wk).

MAE 10G, 'RUN' $15,000, BALTO BOOMING

Baltimore, Nov. 24.

Biz is brighter this week than in months. Century, with 'Love on Run,' and Keith's, with 'Go West, Young Man,' are both doing socko biz, Keith's got the Mae West starrer from opposish Stanley by swapping forthcoming 'Champagne Waltz.'

Hipp is doing nicely, with Ted Lewis on stage and 'Lady from Nowhere.' 'Reunion,' at the New, is buttressed by strong matinees.

Estimates for This Week

Century (Loew-UA) (3,450; 15-25-35-40-55)—'Love on Run' (MG). Walloping $15,000. Last week 'Come Get It' (UA) didn't get it; weakish $6,500.

Hippodrome (Rappaport) (2,300; 15-25-35-40-55-66)—'Lady from Nowhere' (Col) and Ted Lewis. Pulling v.g. $16,000. Last week excellent $15,100 for Blackstone on stage and 'Wedding Present' (Par).

Keith's (Schanberger) (2,500; 15-25-30-35-40-55)—'Go West' (Par). Sock $10,000 and h.o. Last week 'Rose Bowl' (Par) jerked after fifth day; poor $2,000.

New (Mechanic) (1,400; 15-25-30-35-40-55)—'Reunion' (20th). Fine $4,800; will stretch beyond single session. Last week 'Dixie' (20th) yanked after fifth day with cupboard as bare as Confederate coffers after Sherman's march to the sea: $1,900.

Stanley (WB) (3,450; 15-25-35-40-55)—'Light Brigade' (WB) (2d week). Nice $6,500. Opener, socko, $13,600.

Par's 'Dead Letters'

Hollywood, Nov. 24.

Gale Wilhelm's novel, 'No Letters From the Dead,' has been purchased by Paramount.

'Hot' Adv. Gets 'Legong' $2,000, 'Ecs' $4,500 in Small Minneapolis Houses

Minneapolis, Nov. 24.

Another exodus—this one to Madison, Wis., for the Minnesota-Wisconsin game—helped to depopulate the loop over the week end, with more than 5,000 localites making the trip. Lack of new box office material is the main reason, however, for the neglect of the showhouses.

Two holdovers, 'Libeled Lady' and 'Ectasy,' are exhibiting the most strength, comparatively. Of the newcomers, 'Three Men on a Horse' and 'Legong,' are setting the fastest pace, 'Go West Young Man' is a disappointment at the Minnesota and 'Old Hutch' hasn't been doing much for the State. 'Go West' departs after six days.

Estimates for This Week

Aster (Publix) (900; 15-25)—'General Died' (Par) and 'Kelly Second' (MG) (2d runs), split. Good $900. Last week 'Sing Baby' (RKO) (2d run) and 'Three Married Men' (20th) (1st run), split, $800, okay.

Century (Publix) (1,600; 25-35)—'Ziegfeld' (MG) (2d run). Dime boost in admission and headed for swell $5,000. Last week, 'Girls' Dormitory' (20th) and 'Road to Glory' (20th) (2d runs), $2,500, light.

Lyric (Publix) (1,300; 25-35-55)—'Libeled Lady' (2d run). Dandy $4,000 second week here follow $6,000 first.

Minnesota (Publix) (4,200; 25-35-55)—'Go West' (Par). Stays only six days and poor at $4,800. 'Pigskin Parade' (20th) and Ted Weems band opens Thursday (26). Last week, 'Dodsworth' (UA), $8,000, fair.

Orpheum (Singer) (2,890; 25-35-40) —'Three Men on Horse' (FN). Only slated for six days, 'Pennies from Heaven' opening Thanksgiving. Fair $8,000. Last week, 'Woman Rebels' (RKO), $5,000, light.

State (Publix) (2,300; 25-35-40)—'Old Hutch' (MG). Fair at $5,000. Last week, 'Ladies in Love' (20th), $4,500, light.

Time (Berger) (290; 15-25)—'Legong' (Du World). Hot advertising in newspapers and in front of house bringing results, big, $2,000. Last week, 'It's Love Again' (GB) (2d run), $1,000, okay.

Uptown (Publix) (1,200; 25-35)—'Devil Is Sissy' (MG). Fine $4,000. Last week, 'Cain and Mabel' (WB), $2,800, six days, poor.

World (Steffes) (350; 25-35-40-50) —'Ecstasy.' More warm advertising. Strong $4,500. Last week, 'East Meets West' (GB) (2d week), $900 for five days, fair.

'West'-'Game' $6,500, 'Love on Run' $10,000, Quins $5,200, Indpls.

Indianapolis, Nov. 24.

Competition is keen this week with Clark Gable and Joan Crawford teamed up against Mae West at one house and the Dionne quintuplets at another. For the first time in several years, new films will not open Thanksgiving Day. Present ones will ride on through that date until Friday (27), the usual change day, and current grosses are sure to be aided by the holiday prices on closing day.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Reunion' (20th). Okay in face of strong opposition and $5,200, might mean holdover. Last week 'Light Brigade' (WB), fair, $4,500.

Circle (Monarch) (2,800; 25-40)—'Go West' (Par) dualled with 'Big Game' (RKO). Good, but substantially below previous Mae West film intake, at $6,500. Last week 'Woman Rebels' (RKO) and 'Rose Bowl' (Par), $5,000, barely okay.

Loew's (Loew's) (2,600; 25-40)—'Love on Run' (MG). Plenty of zip at $10,000. Last week 'Come and Get It' (UA) dualled with 'Longest Night' (MG) all right at $5,400.

Lyric (Olson) (2,000; 25-30-40)—'Luckiest Girl' (U) and 'Manhattan Scandals' unit. Latter featured in ads; $8,700, oke. Last week 'Under Your Spell' (20th) and Dave Apollon unit, $10,000, swell.

'HUNTER' BAND $16,500, ST. LOUIS

St. Louis, Nov. 24.

Fanchon & Marco has inaugurated new opening policy at three of its big berthas here. Fox opens Wednesdays, and Missouri and St. Louis, Thursdays. Change is effective currently. Race for top b.o. honors this week is between Ambassador with 'White Hunter' and Louis Armstrong's pit band show and Loew's with a dualer.

Estimates for This Week

Ambassador (F&M) (3,018; 25-40-55)—'White Hunter' (20th) and Louis Armstrong band. Nice $16,500. Last week 'Theodora' (Col) and stage show, $19,300, big.

Fox (F&M) (5,038; 25-35-55)—'Lady from Nowhere' (Col) and 'Come Closer, Folks' (Col). Only $9,600, off. Last week 'Smartest Girl' (RKO) and 'Here Comes Carter' (FN), $8,500, flop.

Grand Opera House (Ind) (2,200; 25-35)—Shuttered Wednesday (18). Last week 'Informer' (RKO) and vaude, $1,500, one reason for padlocking.

Loew's (Loew) (3,162; 25-35-55)—'Tarzan Escapes' (MG) and 'Old Hutch' (MG). Nice at $16,000. Last week 'Come and Get It' (UA) and 'Our Relations' (MG), $15,500, okay.

Missouri (F&M) (3,514; 25-40)—'Man I Marry' (U) and 'Rose Bowl' (Par). Only $9,000, below average. Last week 'Dixie' (20th) and 'Along Came Love' (Par), $10,200, fair.

Orpheum (F&M) (1,950; 25-35-55) —'Theodora' (Col) (2d run) and 'Give Her a Ring' (Jud). Satisfactory at $6,800. Last week 'Big Broadcast' (Par) (3d run) and 'Without Orders' (RKO) $6,500, nice.

Shubert-Rialto (F&M) (1,725; 20-25)—'Wild Brian Kent' (20th) and 'Lady Luck' (Ches). Only $2,500 for this dualer. Last week 'Yellow Cargo' (Jud) and 'Bulldog Edition' (Rep), only $2,600.

St. Louis (F&M) (4,000; 25-40)—'Pigskin Parade' (20th) and stage show. At $6,000, better than house has been getting past few weeks. Last week 'Ladies in Love' (20th) and stage show, $4,900, poor.

'Gone with Wind' Gone Pix, Authoress Doesn't Care

Atlanta, Ga., Nov. 24.

Least concerned about what Selznick does with 'Gone With the Wind' is Margaret Mitchell, Atlanta gal who penned the sensationally successful tome. All she asks of Hollywood is to be let alone and she goes on record further by saying she doesn't give a single whoop who plays who in the picture.

In the meantime, George Cukor's projected visit to Atlanta to confer with the authoress has not come to pass. That's something else that seems to leave the writer of 'Wind' cold, as she says that all she knows about Cukor's coming is what she has seen in the papers.

'Run' Hotsy Totsy, Quins N.S.G., Cincy

Cincinnati, Nov. 24.

Cinema trade is currently at even keel with last week, when auto show in Music Hall, having 42c gate and no entertainment bally, caused a b.o. dent. Stretch of delightful autumn weather and unusually large volume of early-Xmas shopping are no-dicers for exhibs.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Reunion' (20th). Miss-out for $9,000. Last week 'Come and Get It' (UA), $10,500, ordinary.

Capitol (RKO) (2,000; 35-42)—'Theodora' (Col) (2d run). At $5,000, okay. Last week 'Light Brigade' (WB) (2d run), $3,000, brutal.

Family (RKO) (1,000; 15-25)—'Sworn Enemy' (MG) and 'Yellowstone' (U), divided. Great at $2,500. Last week $2,400 on split of 'Chan at Track' (20th) and 'Sea Spoilers' (U).

Grand (RKO) (1,200; 25-40)—'Come and Get It' (UA) (2d run). At $2,500, fair. Last week 'Libeled Lady' (MG) (3d run), $3,000, fine.

Keith's (Libson) (1,500; 30-40)—'Polo Joe' (WB). All right at $4,500. Last week 'Gay Desperado' (UA), $4,000, fair.

Lyric (RKO) (1,400; -42)—'Dixie' (Fox). At $3,500, sorry. Last week 'Our Relations' (MG), $4,500, nice.

Palace (RKO) (2,600; 35-42)—'Love on Run' (MG). Hotsy totsy, $16,000. Last week 'Theodora' (Col), $12,500, good.

Shubert (RKO) (2,200; 40-60)—'Girl on Front Page' (U) and Dave Appolon unit. At $13,000, no complaint. Last week 'Carter' (WB) and John Boles p.a. with 'Shooting High' unit, $16,000, big.

Strand (Ind) (1,300; 15-25)—'Walking on Air' (RKO), 'Swing Time' (RKO) and 'Great Ziegfeld' (MG), returners, separate. Swell $2,600. Last week 'Dancing Lady' (MG), 'Gorgeous Hussy' (MG) and 'Mary of Scotland' (RKO), subsies, ingly, $2,200, okay.

'Maiden Lane' with Waters OK $23,500, 'Go West' $22,000, Only Fair in Boston

Boston, Nov. 24.

Keith Boston has the edge again this week with '15 Maiden Lane' and Ethel Waters on stage. 'Go West, Young Man,' with stage show at the Met, is under hopes. 'Come and Get It,' on dual bill with 'Legion of Terror' at Orph and State, is okay.

Orpheum is running midnight show Wednesday (25) and Keith Memorial will preview new pic same night.

Estimates for This Week

Boston (RKO) (3,200; 35-50-65)—'15 Maiden Lane' (20th) and Ethel Waters in stage show. Strong at $23,500. Last week bango $28,900 for 'Magnificent Brute' (U) and N.T.G. unit.

Fenway (M & P) (1,400; 25-35-40-50)—'Polo Joe' (WB) and 'Straight from Shoulder' (Par), dual. Okay at $6,000. Last week $4,800, fair, for 'Wedding Present' (Par) and 'Accusing Finger' (Par), dual.

Keith Memorial (RKO) (2,900; 25-35-50)—'East Meets West' (GB). Opened Sunday (22) for four days, and hitting $5,000, off. Last week 'Under Your Spell' (20th) bogged under in four days to $4,500, winding up Saturday night, ith 'Woman Rebels' (RKO) (2d week) yanked after five days at $5,000.

Metropolitan (M & P) (4,500; 35-50-65)—'Go West' (Par) and Clyde Lucas band on stage. A little disappointing at $22,000. Last week 'Three Men on Horse' (WB) and stage show okay, $24,000.

Orpheum (Loew) (3,000; 25-35-40-50)—'Come and Get It' (UA) and 'Legion of Terror' (Col), dual. Good $15,000. 'Theodora' (Col) and 'Craig's Wife' (Col), dual, very good last week at $18,000.

Paramount (M & P) (1,800; 25-35-50)—'Polo Joe' (WB) and 'Straight from Shoulder' (Par), double. Good for $9,900. Last week $6,700, fair, on 'Wedding Present' (Par) and 'Accusing Finger' (Par).

Scollay (M & P) (2,700; 25-35-40-50)—'Jeeves' (20th) (1st run) and 'Cain and Mabel' (WB) (2d run) dual. Okay $7,000. Last week good $8,000 for 'Dodsworth' (UA) and 'Ramona' (20th), dual, both 2d run.

State (Loew) (3,500; 25-35-40-50)—'Legion of Terror' (Col) and 'Come and Get It' (UA), double. Pleasing at $12,000. 'Theodora' (Col) and 'Craig's Wife' (Col), dual, very good $15,000 last week.

Chi Comes Up with $35,000 for Mae West; 'Rose Bowl'-Bowes Ams Neat $23,000; Richman-'Girl' $12,000 Fliv

Chicago, Nov. 24.

Pre-Thanksgiving weekend saw Chicago show-shops whirling pretty merrily for the most part. Outlying key 'A' houses of Balaban & Katz drew some business away from the Loop due to the booking of 'Pigskin Parade' (20th) into the key nabe houses ahead of downtown and tying it in with another feature, 'Ramona' (20th). 'Parade' doesn't hit the Loop until Thursday (26), when it comes into Garrick.

Palace is on a six-day run this week, and will change its bill Thursday (26) when 'Winterset' (RKO) is brought in to replace the current line-up headed by Harry Richman on the stage, which is doing brutally. Over at the Oriental the Maior Bowes all-girl unit is accounting for the box office power.

Mae West's picture started well at the Chicago and is doing better than average business.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Big Broadcast' (Par) (2d run). Moved in here after two weeks at the Chicago and good for nearly $9,000, fine. Last week 'Dodsworth' (UA) (2d run), neat, $6,800.

Chicago (B&K) (4,000; 35-55-75)—'Go West' (Par) and stage show. Highly pleasant at $35,000. Last week 'Big Broadcast' (Par) finished fortnight to good $26,100.

Garrick (B&K) (900; 35-55-65-75)—'Polo Joe' (WB). Slipping the take to $7,000, fair. Last week 'Libeled Lady' (MG) terminated loop stay finally at $6,700, good, for sixth session.

Oriental (B&K) (3,200; 35-40-50-85)—'Rose Bowl' (Par) and Bowes all-girl unit. Upping to better than $23,000, fine, on kited admission rates. Bowes unit, doing five shows daily, did six on Saturday (21). Last week 'Sworn Enemy' (MG) okeydoke at $18,700.

Palace (RKO) (2,500; 35-55-65-75)—'Luckiest Girl' (U) and vaude with Harry Richman. In for only six days; a brodie at only $12,000. Richman is getting $5,000. Last week 'Woman Rebels' (RKO) okay at $19,400.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Come and Get It' (UA). Small capacity holding down possibilities for this one, but is having swell opening session at $18,000. Last week 'Sissy' (MG) concluded two weeks to $7,000, satisfactory, for second stanza.

State-Lake (Jones) (2,700; 25-35-40)—'End of Trail' (Col) and stage show. Galloping to fine $16,000. Last week 'Thunder' (GB) weakish at $13,600.

United Artists (B&K-MG) (1,700; 35-55-75)—'Hutch' (MG). Just 10 days for this one, going out tomorrow (Wed.) to give way to 'Born to Dance' (MG). About $8,000 for final seven days.

'PREZ MYSTERY' WITH N.T.G. $12,000, M'TREAL

Montreal, Nov. 24.

Santa Claus parade with heavy excursions into city brought grist to the main stem mills Saturday (21) with another lead in sight for the Palace 'Libeled Lady.' N.T.G. unit at Loew's with 'President's Mystery' on screen is doing very well.

Estimates for This Week

His Majesty's (CT) (1,600; 50)—'Third Floor Back' (Brit) and 'Jeeves' (Brit.). Grossing $5,000, good. Last week 'Broken Blossoms' (Brit) and 'She Shall Have Music' (Brit), better at $5,500.

Palace (CT) (2,700; 50)—'Libeled Lady' (MG). At $11,000, excellent. Last week 'Light rigade' (WB), nice, $10,000.

Capitol (CT) (2,700; 50)—'Three Men on Horse' (WB) and 'Isle of Fury' (U). Good at $7,500. Last week 'Pigskin Parade' (20th) and 'Panic on Air' (20th), $7,000, good.

Loew's (M. T. Co.) (3,200; 60)—'President's Mystery' (Rep) and N. T. G. unit. Big biz at $12,000. Last week 'Star ior Night' (20th) and 'Hit Parade' unit, good, $11,000.

Princess (CT) (2,300; 50)—'Gay Desperado' (UA) and 'All American Chump' (MG). At $7,000, good. Last week 'Our Relations' (MG) and 'Murder with Pictures' (Par), good, $6,500.

Cinema de Paris (France-Film) (600; 50)—'Michael Strogoff.' Very good, $3,500. Last week fourth repeat of 'Veille D'Armes,' $1,800.

St. Denis (France-Film) (2,300; 34)—'Sous la Griffe' and' Un de la Legion.' At $4,000, good. Last week 'Le Joueur d'Orgue' and 'La Madone de l'Atlantique,' $3,500.

100% U. S. PIX IN S. AFR.

14 Films in 3 Leading Cities Without Competish From World Mart

Capetown, Oct. 26.

American films continue to hold the fort here. With the current crop there is no foreign competition. In South Africa's three leading Capetown, Johannesburg and Durban, there are now a total of 14 films playing, all Yankee.

Locally, the lineup is 'Crime and Punishment' (Col) at the Alhambra (ACT); 'Mary of Scotland' (RKO) follows. Plaza (UT) has 'Suzy' (MG), to be succeeded by 'His Brother's Wife' (MG). Royal (UT) has 'Unguarded Hour' (MG).

Johannesburg has six, 'Piccadilly Jim' (MG) at the Metro (MG); 'King Steps Out' (Col) at the Colosseum (ACT); 'Whole Town's Talking' (Col), Plaza (ACT); 'Hot Tip' (RKO), Palladium (ACT); 'Guardsman' (MG), Bijou (UT); 'Pride of Marines' (Col), Pri ' (Inde).

At Durban the five are 'Thanks a Million' (20th), Playhouse (ACT); 'Rose Rancho' (Par), Criterion (ACT); 'Great Ziegfeld' (MG), Prince's (UT); 'Magnificent Obsession' (U), King's (ACT), and 'Richest Girl in World' (RKO), Cameo (Inde);

'WEST' $10,000, KANSAS CITY

Kansas City, Nov. 24.

Not much to choose this week between 'Go West' and 'Gay Desperado' at Mainstreet and Midland, respectively. Former got away to best start.

Estimates for This Week

Mainstreet (RKO) (3,200; 25-40)—'Go West Young Man' (Par). At $10,000, good, but not big. Last week 'Three Men on Horse' (WB), nice, $11,000.

Midland (Loew) (4,000; 25-40)—'Gay Desperado' (UA) and 'Sworn Enemy' (MG), dual. Fair $10,500. Last week 'Come and Get It' (UA), dualled with 'Legion of Terror' (Col), okay at $11,700.

Newman (Par) (1,900; 25-40)—'Three Men on Horse' (WB) (2d run). Moved over from Mainstreet and showing enough strength at $6,000, nice. Last week 'Man I Marry' (U), $4,600, poor.

Tower (Rewot-Fox) (2,200; 25)—'Here Comes Carter' (WB) and vaude. Nice at $7,000. Last week 'Without Orders' (RKO) sweet with $7,400.

Uptown (Fox) (2,030; 25-40)—'Under Your Spell' (20th-Fox) and 'Mummy's Boys' (RKO), dual. Stepping nicely at $4,000. Last week 'Pigskin Parade' (20th) (3d run), weak, $3,500.

MAT BIZ GETS QUINS $7,000 IN SEATTLE

Seattle, Nov. 24.

Pre-holiday business held up pretty well, but bill changes are being made just the ame to catch new Thanksgiving trade.

Estimates for This Week

Blue Mouse (Hamrick) (900; 27-37-42) 'Big Broadcast' (Par) (4th wk.). Still okay at $2,800, but this is the finale. Last week $3,300, good.

Coliseum (Evergreen) (1,800; 21-32) 'Texas Rangers' (Par) and 'Kelly Second' (MGM), dual. Not bad at $3,400. Last week 'Sing, Baby' (20th) and 'Give My Life' (Par), dual, six days, $2,500, slow.

Fifth Ave. (Evergreen) (2,400; 27-37-42) 'Libeled Lady' (MGM) (2d week). Good, $6,800. Last week, $11,000, big.

Liberty (J-vH) (1,900; 16-27-42) 'Come and Get It' (UA) (3d week). Okay at $4,000, but out for Thanksgiving change. Last week, $6,300, good.

Music Box (Hamrick) (900; 27-37-42) 'Pigskin Parade' (20th) and 'Don't Turn 'Em Loose' (RKO) (2d runs), dual. Catching good $3,000. Last week, 'Ziegfeld' (MGM) (4th week), $2,700, good.

Music Hall (Hamrick) (2,300; 27-37)—'Longest Night' (MGM) and 'Hollywood Boulevard' (Par), dual, with vaude. Okay at $5,000. Last week, 'Seven Sinners' (GB) and 'King of Mounted' (20th), dual, with vaude. $4,800, moderate.

Orpheum (Hamrick) (2,700; 27-37-42)—'Reunion' (20th) and 'Here Comes Carter' (FN), dual. Getting good $7,000, mainly on matinees. Last week, 'Pigskin Parade' (20th) and 'Don't Turn 'Em Loose' (RKO), dual, $7,400, excellent.

Palomar (Sterling) (1,450; 16-27-37)—'Straight From Shoulder' (Par) and vaude. Good at $5,000. Last week, 'Hearts in Bondage' (Rep) and vaude. $4,500, okay.

Paramount (Evergreen) (3,106; 37-42)—'Tarzan Escapes' (MGM) and 'Wedding Present' (Par), dual. Fair at $4,000. Last week, 'Magnificent Brute' (U) and '15 Maiden Lane' (20th), dual, slow, $3,800.

Roosevelt (Sterling) (800; 21-32)—'Godfrey' (U) and 'Craig's Wife' (Col), dual. Big, $3,000. Last week, 'Anthony Adverse' (WB), $2,700, fair.

'Reunion' Good $16,000, 'West' $21,000, Frisco

San Francisco, Nov.

'Go West, Young Man,' Mae West, is doing okay by the Fox. Competish is negli ible with four houses having holdovers and the Warfield offering the only new picture with any sort of draw in Dionnes' 'Reunion.'

Estimates for This Week

Embassy (RKO-Cohen) (1,512; 30-35-40)—'Gambling with Souls' (I. F. D.) and 'Caesarian Operation' (I. F. D.) (3d week). Showing a profit at $3,000. Last week v. g. $6,000.

Fox (F-WC) (5,000; 25-35-40)—'Go West' (Par) and 'All-American Chump' (MGM). Hitting big $21,000. Last week 'Wedding Present' (Par) and 'Our Relations' (MGM), terrible at $12,000.

Golden Gate (RKO) (2,850; 30-35-40)—'Smartest Girl' (RKO) and 10 acts of vaude. Over average at $15,500. Last week 'In His Steps' (GN) and vaude, same.

Orpheum (F&M) (2,440; 30-35-40)—'Lady from Nowhere' (Col) and 'Luckiest Girl' (U). Combo faring badly; gets the yank after six days; $5,000. Last week 'Adventure in Manhattan' (Col) and 'Man Who Lived Twice' (Col), $9,200, fair, in eight days.

Paramount (F-WC) (2,740; 30-35-40)—'Devil Is Sissy' (MGM) and 'Under Your Spell' (20th) (2d week). Nice $8,000 for six days. Last week good, $14,000.

St. Francis (F-WC) (1,470; 30-35-40)—'Libeled Lady' (MGM) and 'Sitting on Moon' (Rep) (2d run). Moved here after four weeks at Warfield. Excellent $6,000. Last week 'Light Brigade' (WB) and 'Here Comes Carter' (WB), good, $6,000.

United Artists (UA-Cohen) (1,200; 25-40)—'Come and Get It' (UA) (2d week). Failing to come to matinees for this one, but still okay at $6,000. Last week, $9,000.

Warfield (F-WC) (2,680; 35-40-55)—'Reunion' (20th) and 'Laughing at Trouble' (20th). Excellent $16,000. Last week (fourth) 'Libeled Lady' (MGM) and 'Sitting on Moon' (Rep), great, $9,000.

'Dodsworth,' 8G, B'ham

irmingham, Nov. 24.

' getting the is week.

'Great Waltz' roadshow checked in at Muny Auditorium last night (Monday) for one night. Saturday Wayne King's band is here for a one-ni next week sees George White's 'Scandals' at Temple for two performances. Looks like all touring outfits trying to hit town at one time and that before Christmas season starts.

Estimates for This Week

Alabama (Wilby-Kincey) (2,800; 30-35-40)—'Dodsworth' (UA). Nice entertainment and set for nice $8,000. Last week, 'Ramona' (20th) $8,300, good.

Empire (Acme) (1,100; 25)—'She Couldn't Take It' (Ind). Just moderate $2,600. Last week 'Craig's Wife' (Col) $3,200, dandy, and picture moved to Galax for second week, where will get around $1,600.

Ritz (Wilby-Kincey) (1,600; 25-30)—'Ladies in Love' (20th). Around $2,800, moderate. Last week, 'Can This Be Dixie?' (20th), $2,900.

Strand (Wilby-Kincey) (800; 25)—'Wild Brian Kent' (20th). Not much doing this week, $1,400. Last week, 'Ambassador Bill' (20th), $1,500, slow.

Pantages (Wilby-Kincey) (2,300; 25-35)—'Girl on Front Page' (U) and vaude. Vaude still getting top billing. House operates only three days a week, however, and this week should get $2,000, fair. Last week, 'Straight from Shoulder' (Par), $2,300, pretty good.

Mae $50,000, 'Allah' Praiseworthy At $90,000, Vallee's New Record With 'Libeled' 44½G on B'way

Mae West came east during the past week in 'Go West, Young Man,' and has the town going completely West, as attested by a $50,000 first week for the Paramount, in spite of a miss-out on a scheduled personal for the star with her latest picture. Less than a week before she was to have opened, Miss West's booking was called off, necessitating a new lineup of talent to go with Al Donahue band, which pits it this week. Management of the Par has 'Go West' penciled for three weeks. House upped its scale a bit with opening of the West opus, playing at 25c to only 12 noon instead of 1, and going from 75c to 85c week nights.

Five other new pictures came in to battle their way against the combination of 'Go West,' the three holdovers and Rudy Vallee's strong draught with 'Libeled Lady' at the second run State. Of the quintet only 'Garden of Allah' is making any headway. A $90,000 week is in prospect for the first of the Selznick-International productions in color, and, with Thanksgiving day arriving tomorrow, it then starts a second semester. Music Hall has 'Winterset' spotted for Dec. 3.

'Tarzan Escapes' is a disappointer for the Capitol, $20,000 being tops with the aid of tonight's holiday eve, when it closes its seven-day run. House moved opening of this one up to Thursday, so that tomorrow (Thanksgiving) it could bring in 'Love on the Run.' Roxy also reduces holdover of 'Pigskin Parade' to six days at a good $30,000 or bit over, in order to admit 'Reunion' on the holiday. Henceforth the Roxy will remain at a Thursday opening. The Cap goes back to Fridays after this week.

Three first runs that are all unable to raise a gallop are 'Murder With Pictures' (Rialto), 'Wedding Present' (Criterion) and 'Can This Be Dixie?' latter on double bill with 'Woman Rebels' at the Palace. The Rialto picture goes out tonight (Wed.), with about $6,500 on the week, while second days for 'Present' ending last night (Tues.), brought less than $8,000 for the Crit, considerable red. Crit is having unusually tough luck. It had been promised 'Charge of the Light Brigade,' fresh from a first run at the Strand, for today (Wed.), but the Palace nipped this plan in the bud. RKO gets 'Brigade' next week on second run for the Pal, but wouldn't let the Crit have the picture, although Si Fabian was agreeable to playing it day-and-date in Brooklyn with the Crit this week. Result Criterion moves 'White Hunter' in today (Wed.) 'Can This Be Dixie?' on first run at the Pal, is getting no id from 'Woman Rebels' and vice versa, luck being with house if it reaches over $7,000, big.

Together with the new pictures which open today or tomorrow (Thanksgiving) in time for a holiday carving, 20th-Fox tonight debuts 'Loyds of London' at the two-a-day Astor at a $2 top. 20th has house for four weeks and options of two weeks each. 'Romeo' went out last night (Tues.) after a highly profitable run, final (13th) week being $7,500.

Today's openers include 'Three Men on Horse' at the Strand; 'White Hunter' at the Crit and 'Mad Holiday,' Rialto's new one, last mentioned in tonight (Wed.) Bow of 'Three Men' this morning at the Strand gives 'Brigade' a final four days on a fourth week of $9,000. Second week of 'Come and Get It,' expiring last night (Tues.), brings the Riv $23,000 after a first week of $31,500. Goes a third week, 'Rembrandt' being set to open Dec. 2.

The State's high-powered combination of Rudy Vallee's band unit and 'Libeled Lady' right to set a new high of around $44,500 with the help of Thanksgiving day and holiday prices. Previous top, set by personal of Burns and Allen, without a holiday, was $42,900.

Estimates for This Week

Astor (1,012; 55-$1.10-$1.65-$2.20)—'Lloyds of London' (20th) has its unveiling tonight (Wed.) for a twice-daily run at $2 top. Final (13th) week of 'Romeo' (MG) $7,500, after a 12th of $9,600.

Capitol (4,620; 25-.55-85-$1.25)—'Tarzan Escapes' (MG). Ends its week tonight (Wed.) at no more than $20,000, poor showing. Last week 'Libeled Lady' (MG) on six-day holdover into third week, picked up around $18,000, oke. 'Love on the Run' (MG) opens tomorrow (Thurs.), going eight days so that house gets back to regular Friday openings.

Criterion (1,662; 25-55-75-85-$1.10-$1.25)—'Wedding Present' (Par). No dice, under $8,000, poor, on week ending last night (Tues.). 'One Way Passage' (WB), a reissue, in ahead did much better, over $15,000. 'White Hunter' (20th) premieres today (Wed.). rincipal difficulty here is in getting the proper product, surprising in view of the fact Crit is such a fine, modern house, well located, and trying to maintain good price range.

Palace (1,700; 25-35-55)—'Can This Be Dixie?' (20th) (1st run) and 'Woman Rebels' (RKO) (2nd run), doubled. Brace not getting 'em, probably not more than $7,000. Last week's coupleton, 'Cain and Mabel' (WB) (2d run) and 'Here Comes Carter' (WB) (1st run), $8,800, average, but not good.

Paramount (3,664; 25-35-55-85)—'Go West, Young Man' (Par) and, in person, Al Donahue band with specialty acts. Smash show netting $50,000 on first week ending last night (Tues.), now penciled for at least three. Theatre sold show well in connection with celebration of 10th anniversary of house on which much publicity was nabbed. Last week, fourth for 'Big Broadcast' (Par) close to $25,000, fine.

Radio City Music Hall (5,989; 40-60-85-99-$1.65)—'Allah' (UA) and stage show. All indications point to an easy $90,000 and holds through Thanksgiving week, with 'Winterset' (RKO) to follow Dec. 3. Last week 'Theodora Goes Wild' (Col) got $79,000, not big but okay.

Rialto (750; 25-40-55) — 'Murder With Pictures' (Par). Only about $6,500 on week ending tonight (Wed.), disappointing. 'Mad Holiday' (MG) premiering this evening. 'Our Relations' (MG) went eight days, mopping up, $11,800.

Rivoli (2,092; 25-55-75-85-99)—'Come and Get It' (UA) (2d week). Getting $31,500 on its first seven days, this Goldwyn pic accounts for around $23,000 on second week, and goes a third. Not getting the business it deserves, probably because of lack of b.o. names, but will show satisfactory profit. 'Rembrandt' (UA) opens Wednesday (2).

Roxy (5,836; 25-45-55-75)—'Pigskin Parade' (20th) and stage show (2d week). Held six days on final-2d week and stron: over that holdover period at $30,000 or bit over. First week was $46,300, big. House goes to Thursday openings tomorrow (26) with 'Reunion' (20th) which is penciled for two weeks.

Strand (2,767; 25-55-65-99) — 'Brigade' (WB) (4th week). Final four days on a fourth week (current) $9,000, okay. Third week close to $20,000. Today (Wed.) the house brings in 'Three Men on a Horse' (...).

State (3,450; 35-55-75)—'Libeled Lady' (MG) (2d run) and Rudy Vallee band unit on stage. With potent draught from both screen and the hard oak, house is on way to a new high of $44,500 with assistance of Turkey Day and holiday prices. High to date of $42,900 was established by Burns and Allen on a personal. Last week State did $35,000 with 'Devil Is Sissy' (MG) (2d run) and Ben Bernie, excellent.

'Theodora's' $3,200 Socko In Lincoln; 'Libeled' $4,000

Lincoln, Nov. 24.

Marquee barrage this week is luring more people to theatre row than at any time in months. Helped over the weekend by the last home football game between Nebrask and Kansas State. 'Libeled Lady' is the leader and 'Theodora Goes Wild' is putting the Varsity into the best money it's enjoyed in weeks.

Estimates for This Week

Liberty (LTC) (1,200; 10-15)—'Avenging Rider' (Diversion) plus 'Silly Billies' (RKO), split, with 'Lawless Range' (Rep) plus 'Air Hostess' (U). Picking up with the cooler weather; $950, all right. Last week 'Rose Bowl' (Par) plus 'Another Face' (RKO) split with 'Hildog Drummond' (20th) plus 'Jack Cat' (FN), nice, $1,000.

Lincoln (LTC) (1,600; 10-20-25)—'Reunion' (20th). House getting $3,000. fine money. Last week 'Is Sissy' (MG), $2,900, fine.

Orpheum (LTC) (1,350; 10-15-20-25-35)—'Love Letters' (U) plus 'Casa Manana' unit; dual bill following stage show. 'Can This Be Dixie?' (20th) plus 'Country Gentlemen' (Rep). Paced for $3,200, very oke. Last week '15 Maiden Lane' (20th) plus 'Rhapsody in Blue Revue,' unit, split with dual 'Under Your Spell' (20th) plus 'Big Game' (RKO), fine, $3,000.

Stuart (LTC) (1,900; 10-25-40)—'Libeled Lady' (MG). Strong at $4,000. Last week 'Cain and Mabel' (WB), $3,200, little over average.

Varsity (Westland) (1,100; 10-25-35)—'Theodora' (Col). Good ballyhoo drive with Mike Roth assisting. New price scale for house delivering exceptional $3,200. Last week 'East Meets West' (GB) suffered at $900.

Holiday Spirit Means B. O. Coin in Philly; 'Run' 18G, 'Relations' $13,500

Philadelphia, Nov. 24.

Good biz in most of the downtown houses this week, with b.o. films and the anticipated holiday influx.

'Love on the Run' is going places at the Boyd. It is set for a second week and may get a third.

'Come and Get It' didn't hold as well as expected and goes out tonight (Tuesday)) one day under two weeks, with 'Garden of Allah' following.

Estimates for This Week

Aldine (1,200; 40-55-65) — 'Come and Get It' (UA). Only getting six-day second week; $8,500. Last week hit $12,500, fair.

Arcadia (600; 25-40-50)—'Gay Desperado' (UA) (2d run). Okay $2,300. Last week, 'Big Broadcast' (Par) (2d run), 11 days, $4,200; very neat.

Boyd (2,400; 40-55)—'Love on Run' (MG). Hitting $18,000 or more in first week and sure to hold. Last week 'Woman Rebels' (RKO), gloomy, $9,500.

Earle (2,000; 25-40-55)—'Our Relations' (MG). Doing better than Earle straight films have managed to do of late; $13,500. Last week, 'Tarzan Escapes' (MG), fairish $11,500.

Fox (3,000; 40-44-65)—'Theodora Goes Wild' (Col) (2d week). Very nice $14,500. First week above $20,000.

Karlton (1,000; 25-35-40)—'Follow Your Heart' (Rep). First run and n.g. at $2,000. Last week, 'Rose Bowl' (Par), also first run and about $2,100, light. House seems to fare better on second-run films.

Keith's (2,000; 30-40-50)—'Woman Rebels' (RKO) (2d run). Fairish $2,500. Last week, 'Here Comes Carter' (WB) (1st run), awful, $1,700.

Stanley (3,700; 40-55)—'Reunion' (20th). Only a week for this Dionne film sequel, at disappointing $14,500. Last week, 'Light Brigade' (WB), $12,000 for six-day second week, okay.

Stanton (1,700; 30-40-50) — 'Big Game' (RKO). Fair $6,000 with holiday helping. Last week, '15 Maiden Lane' (20th), disappointing at $5,500.

Television

(Continued from page 5)

stration, concedes far short of anything perfect. . . still dealing in small images.

Farnsworth, claiming to own several patents, urges all firms to start from scratch—a sort of earning while learning formula such as radio followed. Philco also made certain tests.

Foreign experiments, Baird and others, still have their troubles. Distortion, great; distance and images, small. World Wide is the only one getting the full-sized screen field.

On the other hand, the government doesn't intend to get caught in the web of any more monopolies, as it was with the early radio till the de Forrest tube blasted them out. So it's keeping the field wide open on the television thing, granting no basic patents which would create a monopoly until several systems have been tried out. After that, Washington may allow the competition to simmer down to the two best systems—a sort of NBC-Columbia, Western Union-Postal Telegraph of television.

The only other solution would be government monopoly such as England has in radio, but the electrics would fight that. Abroad it was easy, because the telephone and telegraph systems are government-owned monopolies, and radio followed the same line. But in America the government has never controlled its lines of communication beyond the postal system.

American Tel and Tel has followed a long range policy of not tying up any patents unless they were factors in communication. It let talkers slip for this reason and had to buy into Par to get these patents back when it discovered they had other values beyond entertainment. It is being more cautious i inspection of television.

But the government is being equally restrained in granting patents which would make the communications thing a one-man band. If anything, from the President down, the administration wants either public ownership of this particular public utility or greater freedom for competitors under private ownership.

Either way, the indie inventors would be favored. They're watching the big-boys tell the trades, everybody from actors to plumbers, from writers to copper miners, on the one hand, what a great thing television will be for them, , on the other hand, that its general use is 3-10 years away.

That 10-year tagline always comes next to closing and is put there, the outside inventors contend, to stir the peasants up so that they will demand the novelty now.

According to these outside boys, the thing isn't even around the corner. It's in everybody's living room right now if enough orders come in.

Quins-Perkins $20,000, 'Horse' $19,000, Wash.

Washington, Nov.

Opening schedules, which town usually adheres to pretty closely, are completely screwy this week. Only two houses, both held in line by stage show commitments, out of eight are changing bills on traditional days. Cause is partly flock of so-so pics which have been yanked on two days' notice and partly special openings on Thanksgiving.

Earle is proportional leader this week with Three Men on Horse,' much-ballied local vaude debut of The One Rose,' town's top ditty for five weeks, two appearances of troupe of fly 'Golddiggers' today (24).

Estimates for This Week

Belasco (Radin) (1,100; 25-35-40-50)—'Kermesse Heroique' (Tobias) (3d week). Comes out tomorrow (24) with good $2,500 for third stanza. 'Broken Blossoms' (Imp.) next.

Capitol (Loew) (3,424; 25-35-60)—'Reunion' (20th) and vaude with Johnny Perkins. Latter helping to $20,000. Last week 'Tarzan Escapes' (MG) good $22,000.

Columbia (Loew) (1,583; 25-40)—'Pigskin Parade' (Par) (2d run). Good $4,500. Last week 'Big Broadcast' (Par) (2d run), nice $5,000.

Earle (WB) (2,424; 25-35-40-60-70)—'Three Men on Horse' (WB) and vaude. Big $19,000. Last week 'Adventure in Manhattan' (Col) and Ted Lewis, satisfactory, $16,500.

Keith's (RKO) (1,830; 25-35-60)—'Luckiest Girl' (U). Comes out today (23) with passable $6,000 for six days. 'Winterset' (RKO) opens tonight.

Met (WB) (1,853; 25-40)—'Wives Never Know' (Par). Winds up seven days today (24) with fair $3,500. 'Light Brigade' (WB) (2d run) opens tomorrow (25).

Palace (Loew) (2,363; 25-35-60)—'Come and Get It' (UA). Finishes seven days Thursday (26) with disappointing $14,000. Last week 'Libeled Lady' (MG) (2d week), good, $16,500.

Rialto (Indie) (1,100; 25-30-40-50)—'Mr. Deeds' (Par) (revival). Average $3,000. Last week 'Scoundrel' (Par), run in cold because of Noël Coward's presence in legit here, to nab nice $2,500 for five days.

'LOVE' RUNS UP BIG $18,000, PROVIDENCE

Providence, Nov. 24.

'Love on the Run' is the big noise i town. Next best bet is Fay's, but business there is sprinting largely because of vaudeville.

Estimates for This Week

Albee (RKO) (2,200; 15-25-40)—'Smartest Girl' (RKO) and 'Grand Jury' (RKO). Weak at $4,000. Last week 'In His Steps' (GN) and 'Love Letters' (GN), very poor at $3,000.

Fay's (2,000; 15-25-40)—'Sea Spoilers' (U) and vaude. $7,800, swell. Last week 'Crash Donovan' (U) and Fred Allen's amateurs, nice, $6,900.

Loew's State (3,200; 15-25-40)—'Love on Run' (MG). Everything in its favor at $18,000, excellent. Last week 'Come and Get It' (UA) and 'Man Who Lived Twice' (Col), aces at $12,000.

Majestic (Fay) (2,200; 15-25-40)—'Reunion' (20th) and 'Under Your Spell' (20th). Nice $8,000. Last week 'Stage Struck' (WB) and 'Here Comes Carter' (WB), so-so at $7,300.

Strand (Indie) (2,200; 15-25-40)—'Wedding Present' (Par) and 'Straight from Shoulder' (Par). Hurdling $6,000, fair. Last week 'Seven Sinners' (GB) and 'End of Trail' (Col), $5,000, oke, in four days.

National 1st Runs

WARNER BROS.

'Fugitive in the Cap, Dallas, 26; State, Cedar R, 26; Warner, Pitt, ; Par, Youngstown, 28.

'Polo Joe,' Omaha, Omaha, ; Family, Scrant'n, ; Cap, Sp'ngf'ld, 26; Par, Bklyn, 26; Youngst'n, 26.

UNITED ARTISTS

'Dodsworth,' Cap, Ottawa, 27; Orph, Vancouver, Maj, Grand R, Dec. 4; Cap, ioux C, 4; Garrick, Duluth, 5; Princess, Peori , 6.

'Gay Desperado,' Fult'n, 26; Par, Salt Lake, 26; Virg, Wheeling, ; Circle, Ind'apolis, 27; ialto, Butte, 29; Pal, Toledo, Dec. Maj, Dallas, 3; Cap, Oklahoma C, 3; College, N. Haven, 4; Kent, Grand R., 5; Loew's, Toronto, 6; Ritz, Albany, 11.

'Garden of Allah,' Aldi Philly, 25; Albee, Cincy, Chi, Chi, ; Steel P, , C.

'Rembrandt,' Keith's, Wash, Dec. 4; Albee, Prov, 4; Keith's, Bos, 4; Pal, Roch'st'r.

'Come and Get It,' Det, 26; Pal, Hunt'ngt'n, 26; Val, Toledo, 26; Gt. Lakes, Buff, 28; Cameo, B'dgep't, Dec. 2; Fox, Phoenix, ; Cap, Salt L, 4; Roxy, Tacoma, ; Poli, Worc'st'r, 4; Co, Allentown, 10.

UNIVERSAL

'Luckiest Girl in World,' Roxy, N.Y., 27; Emp, Mobile, 29; Pal, Ft. Wayne, 29; Tower, K.C., Dec. 4; Fox, St.L., 9; Music B, Tacoma, 10; Fox, Joplin, ; Strand, Akron, 18; Lib, Oklahoma C, 19; Imperi'l, Charl'te, 23.

'Flying Hostess,' Garden, Davenp't, 25; Par & Hill St, L.A., 25; Orph, S.F., State, Trent'n, 2; Studio, Salt L., 2; Rivoli, Toledo, 4; Royal, Little R, 5; Globe, N.Y., ; Lansing, 10; Riviera, Tacoma, 11; State, Chat'no'ga, 17; Rialto, Charl'st'n, 17; Egyptian, Ogden, 20.

'Conflict,' Lib, Li , Dec. 6; Pinney, Boise, 10; Emp, Mobile, ; Orph, Salt L, 16; Shea's, Fitchburg, 17, .

'Three Smart Hill , L.A., Dec. Boise, ; Beacon, Vancouver, , Mobile, 25.

'Terror' $5,000 In the Legion's Home Town

Detroit,

Biz pretty stagnant all over currently, as town's first-runners drop agai to si with folding of indie vaudfilmer Downtown, reopened month ago by receiver property. Former RKO house, dark for six months, relit month ago on a bargain price, dual-vaude policy, Jerry Pope managing. House was beginning to build, but when flickers arrived Friday (20), house couldn't pay off. Downtown demise leaves a two-way vaude battle agai between the Fox and Michigan.

Best bet currently is 'Three Men on Horse,' plus 'Folie Parisienne,' at the Michigan. They aren't going very strong for 'Midsummer Night's Dream' at the Madison, nor for the Dionne flicker, 'Reunion,' at the Fox.

Estimates for This Week

Adams (Balaban) (1,700; 25-40)—'Legion of Terror' (Col) and 'Yeoves' (20th). Aided by nice ballyhoo. Black Legion opus is doing good $5,000 in this home town of the hoodlums. Nice $5,300 last week on 'Man Who Lived Twice' (GB) and 'Come Closer' (Col).

Downtown (Indie) (2,500; 25-40)—Folded Friday (20) after four weeks. Fair $4,500 on 'Country Gentleman' (Rep) and 'Ali i for Murder' (Col), plus vaude.

Fox (Indie) (5,000; 30-40-65)—'Reunion' (20th) and Fats Waller band. Not too hot at $18,000. Less profitable last stanza with fair $16,000 on 'Under Your Spell' (20th) and 'Hollywood Hotel' unit.

Madison (United Detroit) (2,000; 30-40-65)—'Midsummer Dream' (WB). Pop-price showing not matching; only fair $6,500. Last week, second week of 'Dodsworth' (UA), snagged oke $8,000.

Michigan (United Detroit) (4,000; 30-40-65)—'Three Men on Horse' (WB) and 'Foli Parisienne' unit. Good $24,000, but under hopes. Mild $19,000 last week on 'Tarzan Escapes' (MG) and 'Hollywood Models' unit.

State (United Detroit) (3,000; 25-40)—'Rose Bowl' (Par) and 'Light Brigade' (WB) (2d week). Latter film brought back here after nice session at Michigan; nice $7,200. Last stanza big $6,500 on 'Grand Jury' (RKO) and 'Second Wife' (RKO).

United Artists (United Detroit) (2,000; 30-40-65)—'Old Hutch' (MG). Nothing to get excited about, but oke $8,000. Last week $7,500 on third session of 'Libeled Lady' (MG).

'GIRL' ERROL $18,500 IN CLEVE.

Cleveland, Nov. 24.

'Love on the Run' is running up the hottest b.o. temperature in town at the State, pushed by smart tie-ups with show at civic auditorium. Latter not hurting any grosses, in fact, bringing more out-of-towners into theatrical sector.

Estimates for This Week

Allen (RKO) (3,000; 25-40)—'Man Who lived Twice' (GB). House's heavy melo-clientele going for Karloff; $4,000 fine for five days. Why house rushed 'Under Your Spell' (20th) in for two days sans any ballyhoo was mystery last week. Laid a terrible $1,000. 'Black Cat' (WB) on previous five days caught on better at $3,000.

Hipp (Warners) (3,700; 30-40)—'Gay Desperado' (UA). Scooting up to possible $14,000 in five days, corking. Last week 'Light Brigade' (WB) did a worthwhile $16,500.

Palace (RKO) (3,200; 30-60)—'Smartest Girl' (RKO) with Leon Errol unit. Stage show got sweet publicity, and $18,500 for six days isn't a sneezable amount. 'Pigskin Parade' (RKO) and Frank Gaby's 'Manhattan Scandals' unit last week, $19,700, unusually good.

State (Loew's) (3,450; 35-40-55)—'Love on Run' (Metro). Whamming them for $21,500, getting the advantage of Thursday opening and strong college trade. Personal appearance by Eleanore Whitney, local girl, here to see folks, at Wednesday (25) midnite show should hike up figure. Last week 'Come and Get It' (UA) couldn't go better than $17,500, fair.

Stillman (Loew's) (1,872; 25-35)—'Wedding Present' (Par). Just ambling along at $4,000. Last week 'Old Hutch' (Metro) caught $4,500, not bad.

'HORSE' GALLOPS $6,000

Last-Minute Switch in Port.—'Craig's' $5,000

Portland, Ore., Nov. 24.

After piling up a terrific three weeks at the Broadway, 'Libeled Lady' moves to the Mayfair for a fourth lap. 'Craig's Wife' is successful at the Orpheum, registering well, although not the type of pic to stand them in the aisles.

Estimates for This Week

Broadway (Parker) (2,000; 30-40)—'Tarzan' (MG) and 'Our Relations' (MG). Good results at $6,700. Last week 'Libeled Lady' (MG) and 'Black Cat' (FN) closed terrific third week at $5,200 and moved to the Mayfair. First two weeks piled up total around $18,500.

Mayfair (Parker-Evergreen) (1,400; 30-40)—'Libeled Lady' (MG). Fourth week. Going okay $3,500. Last week 'All-American Chump' (MG) with Bowes' amateurs on stage connected for strong $7,000.

Orpheum (Hamrick-Evergreen) (2,000; 30-40)—'Craig's Wife' (Col) and '15 Maiden Lane' (20th). Unusual attention, chiefly on the first pic, OK, $5,000. Last week 'East Meets West' (GB) and 'Wedding Present' (Par), disappointing duo, barely $4,800.

Paramount (Evergreen) (3,000; 30-40)—'Go West, Young Man' (Par) and 'Star for a Night' (20th). Natural winner for this big house, but not quite good enough to hold at average $5,500. Last week 'Cain and Mable' (WB) and 'Rose Bowl' (Par) closed at $5,300.

United Artists (Parker) (1,000; 30-40)—'Three Men on Horse' (FN). Answering to heavy last minute exploitation and above par for good $6,000. Last week 'Come and Get It' (UA) on its second week off a little $3,900; first week piled up great $6,700.

'Carrie'-Bernie $18,500, 'Theodora' 7G In 2d, 'Run' $14,000, No Pitt. Letdown

Pittsburgh, Nov. 24.

Usual letdown week before holiday failing to materialize this year and the Main Stem is punching out some neat grosses again. Combo of Ben Bernie's band and 'Word for Carrie' is doing well for the Stanley, while 'Love On the Run' is swinging along nicely at Penn, although a bit below expectations.

Estimates for Week

Alvin (Harris) (2,000; 25-35-40)—'Theodora' (Col) (2d week). Around $7,000 for big h. o. session. Could hold again, but 'Reunion' (20th) has been pointed for Thanksgiving week so long management didn't want to hold it. Harrises are shooting 'Theodora' into small-seat Palace on Diamond street. Opening week of 'Theodora' just a trifle short of $12,000.

Fulton (Shea-Hyde) (1,750; 25-40)—'Pigskin Parade' (20th) (2d week). Close to $6,000, and no complaints. Last week just a bit short of $10,000, not bad.

Penn (Loew's-UA) (3,300; 25-35-50)—'Love on Run' (MG). Profitable pace at $14,000, but not up to expectations. Original plan was to take this one from Penn into Warner for Thanksgiving week, but biz didn't warrant move. Last week 'Come and Get It' (UA) terrible at $8,000.

Stanley (WB) (3,600; 25-40-60)—'Word for Carrie' (Par) and Ben Bernie's band. Elegant $18,500 in six days. Bernie playing day short of full week in order to give house Turkey Day opening with 'Polo Joe' (WB) and Leon Errol unit. Last week with 'Woman Rebels' (RKO), and Bowes all-girl unit, $14,500, bad.

Warner (WB) (2,000; 25-40)—'Murder With Pictures' (Par) and 'Captain's Kid' (WB). A weakie at $3,800. Out tomorrow (25) after six days to slim biz to give incoming duo, 'Rose Bowl' (Par), and 'Our Relations' (MG), eight days. Last week, six days, 'Light Brigade' (WB), (2d run), all right at $5,500.

'Tarzan'-'Night' Combo $7,500, 'Horse'-'Cat' $4,500 in Omaha

Omaha, Nov. 24.

Paramount is in the lead with Mae West's film, but only by a slight margi over Omaha and Orpheum.

Estimates for This Week

Brandeis (Singer-RKO) (1,250; 25-35-40)—'Three Men on Horse' (FN) and 'Black Cat' (FN). Good draw at $4,500. Last week 'Smartest Girl' (RKO) and 'Legion of Terror' (Col), average at $4,000.

Omaha (Blank) (2,100; 25-40)—'Tarzan Escapes' (MG) and 'Longest Night,' dualed. Hitting $7,500, excellent. Last week 'Pepper' (20th) and 'Girl on Front Page' (U), eight days, okay at $6,600.

Orpheum (Blank) (2,976; 25-40)—'Wives Never Know' (Par) and 'East Meets West' (GB), twin bill. Little better than average at $6,800. Last week 'Dodsworth' (UA) and 'Murder with Pictures' (Par), good, $9,000.

Paramount (Blank) (765; 25-35-55)—'Go West' (Par). Single bill beating $8,000. Last week 'Cain and Mabel' (WB), solo, had too much opposit ; $6,700, lightweight.

GP's Franchise Deal in N. Y.; Program Plans

Mack D. Weinberger, general sales manager of General Pictures Corp., closed five-year franchise for Greater N. Y. territory to Melvin Hirsch's Syndicate Exchanges. Fenn Kimball, president, Weinberger and Samuel J. Schwartzman, attorney, represented General Pictures, and Melvin Hirsch with his attorney, Harold Lerman.

Hirsch gets six pictures for the present season, and 26 and 8 all-color outdoor musicals for the coming year. Robert E. Welsh, v.p. in charge of production for General, reports from the RKO-Pathe studios that the 'Three Legionnaires,' first GP production, is completed.

LOU DIAMOND'S COAST TRIP

Lou Diamond, head of Paramount's short subject department, goes to Hollywood Dec. 10 to pick up shorts submitted by independent producers and to look over music possibiliti

Both film and music from other than Par's own ranks will be purchased when rated strong enough to add to the company's program.

FOX THEATRE SUITS ON 3 FRONTS

Detroit, Nov. 24.

Charging that the present reorganization plan would favor the Colwood Corp., nominal mortgagor, Attorney David Muss, of N. Y., representing holders of $1,000,000 in bonds, obtained a delay Saturday (21) of the Fox theatre building hearing in Federal Court until Dec. 19.

Muss, who declared he wanted more time in which to study the reorganization plan proposed by the Colwood company, was joined by Attorney Harry W. Wienner, representing other bondholders, who objected on grounds plan would favor directors of Colwood to detriment of other bondholders.

Intervention by minority bondholders was ordered recently by public trust commish, which charged that actual cost of the theatre, exclusive of 'carrying charges,' was less than the original $6,400,000 bond issue and that William Fox, who was behind the Colwood Corp., set up a 'kick-back' system whereby Fox got thousands of dollars from various parties concerned in construction of building. New plan provides for leasing of theatre to National Theatres and exchange of bonds for stock.

The Philadelphia Co. for Guaranteeing Mortgages was granted permission by Federal Judge Knox Friday (20) in N. Y. to appeal to the Circuit Court of Appeals from a recent lower court decision which sustained Referee Courtlandt Palmer's award of $48,134 on a claim for $389,436 against Fox Theatres Corp.

The plaintiff had sued to recover on a 15-year lease of the Fox, in Philadelphi , entered into in 1930. The lease was broken when the defendant corporation went bankrupt. Palmer decided that only the rental for the time the Fox Corp. actually occupied the theatre should be granted.

St. Louis, Nov. 24.

Following lengthy negotiations for settlement of claim for rent due Theatre Realty Co. from Fox Theatre Corp., New York, U. S. Judge George H. Moore last week authorized receivers Edmond Koeln and James A. Blair for Theatre Realty Co. to accept judgment for $773,000 and file claim for that sum with Milton C. Weisman, receiver for Fox properties in New York. In their application to Judge Moore for authority to enter into settlement, receivers advised claim grew out of default by Fox company on 20-year lease on Fox theatre here at rental of $591,000 a year, and that total owed under lease at time receivership was instituted for local properties was $1,181,000.

Receivers also told court they expected to be paid during early part of 1937 about 30% of their claims against Fox properties. New York receiver is sa'd to have considerable assets in his custody and also has claim for $7,500,000 against William Fox, former head of corp., and is engaged in litigation to set aside conveyance by Fox of $10,000,000 for benefit of his wife and children.

Santley, Perrin Ogling N. Y. Neophytes for RKO

Hollywood, Nov.

Joseph Santley and Nat Perrin have gone to New York to seek talent in all entertainment fields for RKO's 'Young People.' Director and writer will hold auditions and supervise screen tests from stage, radio and nitery recrui

Edward Small will picture.

Par's New 'Clarence'

Hollywood, Nov. 24.

Paramount's remake of 'Clarence,' Booth Tarkington story, ill hit cameras before end of month with George Archainbaud directing.

Roscoe Karns and Gail Patrick will top cast.

Moore's Par Film

Hollywood, Nov. 24.

Victor Moore will be the cast-topper in Paramount's ' Are So Long.'

Beulah Bondi will have the femme lead.

Coco or Cuckoo?

Hollywood, Nov.

Highest priced specialty number in Hollywood is Coco, a dame without a figure, but with price that Garbo for dough.

Coco, last lady Charles had on his hands, is female figurine face without figure, drawn on Boyer's hand with actor's thumb and forefinger held in such a way as to form a mobile mouth for ventriloquist effects. Pencilled puppet was designed to amuse Jean Arthur as part of biz in cafe sequence of 'History Is Made at Night.'

Director Frank Borzage pronounced Boyer's sketch n.g. and called for a cartoonist to do the job. Half hundred salaried contractees sat around as co-scripter Graham Baker tried coaxing Coco into stardom on Boyer's famous fin.

Borzage n.g.'d sketch and held ist or nothing.

Lot combed for able artist as half hundred set-sitters tinued sitting. Coco o.k.'d at end of afternoon when outside cartoonist was finally booked. Dolly's bit of not more than three minutes finally shot.

'She's cost us plenty,' groaned Wanger's business beefer, as Coco dissolved into hand towel and Boyer washed his hands of the affair.

WB-LOEW POOL IN PITT. RESUMED AFTER 2½ MOS.

Pittsburgh, Nov. 24.

Pooling deal between Warner Bros. and Loew's has been resumed in Pittsburgh after an interruption of two and half months. Agreement is essentially same as ' st year's, which expired Aug. 31, giving Penn first choice on film product, Stanley next and the stage show franchise, and Warner, double feature site, getting what's left.

Agreement collapsed first of September because of uncertainty of Penn's status. House was then under control of local group of preferred stockholders and WB made no move to reopen negotiations until Loew's resumed control short time ago. Musicians had been hoping for continuation of Pittsburgh management, figuring that would open up Penn agai for presentations in competition with Stanley.

With resumption of flesh, Stanley's nite top has been upped to 63c, including tax, jump of nickel over scale a year ago. At same time, Penn will continue with four-bit high, as against 40c last season, with Warner sticking to regular 25c and 40c prices.

Penn only straight-picture house in town now getting 50c at night. Others, Fulton and Alvin, charging dime less than that. Alvin intends to get 55c when presenting occasional stage shows. For time being, however, Harris-owned site will play films only.

Lil Harvey in New Nazi Propaganda Pic

Cannes, Nov. 15.

Lili Harvey left here by plane yesterday for Stuttgart for a hurry-up conference with her German producers (Ufa), who will iscuss a new picture with her. Understood the picture will have a political background.

Miss Harvey return to her villa at Cap d'Anti for a rest before starting the pic, after first of the year.

NEW PIC SLEUTH

'Chris Cross' Will Run Down Clues For MG 'Under Cover'

Hollywood, Nov.

Introducing a new detective character, Chris Cross, Edmund Lowe has started work in Metro's 'Under Cover of Night.' Picture, directed by George B. Seitz, is from an ori inal screen play by Bertram Milhauser. Charles Clark is lensi

Supporting cast includes lorence Rice, Henry Daniell, Dorothy Peterson and Eric Wilton.

MUNDIN'S P. A.

Herbert Mundin, English film actor, makes his first stage p.a. in the U. S. at the Michi Detroit, week of Dec. 4.

MPTOA SEES MUCH STALLING ON ITS PROPOSED 10-POINT TRADE PROGRAM

Despite Universal's Concessions and Acquiescense by Others, Exhib Organization Doubtful About General Situation — Minor Relief

In spite of concessions announced by Universal which are not totally satisfactory and reports that 20th Century-Fox, Paramount, RKO, Columbia, Metro and Republic will render decisions the 10-poi trade practice program of the Motion Picture Theatre Owners America, fears are growing in some quarters that majors are not only doing a lot of stalling, but may grant only minor relief. If coming through, it is expected that all companies will differ in one way or another as to what they will grant, but presumed that on the 10% cancellation clause there will be general accord.

There is no explanation for the stalling except that legal departments are delaying decisions on what will be done.

Advance information is that cellation privileges, while they may not be on an unconditional 10% basis, will be more favorable than under the NRA provisions still in force and may be expected from all companies. 20th-Fox, Par and RKO are said to favor some relief under the cancellation clause and will also favor some satisfactory and legally safe conciliation board setup for settlement of disputes.

The 20th-Fox decision is reported to have been forwarded to Ed L. Kuykendall at his home in Columbus, Miss. Proposals of that company were sent S. R. Kent when he was in London for study. Explanation at Fox was that nothing could be done until after Kent returned to New York and had time to discuss the situation. RKO, it is learned, promises to do something about easing up cancellation rights and will subscribe to plans for conciliation as long as no legal dangers are involved.

Kuykendall's Ideas

Kuykendall has informed Universal that while the MPTOA appreciates the relief that is being granted by this company, that the MPTOA requested an 'unconditional 10% cancellation clause.' The MPTOA president has asked that U reconsider the condition imposing a complete purchase of all U films before an exhibitor obtains the right to cancel any product. Kuykendall has suggested a modification which would permit an account to reject one picture out of each group of 10 in all contracts for 10 or more features bought at the same time.

The old NRA 10% clause embraced fiv conditions. U re the condition under a cancellati applied only when the rental of a picture was $250 or less. This major also modified the conditi making it necessary for an exhibitor to serve notice of cancella i n 14 days after the release date in the exchange territory where located. Exhibs frequently could never learn when release started since beginn'ng of release meant any engagement of three days or more. U changed thi to read 10 days after exhib had been served with notice of ilability. Company modified to som extent the provision on default under contract, indicating it wouldn't be as rig'd as under the NRA when any default automatically removed the right of cancellation for an exhibitor. Clause making it necessary for an exhib to buy all of the pictures before getting a cancellation right i retained.

Still Hissing

Certain nabe audiences around metropolitan New York still find their audiences hissing the Metro newsreel.

It's the same audience reaction that greeted the reel when the Hearst Metrotone label was on it.

Ford Billboards' Dual-Pix Billing Further Irk Exhibs

Minneapolis, Nov.

'Careful consideration' will be given to the Northwest Allied States' protest to Metro io tie-up with Ford Motors, ing to advice received by D. Kane, Northwest ied executive secretary, from Nicholas M. Schenck.

Northwest Allied objects to the MGM stars appearing on the Ford broadcasts 'in competition with the MGM theatre customers.' Its members are practically a unit in opposition to the appearance of any film stars on any radio programs, according to Kane. A number independent theatre owners interviewed by VARIETY at random, however, were not antagonistic to the luminaries' radio broadcasting.

Northwest Allied has another cause for grievance agai Ford. It's sore at the billboard signs advertising the new Fords and showing a man climbing a theatre sign advertising double features. There aren't dual bills yet in this territory and Northwest Allied professes fear that the signs may make the public double feature conscious.

Despite Duals More % Picts Being Played

There has been little or no diminition in the number of important percentage pictures despite the influx of double bills i the last six or eight months. That sus from reports made by principal film checking agencies.

While there has been a hike in the number of flat rental features and an even greater increase in quantity of films released, paradoxically the growth of the dual programers in numerous key spots has not reduced the number of pictures requiring a diligent checking. This at least partially is due to the fact that the strong feature on a double set-up still remains a percentage production.

iggest ifficulty checkers have discovered is that the exhibitors appear tougher to handle when they clock a house playing two feature films. The exhibitor with a percentage picture on his hands together with a flat rental wails that he must take in so much more before he can break even.

NICHOLS GOES GOLDWYN

Hollywood, Nov. 24.

Dudley ichols, who recently returned from England, has been loaned by RKO to Sam Goldwyn to work on an untitled script.

TEXAS EXHIBS WORRIED OVER POOCH RACES

icture interests are bandi gether in Texas to prepare fensive against moves designed to introduce dog racing to that state. The Paramount-Hoblitzelle-O'Donnell interests, operating the largest chain in Texas, together with other circuits are discussing the threat of galloping puppies and collecting data for use in a campaign against this form of sport.

Because of the fact that Texas has a pari-mutuel law on its books permitting horse-racing within its borders, theatre men are deeply concerned over possibilities that the same system of wagering may also be applied to the pooches. Dog tracks may come into operation there, as elsewhere, without legislation to cover in the hopes they will be protected by the existing parimutuel laws, or a bill may be legislated through at the State capitol.

Texas interests will depend on the action to some extent of Mayor F. H. LaGuardia in New York, who last summer quickly closed down a dog track in Queens, L. I., although another i Nassau county, L. I. was permitted to operate under a favorable court decision. Efforts in upstate New York to knock out puppy races found all the jurors refusing to do anything about on the ground that if the public bets on hosses it is no more wrong to bet on hounds.

Theatre men have always been far more concerned over dog racing than horses because the former run at night when box offices look to the bulk of their business. Texas right now has four race tracks, which in the opi ion of showmen bad enough.

Mack Sennett Settling Family's Canuck Estate

Montreal, Nov. 24.

Here to the estate of is mother, Catherine Sennett, who recently died on the Danville farm the family has owned for more than a century, Mack Sennett will leave here for the Coast in a few days.

For the past month, he has been selling off most of the farm effects, includi livestock and feed plies.

U. S. Amus. Taxes $2,000,000 Ahead of 1935, Barometer to Upped Show Biz

Washington, Nov.

Still running far ahead of previous years, admissions tax collections in October soared to highest level since November, 1935, Treasury ment reported Friday (20).

As year's take mounted to almost $2,000,000 over same period of last year, Internal Revenue ureau showed Octobei haul, based on September box office grosses, was $1,797,278. This was $127,234 better than the September yield and $308,356 more than October, 1935.

The 1936 income from wicket impost now stands at $14,653,218, against $12,784,042 at the same points in 1935.

W. C. Fields' Whodunit

Hollywood, Nov. 24.

'Murder in the Hospital,' is title of story W. C. Fields has written as his next for Paramount.

Fields di the yarn while he was convalesci in a Pasadena rium from a recent illness.

Nugent Directs 'Oyster'

Hollywood, Nov. 24.

Selznick-International has signed Elliott Nugent to direct 'The World's Our Oyster,' Edward Arnold starrer.

Nugent and Donald Henderson Clarke are working on the scri

'Nell Gwynne' as B'way Play with Anna Neagle

Before sailing for England today (Wed.), Herbert Wilcox, London director, completed plans for production of 'Nell Gwynne' on stage i New York this inter with Anna Neagle in the lead. Gilbert Miller will produce

Miss Neagle starred in the film version of 'Gwynne,' directed by Wilcox, which met with censor difficulties in the U. S. and was released only after considerable cutti Several years ago Wilcox produced 'Gwynne' in silent form ith Dorothy Gish starred.

Hays, While in Rome on Italo Pix Situation, Won't Talk, but He's Due In Paris Today (Wed.) to Report

Paris, Nov.

Will H. Hays is expected here tomorrow (Wednesday) from Rome, at which time the American film industry expects to get its first intimation of what kind of luck he is having in Italy where he is trying to placate Mussolini and come to terms ith the Italian government. Hays and Il Duce were closeted for several hours Monday and again today (24), according to schedule.

Meantime all continental managers of all American film companies have been ordered to Paris and are here awaiting Hays. Also here is Arthur M. Loew, head of Metro's foreign department, who, too, is sitting around waiting for Hays to report.

All companies are holding steadfast to their purpose and making no attempt to ship films into Italy under the new stringent terms recently put into force and which Hays is attempting to get a compromise on from Il Duce direct.

Hays has communicated with no one directly since he has been in Italy (about a week now) with no knowledge here of what is going on, except for orders to wait here for him. Harold Smith, the Hays office rep in Europe with offices here, is in Rome acting as Hays' lingual guide.

Hays phoned Major Frederick Herron of the Hays office Saturday (21) from Rome, but said practically nothing of import. Asked for reports on conditions here and generalized about conditions abroad but was careful not to say anything definite.

In several telegrams to N. Y. from Hays same conditions prevailed, probably because Hays, in Rome, is being watched and guarded carefully and constantly, and is afraid of leakages.

FAMOUS VIENNA CARL THEATRE WASHED UP

Vienna, Nov. 13.

Final blow in the long tragic history of the Carl theatre was struck by thieves. Huge empty was stripped of its last possessions—water hydrants.

For many years the Carl theatre was closed down. It had been Vienna's leading operettic stage, where, among other famous works of Oscar Straus, Emmerich Kalman

Franz Lehar, the 'Waltz Dream' was first produced.

Owners of the theatre, the Eibenschuetz Publishing Co., became insolvent some years ago. Theatre was closed. On the inside it looked like a ruin and gradually the outside went to pieces. Everything was sold, including the seats. Iron curtain was scrapped. Nothing remained in the interior excepting eight hydrants. Now they are gone, too.

Allegret in U. S.

Marc Allegret, French film director, arrived in New York from Paris for a New York and Hollywood o.o. Will remain in N.Y. for a couple of days before proceeding west where he will confer with Charles Boyer regarding a proposed production in Paris some time in July.

Director is credited with being first to use Simone Simon in 'Lac aux Dames,' from Vicki Baum's story.

'Mrs. Warren' Too Rough

Budapest, Nov.

Muvesz theatre here scrapped its proposed production of G. B. Shaw's 'Mrs. Warren's Profession,' substituting the same author's 'Devil's Disciple.' Former was abandoned after the first rehearsal.

Producer thought the immorality 'Mrs. Warren' would be offensive, after he saw it on a stage.

U. S. Pix in China

Shanghai, Nov. 8.

Local theatres are enjoying good b. o. with eight American releases: 'Anthony Adverse' (WB), 'Mary of Scotland' (RKO), 'Great Ziegfeld' (MG), 'Road to Glory' (20th), 'Lady Be Careful' (Par), 'Swing Time' (RKO), 'Sing, Baby Sing' (20th) and 'Things to Come' (UA), all doing oke.

ITALIAN PRODUCERS BUSY

Isa Miranda Set Opposite Igli in New Film

Rome, Nov.

Soon to appear on Italian screens is a film taken from Aubigny's old romance, 'The Two Sergeants.' Gino Cervi and Mino Doro are featured in this Mander Film production, which Enrico Guazzoni directed. Nunzio Malasomma and Carlo Bernard are responsible for the scenic effects, which stress the landscape of Tuscany and the romantic pines of Tirrenia.

Isa Miranda is play opposite Beniamino Gigli 'Sinfonia di cuori' (Symphony of Hearts'). Tito Schipa film in which Paolo Borboni will appear opposite the singer is now being finished at the Safa Studios. Title finally chosen for it is 'Vivere' ('To Live').

Alessandro Blasetti will soon start work on a new film at the Fert Studios in Turin. It will be called the 'Countess of Parma.'

NEW LONDON EXHIB SCARE

London, Nov.

ituation that looks like blowing up to a tough spot for exhi itors has arisen out of a hi dropped at annual county licensing sessions in Middlesex, which includes a large piece of London.

Licensing authority there stated that, instead of renewing all permits for a year, many had been relicensed for three months only, as it was thought the time had come for them to be replaced or brought up to modern standards. Theatre operators concerned are to put their views at a special meeting of the authority.

Situation looks like compelling many exhibs to put down big new investments on their houses, the serious angle being the strong possibility of other licensing authorities taking their tip from Middlesex.

Irony of it, too, is that the affected operators in many instances have been foremost in opposing new projects on the score of overseating, so that their protests seem to have turned boomerang-fashion on them.

Two in Johannesburg

Johannesburg, Oct. 26.

Town now has two stage shows—a legit troupe and a ballet troupe.

Sir Seymour Hicks' Co. is staging 'The Man in Dress Clothes' at His Majesty's theatre. Rene lum's Ballet de Monte Carlo is holding forth at the Empire.

Mex Pic Click

Mexico City, Nov.

Record local gross for any foreign or domestic pic appears cinched for 'Alla en el Rancho Granda' ('Way Down on the Ranoho Grande'), tops in Mexican-made production thus far.

Pic made a clean-up on the first run circuit here and is attracting exceptional response in the neighborhoods.

CHINESE WAR PIC

Shanghai, Nov.

Central Motion ictures, Nanking government sponsored company, is shooting its first 'The Secret Code.'

Background is war-torn Kweichow.

Worth Sisters Touring Orient

Shanghai, Nov. 8.

Worth Sisters, Virginia and Lillian, are touring Indi and the Malay States.

Now at Singapore, they are due here around Xmas.

Could It Be a Press Stunt?

London, Nov. 24.

No performances were given of 'Blackbirds' at the Adelphi yesterday (Monday) due to the sudden disappearance of Harold Nicholas, younger of the Nicholas Bros.

Kid showed up this morning, with management sending out a press statement to the effect he had gone up to Edinburgh to see Elisabeth Bergner premiere in 'Boy David,' new Barrie play.

Biz of 'Blackbirds' hasn't been any too good.

Here's How They Do It, Not on the Beach, but In the Hotel of Bali

Bali, Oct. 11.

Not 'on the beach,' but on the lawn of the Bali hotel, the famous Balinese dancers and Gong orchestra celebrated their native New Year. (There is a weekly appearance but on not so elaborate a scale.) A permanent stage under the trees, al fresco, being used. About 20 girls and the same amount of boys comprise the troupe, exclusive of the 'Gamlong Gong' orchestra, which numbers about 21.

The big spot is the Legong Dance, one of the oldest of the Javanese dances. It is performed by young girls who are trained from early youth and continue to perform until they are 12 years of age, after which a new group replaces them. The dance is pantomimic as well as interpretative, and the kids, in attractive native costume, enact an ancient Balinese story.

Fans play an important part in the story as well as the dance. The kids strut their stuff most gracefully and are impressive.

There is another dance called the 'Djanger,' which is a bit more modern in performance. The manager of the hotel called it a 'Balinese Jazz.' In this the girls are assisted by the boys, also of their own age. The boys sit in two rows facing the girls formi square with a 'dag' (a dancing master), who sits in the centre of the group and enacts s well as directs the various movements.

The 'Gamelong Gong' orchestra is composed of 21 native musicians, who sit cross-legged on the ground. The instruments, in the main, suggest small-sized xylophones. Large gongs and tom-toms also play an important part. The music produced has a certain indescribable harmony, and appeals with its primitive sounds. The musicians are not professionals. In daily life they follow various trades; some work in the rice fields, others are laborers, carpenters, etc. There are four taxi drivers in the group, not forgetting one of the bell-hops at the hotel.

Barrie's First Play in 14 Years Looks In; Others in London NSG

London,

C. B. Cochran opened Sir James Barrie's first new play in 14 years, 'The Boy Davi ,' at the King's theatre, Edinburgh, Saturday (21), meeting with a sock reception. London dramatic critics who attended were asked by Cochran to withhold reviews until the London premiere, and they confined themselves to news stories, all agreeing, however, that it was the most important dramatic event here in years.

Elisabeth Bergner is cast as Davi and Godfrey Tearle as Saul piece, which is a typical Barriesque dramatization of the biblical story. There were 14 curtain calls. Show is due into His Majesty's, with huge library deal arranged even prior to the provincial openi

'The King's Pleasure' was shown at the Arts theatre Sunday (22). It's an historical drama of life of the only son of Henry VIII done by youthful author. Contains excellent character drawings but lacks sufficient plot for commercial stage purposes.

'Young Madame Conti' opened the Savoy Thursday (19). It is an adaptation of a continental melodrama. Brilliant psychological study, it is above the heads of the average theatregoer, hence its success rating is questionable, but whatever the result, Constance Cummings the title role scores a distinct triumph.

SINGER KEEPS HIS DOGS

SPCA Keeps One-time Star from Losing His Last Pets

Vienna, Nov.

Karl treitmann, in the gay '90s Austria's leading operetta tenor, has his dogs again.

Streitmann was one of those actors who did not know how to save money. As he became old, his income vanished and he was dependen. on the support of old-timers. One of the creditors demanded money and sued him. Two beautiful dogs belonging to the singer were attached and had to be sold at auction.

Newspapers carried the story and the Society for Prevention of Cruelty to Animals intervened. Sent a man to the auction who bought the two dogs and handed them back to the old man—underscoring the fact that they now belong to the society and are merely in the keep of Streitmann. Thus they cannot be attached agai

NEW U. S. ASS'N SET IN PRAGUE

Prague, Nov. 13.

New organization which was founded by the American reps of film companies here (MGM, Paramount, 20th-Fox, United Artists and Universal), after quitting the local distributors' organization, has been named "Association of Film Import and Distribution in Czechoslovakia." Is to be directed by Julius Schmitt, chief of United Artists here.

First aim of this new American association is to be represented in the official film institution of the Ministry of Trade, and this has been proposed by M. Hlinomaz, Czechoslovakian Metro chief.

Group walked on the local film organization because it consisted of both distribs and exhibs and the Yanks found themselves outnumbered in all troublesome questions.

The Hague Offended

The Hague, Nov. 13.

Dutch press is offended because the world premiere of 'Rembrandt' (UA) was held in London instead of the Hague, as promised. Alex Korda was sharply criticized by the press for not previewing the picture in the country of Rembrandt's birth.

Holland's capitol was second to get the film, local premiere of which was attended by diplomats, mi isters, et al., but the rub remained.

AUSTRIA BUSY ON FILM PRODUCTION

Vienna, Nov.

A visit to the Rosenhuegel, Austria's Hollywood, reveals the fact that Austrian film companies are working overtime on production.

Patria is shooting 'Romance,' with Willy Eichberger as Count Romanelli in the leading part. Directed by Herbert Selpin, with Karl Fohn on the camera.

Director E. W. Emo is working on 'The Man the Town Talks About,' with Hans Moser, Heinz Ruehrmann, Theo. Lingen in leading roles. Music to be composed by Robert Stolz, with direction by Willy Sturmfeld.

Zarah Leander will work under the direction of Geza von Bolvary on 'First Night.' Karl Marteel will be opposite.

Eda Film is nearing the finishing touches of 'Bluff,' with Gusti Huber, Hilde von Stolz, Raoul Aslam and Oskar Sima. Direction by A. M. Rabenalt.

Budapest Likes 'Bridge'

Budapest, Nov. 13.

Robert Sherwood's play 'Waterloo Bridge' got its first showing here at the Bethlen-ter theatre.

Play was very well received.

Wilcox Sails Back With Feeling Americans Ready for British Pix

Most salient impression that Herbert Wilcox, managi director of the English film company beari is name, takes back with him when he sails today (Wednesday) is that America, more than ever, is receptive to foreign film product and his major concern now will be to try and fill the bill.

Wilcox sails back with Anna Neagle, one of his firm's leading players, and Robert Graham, his London publicist, who came over to establish exploitation outlets.

As major stockholder in Universal, Charles R. Rogers, v. p. in charge of production of U, will co-operate with Wilcox extensively on joint production. U already has turned over a half dozen scripts to Wilcox and Rogers, in turn, will do a British script in Hollywood.

Wilcox recognizes that G-B's 5,000 U. S. accounts is impressive evidence that American exhibs open to foreign pictures. As to filling the bill, this can best be done, he feels, by the employment of U. marquee talent, U. S. writers, directors, et al. Admittedly the top flight Hollywood players are well-nigh prohibitive and Wilcox feels inclined to be generous about meeting the situation, on the principle that it's part of his pioneering. Also the U. S. lodestone should attract further beneficial attention to some of the native British players when making their American debut, and thus ultimately help to further them as U. S. fan personalities.

Quite patently, Wilcox concludes, there is no blind loyalty in America, as in England, for its past film and stage favorites. Comes a Robert Taylor and they almost forget about Gable, etc. Hence it's not inconceivable that Americans may get excited about some foreign (preferably British) star, and likewise adopt him or her enthusiastically. That's Wilcox's hope and intent.

He was last here 18 months ago and the entire icture has changed much since, he says. Due back in another two or three months.

Filipino Pic

Shanghai, Nov. 3.

William Jansen, Shanghai camera man, is now in Zamboanga, P. I., shooting feature for Filipino Films, sponsored by Stewart Tait and Harris.

Mild romantic interest among cast of 2,000 Moros, but chief interest is in pearl fishing, underwater shark battles, cock-fighting.

Britons In Hollywood

Hollywood, Nov.

Charlie Chaplin and Paulette Goddard threw a dinner for Randolph Churchill.

Arthur Treacher among the guests at Edward Everett Horton's Sunday breakfast in Encino.

Ernest Cossart beat Eric Blore a hair's breadth in last Sunday's golf game.

Michael rooke and Captain Darcy Rutherford visited Bruce Cabot and Margaret Lindsay on the set of 'Si ner Takes All' at Metro.

Madeline Carroll is one actress who doesn't worry about her beauty and makeup. She lies on a flat table while screen makeup is bein applied and doesn't look in the mirror until it is entirely finished.

Ian Hunter has pencilled in sailing reservations for March, planning to return to England for the coronation.

E. E. Clive dined with Edward Arnolds last week, with a shiner disguised by Par makeup man. Blacked optic resulted from bumpi into a projecting beam in his new home.

Binnie Barnes, Ida Lupino and Louis Hayward attended preview of 'Luckiest Girl in the World.'

Jack Dunn couldn't find ice skates in Southern Californi , so he was forced to order some from Minnesota.

BRITISH QUOTA REPORT DUE

British-Style Financing

London, Nov.

Type of financing functioning in Great Britain under direct incentive of the Quota laws is revealed in a prospectus issued by a concern called Film Finance Corp., operating from a Wardour Street address. Company is inviting the public to participate in an issue of $30,000 capital in units of $50 at a time, to finance production of British shorts, with a promise to pay back with profits at the end of January, 1937.

Prospectus announces a program of 12 musical shorts, to be made at an all-in cost of $30,000, including a reserve of $5,000 for unestimated contingencies. Studio costs are put at $4,500, with stock, 12 prints, salaries, scenarios and the whole works estimated to cost only $20,500.

Corporati then declares it has arranged to sell British rights $1.20 a foot and American, foreign and Colonial rights at 60c a foot—though who will pay that figure is not specified.

Profit on the job is estimated at $11,200, of which the Corp. will take half and investors the other half, so that three months after making the investment customers will get back their capital and a profit of 18.67%.

CEA Wants Theatres Excepted On Quota Nixes for British-Mades

London, Nov.

Sequel to revelations that several British-made pictures have not been eligible for the Board of Trade British quota certificate, due to employment of foreign stars, technicians or other causes, is that the Cinematograph Exhibitors Association is seeking to have them awarded a special registration as theatre quota only, without being passed for the renters' quota.

C. E. A. view is that these pictures were booked by theatres who were unaware they were not in the quota, and the istributors should accordingly approach the Board of Trade to make some exception on the lines indicated.

If the distribs (United Artists and General Films) do this, the Association will make a similar approach to the Board independently.

Another Idea

Exhi itors also have another slant on the quota situation, arising out of recent prosecutions of theatres for falling below their legal minimum percentage of British playdates. System operating here sees the defaulting theatres automatically summoned before the courts after a default on percentage, unless an exemption certificate is granted by the Board of Trade, on being satisfied from explanations offered that the exhib was powerless to fulfill the law.

C. E. A. now proposes a further approach to the Govt. department, suggesting all cases should be reviewed by the Advisory Committee to the Board, consisting of a joint group of trade and government representatives acting as a connecting link between the industry and the authorities. Association will ask that defaulters be permitted to appear before the Committee before prosecuti is instituted.

UA's London Quartet

London, Nov. 15.

United Artists is getting break in the West End, with four pictures on show simultaneously.

Goldwyn's 'Dodsworth' is the Tivoli, ickford-Lasky's 'Gay Desperado' at the London Pavilion, British-made 'Quest of Ernest Bliss' is at the New Gallery, and 'Rembrandt' the Leicester Square.

Locations On Order

London, Nov.

Two ritish cameramen have formed an outfit believed to be the first of its kind, whose function will be to take location jobs off the minds of producers. Concern is called World Location Co., and wants to take on assignments to supply thing from advice to finished negatives of long-distance location shots.

Sponsors are T. A. Glover and R. J. Carruthers. Glover at this time is the Sahara Desert shooting backgrounds of a Max Schach picture which will star Paul Robeson; Carruthers is working on the continent.

Stalking Budapest

Budapest, Nov.

rank Farley, Paramount's European talent snooper, and Bob Ritchie of Metro, are both scouting here.

Farley is looking over the playshops' scripts suitable for adaptation. Ritchie's chore is along talent lines mostly.

'PRECIOUS STREAM' AS CHINESE FILM

Shanghai, Nov.

'Lady Precious Stream' is being made into film by Unique Film Corp. here. Hung Chi is directing, with Miss Chien Ju-ying in the title role and Hsueh Ping-kwei opposite.

Original title, 'Furious Horse With Red Mane,' is to be used in the Chinese title. Film will be made silent, with English and Cantonese dubbed in.

'Lady Precious Stream,' in play form, is now touring after a short run in N. Y. last season. Still showing in London, after some 700 performances, though in out-of-the-way louse and mostly on cut-rate.

Chinese Toughen Rules For 'Foreign' Filming

Shanghai, Nov. 2.

Revised regulations, issued in Nanking, prohibit foreigners from filming scenes prejudicial to Chinese di nity, bad customs, habits and fortified zones.

For backgrounds, newsreels and travelogues, operators must submit a full scenario to government officials. Expenses of supervising agents must be paid by foreigners.

If shooting without permit, camera and films may be confiscated.

Fox's One-Day Strike

London, Nov.

Employes at the Wembley studio of Fox British Pictures went into a strike last week, following dismissal of a carpenter. Seventy stage hands walked, and electricians announced they would follow if nonunion labor was signed to fill the gaps.

After negotiations, men went to work the next day, with company undertaking to re-engage the ismissed carpenter.

Del Goodman Traveling

Shanghai, Nov.

Del Goodman, 20th-Fox manager in the Orient, is off on his regular inspection tri to India.

Will return in a couple of weeks to his Shanghai headquarters.

NO HINT ON LIKELY VIEW

Draft on Findings of Committee Already Completed — Publication Expected This Month — Trade Impatient for Details

AMERICANS NERVOUS?

London, Nov.

Board of Trade Committee, which investigated the Quota situation under Lord Moyne, has now, it is revealed, completed a rough draft of its findings and recommendations.

As a result, the final report is not far off, and is definitely due for publication this month.

Every section of the motion picture business in Great Britain and the big American producer-distributors is wondering just how the Commission will suggest changing the Films Act so as to even up the situation, but no direct hint is possible as to what section of the industry is most likely to benefit.

Trade discussion anticipates some new provisions to ease the position of exhibs, who have been squawking pretty hard about a state of the law which compels them either to play junk and lose customers or ignore the law and face a heavy fine. Other most likely proposal is for a clause to suppress the quota quickie, either by a cost per foot minimum or by setting up a body to pass on quality of product.

Prospects

All Wardour Street circles agree the Committee is not likely to recommend changes in the Act before the logical expiry of its present Quota clauses in Sept., 1938.

Hoping for hint on what is to come, members of Parliament have been inspired to put questions in the House of Commons to the President of the Board of Trade, Walter Runciman, but each has been blocked in characteristic government fashion with diplomatic statements declaring the Quota was under review by a Committee, whose report would be issued in due course. Nothing more than that.

Just how far the attempted Schenck-Ostrer deal has affected the situation is also difficult to forecast, though it is known that the prospect of foreign domination of a big slice of the British industry caused a near panic among supporters of a government which is solidly patriotic Conservative in its politics.

One Little Word Has Aussie Quota Stymied; What Does 'Acquire' Mean?

Sydney, Oct.

'Acquire' is the one little word likely to create a lot of trouble very shortly in connection with the local quota.

VARIETY was given to understand by a high government official that the word meant that 'if there were not sufficient pix to make up the total required for quota purposes, then the foreign (American) distribs must produce locally.' On the other hand, foreign distribs say that the word means they are merely quired to secure for distribution such locals as are available." Distribs point out that there is nothing i the act to show that they must produce pix to make up the total required.

At the present time the situation is rather obscure and nobody is in a position to definitely state just what the government did intend. Twelve months have passed and the situation is exactly the same as when the law was first made.

Want Definition

Move is afoot to request Parliament to define once and for all the actual meaning of the word 'acquire' in relation to the Quota Act, and whether it is intended that foreign distribs should make pix locally. If such should turn out to be the case, Parliament will be asked to see that the foreign distribs comply with it.

In the meantime, the foreign men are playing a waiting game.

So far, Columbia has been the only foreign unit to make a pic i Australia. Walter Hutchinson mentioned that 20th-Fox might produce here in the future, but he did not give any definite promise on it.

Local executives feel that the present Quota Act needs complete revising to meet the situation today. Actually the government has done absolutely nothing to assist local producers in the making pix. Producers feel that the government should stand by them to help foster a young industry, but government has been ducking.

Premier Stevens Back

Premier Stevens of N. S. Wales has just returned from abroad and has been in conference with is ministers. At the moment, however, government is engaged on important state affairs and cannot ive any time to quotas and such.

Meantime, American distribs are handling what quotas are available and allowing matters to stand as they . Following is the local line-up: 'Thoroughbred' (British Empire Films), 'Flying Doctor' (G-B, Fox), 'Uncivilised' (U), 'Orphan of the Wilderness' (British Empire Films), 'White Death' (British Empire Films), 'Rangle River' (Col).

Interested parties are asking the government what about Metro, Warners, RKO, Fox and United Artists. It has been stated that United Artists will make one pic annually in connection with Cinesound, but again, nothing definite.

Exhibs, under the act, are permitted to shelve foreign pix in order to screen a local. Right now there are not enough locals in circulation to interfere with foreign product. As the quota increases each year, however, it will undoubtedly cause headaches.

Answers

London, Nov. 15.

Exhibitors Association resoluti calling the government to check possi control of British motion picture interests foreign corporations, which was circulated to leading members of the Govt., has drawn replies from Stanley Baldwin (Prime Minister), Ramsay MacDonald, Sir John Simon (Home Secretary), and Walter Runciman (President of the Board of Trade).

They all sai 'Thank you.'

NEW REGULATIONS OF MEXICAN PIC CENSORS

Mexico City, Nov. 24.

Regulations of the new national film censorship board provide banning of all pics that attack, 'in any way,' the Mexican government or people or the governments or peoples of nations friendly to Mexico.

Also call banning or cutting (depending upon the offense) of films which attack the 'just aspirations and rights of the workers, humiliate the workers, attack the right to strike, eulogize or make apologies for gross exploiters of labor, discriminate in any form against Latin Americans or color, laud antidemocratic regimes, boom the war spirit, spoof the middle class, glorify crime or social vices, give the working class an inferiority complex, distort the history of the Mexican and other social revolutions, ridicule manners and customs of any people, give a false representation of the culture of the countries they depict or falsely portray history or introduce scenes that are not in true accord with the represented period.

Nazi Nix on Quins' Pic Because of Jean Hersholt

Berlin, Nov. 24.

Germany has banned 'Country Doctor' (Dionnes) because Jean Hersholt, in the cast, is not Aryan. Twentieth Century-Fox dug into the records in an attempt to convince the Nazis that Hersholt is not Jewish or has no Jewish relatives for at least three generations, but the government is not convinced and the pic can't be shown.

Metro Talking of Extending Its Theatre Properties in Gt. Britain

, Nov.

Metro is ing over the main provincial cities with a view to building chai of deluxers throughout the country. Company currently controls only the Empire, Leicester Square, London.

Sam Eckman, Jr., British M-G was in Glasgow last week eyeing the situation but isn't saying much. Move is understood to have been begun a week ago when Arthur M. Loew, M-G's foreign head, was here. He is now on the continent, but is expected to turn.

Although Metro has a considerable theatre chain around the world, it has never attempted to spread-eagle in England. Paramount is the only U. S. company to have a theatre chain i England of any size. Whereas Paramount has been rather pulling in its wings around the world of late, even talking of possibly disposing of its British chain, Metro is building in half a dozen world-sectors.

Ufa's New Season

Berli Nov.

UFA is making arrangements to start next month on its '37-'38 program, after all the films set for the current season are finished with the exception of two Albers' pi which will go into production in December.

Another super Lilian Harvey-Willy Fritsch pic will start in a few weeks, again to be directed by Paul Martin.

New authors for the new season will include, among others, Fred Hildenbrandt, Eva Leidmann, Curt Goetz, R. A. Stemmle.

Directors set by UFA include Karl Hartl, Herbert Maisch, Paul Martin, Karl Ritter, Detlef Sierck, W. Tourjansky, Gustav Ucicky, Erich Waschneck, Fritz Peter Buch, Veit Harlan.

New actors are Mari Cebotari, Maria von Tasnadi, Johannes Heesters, Kurt Fischer-Fehling, Paul Hoffmann, Paul Klinger, Karl Schoenboeck, Victor taal.

Two Magyar Nixes

Budapest, Nov. 13.

French picture, 'Mayerling,' which deals with the tragic suicide of the Hapsburg Crown Pri , Rudolf, has been banned by the censors here.

Universal's 'Dracula's Daughter' was refused entry on horror grounds.

HAYMARKET'S 5%

Sydney, Oct. 27

Haymarket Theatres Ltd. turned in a profit of $13,925 for the year and will pay dividend of 5%. Profits come from the Civic theatre, Sydney; Majestic, Tasmania, and Tivoli, Brisbane. Civic is at present leased to Snider-Dean.

Directors regard the present earnings as satisfactory. ivic deal with Snider-Dean is on a rental and share-of-the-profits sales.

GARDEN OF ALLAH

(TECHNICOLOR)

United Artists release of Selznick International (David O. Selznick) production. Stars Marlene Dietrich, Charles Boyer. Directed by Richard Boleslawski. From book by Robert Hichens; screenplay, W. P. Lipscomb and Lynn Riggs; ass't to producer, Willis Goldbeck; color designs, Lansing C. Holden; camera, W. Howard Greene, photographic advisor, Hal Rossen; special effects, Earl A. Wolcott; music, Max Steiner; editor, Hal C. Kern. Arnold Stevenson; asst. director, Eric Stacey; color supervisor, Natalie Kalmus. At Radio City Music Hall, N. Y., fortnight commencing Nov. 19, '36. Running time, 80 mins.

Domini Enfilden	Marlene Dietrich
Boris Androvsky	Charles Boyer
Count Anteoni	Basil Rathbone
Father Roubler	Aubrey Smith
Irena	Tilly Losch
Batouch	Joseph Schildkraut
Rand Divines	John Carradine
De Trevignac	Alan Marshal
Mother Superior	Lucille Watson
Hadj	Henry Brandon

Since life and art are progressive, some day, soon, a story sturdy enough to hold up in black and white will, when coupled with the Technicolor, combine into socko b.o. It resolves itself down all over again, in color cinematurgy or in the normal screen hues, that it's the story first. The rest are merely production niceties to enhance and embellish but never sufficient to sustain on their own. Accordingly 'Garden of Allah,' sumptuously and impressively mounted by David O. Selznick, impresses as the last word in color production, but a pretty dull affair. It'll come out all right chiefly on the ballyhoo and the marquee values of the stellar pair, Dietrich and Boyer. Especially for the matinee trade.

The b.o. answer finds itself in perhaps the No. 1 feature money-maker in color, 'Trail of the Lonesome Pine,' to date, where the prismatic camera enhancement had the advantage of a romance which, despite its backwoods familiarity, could almost stand up in ordinary black and white camera treatment.

Selznick's 'Garden of Allah' is the last word in coloring. It is oftimes arresting and betimes emotionally gripping but, after a spell, the ecclesiastic significance of the Trappist monk whose earthly love cannot usurp his prior secular vows peters out completely.

After their romantic safari into the Sahara—when the French captain and the count learn of Boyer's desertion from the monastery—the renunciation of earthly emotions, as Miss Dietrich exhorts the monk back to sanctuary, somehow misses fire. It doesn't click emotionally; it's vapid. Its romanticism, once the premise is established, and irises out on an impression of the sands of the desert which have grown cold 20 minutes before the final camera portrait shot.

The cinematic portraiture combines with the expert trouping of the stellar twain in bolstering the proceedings, but that's quite enough.

As a motion picture, the screen is asked too much of. The demands to reflect emotions into satisfying film drama are almost beyond the medium. In literature, Hichens' novel could word-paint something which neither the lens—on the face of it a more advantageous medium—nor the screen artificers could achieve.

Miss Dietrich and Charles Boyer are more than adequately competent in the leads although sometimes slurring their lines. But in the main they impress in the difficult emotional roles. The support is likewise ultra. Basil Rathbone, C. Aubrey Smith, Tilly Losch (making her screen debut in a Bagdad cafe dancing sequence, and okay in what she does), Joseph Schildkraut (who almost steals the picture with his exaggerated oriental impersonation) and John Carradine as the sandseer leave nothing wanting. The color is particulary flattering to Miss Dietrich who has also taken off a little weight. In the flowing capes to which she is so partial, the color camera has caught her at her photographic best.

Running time of 80 minutes, while not abnormal, appears longer, which is invariably a tip-off on calibre of script and direction. Yet Boleslawski has done an expert technical job in motivating the action and the Lipscomb-Riggs continuity has been wisely sparing of dialog. Which leaves the impression that the 'action,' such as it is, isn't sufficiently actionful. Shots and more shots of the desert, silhouettes against sunsets, caravanseries into the Garden of Allah (as the Arabs call the Sahara), bivouaced Bedouins, et al. do not make for cinematurgy. It's good 'incidental' by-play, but that's all.

Nor is Boyer's struggle between worldly pursuits and his return to Trappist celibacy any great stirring premise, save for the femmes. 'Garden of Allah' as matinee fodder thus impresses favorably, which in one aspect augurs well for its box-office.

Max Steiner's score is second only to the gorgeous color cameraing, among the major contributory aspects. His music has really been called upon to collaborate with the histrionism in pitching the emotions, and he achieves it in no small measure. Lansing C. Holden's color direction and the W. Howard Greene-Hal Rossen cinematographic collaboration more than fulfill requirements from the lens adjunct which, in a production of this nature, is no small component. *Abel.*

TARZAN ESCAPES

Metro release of Sam Zimballist production. Features Johnny Weissmuller, Maureen O'Sullivan. Directed by Richard Thorpe. Story and adaptation; Cyril Hume; based on Edgar Rice Burroughs' characters; editor, W. Donn Hayes; camera, Leonard Smith. At Capitol, N. Y., week Nov. 19, '36. Running time, 90 mins.

Tarzan	Johnny Weismuller
Jane	Maureen O'Sullivan
Captain	John Buckler
Melis	Benita Hume
Eric	William Henry
Rawlins	Herbert Mundin
Masters	E. E. Clive
Bomba	Darby Jones
Cheetah	Herself

Two years of ribbing between the last 'Tarzan' feature, and this one, has left its mark on the subject. With the constant kidding having accentuated the absurdity of the highly imaginative jungle doings, the tree-to-tree stuff has worn pretty thin for adult consumption. Appeal of 'Tarzan Escapes' will be mostly for the kids, and that's not likely to mean more than mediocre returns.

While at first the sight of Tarzan doing everything but playing pinochle with his beast pals was a novelty, it's all rather silly now. Derisive laughter greeted the picture too often at the Capitol and it probably will run into similar difficulty most everywhere.

It must be pretty difficult to think up new jams for Tarz within the confines of the African game country, and the scribers apparently have quite a tussle with this one. They appear to have been on the verge of getting him out of the jungle and into a Hyde Park penthouse several times, but the lure of the jungle finally prevails and Tarz is permitted to escape from the wicked hunter's grasp.

This latest plot permits Tarzie's indyllic romance with his mate, Maureen O'Sullivan, to be unduly interrupted by a couple of the missus' relatives from London. Mrs. Tarzan has unknowingly become the heir to a late uncle's large fortune, and the relatives try to bring her back to civilization so that she may grab the coin and help them grab some of it also. It so happens, however, that their jungle 'guide' a dastardly rat who sees in Tarzan a cinch freak show attraction for up north, and it takes not only Tarz himself but also a big zoo full of animal friends to clear up the mess, save the lives of the white folks, give the villyan his just dues, and restore Tarzan's mate to Tarzan. A big battle with a tribe of savages serves as the usual blow-off.

Among other things, Tarzan has learned a few additional English words since last seen, although his vocabulary still couldn't get him into the kindergarten class of a school for mental deficients. But he manages to get by. He has also softened up considerably in a husbandry manner. In fact one he does such things as diving into the waterhole to wrestle with a 20-foot man-eating alligator in order to save the life of a young deer, and then, after killing the 'gator in a terrific struggle, swim back to shore where his mate awaits him. He finds time to pick her a lily on the way in and isn't even puffing when he lands.

Another advancement for the Tarzan couple is the addition of some modern conveniences to their tree home: an elevator with motive power furnished by a pet elephant, a revolving fan operated by an ape, etc.

Johnny Weissmuller once again looks good as the jungle boy, but it's about time they found him a new set of lyrics. And Miss O'Sullivan is also okay once more in the Tarzing wife, but considerably more covered up in clothing this time. Benita Hume and William Henry are required to look scared mostly as the visiting relatives from London. Herbert Mundi does the comedy and the late John Buckler is the heavy. Incidentally, Warren William, who has been accused of imitating John Barrymore now gets his turn on the receiving end of some flattery. Buckler be charged with imitating Warren William.

A female ape called Cheetah is the Tarzans' pet and housesworker, and some expert handling of the monk provides the picture with its most legitimately comical and best moments.

Jungle backgrounds for the action are beautifully done. A steamy swamp scene is standout for photography and art work. But along with the good looking views are some stock animal shots on old celluloid that don't blend. *Bige.*

Go West, Young Man

Paramount release of Emanuel B. Cohen (Major Pictures) production. Star re Features Warren Willia , Randolph Scott, Lyle Talbot. Directed by Henry Hathaway. Based on play, 'Personal Appearance,' by Lawrence Riley; adaptation, Mae West; film editor, Ray Curtis; camera, Karl Struss. At Paramount, N. Y., week Nov. 18, '36. Running time 80 mins.

Marion Arden	Mae West
Morgan	Warren William
Bud	Randolph Scott
Harrigan	Lyle Talbot
Mrs. Struthers	Alice Brady
Gladys	Isabel Jewell
Aunt Kate	Elizabeth Patterson
Joyce	Margaret Perry
Prof. Rigby	Etienne Girardot
Clyde	Synnard Holmes
French Maid	Alice Ardell
Nicodemus	Iceberg

'Go West, Young Man' is the stage comedy hit, 'Personal Appearance' which helped land Gladys George, its star, in Hollywood with the same company, Paramount, which releases the screen version. Emanuel B. Cohen, who has a distributing deal with Par, this being the first of 24 he is independently making, is the producer. With Mae West distinctly in mind, his filmization of 'Appearance' is on the way to snug profits.

Aided by an excellent box office title 'Go West, Young Man' cannot miss. Miss West, in her own way, is excellent in the role Miss George created on the stage. Miss George was not hindered by the limitations of screen censorship, hence the play's sock tag isn't half as punchy in the film, nor are other lines or situations up to the same potency.

Miss West adapted 'Appearance' for herself, changing it in various respects to suit her own ideas. Where Miss George, at every opportunity sought to cover up her hard-boiled nature by acting the sweet, coy heroine of the screen when in company but didn't know her in private life, Miss West makes her a tough-and-ready, very sexy character all the way through.

The romantic idol of millions, she opens 'Go West' in a theatre where scenes from a icture, 'Drifting Lady,' are being screened as prelude to a personal appearance. In this prolog she plays a rather tough little scene, with rowdy wisecracks to suit, with Jack LaRue and others, stepping out on its conclusion to do the personal.

Only on one occasion after this, when she first enters the boarding house where stranded, does she try to act to the other extreme in an effort to impress people around her who may be regarding her as another Mary Pickford on the screen, which was the intent of the prolog. An effort to establish that kind of phoney sweetness is more or less passed up, though it could have been as effective with Miss West as with Miss George.

The adaptation differs in other respects as well. Miss West is not married to her producer, A. K. Greenfield, as in the play, but she marries her press agent-nemesis for a finish, which was not in the stage piece. Frequent references to Greenfield as just A. K. get a laugh on occasion. Majority of the other wisecracks are very zippy though ithin censorship safety zones—or should be. Prolog itself has a couple of pips.

Miss West's swagger, the hands-on-hip business, and various devilish expressions are in almost constant evidence; too much so possibly because it tires a bit and no longer is quite the novelty it once was. In the scene in which Miss West makes a play for Randolph Scott while latter is in the parlor of the boarding house trying to do some work, the star forces him into a brief dance bit. When she pats him a bit somewhere below the shoulder blades in a rather boyish, affectionate manner, it's one of the big laughs of the feature. Here and there laughs are not so well timed. The colored garage hand, Nicodemus, is an almost total waste, his diction is so bad. His Stepin Fetchit suggestion misses.

One song number, done only in part by the star, 'When You Stepped Into My Life,' mixed with 'St. Louis Blues' ith 'Hearts and Flowers,' is a unique but not important bit.

Warren William makes a good public relations adviser to the screen star who's on a personal appearance tour, his job principally being to keep Miss West from getting married in accordance with a clause in her contract prohibiting is for five years. When he falls for the star at the finish, it's a distinct surprise.

Elizabeth Patterson as the aunt and Alice Brady are well cast, Margaret Perry offers nothing sensational as the girl friend of Scott, who fears the Hollywood siren has nabbed him, but Isabel Jewell is swell as the screen-struck boarding house maid. Scott as the hinterlander lends the role everything it requires. Etienne Girardot is a professor-roomer who gets a couple laughs. Lyle Talbot hasn't much to do as the actress' boy friend. *Char.*

Miniature Reviews

'The Garden of Allah' (Selzick-UA). Ultimate color job with Dietrich-Boyer for marquee strength.

'Tarzan Escapes' (Metro). The jungle idea has lost its novelty, and this latest of the feature-length series appears to have little appeal except for the kids.

'Go West, Young Man' (Par). Mae West starrer that should mop up.

'Smartest Girl in Town,' (RKO-Radio). Ordinary flip comedy of errors. Requires good support.

'Wedding Present' (Par). Unentertaining account of the antics of a pair of screwball reporters as played by Joan Bennett and Cary Grant; for the duals.

'Murder With Pictures' (Par). Whodunit baffler with some new twists.

'Come Closer, Folks' (Col), Minor B picture which points to duals. James Dunn in inconceivable story.

'Son of Mongolia' (Amkino). Bald propaganda against the yellow peril, made in Mongolia with mostly native actors; for red spots only.

'Singing Cowboy' (Rep). Typical Gene Autry westerner with plenty of prairie chanting.

Smartest Girl in Town

(WITH SONG)

RKO-Radio production and release. Stars Gene Raymond and Ann Sothern. Features Helen Broderick, Eric Blore, Erik Rhodes, Harry Jans. Directed by Joseph Santley. Produced by Edward Kaufman. Script, Viola Brothers Shore; story, Muriel Scheck, H. S. raft; song, 'Will You,' by Gene Raymond; camera, I. Roy Hunt. At Albee, Brklyn, on double bill, Nov. 20, '36. Running time, 58 mins.

Dick Smith	Gene Raymond
Frances Cooke	Ann Sothern
Gwen	Helen Broderick
Philbea	Eric Blore
Torine	Erik Rhodes
Terry	Harry Jans

Flip comedy which Ann Sothern, in her first starring venture, shares billing with Raymond, but film hasn't enough substance to be anything beyond the duals.

quite amusing, an ordinary way, however. Both play advertising models. Raymond has one advantage, in that he also is a rich young man. He models in order to win Miss Sothern, who tries to shake him because a foreign bird with a funny lingo wants her and also because her frustrated sister insists on Miss Sothern being wed to a wealthy gent. Helen Broderick is the sister, and it is she and Eric Blore who provide the comedy ably.

Blore is the usual valet who is compelled by his master to assume a gentleman's manners. He becomes the head of an advertising agency in order that his master (Raymond) may hire Miss Sothern for modeling. Some casual action follows for all concerned, and, when Raymond fakes a suicide, Miss Sothern rushes to him for a final clinch.

Harry Jans disports as the lazy hubby of Helen Broderick. It's a negligible role made less attractive by Jans. Erik Rhodes is a thick-witted baron, not altogether impressive.

Photography okay. *Shan.*

Everything Is Thunder

(BRITISH MADE)

Gaumont-British production and release. Stars Constance Bennett, Douglass Montgomery, Oscar Homolka. Directed by Milton Rosmer. From story by J. L. Hardy; screenplay, Marion Dix and John Orton; Film editor, C. Saunders; camera, C. Knampf. At 5th Ave., N. Y., week Nov. 10, '36; double bill. Running time, 73 mins.

Anna	Constance Bennett
Hugh	Douglass Montgomery
Goetz	Oscar Homolka
Kostner	Roy Emerton
Muller	Frederick Lloyd
Mital	Peggy Simpson
Webber	George Merritt
Adjutant	Robert Atkins
Spicer	Terence Fleming
Glendhill	Clifford Bartlett
McKenzie	Albert Chevalier
Burgomaster	H. F. Maltby
Hans	Norman Pierce
Denker	Frederick Piper

British film producers apparently have one favorite theme for picture stories—the World War. Be it a spy story, or a yarn about escaping British soldiers from a German prison camp, the English pix-making business seems to revolve around that great tumult. 'Everything Is Thunder' is another along these lines, but so weak in plot and general production that it is doubtful of getting by on this side the Atlantic. Strictly for the dualers.

Constance Bennett and Douglass Montgomery may help it in the U.S., and there's apparently some reliance placed in the American public remembering the performance in 'Rhodes' (G-B) of Oscar Homolka, Thunder's third star, but it is with the billing of these three that the film's Anglo-American appeal ends. Story, production and direction will not hold it up.

Entire plot revolves around Douglass Montgomery's escape from a German prison by murdering one of the guards; making his way to Berlin, where Constance Bennett, a very prosperous prostie considering war times in Germany, takes him in and, double-crossing her detective-lover, Homolka, helps him escape across the border. She gets shot in the attempt, but the finale leaves it up to the audience to guess whether she dies or not.

British standards in productions of this type of story are closely followed; dim lighting is a British idea of heightening the dramatic moments; dense smoky fog is another. And Milton Rosmer's jumpy direction cannot be considered an asset.

Acting is okay all around, the Bennett-Montgomery-Homolka trio carrying the entire story, with everyone else in the cast only holding bit parts. Vocal reproduction, however, not so forte, but this may have been the fault of the sound apparatus at the Strand, Brooklyn. Neither the dialog nor camera work is distinguished. *Scho.*

Shorts

'SINDBAD, THE SAILOR'
Popeye Cartoon
15 Mins.
Paramount, N. Y.
Fleischer-Paramount

This is the first Popeye cartoon in color and the first from the Max Fleischer studios to be made entirely in third dimension under the process developed by Fleischer. The pen-and-inker is also the first to run as much as 15 minutes, the average being around six or seven. Palpably, there is considerable of an investment involved. Short's sales should warrant the costs incurred.

Par is delivering the Popeye color item as a special, selling it separately and apart from the regular program of Popeye cartoons, all less than 10 minutes in running time. Though long, 'Sindbad' sustains its fast action exceptionally well although following a stock plot for Popeye, which again includes dynamic strength through the aid of spinach. As usual, the burly character interpreting Sindbad cops Popeye's girl and latter has to fight to get her back.

The color, by Technicolor, is excellent all the way and aids to some extent in bringing out third dimensional effects as perfected by Fleischer. Under Fleischer's process it is impossible to shoot for third-dimension results except in six-foot perspective.

'A BETTER NEW YORK CITY'
WPA Educational
8 Mins.
55th St. Playhouse, N. Y.
Pathe-WPA

Surprising how much entertainment has been wrapped up in this scenic-educational 8-minute short that excuses any propaganda taint on the grounds it's instructive and good for the nation. Film was produced for the Works Progress Administration of the federal government by Pathe News under its contract obtained several months ago. Title credits it with being a product of Pathe News' commercial department.

Camera work is virtually the equal of fine type provided by Pathe newsreel, indicating that one of the company's top lensers worked in compiling scenes. Subject consists of visits to important Works Projects in Greater N. Y. from the familiar manual laborer tearing up car tracks near Wall Street to the art classes in sculpting. Despite the fact that the phrase 'taken off the relief rolls and given this work' is repeatedly employed, narrator and most of his commentation hold interest, seldom failing to grip the audience.

The wide variety of subject matter covered is skillfully projected before the opening background of Manhattan's skyline and vast buildings. Looks like an able entry on short list. *Wear.*

'RAH! RAH! FOOTBALL!'
With Will Osborne's Orchestra and Collegiate Glee Club
Music, Singing
10 Mins.
Rialto, N.
Paramount

Will Osborne's band and a top-notch glee club provide music and singing of football college tunes before a background of gridiron newsreel shots in this interesting entertainment brevity. It has obvious appeal for any community where students and average citizenry are gripped by the grid season. And it will not prove annoying to almost any type of audience.

Osborne's trim musical aggregation go through a comprehnsive list of college marching or 'fight' songs, with nicely timed interruptions of the Collegiate Glee Club for contrast. They include those from Yale, Southern California, University of Illinois, Notre Dame, Ohio-State, Northwestern, Georgia Tech, Navy and Army. Views of marching middies and cheering of cadets suppli neat backgrounding and fitting climax for reel. Oddly enough, most of clips are authentic reproductions from football battles in which college in question is involved. Ted Husing is shown for a brief close-up in typical gridiron announcing pose. *Wear.*

GEORGE HALL
'Rhythm Over Broadway'
With Dolly Dawn, Johnny McKeever, Jack and June Blair
Band, Songs, Dancing
8 Mins.
Criterion, N. Y.
Paramount

Registers as a compact and deftly balanced package of entertainment, with George Hall's crack flair for showmanship making itself particularly noticeable by the interpretation of the instrumental novelty, 'Swamp Fire,' which closes the reel. His vocal standbys, Dolly Dawn and Johnny McKeever, also show up at their best, while Jack and June Blair account for a neatly sold interlude of tap-rhythm with a ballroom motif.

'Tain't Right' is the tune that puts Miss Dawn across as a scat expert. McKeever plies a sturdy, dramatic baritone, with telling support from the orchestra.

Effectively worked into the 'Swamp Fire' number are clips on the subject. *Odec.*

library

WEDDING PRESENT

Paramount release of B. P. Schulberg production. Stars Joan Bennett, Cary Grant; features George Bancroft, Conrad Nagel, Gene Lockhart. Directed by Richard Wallace. Story By Paul Gallico; camera, Leon Shamroy. At Criterion, N. Y., week Nov. 19, '36. Running time, 80 mins.

Bantz	Joan Bennett
Charlie	Cary Grant
'Stage'	George Bancroft
Dorothea	Conrad Nagel
Archduke	Gene Lockhart
'Smiles' Benson	William Demarest
Mary Lawson	Inez Courtney
Sophie	Edward Brophy
Van Dorn	Purnell Pratt
Bisker	George Meeker
Bailey	Damour Ford

It takes the final reel to save this one from developing into a complete void of entertainment. But even that final reel hasn't enough wallop to put 'Wedding Present' in the running for top position in a dual setup. About the only persons who give the impression that they feel they've really got something in 'Present' are Cary Grant and Joan Bennett. They try hard, but the combination of story, direction and whatnot is pretty much against them.

Paul Gallico must have founded the yarn on the fabled antics of Ben Hecht and Charles MacArthur; only in this case he's mixed the sexes. His screwball star reporters, as played by Miss Bennett and Grant, are not only pitched in far-fetched concepts of the craft but they're loaded down with so many and frequent shifts of mood that the task of following them is made no easy one for the average fan. When in the latter phase of the film the pace picks up perceptibly and the proceedings take on a bona fide air of farce there's lots of cause for chuckles.

First couple of reels are devoted to showing how dizzy but at the same time brilliant this news-hounding twosome can be. Next two reels Grant going city editor, serious and stuffshirt, with the ensuing footage expatiating on his reformation, pursuit of the girl and concoction of a nightmarish gag which wins her back. Goofy—as is the behavior of this twosome the real mitt for travesty goes to the director's idea of how the boys comport themselves around a city room.

Practical-joker Grant gets the job of city ed after he has driven his predecessor, George Bancroft, to housewifery and resignation. Grant promptly regrets the city room crew and when he resents the attempt of the girl to deflate him she quits the job and goes to New York. He, out of loneliness, walks himself soon after and when he gets to New York Grant finds that the girl had engaged herself to a writer of inspiration books, Conrad Nagel. She spurns Grant's reconciliation approaches and the reporter, recalling the girl's weakness for fires and other like excitements, pulls out the town's various emergency vehicles and yeomen, including firemen and cops; all of which turns the trick. The fadeout scene has the twosome in a clinch on the roof of pickup-wagon for a psychopathic ward.

William Demarest, Gene Lockhart and Edward Brophy do well in helping to make comedy, while Nagel makes the most of his straight role. With Demarest it's the part of a gang leader who's trying hard to pay off a debt to Grant. Brophy chalks up more than one laugh as the punchdrunk mugg who obeys the 'boss' orders literally. *Odec.*

Murder With Pictures

Paramount release of A. M. Botsford production. Features Lew Ayres and Gail Patrick. Directed by Charles Barton. Screen play by John C. Moffitt and Sidney Salkow from story by George Harmon Coxe; camera, Ted Tetzlaff. At Rialto, N. Y., week Nov. 13, '36. Running time, 68 mins.

Murdock	Lew Ayres
Meg	Gail Patrick
Nestor	John Qualen
McGoogin	Paul Kelly
Girard	Onslow Stevens
Redfield	Ernest Stevart
Cusick	Anthony Nace
Doane	Benny Baker

Mobsters who have one of their accomplices planted among the newspaper photography lads provide some new wrinkles for this whodunit. Mystery element and some first-rate performances fail to cover up all of the writing flaws. Despite obvious scripting weaknesses, 'Murder With Pictures' will prove entertaining for audiences liking sleuth bafflers. Lack of heavy name draw may keep the film in dual frame in numerous localities. Ballyhoo must be centered on murder-mystery and gangster angles.

Production supplies Lew Ayres with a swell chance to shine, and he makes the most of it. He's the go-getter camera boy for one of the dailies who unravels a mysterious suicide and two slaying because interested in a dashing brunet. 'Course, she originally is strongly suspected of the first strange killing. After that it becomes a struggle to keep her out of jail and still uncover the systematic machinations of a well-organized gang.

Chief divergence from usual sleuth formula is wrapped up in the use of a dummy camera fitted up with a silent revolver and development of the plates from the newspaper photographer's camera, one of which readily reveals the original slayer and tip-off on subsequent shootings. Unfortunately, this phase of the story is not stressed sufficiently to measure up to obvious potentialities. In failing to do this John C. Moffitt and Sidney Salkow, writing team, seemingly overlooked exactly what would have made the yarn outstanding.

Gail Patrick, as the murder foil and the gal whom Lew Ayres falls for, furnishes the proper amount of romance without being overly saccharine; Lew Ayres' performance easily is his best in months. Paul Kelly does a splendid job in the role of the thwarted cameraman while Benny Baker gives the picture some humorous moments as the awkward lens operator.

Onslow Stevens makes an oily villain as chief of the mobsters. Anthony Nace, as the undercover operator posing as a news cameraman, provides neat menace. Joyce Compton is entirely sufficient in the role of Lew Ayres' chorus girl flame. Support is well picked for type, and works hard.

Where the scripters fell down a bit on plot premises they partially redeemed themselves with some snappy dialoging of modern type. Photography by Ted Tetzlaff is worthy of a better production. *Wear.*

NASZUT FELARON

('Half Price Honeymoon')
(HUNGARIAN MADE)

Budapest, Nov. 10.

Muvaszfilm release of Lux production. Directed by Istvan Szekely. Story, Karoly Kristof, Julius K. Halasz; screen play, Aladar Laszlo; music, Paul Gyongy. At Forum, Budapest, Nov. 5, '36.

Cast: Irene Asay, Itzi Er	Paul Javor, Julius Kabos.

(In Hungarian)

Bright and amusing screen comedy with one or two really good songs. Very fine Italian landscape shots, and Kabos, very funny, are the highlights.

Photography and acting in Hungarian pictures are steadily improving, but catering for an unpretentious type of public and the necessity of keeping down expenses are the reasons why there are few novel departures.

This one has to do with four employes of a toy factory. One boy and girl pretend to be married and go off for fake honeymoon because there is a 50% reduction for honeymooners in Italy. Other couple is married, but pretends not to be, as the junior partner in the firm threatens to sack girls if they marry, preferring to make love to them himself. This of course is the basis of amusing complications against the beautiful background of Naples, Sorrento, etc. *Jacobi.*

COME CLOSER, FOLKS

Columbia production and release. Stars James Dunn, features Marian Marsh, Wynne Gibson, Herman Bing, George McKay. Directed by D. Ross Lederman. Story, Aben Kandel; adaptation, Lee Loeb and Harold Buchman; editor, Byron Robinson; camera, Henry Freulich. At Globe, N. Y., week Nov. 21, '36. Running time, 61 mins.

Jim Keene	James Dunn
Peggy Woods	Marian Marsh
Mae	Wynne Gibson
Herman	Herman Bing
Rudolph	George McKay
Elmer Woods	Gene Lockhart
Pitchman	John Gallaudet
Pitchman	Gene Morgan
Mr. Houston	Wallis Clark

James Dunn has become so typed that there is probably little hope for his escape from such material as 'Come Closer, Folks,' another in which the star has to play a hero of the Horatio Alger stamp. This time Dunn goes from the precarious trackfoot of a street pitchman to the post of assistant manager of a department store. Not only is it highly fantastic subject matter, but 'Come Closer, Folks' is never more than casually diverting. It is of minor box office value and on most dual bills, to which pointing, the booking will be as the No. 2 feature.

Every known liberty in film-making and story-spinning figures. Not only does Dunn push himself into importance as a department store official by the most implausible route, but he promotes tremendous business stimulation through applying pitchmen policies. The scene in which he imports pitchmen to the small town to spiel behind counters is farcical.

The plot is equalled in its inconsistency only by the triteness of the dialog and the brashness which is permitted Dunn courtroom, store and other sequences. It's not Dunn's fault, since they keep handing him stuff in which usually he has to put over strong selling talks. This started away back when he sold a doctor on performing an operation on his ill wife and has been going on every since. In 'Come Closer, Folks' the sales talk is laid on thickly.

The girl is Marian Mars. For about half of the picture she's the stiff, bespectacled daughter of the store's owner who herself runs the works. She is an unnatural character and the manner in which, momentarily, Dunn converts her into a striking debutante defies consistency.

Of the supporting cast, Herman Bing stands out. He's the merchant through whom pitchmen buy their worthless merchandise. Wynne Gibson plays a pitchie's girl friend, George McKay one of these street salesman's stooges. Gene Lockhart does the father of Miss Marsh, and okay. *Char.*

YELLOW CRUISE

(FRENCH MADE)

French Motion Picture Corp. release of travelog made by third Citroen-Hearst-Audouin-Dubreuil Expedition. Camera, Morizet, Specht; sound, Sivel; music, L. E. Szyfer, C. Delvincourt, M. Mirouze; music played by Paris Opera orchestra; continuity and montage, Leon Poirier; at Ethel St. Playhouse, N. Y., Nov. 17, '36; running time, 90 mins.

(In French and English)

This is a travelog of much higher than average mettle, but well-nigh ruined for the American market by inept handling and editing. Even as is, intrinsic merit, should make it a good bet for the arties. Had it been properly edited, however, it might be qualified as a feature for regular channels.

Tells of an expedition through Central Asia from Beyrut, Syria, to Pekin, China, over the Himalayas, financed by the French motor magnate, Andre Citroen. Expedition was made via a fleet of specially constructed caterpillar trucks and led by Georges-Marie Haardt, who died just as the expedition ended in Pekin, and L. Audouin-Dubreuil. M. O. Williams was in on it as a representative of the National Geographic Magazine.

Great deal of the footage is highly interesting and different from the usual run of things. There could be a clear significant social message in the fact that, at the end, after trekking across deserts and among strange countries and lands, the expedition comes to civilized China and heads right into some exciting and terrible war shots.

Photography is unusually good and there is an interesting (though noisy) accompanying musical score. Lecture is in English with the speaker an uncredited Englishman. Good idea, his not being credited; there's no credit due; it's one of the picture's major weaknesses. He has a dull, tiring voice and an astonishingly constant misconception of diction. About third of what he says is understandable. There are also some titles here and there, some in English, some in French, and some in both languages. Another fault is the in cutting; it's inexpertly done and there isn't enough of it; taking out 15 or 20 minutes would help a lot. *Kauf.*

This'll Make You Whistle

(BRITISH MADE)

London, Nov. 13.

General Film Distributors' release of Herbert Wilcox production. Stars Jack Buchanan; features Elsie Randolph. Directed by Herbert Wilcox. Based on stage production of same name; book by Guy Bolton, Greatrex Newman and Price, Sigler, Goodhart and Hoffman. At Princess, London, Nov. 12, '36. Running time, 74 mins.

Bill Somptings	Jack Buchanan
Bobbie Rivers	Elsie Randolph
Joan Longhurst	Jean Gillie
Bertie Longhurst	Wilson Benge
Archie Codrington	David Hutcheson
Mrs. Longhurst	Maddie Rope
Sebastian Venables	Anthony Holles
Lady Burton	Marjorie Brooke
Betty	Bunty Fair
Clarice	Mibil Hood
Gershwyn	Scott Harrold
Mrs. Crimp	Irene Vere

For the first time in this country a filmization was made of a stage production before it was brought into the West End. Herbert Wilcox, producer and director, must have had a difficult task to make the picture a starring vehicle for Jack Buchanan. In doing so most of the other characters were subordinated to a point where their value is below normal.

Stage-version is a light musical now in London, but it was probably tossed out of the musical numbers interfered with the farcical progression. So much so that even the title number, one of the hits of the stage entertainment, is not utilized on the celluloid.

Plot is of the vintage of the classics, brought up to date in treatment and production. It follows its purpose to provide laughter. Cast is of sufficient competence to divert attention from the weakness of the story.

Jack Buchanan and practically the entire stage company have the same roles as those in which they appear before the foots. With the exception of Elsie Randolph, who is given an opportunity to shine individually in a rhumba number, supported by a bunch of girls, nobody does anything but 'Yes' the star all the way through.

Buchanan will not strengthen his stellar value with the West End public by this effort, but there are so many good laughs it is almost certain to please the popular-priced picturegoer. *Jolo.*

SON OF MONGOLIA

Amkino release of Lenfilm production. Directed by Iva Traubert. Scenario by Lapin, L. Slavin, Z. Khazreviu. At Cameo, N. Y., commencing Nov. 20. Running time, 105 mins.

Tseven	Roldan
Dulma	Tgin-Khorin
The Chauffeur	Sonor-Ferma
The Interpreter	Gonbo
The Prince	Ito-Ohhi
The Prince's Foreign Advisor	Ie-Kan
The Monk	Zigmit

(In Mongolian, with English Titles)

With Japan in Manchukuo, Russia is laying down a barrage of propaganda. To make this more definitely helpful, the story has been done in Mongolia, the adjacent province to the west, by Mongol actors and in their native tongue. Most of the players are from the state theatre in Ulan-Bator, but with a couple of more experienced film actors brought in from the west. Some good photography, but much of it muddy, nor does the Mongolian landscape often lend itself to the pictorial.

Aimed at the Mongols, the story is simple and obvious. Much of the plot tells itself without dialog. Even the 'untutored Mongolian can discern the fact that the thing to do is to swat the Jap and keep him out of Western Russia.

Tseven, a Mongolian shepherd, with two rivals for the hand of Dulma, seeks advice as to how to become a hero. One of his rivals, a Chinese innkeeper, bribes a monk to send him into Manchuria. Here the loutish lad discovers a plot to invade Mongolia, escapes to warn his countrymen, and they trot out soldiers, tanks and the ever-present airplanes while Tseven is rewarded with the hand of the girl. Just an oriental paraphrase, 'The Japanese will get you if you don't watch out.'

Picture is stretched out interminably, perhaps a third of the footage coming more under the classification of manners and customs rather than plot narrative. Some of it is interesting but not for nearly an hour and a half.

Rabdan, as the hero, plays the bumpkin with a certain touch, keeping in character admirably. Khorlo, as the girl, just romps through a few scenes to give the romantic interest. The others are unimportant though necessary. This is probably just what Mongolia wants, but it's a long distance from American standards in spite of admirable direction and occasionally picturesque single sets. The subtitles are intelligent and adequate to tell the story, such as it is. *Chic.*

Der Mutige Seefahrer

('Brave Seaman')
(GERMAN MADE)

Casino release of Tobis production. Features Paul Kemp, Lucie Englisch. Greta Loeck. Directed by Hans Deppe. Scenario, Bobby Lustiger; music, Herzlich Koehnwit. At the Casino, N. Y., Nov. 20-26, '36. Running time, 90 mins.

Berthold Jebe	Paul Kemp
Greta Rolow	Grete Englisch
Paula Jebe	Martha Kramm
Otto Jebe	Harald Paulsen
Baeckmeister Holm	Otto Wernicke
Tiens Petersen	Hans Leibelt
Tim	Paul Westermeier
Jan	Hans Mierendorf
Oskar Hoecker, Paul Heckers, Elli Blanke, Toni Toezlerk.	

(In German)

German belly laughs by the yard, but no soap for any other market. Comedy as broad as Fordham's line, with a thick condiment of pratfalls, mayhem and lowdown gags. It's so Teutonic it looks like a caricature of a German film, and there are certain earmarks that indicate it isn't exactly the newest thing in Prussian pix. For Yorkville it has its salient points. And that's all.

Luethge's script devolves about a happy nitwit, played by Paul Kemp, who is to go to America to collect a fortune. But he gets superstitious about the ocean liner, and after traveling around with a trunkful, returns to his home town sans fortune, sans voyage. It all comes out okay, and he even garners the femme dumpling, Grete Englisch.

Little touches in Deppe's direction and Kemp's playing are destined to keep a dyed-in-the-wool German audience in stitches and a U. S. audience in boredom. Kemp, a matter of fact, almost carries his action into downright good pantomime. But it would have been a mistake to get too good, and Kemp stops just short of the dividing line.

Boehmelt's music, rung in via German band, is merely intriguing, as it should be, and reveats over and over a couple of simple bars, all off key. Nicely done.

Photography is adequate, though much less can be said for the sound recording. *Edga.*

Gaesschen Zum Paradies

('Paradise Lane')
(CZECHO-SLOVAKIAN MADE)

Berlin, Nov. 14.

Tobis-Ineme release of Moldvay production. Features Hans Moser. Directed by Max Fric. Book, Ottokar Vavra, Georg Wittan; German dialog, W. Loe Bogler. At U. T. Kurfuerstendamm, Berlin, week Nov. 9, '36. Running time, 75 mins.

Tobias Haslinger	Hans Moser
Peter	Peter Rosei
Anni	Mady Rahl
Gustav	Willy Schur
Sonja	Hilde Weiss
Kaerner	Schroneck-Schroni
Louise	Zoe Jelowska
Rena	E. Helmer

(In German)

Back-yard melier and plenty emotional, with Hans Moser Austrian comic in the unusual role of a dog-catcher. A would-be Jackie Coogan picture of 15 years ago minus Chaplin. Yet, via production quality, picture is moderately entertaining and qualifies for family trade.

Paradise Lane is a slum street where Tobias Haslinger resides as an officially appointed dog-catcher. He is a miserable guy, all alone in the world, until perchance he meets little Peter with his dog, takes a fancy to both and goes on to live with them, poor Peter having nobody to care for him.

Hans Moser displays real acting ability. Direction of Max Fric is remarkable, avoiding false sentimentality and surprising with a few nifty ideas. Peter Rosei, the kid, is a likable lad, but not as Coogan.

LA PORTE DU LARGE

('Open Door to the Sea')
(FRENCH MADE)

Paris, Nov. 6.

Sedif release of Alliance Production. Directed by Marcel L'Herbier; scenario and dialog, L'Herbier; based on a novel by Charles Spaak; camera, Thirard and Nee; music, Michael Levine. Exteriors filmed at French Naval Base Brest. Running time, 116 mins.

Captain Villette	Victor Francen
Midshipman Villette	Jean-Pierre Chaumont
Madeleine Level	Marcel Chantal
Midshipman Paillard	Roland Toutain
Midshipman Privet	Guy Sloux
Midshipman Saint-Yvel	Ierre Poncet
Admiral	Berlioz
Commander Bovy	Jacques Baumer

Glorification of the French Annapolis, the Ecole Navale, at Brest, with the crop of righteous, stern yet understanding superior officers and slightly irresponsible but goldenhearted and heroic midshipmen usual in that type of pic.

Victor Francen has just made commander of the Naval School where his own son, Jean-Pierre Chaumont, is one of the most promising students. Francen has fallen in 'requited' love with an American heiress. She gets a divorce from her husband in order to enjoy the company of the gallant captain without that 'awful feeling of straint.'

She returns to Brest on her own yacht, and midshipmen soon flock on board just to get a glimpse of her. Keenest of them is the son of the captain. He gives his place to pilot a plane on the first night flight practice of the school that year to a friend. Pal, Toutain, is getting lost in the fog, while Chaumont tries to induce Marcelle Chantal to elope with him.

Captain keeps an eye locating the lost plane, discovers that his son has deserted his post, and finds he was the man who was received by Marcelle Chantal during his absence, not Toutain, as he had suspected. Court-martial. Father will not ask mercy for his son, who is held responsible for Toutain's death.

Everything is squared when it turns out that Toutain has been saved by a providential fishing trawler and the American heiress marries the captain.

Francen does what is expected of him by way of acting. Marcelle Chantal is lovelier than ever. Chaumont's youthful impetuousness is rather overdone. Toutain and Baumer as second-in-command of the Naval School, do the best and most human acting. Romance of the heiress and Captain slows down the pic considerably and does more harm than good.

Photography is well handled, but is marred by a few settings which stand out as needlessly artificial.

All in all, it sounds like a French version of the James Cagney-Pat O'Brien pics, but lacking the humor and tempo of these. *Hugo.*

INTERMEZZO

(WITH SONGS)
(GERMAN MADE)

Berlin, Nov. 14.

Tobis-Rota release of Majestic production. Directed by Joseph von Baky. Features Trenl Krahl, Albrecht Schoenhals. Book, Mark Peter Gillman, music Theo Mackeben. At Gloria Palace, Berlin, Nov. 6, '36. Running time 96 mins.

Adrienne Madelon	Trenl ndolph
Trent	Albrecht Sch enhals
Jean Cukier	Franz Weber
His wife	Hansi
Pierre Cukier	Ed ar
Wallon	rnst Legal
Marchetti	O. Schoening
Professor	W. Klein-Rogge
Blanche	Hilde Seipak
Hilfe	Henry Lorenzen
Dan Rantzau	Kurt Seifert
Radio Commentator	Rudolf Schindler

(In German)

Fourth opera film within a week, and a smash. Both the prima donna and producer are new faces. Trenl Rudolph, from the Dresden and Leipzig Opera makes her screen debut, and Joseph von Baky his first production, having previously understudied Geza von Bolvary.

Very charming picture, with catchy tunes and a book that is different. Sufficient comedy and a good supporting cast. A classy production.

Story tells of a famous French singer who is to marry the wealthy Pierre Cukier. Couple arriving before the Paris Madeleine Church have a row and, while the radio commentator describes the brilliant scene of the mob cheering the arriving wedding car and goes on to hallyhoo the big event without looking up, the bride has disappeared through the other door while the perplexed Pierre stands all alone. Adrienne has taken the train to San Sebastian, and, after talking to the crowd of reporters there about the sensational scene outside the Madeleine Church and about her Pierre, whom she describes as a fool, she makes her way to the gambling room.

There she is so unlucky that in a short time all her money is gone. Unable to get more credit, she gambles for her voice and promptly loses to a stranger, Trent, who had put down 100,000 pesetas against her voice. She signs a paper to him to the effect that he owns her voice from now on. Trent lad happens to

(Continued on page 19)

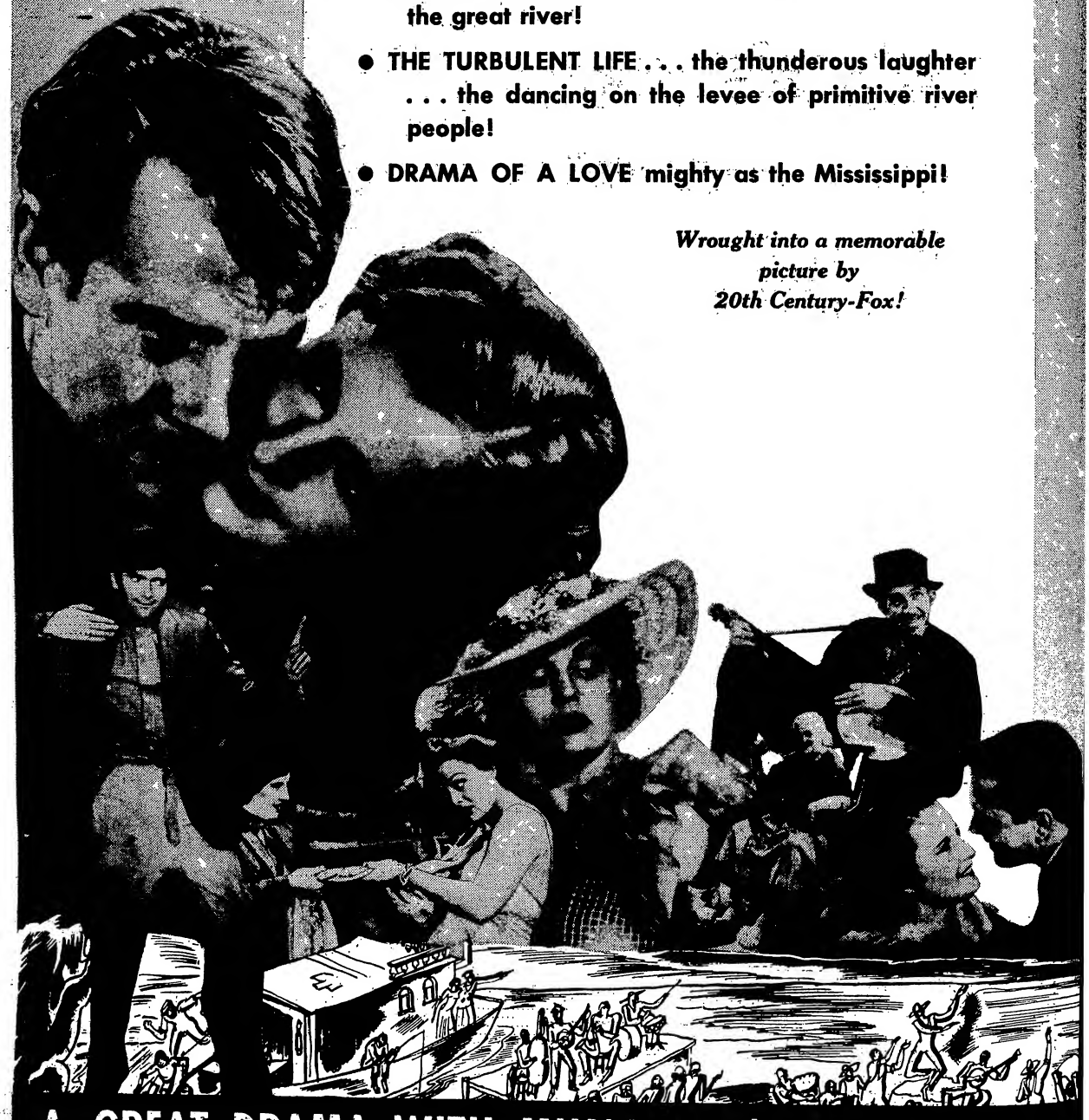
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picture is great, experience proves it's SENSATIONAL!

MUSIC HALL, N. Y.

Corking stage show at the Hall this week, produced by Russell Markert and debuting Nat Karson as a Music Hall scenic artist. His decor of 'The Magazine Rack' (third edition) exacted a couple of salvos on the stage pictures alone, and, fortified by a well-balanced variety divertissement, it's strong stage fare.

Pace is nicely established with the Musical Courier as the first of the four periodicals on the 'Magazine Rack,' which features Henrietta Schumann as piano soloist with the symphonists in the last movement of Rachmaninoff's C Minor Concerto. A bit longish, but——. Asia is background for an eye-arresting Cho-Cho-San stage setting, with the ballet as Japanese dancing girls, and Karson's concept of a huge Japanese fan beautifully lighted.

For Spur, a Chevy Chase walk-on parade of a flock of supers in bridle and sports' getups segues into Dr. Ostermaier's wonder-horse last seen in New York in 'Jumbo.' This is the beautiful pink-white animal which holds down its solo spot in arresting manner.

Stage mag is background for a minstrelsy finale which Robert Landrum sets vocally, and thence into Eddie Peabody, vet versatilist on the banjo and other strings. Peabody has embellished his plink-plunking with some trick pizzicating on the violin and other fol-de-rol that easily stamps him the big click of the show.

Markert's ever-amazing Rockettes finale in precision drill work, wherein Willa Van's costume design stands out. It's a clever minstrelsy garb, with high hat, tails, spats, and bare gams—an effective stage picture. This, fortified by the troupe's usually well-drilled ensemble terping, is in line with their usual high-grade choral work. Miss Van's costumes throughout, executed by H. Rogers, impress with handling.

'Garden of Allah' (Selznick-UA), feature, plus newsreel and a Mickey Mouse. Biz bullish opening day and night, with the $1.65 loges a virtual sellout. *Abel.*

PARAMOUNT, L. A.

Los Angeles, Nov. 19.

Any biz that comes to this week will have to be credited to pic. Columbia's 'Theodora Goes Wild.' Show lacks name that means anything, is loosely strung together and is without one sock throughout. Pace is slowed down to walk by handicap of no band. Union trouble forced substitution of five piano players billed as 'Portraits in Ivory,' They play whole show.

Milton Watson headlines and m.c.'s 'Millie Wiltie of Burns and Allen' is his billing. He sin-z nicely, but holds nothing startling. Featured spot has been handed Peggy Bernier, who warbles couple of numbers in addition to run-ons to brighten up show with comedy. She doesn't succeed.

Nicodemus manages to sneak away with some laughs as do Three Beau Brummells, trio of musical stooges all trying to be comedians. Act would be oke if whittled of unnecessary and overdone biz. Very short acrobatic stint is contributed by Beauties in Gold.

Bill includes feature, comedy, cartoon and newsreel.

Biz fair opening day.

ALHAMBRA, PARIS

Paris, Nov. 9.

Alhambra gets back on the variety track this trip and the offering rides much better as a result. Fernandel, pop French comic, grabs the top spot and takes away a big portion of the applause and is backed by some interesting support. As a whole, however, the bill is top-heavy on the acrobatic side, lacking the diversity usually seen in this house.

Five Blumenfelds (two men, three women), acrobatic act, opens to catch on well. Routine is different from that ordinarily seen with the quintet working together from a high bar. Best liked is when all five do slow motion exercises in unison while suspended one under the other, with man on top holding the other four.

Maurice and May with their bicycles follow. May does some good straight riding while Maurice furnishes comedy at intervals with trick bikes and some tumbles a la Joe Jackson. Well received.

Norwich Trio, three men, next. Two dressed as railway porters bring in third member in a trunk. Little new in the routine used as the two toss and tangle and unstangle the brightly costumed, masked and seemingly boneless third around the stage. Over well.

Swedish chalk-talker with comic sketches called Crayon then takes the spot and pleases. Gleans best results with women he draws from initials of names he has the onlookers write.

Two dancers, Loda Halama and La Bella Smaro, alternate their four numbers to split evenly on audience appeal. Loda Halama, from the Warsaw Operr, first offers a stylized Asiatic dance which seems a little hi-brow for the audience, but does well with a second modern number. La Bella Smaro, Greek by nationality, does one Spanish and one Gypsy number. Second interpretation much better than the first and rewarded accordingly.

Les Ennags (two men, one woman), acrobatic act, uses the old gag of man and woman coming out of the audience to get away for medium fair returns. Nothing extraordinary presented with medium high springboard being used to catch some lights via falls.

Los Asveras close the first half with four trained horses. Even the large Alhambra stage is a little small for the four to work at the same time, but individually they execute some smart steps to music and went over well.

Alhambra girls take the spot to open the second half and show some improvement. Gave way to Miss Quintille, wire-walker, who garners an excellent hand for some difficult splits and turns.

Zibral, French comic, seen here only a month ago, does a slightly revamped song, playing a ludricrous instrument with one string. Does better than previously and best with imitations of Chevalier.

Audience liked the voice of Odette Moulin, French femme singer, who's next. Her repertoire includes hi-brow and pop songs.

In a sketch with Andrex, Paul Denneville and Yolande Arlow, Fernandel shows that he is a big favorite with music hall audiences as well as theatres and cinemas. He sings and clowns a la Francaise and leaves with the audience calling for more.

Two Schenks, German acrobats, close. One large, one small, they present some excellent hand and head balancing.

Serge Glykson in the pit. Acts announced by Miss Voila and Mademoiselle Bernadette Dugue. *Hugo.*

COLONIAL, DETROIT

Detroit, Nov. 20.

Another corking good show at this Class 'B' spot on Woodward Avenue, playing about 40 minutes, with Boyd Senter and his band, plus four acts as follows:

Three Cheers, hickory stick trio who played week previously at the Downtown theatre here; Ella Thomas, colored, who's billed as the 'original Aunt Jemima' but is a long ways off; Billy Stone, versatile little guy, and Marian Keller and Co., comedians.

Latter group is the standout, in the closing cog. Miss Keller contribs plenty of nonsense, while her two male partners play the xylophone and a saw niftily. Final bit shows all three in race to each other's specialty. Miss Keller hoofing and the males running wild on the violin and xylophone. Crowd at this house, which doesn't often see this calibre of act, forced principals to beg off.

Senter, who's been performing the m.c. chores and batoning the six-piece band at this spot for many months, knows how to put across a solo of his own. His violin 'tailpin' bit, sandwiched middle way between four acts, is not only a pleasant relief but also socko entertainment. Had to do an encore.

Just in case any patron may have seen their act previous week at the Downtown, Three Cheers vary their routine enough to make it appear almost as a new act entirely. Result, however, is still a swell turn, with the male trio (two dressed as clowns) contributing some neat antics on the bars. Spotted in the opening cog, this act got hefty response.

Weakest point in the proceedings is Ella Thomas, heavyweight gospin singer, who tries valiantly to emulate 'Aunt Jemima,' but is as far away as next summer. Her second tune, 'Dinah,' isn't so bad, but she spoils this by going into a dance. Billy Stone, in the next-to-closing, displays a powerful tenor voice for such a small fella and proves his versatility with some nice acrobatics and hoofing.

Vaude, which keeps this house in the black despite weak flickers, runs three times daily with an extra midnight show Saturdays. Current screen, 'Song of the Gringo' (FN) plus 'Velvet Claws' (FN). Nice crowd on hand at opening show Friday afternoon (20). *Pete.*

MET, BOSTON

Boston, Nov.

Clyde Lucas band is booked in to hold up the entire stage end, with slight help from Florence Spencer, control-kick dancer, and Helen Charleston, mimic. It's a stiff assignment for a band that rates higher as a dance outfit than as a stage unit.

Lucas works well as leader and in trombone specialties; and the band has two good novelties—'Ta-Hua-Hua-I,' a Hawaiian song, and 'Mexican Fiesta.' That's about the story—except that Lucas said 'Thank you, indeed,' after nearly every number when caught. Lyn Lucas, vocalist, is in 'Way You Look Tonight,' but he gets only one break.

Miss Spencer's dancing is very good in its class, but does not contrast with the slow pace set by the band. Miss Charleston works hard, and is a looker, but is far from socko.

A poorly rehearsed line struggles with two Spanish numbers; first one getting best attention because girls are brought into view on the pit elevator. Setting for the band is a work of art, and superb lighting matches it.

Screen: 'Go West, Young Man' (Par). *Fox.*

LOEW'S STATE, N. Y.

Combination of 'Libeled Lady' (MG) and Rudy Vallee's Punch Bowl Revue should push the State's gross well over a record $44,000 this week, which is plenty of oats for Loew's Broadway vaudefilmer. Merger of the film and stage show also holds as much entertainment as it does b.o. potency.

Vallee's layout includes an array of ace specialties holding enough weight to surmount a band-production opening that dates back plenty of years. This is the medley of 'Roberts' tunes, with staggered lighting of the different sections of the band behind a scrim. Okay musically, but most of the time the stage is too dark for too long a time. A male quartet assists Vallee with the vocal work in this, as well as in other items.

Heightening the weakness of the opening, Vallee follows with a long-drawn-out imitation of Fred Allen which could just as well be skipped. Red Stanley, band's wacky song soloist, picks things up, however, and from there on the presentation has smooth sailing.

Specialties in their order following Stanley are: Hildegarde Halliday, femme imitator of a dame suffering from hay fever; Swing Kids, mixed vocal quartet; Cyril Smith, an excellent English comedy songster; Shirley Rust, hoofer; Judy Starr, torcher, and the Bernards and Duval (two men, two femmes), whose satirical take-off of modernistic dancing is one of the layout's stronger portions.

Specialties are held down to two numbers at most with the Misses Rust and Halliday only on for one hoofing and imitating routine, respectively. It helps the show move along at a swift pace in those portions between the vocal work of Vallee and the quartet.

In the early shows during the day, Vallee also has with him an 11-year-old hoofer-singer, Carl Rust Youngster didn't appear at the last show Friday night. *Scho.*

Wintergarten, Berlin

Berlin, Nov. 14.

It's still straight vaude at this 1,850-seat house and not burdened with an m.c. who would slow-up the show. Nicely paced but shy on comedy. Wintergarten nowadays manifests a marked craving for new names and faces, which would seem necessary in vaude, but it's too much small-time.

Headlined is Toni Birkmeyer's Viennese Ballet (14 girls, 1 man) which does three different numbers, opening with a terp panto, 'The Wedding With the Scare Crow.' This affair is hardly intended for vaudeville; better suited to concert room. Second offering is a Johann Strauss waltz, a much better item, and the third 'Demon Gold,' another high-brow panto with plenty of Mary Wigman rhythmic stuff.

Still is opened by L. and F. Ray, jugglers, Lalage, just back from the States, is second with her Lillian Leitzel act. This girl, undressed in her French Casino costume, displays excellent showmanship, her arm swings and ring work coming in for enormous applause.

New here is Mario Maris, Italian ventriloquist and flute-imitator. While his dummy act is just mediocre, he is remarkable in what he terms playing a flute via his larynx. Maris goes into the audience smoking a cigarette and imitating a flute. Even if he does it with an instrument in his mouth it's clever and new.

Four Auroras (1 girl, 3 men) are brilliant head-to-head acrobats on bikes, with a three-man high a sensational finish.

Hermann Held, German comic, is liked by the mob.

Oscar Fischer's equestrian act, 'The White Rider,' is a beautiful white stallion in high school training. Fischer's second act, 'Elephant Revue,' which closes the show, has four bulls in the usual routine, the telephone bit, the dancing, walking the plank, and one novelty, a pachyderm standing on one leg only.

Kannan Bombayo makes a splendid appearance in an Indian scene and assisted by an Indian femme and a Hindoo, his wife act grabbing a fine reception.

Loni Heuser, a cabaret entertainer, sings surprising topical songs and clicks.

CAPITOL, WASH.

Washington, Nov. 20.

Plenty of variety tied together in smooth but informal manner makes for thoroughly satisfying footlight fare this week. Johnny Perkins' m. c. job, plus stunt of tacking two Elida Ballet numbers onto finish of preceding acts, give show flow of revue without scrapping vaude idea. Perkins and Art Brown, local radio organist, who teamed with similar routine during election week get audience on show's side at outset with community sing. Mass of customers doesn't exactly burst its vocal chords, but Perkins' gag of wandering into house with portable mike has left front aisle a mecca for would-be warblers. Two plants, plus Phil Lampkin, house maestro, an usher and theater's Negro porter are always available, but usually there's enough bona fide amateurs to run 15-minute bit to nearly half hour. Organlog is wound up by raising curtain on ballet while audience is singing 'When a Lady Meets a Gentleman,' allowing gals to dance and make local debut as warblers in 'Is It True?'

De Roze, making first appearance here in three years, follows with his changing-water-into-wine business. Gag of passing glasses through audience is natural in view of mood established by Perkins' mike wanderings.

Next is Glenn Carow, much-ballyed local pianist, who filled in recently at Constitution Hall when Fritz Kriesler was two hours late. Perkins recalls yarn which was in all local sheets and kid dives into Liszt's Second Hungarian Rhapsody. Holds 'em quiet for seven minutes to get swell hand. Start of encore, which is Chopin Polonaise, causes slight restlessness, but piano is slipped behind scrim and ballet comes on for flash finish.

Madelyn Killeen enters to provide comedy break with nice German dialect patter bit with Perkins, gal taking stage alone for a couple of straight songs as wind-up.

Bill is concluded with Wither's Opry Perkins' send-off, which calls it beloved by two generations, gets array of gadgets off to good start and pruning of unnecessary gags over the years leaves it sure-fire.

'Reunion' (20th) is on screen. *Craig.*

EMBASSY, N. Y.

(NEWSREELS)

Best that routine parade of newsreel clips offers here this week proves to be closeups on the situation in Spain. Two reel producers furnish interesting first-hand camera information on the situation in Madrid, the Hearst people offering a better highlighted picture of the strife over there than Fox-Movietone.

Now getting out their reel under the masthead of News of the Day, but not attaching that billing to each clip on shows here, the material on beleaguered Spain has enough importance to lead off the program. Jean Paul King, NBC announcer, who has supplanted Edwin C. Hill, Hearst political writer, as commentator, renders the clip added interest by his offscreen narration. King has a very good voice for films and chooses his words excellently. He will be a distinct asset to the reel.

Total of five clips are contributed to the show here by News of the Day. In none of them is there to be found anything Hearstian and it may be the editorial policy behind News of the Day has been altered with the change in identity.

In addition to the Madrid siege shots, the reel visits Dr. Lee Ditmars at the Bronx Zoo, who explains reasons for believing a cold winter is ahead, and later concerns itself with the marriages that are taking place in Italy at the behest of Il Duce. Other two clips are not news. One deals with a little drama of the hunter and hunted in which a deer sneaks up on a Nimrod and makes a monkey of him. In football territory N. of D. steps in with an interesting compilation called 'All-American Plays of 1936.'

Latter item follows three other clips dealing with pigskin forays, one of which, from Par, takes glimpses at professional games in Boston, New York, Chicago and Brooklyn. Clem McCarthy makes thrilling the Princeton-Yale scrap filmed by Pathe, while Ed Thorgerson capably narrates the Notre Dame-Army game. Both contests are well photographed.

There is considerable in the field of sports against a shortage of important news. Thorgerson groups a lot of clips under one head, including diving exhibition in Australia, indoor skiing in Paris, opening of the wrestling season in New York and an old French ritual in which priests bless hunting hounds. Par covers the first of the hockey games at the Garden but it's difficult to follow, photography not being clear. Three featured film players are gathered together with a horse who's entered in the coming Santa Anita derby, but no reason for this.

Lew Lehr is on twice, once in a very funny little piece dealing with Thanksgiving and Lehr's quest of a turkey with a gun. Other routine is about fish of an odd breed. Ed Sullivan interviews Eddie Cantor for a gag, also, and there are fashions again from Fox, which usually amount to a plug for someone.

Pathe bids Roosevelt farewell on his trip to South America and then sets out to explain the Social Security Act. Using a diagram, reel very clearly and cleverly shows how social security will be provided.

Among current inside page news items are J. P. Morgan's return to the U. S.; launching of a new warship at Philadelphia; New York's book fair; course in driving safely at Chicago; pilgrimage of maimed war vets to Rome; new tunnel borer and irrigation project in Mexico.

With Schumann-Heink having died during the past week, Paramount digs up a recent interview with the opera singer.

One short fills out this week, a Magic Carpet F-M release, 'Philippine Fantasy.' *Char.*

PARAMOUNT, N. Y.

The Al Donahue orchestra which forms the basis for this week's pit platform array was recently at the Rockefeller Rainbow Room in Radio City. It is a 13-piece organization which deals out quite listenable melodic and swing music, but not much variety or versatility. Donahue is a very personable baton-wielder who fares satisfactorily in song or musical solo work.

Bandsmen, including one pianist, are set on the pit floor in almost a straight line across the stage and open with a swing tune, then into a medley of old and new numbers. In connection with this, four saxophonists step down toward the mike for a session, followed by a violin quartet. Both forsomes are excellent. Toward the finish of the medley sequence, the spot is thrown on the drummer. He shows little.

Paul Draper, on a doubling engagement from the Pierre hotel, was on the first two shows opening day (Wednesday) and then fell out. Temperament. Three Wiles, male trio succeeding Draper, are forte on the novelty dancing. They also go into quick stage changes to Chaplin, Durante and Groucho Marx, latter the best. As the Chaplin-Durante-Marx characters they swing into a novelty dance, thence to French wooden soldiers for a closer. The latter is tops among their efforts.

Two other in-front-of-band acts Jack Powell, blackface drummer-comedian, okay per usual, and Louise Massey and Her Westerners. Massey quintet (woman and four men) is best known on the Show Boat and Log Cabin NBC programs. Pleasing singing act leans to western tunes, with Miss Massey closest to the mike as the vocal leader, her four cowboy hands supporting in song as well as violin, guitar, accordion and cello accompaniment Miss Massey's voice is distinguished by its clarity and pleasingness. In addition to cowboy tunes and a Mexican novelty, the quintet offers a pop number that's a bit away from the sort of thing the troupe does best.

Powell's blackface chef went through his familiar drumming routine Wednesday (18) in almost show-stopping manner. Powell fell into the pit opening day, hurting himself and had to withdraw. Cookie Bowers played house Thursday (19) only, Johnnie Burke coming in for balance of the week. Powell is slated to return to pit today (Wed.).

Besides the feature, 'Go West, Young Man' (Par), show includes Lew White at the organ, substituting for Don Baker, out through appendicitis; a Popeye cartoon of longer than usual length, 'Sindbad the Sailor' (Fleischer-Par) and Par News.

Mae West was to have appeared in person this week with her picture, but after some wrangling and much negotiation, the date was called off. Theatre was forced to take a loss on advertising, lobby display, signs, etc., and the management had to get new talent together quickly to go with the Donahue band. Miss West's personal was to have been in conjunction with the 10th anniversary of the Par. *Char.*

TOWER, K. C.

Kansas City, Nov. 20.

Current bill won't send 'em out shouting nor will they go out muttering. The 40 minutes add up to nothing important, but are pleasant enough. Pic is 'Here Comes Carter' (WB), with the house about three-quarters full at end of first show Friday evening.

Notable along the recovery route from last week are the line's two appearances. The girls don't get on until midway and fortunately arrive just in time to keep 'em seated. They follow Fritz and the Murphy Bros., comics, who are three strikes on the house.

Line's first appearance is a high-kick routine with a gil soloist in a grim-crusty getup which includes a silver mask. On again to shoo them out, they undulate through a Bali-Bali number with the production department turning in a nice job.

Visiting acts are headed by Helen Honan, impersonator. She runs the gamut of the usual characters. Act falls short of solid click here because of gal's style of presentation. The routine is same used by too many mimics (best character introing the others). Her male characters are the least effective.

Walter Jennier has a seal he calls Buddy. The turn is standard throughout, but gets across best with the kids. Mammal is well trained and has it over Jennier on showmanship.

The comedy assignment falls to Fritz and the Murphy Bros. It's all pretty inane and unfunny, running mostly to conk-thumping and lavender gestures. They fail to pull out of the fire with a couple of tunes.

Al Schwartz, who is colorless as the m. c., pipes 'Night and Day' and is outdone in vocal quality by thi week's tyro. Latter lad got returns.

Helen Arden, dancer who is on with the line number, isn't sure of herself in either of her two sessions. *Hoyt.*

HIPP, BALTIMORE

Baltimore, Nov. 20.

Ted Lewis, in all the many times he has trod Balto boards, has never put on as fine a frolic as is currently. The 14-piece band he's toting this trip is so much better than any other band he ever batoned here, comparison is absurd.

But added, and much more weight, is the difference in Lewis' self-handling. He's dispensed with much of that 'dreamy' dawdling. Consequently, it perks up the pace of the show. There isn't the slightest suggestion of a letdown at any juncture.

Lew's gets in his grippingest moments with 'Leader of Band' number and, of course, curtain-closer. For latter, incidentally, has a new vocal piece this season in recent pop, 'Till Real Thing Comes Along.' With some lyrical additions, song suits him swell.

'Snowball' Whittier, the licorice lad who has been with outfit a long time, is now almost as tall as the boss, and is doing same old duties—imitation of Durante, chatter comedy with Lewis and panto imitation of same's characteristic gestures, and, finally, shoving the peanut-cart while boss heaves goobers to down-fronters.

Willowy lass billed Nascha on early for a waist-wiggle, wearing feather-fritted costume, which is evidently supposed to be toned-down version of the way they shake that shredded wheat on the coral strands in Waikiki. Another girl, Edna Strong, with most attractive coiffure, is a prime tapstress whose work gets further illumination from Lewis' buildup and pacing. First routine good, but second highlights, when she does taps to 'Cucuracha' attired in most skilfully designed gold pajamas. Both girls are on near end to prance, simultaneously to 'Lady in Red' while the peanuts are pitched to the peasants.

There are three young lads onstage throughout who, not instrumentalists, sit in with band and plait pipes half a dozen times as harmony trio, doing either background bawling to the Lewis larynxings, or songs of own. A peppery trio with chief abilities running to swing pieces, boys are o.k. on whole.

On screen, 'Lady from Nowhere' (Col), short and newsreel. Biz first show Friday only three quarters.

Bert.

ST. LOUIS, ST. L.

St. Louis, Nov.

While a trifle top-heavy with acrobatic and low comedy acts, current show at St. Louis has sufficient appeal to please the customers. The buffoonery and nonsense spread over 55-minute period, whetted by 'Pigskin Parade' (20th) (2d run), constitutes a bill that seems to satisfy, using audience applause as barometer.

Show opens with Roxyettes, behind elevated venetian blind, using their lather extremeties to form a picket fence around a little cottage and then doing a precision routine with only their legs exposed to view. As the retire behind blind to form a pretty group picture, on comes Charlie Myers and Susie St. Johns for a contortionistic and acrobatic dancing bit, with Myers predominating. The Three Johns, acrobats, furnish nice tumbling and balancing stuff in the next slot.

A hoke comedy act by Bert Yorke and Beatrice Tracy also clicks with sittees, particularly when Yorke squirts water into gal's phiz after spraying her map with powder from a musical instrument. Yorke does an impersonation of W. C. Fields and gives a comedy interpretation of Fred Astaire impersonating Yorke. Tracy femme has pretty fair voice, but her warbli is limited by slapstick stuff.

As line does a pretty waltz production number, Meyers and St. Johns return for another comedy bit that clicks. Next comes community sing and Freddy Mack, m.c., for which Eve Ross, in charge of stage shows, arranged old time 'Sweetheart on Parade' program that raises sing above average.

Revel, Baxter and Dean do a dancing and slapstick bit, capping act with courtroom scene in which two of lads answer judge with clarinets. The customers called 'em back four times opening night.

Show is brought to finale as Roxyettes present a challenge rhythm routine. Biz was average opening night.

Sahu.

PALACE, CHICAGO

Chicago, Nov. 21.

Real ig-time vaudeville this week, almost like old times with exception of one act. Good to see names like Ina Mayo, Carl Freed, Harris and Shore, and Harry Richman on one bill. Together they add up to bang-up entertainment, and only the last act, Saul Grauman & Co., lets it down.

Richman is headlining this show and still a fine performer, though guilty of an exhibition of bad taste. He comes out, states the trans-Atlantic flight was not done for publicity purposes, and then goes into a 'thank you, Lady Peace' ditty which is bad enough on its own, but then is topped when the curtains behind part and reveal a particularly corney and cheap drop pai of the aeroplane.

After that is over, Richman salvages a good part of the act by getting down to business with his straight warbling and talk. Richman is doing a bit of remi iscing in this act, singing highlight songs of his career.

Opening the show is Flo Mayo, still a fine starting turn with her aerial work. Has cut down on her talk somewhat, which is wise, and is selling her nifty air routine for solid returns.

Carl Freed and his seven harmonicas follow. There have been other harmonica acts, and there will probably be many more, but Freed seems to have found something in this act that none of the other harmonica acts seem to have found. A sense of fine showmanshi with a happy pace of different numbers with plenty of hokum comedy that starts good, becomes better and finishes as a show-walloper. Freed has learned many things in vaude, namely, speed and sense of timing, catering to the high and low, with such numbers as 'Poet and Peasant' and right down to 'Tiger Rag.' Here's an act that should find plenty of work, even as a novelty for the better hotels and cafes.

Harris and Shore had to make a speech when they finished their burlesque ballroom and adagio routine, and that speech was the one sad thing in their entire act. What was a genuinely entertaining and surefire act was hurt badly by a mistaken attempt at humor in the speech-off. Otherwise a fine act for this audience, biulding steadily from a good start to a bang-up finish.

Grauman's act is for the family time, where it always gets over in strong fashion. Musical stairs contraption is just the sort of thing that would be impressive to the kids and family trade—but hardly here. Girls in the act toss in a couple of specialties, all weakish on this particular bill.

Picture is 'Luckiest Girl in the World' (U). Business good last show Friday.

Gold.

STANLEY, PITTS.

Pittsburgh, Nov. 20.

ie has just the kind of a show for a flicker like 'Valiant Is Word for Carrie' (Par). The maestro makes it short and snappy, 50 minutes, and Carrie takes her time, just a fraction short of two hours, so the booking can be set down as a smart maneuver.

The rope-smoking fiddler's in for only six days, five really since Pennsylvania still doesn't permit flesh on Sunday. But Warners have seen to it that Ben's going to earn his dough; he's being shipped up to the WB house in Stubenville, O., for that day. Stanley wants to get away to a fresh start on Thanksgiving Day (26), so Bernie pulls out 24 hours ahead of the regulation time.

The Bernie contribution seems like half 50 minutes, it's that kind of a show—fast, entertaining and casual in a showmanly way. Of course, it's still chiefly the maestro himself, but he's spotlighting the lads more than usual and they're doing him proud. Band's always been long on sung specialties, more so than ever this season, and as fast as they leave Bernie to go on their own, he comes up with hardy replacements. The wheel goes round and round, and where he gets 'em nobody knows. The 1936 crop, all new in these parts, includes some honeys, among them Joe Rardi on a diminutive cello who looks like Jimmy Cagney and sounds like a one-man jam session, and Ray Hendricks, a topnotch tenor with pipes to woo them in the farmost reaches of the gallery. Young Rardin is a cross-section of all the Mills freres and gets amazing instrumental results from everywhere on the larynx circuit to snare the biggest results of the afternoon.

For added starters the maestro has corralled a corking swingsmith in Billy Wilson and four good-looking lads (Eeeny, Meenie, Miny and Mo), who stand a good chance of fitting into that groove once occupied by Paul Whiteman's Rhythm Boys. They need only a bit of polish and some snappier arrangements. Bernie could bill it an all-male revue, just for a twist, if it weren't for presence of Dawn O'Day, a lassie with educated feet and graduated looks. She fills her five minutes with some swell flopping rhythm and could have easily held up for more than just a single spot. The only vet present is the Cunnel, Mannie Prager, who's still well-accounted for and able to hold his own with the younger blood.

Bernie's even going in for some glee club stuff this season. 'If they're no good,' he cracks, 'I'll send 'em attended Charbin on his death-bed to Waring's Pennsylvanian's. Like rye whiskey, the maestro mellows and improves with age. The mob couldn't get enough of them this afternoon and Bernie shot them out i profusion, with even the oldies hitting the ribs.

It's a vacation for roudy and the pit boys. They merely fade in and out for Bernie. Couple of shorts and a newsreel do the rest. Biz here, however, off, same as all over town, with downstairs only a trifle better than half full and only the loges warmed in the balcony. The natives are apparently saving up for the holiday.

Cohen.

Film Reviews

INTERMEZZO

(Continued from page 15)

be a he-man and a famous composer on the side, so the tale goes on most amusingly until the happy end.

Ingrid Rudolph is not only a brilliant singer, but also a good actress. Albrecht Schoenhals as Trent makes the most of it and looks splendid, his conducting the big orchestra in the opera being a pip scene. Minor roles are well acted by Erich Fiedler as Pierre, Rudolph Schindler as the radio commentator, Ernst Legal as Ballon, S. O. Schoening as Martinetti, and Kurt Seifert as Don Ramiro.

SINGING COWBOY

(WITH SONGS)

Republic release of Nat Levine production. Stars Gene Autry. Directed by Mack Wright; supervised, Armand Schaefer; screen play, Dorrell and Stuart McGowan; supervising editor, J. H. Lewis; film editor, Lester Orlebeck; music, Harry Grey; songs, Smiley Burnette and Oliver Drake; camera, William Nobles and Edgar Lyons; sound, Kerry Kellum. At Arena, N. Y., two days, Nov. 23-4, '36, dual bill. Running time, 60 mins.

Gene	Gene Autry
Frog	Smiley Burnette
Helen	Lois Wilde
Martin	Lon Chaney, Jr.
Lou Ann	Ann Gillis
Champion	Champion
Prof. Sandow	Earl Hodgins
Blake	Harvey Clark
Stevens	John Van Pelt
Trenton	Earl Eby
Bill	Ken Cooper
Mayor	Harrison Green
Jack	Wes Warner
Sheri	Jack Rockwell
Lane	Tracy Layne
Tom	Oscar Gahan
Shorty	Frankie Marvin
Jane	Jack Kirby
Gene's Man	Audrey Davis
Dr. Hill	George Pearce
Johnson	Charles McAvoy
Justice of Peace	Alfred Hunt
Entertainer	Snowflake
Miss Kane	Pat Caron

is mixed up with prairie justice in this new Gene Autry westerner. To save a little girl from being a cripple, Autry gathers his rodeo troubadours, treks off to the big city, and sells a coffee firm on the idea of sponsoring them on the air. Television is utilized for stunt purposes, as the group broadcasts out in the open spaces. Money from the contract is to be deyed to bringing a specialist out to save little Lou Ann's life.

Star sings about seven songs in the opus. All sound the same, carryi the same lament in the underlying melodic themes. He sings them easily, and gets able assistance from his jam band on the swingier manzas. Modern angle does not waylay the hard-riding flings.

Heroine gets locked in a runaway wagon and has the entire ranch force out after her. ivalry over the prize herd also provides further action of the sagebrush school.

Directed neatly and okay for a double program. Music frame lifts it above the usual low-budgeted film.

Bral.

CESAR

(FRENCH MADE)

Paris, Nov. 13.

Marcel Pagnol production and release. Scenario, dialog, adaptation and direction by Pagnol; music, Vincent Scotto; camera, Willy. At Cine-Opera, Paris, Nov. 12, '36. Running time, 170 mins.

Cesar	Raimu
Marius	Pierre Fresnay
Fanny	Orane Demazis
Panisse	Charpin
Escartifique	Milly Mathis
Cesario	Andre Fouche
Fireman	Maupi
Escartefique	Paul Dullac
Honorine	Alida Rouffe
M. Brun	Vattier
Fernand	Dumel
The Doctor	Delmont

(In French)

Too long and too slow for the American public, this last of Marcel Pagnol's trilogy which started with 'Marius' and continued with 'Fanny' could have been cut by almost half without damaging it to any extent.

'Marius' bathed in Marseilles sunshine. In 'Fanny' the mistakes of impetuous youth are straightened, but not without sufferings and self sacrifices. With 'Cesar' we are faced with grown-ups who bear the scars of the lessons they have learned. Pathos caused by exasperated desires not to be frustrated have replaced the youthful recklessness of 'Marius' and the noble self-sacri ideals of 'Fanny.'

Twenty years after he has married Orane Demazis and adopted her love child, after she had been abandoned by Pierre Fresnay, Charpin dies. Orane has promised the priest who before he died to tell the entire truth to her son Andre, who believes Charpi is his real father.

Young man is at first crushed by the revelation, then goes hunting for his real father, trying to find out why the latter abandoned his mother. He is led to believe that Pierre Fresnay, his father, is nothing but a scoundrel. Fresnay finally comes to Marseilles. In a stormy family explanation all of the dirty linen is washed clean. Fresnay finally marries Orane Demazis, now that everyone understands each other and life starts anew.

Entire story unrolls in endless dialog, which rendered with tremendous force and emotion by Raimu as the father of Fresnay, Demazis, Fresnay and Fouche. Fouche, although handicapped by the presence of veterans of the stage like Raimu, Demazis and Fresnay, shows surprising abilities.

Marcel Pagnol has made another 100% French folk film here. Thorough knowledge of French and more than a good knowledge of French southerners is necessary to enjoy this picture. 'Cesar' may never become as great a classic of the French screen as 'Marius' and 'Fanny.' But it will remain as outstanding French production.

Hugo.

IL GRANDE APELLO

('The Great Call')
(ITALIAN MADE)

Rome, Nov. 10.

Artisti Associati production and release. Features Camillo Pilotto and Roberto Villa. Directed by Mario Camerini from his screen play. At Jolly, in the east, Pietro Valdes, Alfredo Poggi, Lina de Costa. At Barberini, Rome. Running time 90 mins.

(In Italian)

Film shows some of best acting that's been done on the Italian screen to date. But extremely nationalistic subject matter will probably limit its appeal abroad.

Giovanni Bertani is an Italian who has forgotten his country because he has lived away from it for such a long time. Having batted around all over the world, he has finally settled in Gibuti, East Africa. There he runs an inn of dubious character and is engaged, among other things, in shipping arms to the Ethiopians.

From an Italian officer who comes to his inn, Giovanni learns that a woman he had once lived with has just died and that his son by this woman is now with the Italian army in East Africa. He goes to meet this son. Workers in the camp with his son are almost all from his home town of Genoa, and their talk and songs reawaken in him a fondness for his country. Nevertheless he tries to persuade his son to go back to Gibuti with him and engage in arms traffic against the Italians. Son indignantly repels the proposal.

While father and son are having it out, a band of Abyssinian robbers attacks the camp, and many Italian workers are killed. Son, gravely wounded still resists help from his father and tells him he never wants to see him again. At this moment patriotism is reborn in Giovanni and he goes back to Gibuti resolved to be worthy of his son. Next shipment of arms that comes for the Abyssinians finds him ready to make his sacrifice. He accompanies the caravan that carries the arms from Gibuti to the interior, and when they arrive at the munitions depot he blows up the place with himself in it.

Heln.

Das Frauenparadies

('Women's Paradise')
(WITH SONGS)
(AUSTRIAN MADE)

Berli Nov. 14.

Terra release of Donau production. Features Hortense Raky, Leo Slezak, Anor Bergon, Georg Alexander, Ivan Petrovich. Directed by Arthur Maria Rabenalt. Book, Julius Horst, Karl Buda; music, Robert Stolz. At U. T., Kurfuerstendamm, Berlin, week Oct. 28, '36. Running time, 80 mins.

Eva	Hortense Raky
Holub	Leo Slezak
Muehldoerfer	Georg Alexander
Fritz	Hans Richter
Ingrid Hof	Almos Bessak
The Secretary	Hella Pitt
Direcrice	Anni Rosar

(In German)

Typical Viennese film operetta and one of those it-at-all-hazards coctions that ill appeal to less discriminating audiences. Much boosted premi of Hortense Raky is not so overwhelmi probably due to the harmless li ith the old story of a shop girl marrying her boss.

has contributed a number of tuneful melodies, and Leo Slezak's comedy always helps. Outstanding looker is Ai oe Bergoe.

Yarn describes the women's paradise as a fashion store in Vienna that is heavily in debt, especially since the new owner, Gary Field, a constructor of air planes, has had to take the firm over via legacy. Since he is a good-looking boy, all the girls in the shop are giving him the glad eye. Eva, the youngest of 'em, has to run errands and try to collect a hopeless task. When the financial situation gets desperate, collection among the staff grosses 6,000 shillings, 14,000 shillings short of what would save the firm from bankruptcy. Eva is selected to work the miracle of bringing along that money. Getting dressed-up she visits the wealthy Muehldoerfer, whose face she once smacked when he tried to get fresh. Rich bloke gives her the money, and numerous complications arise. True to Viennese operetta traditions, Eva is the long run gets her Gary, the boss.

Hortense Raky as Eva is a natural and acts brilliantly, but she lacks s.a. Ivan Petrovich as Gary is not so forte. Leo Slezak is very funny as Holub, the store's manager and bookkeeper. Ainoe Bergoe is a looker who promises to go places.

NE SIRJ EDESANYAM

('Don't Cry, Mother')
('Miracle of Lourdes')
(HUNGARIAN MADE)

Danubia release of Association Cinema Producers production. Hungarian re-director, Bela Balogh. Cast: John Barn, Violet Masson, Odiette Daulli, George Melchior. At the Modern, N. Y., commencing Nov. 23, '36. Running time, 62 mins.

(In Hungarian)

'Don't Cry, Mother,' is strictly for the Hungarian-Catholic market where its o. draft will rely on its religious phases rather than on entertainment merit. In acting, and photography it is pretty much of a dud, aside from the handicap of lacking English titles. Filmed cojointly with a French company, whose similar pic hasn't hit the U. S. as yet, the production centers largely around Lourdes (Catholic shrine in France) and the miraculous cures attributed to it. Filmization was made about two years ago, and the religious angles should be enough to keep Hollywood's eyes turned the other way.

Association Cinema Producers tried to give its material a morality tinge instead of treating it simply as a travelog. Latter way might have been best after viewing the Hungarian results. Not only is the acting by the adult cast incredibly dull (the children are quite good), but the contrasts between virtue and wickedness, belief and scepticism, etc., are so broad as to be well-nigh pantomime burlesque.

Story, while simple and straightforward, has been chopped to mincemeat in this production by a particularly inept splicing job which tries to treat three or four subjects at once. The procession at Lourdes is shown three or four times, which completely devitalizes it as rock climax. It should have been the mainspring of the film, leading up to the faith-cure of child whose mother's carelessness turned him into a cripple.

If half the footage were dumped into the wastebasket, the left-overs might make a reasonably good depiction of one of Catholicism's great religiou focal points. As is, it's neither fish nor fowl, and the unusually short running time (from a European viewpoint) attests the struggle the producers had with their yarn.

Edga.

HAROM SARKANY

('Three Dragons')
(HUNGARIAN MADE)

Budapest, Nov. 14.

Armonia production and release. Adapted from Sandor Hunyady's play by Karoly Noti.

Cast: Maria Lazar, Lizzy Rolla, Serena Szilagy, Emil Kirius, Lilly Berky, Gabriel Rajnay, Joseph Juhasz, Julius Kabos, Julius Gozon, Kalman Rozsahegyi.

(In Hungarian)

Gabriel Rajnay is the chief attraction of this pleasant and amusing screen comedy.

He is charming in the part of an elderly spendthrift who, henpecked by three old sisters breaks loose from their guardianship and the boredom of country life on the plea of having to save his son from a gold-digging city vamp. Of course he falls for the vampish actress himself, spends the family savings on having the time of his life with her, and ends up by marrying her. She turns out to be no vamp at all, but a great asset to the family, who ill keep the old rake in order.

Besides Rajnay, who played the same part in the stage version and shapes up equally well on the screen, Serena Sziklay is very good in comedy part. Pity that Maria Lazar, the actress, is less attractive on the screen than she is on the stage.

Not an outstanding hit, but she be fairly good b.o. here and an traction for Hungarian audie abroad.

Jacobi.

CONTRACTS

Hollywood, Nov. 24.

Warners sealed Thyra Samter Winslow to term writing covenant.

Option on William H. Wright's pact lifted at Selznick-International. He is production assistant to David O. Selznick.

Bruce Manning handed writing contract at Universal.

Metro gave Charley rapewi new deal.

Paul Parker, song writer, at Television.

Frank McDonald's contract tilted for another year at Warners.

20th-Fox long termed Borrah Mi evitch.

Paramount gave Stephen Mori termer.

Kent Taylor si Universal.

Option on Harry Tugend's pact lifted at 20th-Fox. He is listed as writer, director, dialog director. pervisor.

Republic added Dean stock company.

Universal lifted Robert Presnell ducer.

Warners lifted option Lewis as dialog director.

Metro handed George Harmon Coxe writer's contract.

Termer gave Beulah Bondi at Par.

Option lifted on N. Brewster Morse and Fritz Falkenstein, writing team, at Warners.


YOU IT WAS GOOD!
CALLED IT SWELL!
OFFICE IS SHOUTING
SAME STORY!
THE DIONNE QUINTUPLETS
and the year's most important cast in
"REUNION"
with
JEAN HERSHOLT
ROCHELLE HUDSON • HELEN VINSON • SLIM SUMMERVILLE • ROBERT KENT • JOHN QUALEN
DOROTHY PETERSON • ALAN DINEHART • J. EDWARD BROMBERG • SARA HADEN • MONTAGU LOVE
TOM MOORE • GEORGE ERNEST • ESTHER RALSTON
Scenes of the Dionne Quintuplets photographed under the Technical Supervision of Dr. Allan R. Dafoe
Directed by Norman Taurog
Screen play by Sam Hellman, Gladys Lehman, Sonya Levien. Based on a story by Bruce Gould
Darryl F. Zanuck
in Charge of Production
20th CENTURY FOX
THE ENTRANCE TO YOUR FUTURE
YOURS FOR HOLD-OVERS!

EXPLOITATION

By Epes W. Sargent

Met the Diggers

Starting off three weeks ago in advance, Bill Hendricks, of the Warner Memphis theatre, aided by Howard Waugh, district manager, put over the flying 'Gold Diggers' contingent like a presidential election and his lineage was next best to the landslide. The fact that several southern girls were included in the bunch helped a lot and Hendricks got a daily story in all papers for 21 days in advance. Stories and cuts were also sent to more than 100 rural papers, most of which picked up the material for one or more stories.

The arrival of the ship carrying the girls was signalized by the flight of 40 local planes and a number of parachute jumps, drawing a huge crowd to the airport. They were greeted by acting Mayor Davis and a committee from all civic organizations. There were also present the winners of a local Golddiggers' contest, riding in the American Legion's auto locomotive, which it uses at conventions. A band from the Peabody hotel played the hit numbers from the picture, and the whole was shoved onto the air by a local station.

It took 25 cars to carry the girls to city hall, with a brass band, to get the girls a little attention, and after that they went to the Rotary luncheon, where they were presented with a gold pick as more appropriate than the key to the city. American Airlines presented all the girls with commissions as admirals of the flagship, and Beth Renner, of Texas, was also commissioned a Rangerette by the governor of that state.

Then to the fire headquarters, where they were entertained by a drill of 300 of the uniformed force and three of the girls were made honorary chiefs. They visited the newspaper offices and were interviewed over two air stations.

In the evening they were taken to the theatre with an escort of 200 motorcycles and the 125-piece band of the R. O. T. C. They were introduced from a platform, the talk being carried over WHBQ as well as put on the amplifiers for the benefit of the crowd of 10,000 which had gathered. Spotlights and flares were used and a giant 'welcome' banner was broken out on their arrival. They wound up with a ball at the Peabody, while station WREC featured a Golddiggers' tune test contest. Practically all store windows used welcoming displays.

Made for tremendous business, for everything stopped for the showing. Those who could not get in came later.

Diggers in Det.

Detroit.

United Detroit theatres didn't waste a minute getting the most out of the flying 'Gold Diggers of 1937' when gals made one of the transcontinental stops here last week.

The schedule, allowing a few minutes for eats and a few winks, ran something like this: Arrival at City Airport, 11 a.m.; greetings by Police Commish Heinrich Pickert, members of Junior Birdmen, Detroit aviation enthusiasts and public; noon, welcomed by Mayor Frank Couzens in special City Hall reception, followed by special luncheon by executive division of American Automobile Assn.; newspaper interviews and appearance before some club women and a broadcast from backstage of Michigan theatre at 5:15 p.m.; time for a snack and then a p.a. on Michigan stage at 7:15; at 9 p.m. appearance at AAA banquet in Hotel Statler, followed by informal p.a. at a special dance; a few winks, and then off for Cleveland at 9 a.m.

Juve West

Omaha.

A neat trick was pulled out of the bag by Ted Emerson of the Paramount in drawing advance notice to the showing of 'Go West, Young Man.' Emerson secured the services of a young couple with a daughter about six. Dressed the little gal in the West type of duds and had her circulate about the busy places of town such as department stores, prominent corners, restaurants, etc.

Child hands out personal calling cards with copy reading 'Mae West, Come Up and See Me starting Thursday, Nov. 19. Paramount theatre, Omaha, Nebr.' Success of the gag enhanced by the attention to detail of the costume. A slick idea which took the attention of young and old alike. Couple attend the girl.

Flower Show

Rochester.

Always looking for the timely tie-up, Manager Lester Pollock of Loew's Rochester competed with the big flower show in Convention Hall by staging his own in the theatre lobby. He simply told florists of opportunity to advertise their wares to theatre crowds an they sent in beautiful displays of blooms.

Wednesday night (25) Manager Pollock will give away 20 turkeys from the theatre stage to holders of lucky tickets.

Tied to Unit

Spartanburg, C.

Choice merchandising tie-up of year was that of Carolina in Greenville, S. C., and Carolina in Spartanburg for 'Follies Caprice' stage unit.

Greenville house, 30 miles from here, caught act first with a one-nighter and began exploitation in Sunday sheets. Hot art, in fact about the warmest ever printed in a South Carolina daily, was worked into Sunday display advts. Eckerd's chain drug stores, Brocks, Inc., Jewelers; Belk-Simpson, I. Miller Shoes, Busbee furniture, General Electric radio, and even Goodrich tires came in for special displays. City was plastered with exhibs, etc., as result of heavy exploitation. Belk-Simpson had chorines model their new gowns, etc., in special stage appearances, the first time costumes have been shifted for such a stunt in these parts.

Broadway, holding over 'Charge of the Light Brigade,' tied in with local rags to donate gratis ducat for each classified advt inserted during holdover period. At Charleston, picture benefited from special Sunday feature in News and Courier, with art, anent John H. L. Fuller, survivor of the famous charge and the only member of the Light Brigade buried in America. Fuller's grave is in Charleston and is a well known landmark.

Carolina, plugging 'Libeled Lady,' tied in with Herald, morning, and Journal, evening, with dialogue contest on film immediately prior to opening. Two-col. art was used with elaborate copy.

All Busy on Gags

Greenville, S. C.

The boys broke out here again last week with a bombardment of ballyhoo that found all theatres playing S.R.O. H. V. Wynne, Paris, playing a return engagement of 'Lonesome Pine,' playing up in news ads and lobby blowups fact that Jesse ('Ike') Barker, former Greenville, S. C., boy plays part in pic with result that everybody who 'knew him when' swelling the b.o.

Dick Lashley's Carolina playing 'Follies Caprice' flesh, with Temple 'Dimples' made news ad tie-up with 15 or more local merchants furnishing them with naughty semi-nude art to tone up dull copy with proviso that firm plug 'Caprice' midnight unit show. Played to exceptionally large midnight audience for this sleepy time town.

Fred Curdts, Ritz, continued to add to his exploitation laurels by plastering the town with art on 'Postal Inspector' and obtained permish from post office and city to tie readers on all mail boxes in the form of letter urging movie goers to attend pic. Curdts, through exploitation, has had 'em standing up nights for the last five weeks.

Hustling in Toronto

Win Barron, who has been mostly radio and sports, sat in on 'East Meets West' for its Toronto engagement and made plenty splash without tossing away a single ducat.

Promoted tea store to serve afternoon tea in the mezzanine for a week prior to the engagement and during the run. Company also made up at its own cost, 1,000 easels for counter display by dealers. Tied up with Canadian National Telegraphs for Jumbo window signs, hooked travel concerns to far eastern tours, got a window and 11 counters in one department store and twelve in another, hooked to duplication of costume ideas for the pictures. He hooked five radio stunts and got a co-op page and several minor store displays.

But he forgot to tell what theatre he was working for.

Bigger

Movie Gui , the nicely edited magazi of the Shea theatres, Buffalo, is going tab Nov. 27. Present format is a 6x9 on slick paper, 16 pages. New issues will be eight pages, tab size, on newsprint, with a saving in cost that will permit the distribution of 50,000 copies weekly instead of the present 30,000, which held the mag to the larger houses. Change will also permit use of ads not available in the past.

Will still be under the editorship of Francis Lang (Maurice Oster man) who built the present mag up to something of value to both readers and advertisers.

Got Dolls on Photos

Memphis.

Malco Theatre and the Memphis Press-Scimitar effected mutually beneficial publicity tieup in connection with screen showing of 'Reunion' at the Malco last week.

Paper ran screen story in serial form. Photographer snapped at random pictures of children playing, strolling, etc., and ran without names, announcing that each child could appear at the Press-Scimitar office and claim prize—a Dionne quintuplet doll. Stunt went over bi

'36 Model Cindy

Hollywood, Nov. 24.

As a stunt to bally 'The Luckiest Girl in the World,' Universal studio will pick a destitute gal to be gilded as a lily. She'll receive an outfit of clothes, entertainment and a job.

It's a switch on Columbia's 'Apple Annie' routine for 'Lady for a Day.'

Passed Up a Tip

Baltimore.

Though stunt itself is not new, Warner p.a.' in Balto-Wash area got over two stories with single telling by combining and staging 'Three Men on a Horse' handicap at Bowie racetrack last Friday (20).

Since that was official tag, it is recorded as such in all race charts over country, and got correspondingly plugged in newspapers. Gave a loving cup to jockey piloting winning nag, and several newspapers carried still of presentation. Frank La Falce, WB lusty-lung in the Capital, plugged race from his end, and Tyler Joyce did same in Balto.

Most of the Warner boys that attended Bowie missed out on a good tip supplied by the jockey after he was given the bowl.' So pleased was he, he whispered that the boys might well place some pesos on his mount in last race on day's card. Only one who followed suggestion in WB retinue was the young lady who posed presenting the cup. Warner gang, figuring they were wise, ignored the buzz-buzz. Horse paid $41.

Characteristic

Typical of the attitude of the press department of March of Time reels was the recent episode of the first issue of Life, under Time's management.

Publishers underestimated the demand and the comparatively limited number of the first issue faded from the stands like snowflakes in an April sun, with many unable to obtain a copy.

Ralph Rolan had copies sent all on his mailing list with a note explaining he did not want them to be overlooked. No plug expected; just being nice. Which is news in itself.

Briefing at Metro

Howard Dietz and W. R. Ferguson have initiated a bi-weekly service to exhibs on Metro pictures, first issue running two pages with 11 items. Idea is to save time of busy managers and give them the works in short, but ample form.

Looks like a good idea since it saves time of those who have been wading through more ponderous announcements. First issue is largely experimental, with the idea to be expanded as it develops.

Pep-up for Armstrong

St. Louis.

town's outstanding 'outside' bally ideas was executed by Homer H. Harmon, p.a. at Fanchon & Marco's downtown deluxer, Ambassador, in help of p.a. of Louis Armstrong and his band. To impressively convey idea of Armstrong's monicker, 'The King of Swing,' Harmon conceived idea of putting an old-fashioned back yard swing aboard a flat-bottom truck which was plastered with copy 'Louis Armstrong and his famous orchestra; now in person at Ambassador.'

In the swing was a young colored boy, attired in a white flannel suit, wearing a crown and playing a swinette. The youngster got as much fun out of his stunt as did the thousands who watched him perambulate all over town. Natives are used to street ballys, but this one caused 'em to stop cold in their tracks for another peek at stunt.

Harmon also supervised distribution of 10,000 small pocketbook size heralds with 'A Friendly Tip' catchline on front cover as their come-on. Distribution began at daybreak day pix opened and continued in residential district until supply was exhausted. Size was good as it enabled downtown workers to put herald in pocket until opportunity permitted it to be read leisurely.

Harmon also arranged something new in way of radio plugs for Armstrong and pix 'The White Hunter' on radio station WIL. Station arranged special announcements of only few words concerning program and then played one of Armstrong's newest recordings which was followed with another short sock announcement. Reaction was big and theatre instead of getting customary 75-word announcement received approximately 2 to 3-minute plugs on each announcement.

Ape and Hoss

New Haven.

Bob Russell cashed in on a couple of animal gags to plug 'Tarzan' at Poli's. First was a lecture to schools handled by an animal trainer who toted a live chimpanzee with him.

Second stunt was a five-and-dime store special window display of a bunch of lettered turtles which spelled out T-A-R-Z-A-N.

Russell carried out the jungle idea with a lobby display of stuffed animals, and the box-office was rebuilt in jungle hut style.

John Hesse getting a lot of publicity around town for his run of '3 Men' at the Roger Sherman with a piece of street bally that's a natural for the film. Large wooden nag was rigged up on rocker, then on wheels. Plug, with three dummy riders, was pulled through central district and was followed by a stooge in white wing uniform, sporting a brush, can and all the trimmings.

Dolling Up 'Reunion'

San Francisco.

Dionne Quintuplet picture, 'Reunion,' is being given one of the strongest exploitation campaigns of any picture to play the Warfield theatre here in months. Graham Kislingbury of the Fox-West Coast staff promoted a full page ad from the Emporium in which the picture gets top billing. The ad was on the new Dionne Quintuplet dolls. Not being allowed to use pictures of the quints because of the NEA tieup, the Emporium ad carried flashy photographs of the dolls.

The San Francisco News ran the serial of 'Reunion' starting four days in advance of the opening at the Warfield. The News also carried a box calling attention to 'Reunion' coming to the Warfield. Fifteen hundred quarter-cards were spotted by this afternoon sheet on stands. These plugged both the picture and the serial.

The Owl Drug Company, in an authorized tie-up with Codliver Oil, had window displays of the quints in all of their downtown stores. The White House gave one of its choice windows over to an exhibition of Dionne Quintuplet dolls. J. C. Penney, and Schwabacher-Frey had similar windows.

The Carnation Milk Company put out 1,000 Dionne window sheets in ...ocery stores throughout the city. The Dionne babies drink Carnation milk. The canned milk company also broke a series of ads carrying quint pictures and theatre copy in all the nabe papers which are delivered to over 100,000 homes here free of charge.

Dressing Up

The show may be the thing, but selling the show may be something else again. It is not sufficient to put in good show and wait for it to sell itself. It will, eventually, on word of mouth, but it will never draw to its full capacity unless it is intensively advertised.

Each Sunday evening Chevrolet motors gives a broadcast with Rubinoff. It's free, and it is always possible to get tickets to the capacity of the house. And it is a well planned half hour. But Rubinoff's staff is show-minded. It figured that those who came in on free tickets might still feel that a trip downtown for a half hour show was going too far for the beans. The half hour was the limit of the air time, but now a half hour picture show is added, mostly propaganda film, but so deftly done that the advertisement is not offensive.

But still it was one point short. Green and his cohorts went to work. They made the theatre look like one. A silk valance, the same as used by the de luxe houses, announces that 'Chevrolet presents' the affair. There is a 36-foot cross banner, pennants festoon from the marquee to the peak of the house, and there is plenty of light. It does not make the show one whit better, but it does put the patron into a better frame of mind. He feels he is getting something more important.

It is the same way with a picture theatre front. A dignified show of three sheets and lobby frames will not make the full impression these days. There should be trick displays, novel banners to convey the impression that the house is up and doing. Regular patrons may know there's a good show inside, but the house front tells the chance ticket buyer. He is worth catering to, as well.

G-E Hookup

Columbia Pictures has completed a hookup with General Electric on 'Pennies from Heaven' on the gag that pennies from heaven are the pennies saved by the use of G-E refrigerators and other house aids. G-E will include the idea in a general ad campaign, but will specialize in local campaigns at the time the picture is playing a local house.

Columbia will supply G-E with its booking dates as they are made and in turn the local men will get in touch with the theatres and campaign on the slogan of saving pennies from heaven. House to house salesmen will use the 'How to Buy Meats' booklet to pass the front door barrier, with argument tied to the picture. Campaign will be continued through the subsequent dates instead of dying with the first runs.

Free Photos from Quints

Los Angeles.

George Waters, Fox-West Coast stentor, lined up Lobby-walking cameramen to snap children accompanied by parents as they entered Loew's State or Grauman's Chinese to lamp 'Reunion,' the Dionne quints latest.

Each parent was given a postal card, which when properly mailed would bring a copy of the photograph, ostensibly with the compliments of the quints. Cameramen also worked streets outside of the houses.

BEHIND the KEYS

ittsburgh.

Bill Scott, for last five years manager of Warners' de luxe Stanley, has resigned on account of ill health. Recently underwent a major operation.

Replacing Bill Beck, who quit short time ago, as Stanley's assistant manager is Jules Green, from similar post at WB's Schenley in Oakland.

Harold Lund, manager of Ross Federal service office here since 1930, has been upped to executive post in company's New York headquarters, where he will specialize in research work.

Charlotte, N. C.

A new theatre will be constructed near the heart of Warrenton.

All bids have been rejected on the Watts theatre, planned for Williamston, and J. W. Watts, Jr., owner, is asking for new bids.

The old Imperial at Charleston has been torn down and the new Center theatre is rising on that spot. Will be ready for a spring opening.

Mrs. Pearl Retz, who owned the Beemer, Neb., Gem, sold out this week to Raymond Dahl.

Gibbon, Gibbon, Neb. was peddled this week to C. H. Moffett, by H. S. Beuck.

Milt Overman, Westland theatres city manager, says the Varsity jumps it's night price a dime this week for a new policy. Puts the scale up to 35c. for the floor evenings. Balcony is still to go for two-bits.

W. H. (Happy) O'Hara returns to Honolulu in January in a managerial capacity with the Kaui Amusement Co. He recently landed here after a year on the islands with J. J. Franklin theatres.

Elmira, N. Y.

McKeg's theatre, Montour Falls, near here, closed for several months, reopens Thanksgiving Day under the management of Clifford Pwen with pictures.

Majestic, once Elmira's leading vaudeville and picture house, offers dancing nightly, with occasional boxing bouts.

Detroit, Nov. 24.

iviera Annex Theatre Co. here has requested Board of Tax Appeals in Washington to set aside income and profits tax levy of $6,877. Company contends Department of Internal Revenue erred in including a ease deposit made in 1929 in the 1933 taxable income.

Canton, O.

Albert Farr, 43, of Chicago, wounded in an attempted robbery of a drug store here, made a statement to officials in which he allegedly admitted the single handed holdup and robbery of Loew's theatre here last Sept. 23, at which time he took $1,600 from the theatre safe.

Rochester.

Winfield Thompson of the Little has resigned to join the Shine organization, starting at the Playhouse in Canandaigua. Testimonial party given for him at the Elks Club by Fenyvessy theatre staffs and other friends in the city.

Greenville, S. C.

ilder Craver of Lynchburg, Va., in at State, Columbia, S. C., as mgr. succeeding Robert G. Fulton, who goes to Durham, N. C., to manage Criterion there.

Tupelo, Miss.

Malcolm Gilbert appointed publicity director of Malco Theatres here. Formerly Strand, Memphis.

RKO-RADIO'S NOMINATION FOR

WINT



with BURGESS

MAXWELL ANDERSON'S
TWO-SEASON STAGE SENSATION
WITH THE STARS WHO MADE IT GREAT
NOW ON THE SCREEN

THE BEST PICTURE OF 1936 . .

ERSET

repeating on the screen his brilliant triumph as "Mio," the youth whose life burned with the sole ambition of avenging his martyred father.

MEREDITH and MARGO

who overnight won her way to New York's heart . . . as "Mirianne," a girl alone who fled to "Mio's" arms from a shadowed world of hate and fear!

RKO RADIO PICTURES

EDUARDO CIANNELLI

JOHN CARRADINE ★ EDWARD ELLIS

DIRECTED BY ALFRED SANTELL
PANDRO S. BERMAN PRODUCTION

Advance Production Chart

Hollywood, Nov. 24.

Production activity on the Coast for the past week increased by two features before the cameras, registering a total of 36 as compared to 34 for the previous week. Seven new features started while 10 were taken from the cutting rooms and previewed. This leaves a balance of 74 in the final stages of editing and awaiting preview.

Activity promises to continue with 84 stories in various stages of preparation. Half of these are in such shape as to go before the cameras within the month.

Columbia

Three in work, six editing, nine preparing. In work:

'INTERLUDE,' reported VARIETY, Oct. 14; 'I PROMISE TO PAY,' reported Nov. 11, and 'MULE SKINNER,' reported Nov. 18. No new pictures started last week.

To start this week, 'FREEDOM FOR SALE,' C. Coleman directing. Others to follow within month are: 'COLLEGE HERO,' 'WOMEN ARE TROUBLE' and 'WEATHER OR NO.'

Metro

Six in work, seven editing, 12 preparing. In work:

'MAYTIME,' reported VARIETY, Sept. 2; 'A DAY AT THE RACES,' reported Sept. 16; 'CAPTAINS COURAGEOUS,' reported Oct. 7; 'SINNER TAKE ALL,' reported Nov. 11; 'PARNELL,' reported Nov. 18. Started last week:

'PICK A STAR,' produced by Hal Roach, Edward Sedgwick supervising and directing; dance director, Eddie Court; original by Richard Flournoy, Arthur Vernon Jones and Tom Dugan. Cast: Jack Haley, Patsy Kelly, Mischa Auer, Lyda Roberti, Rosina Lawrence, Felix Knight, Tom Dugan, Russell Hicks, Spencer Charteris, 'Our Gang,' John Hyams, Leila McIntyre, Cully Richards, The Beau Brummells, Jean Gary, Patricia Kay, June Ray, Joyce Compton, Mary Blackwell, Barbara Weeks, Sam Adams, Benny Burt.

Story is musical extravaganza centered around Hollywood party and night life wherein certain screen celebrities are mimicked against background of lavish settings and music.

Readied to start: 'THEY GAVE HIM A GUN,' 'MAN OF THE PEOPLE,' 'THE LAST OF MRS. CHEYNEY,' 'MAIDEN VOYAGE,' and 'THE EMPEROR'S CANDLESTICKS.'

Paramount

Four in work, 12 editing, eight preparing. In work:

'SOULS AT SEA,' 'BULLDOG DRUMMOND COMEBACK,' 'SWING HIGH, SWING LOW' and 'A DOCTOR'S DIARY,' reported Nov. 18. No new pictures started last week.

Readied to start next are: 'TIGHTWAD,' 'INTERNES CAN'T TAKE MONEY,' 'HIGH, WIDE AND HANDSOME,' 'TOO YOUNG TO DIE,' 'TEARS ARE SO LONG,' 'WAIKIKI WEDDING,' 'MURDER GOES TO COLLEGE,' and 'SATURDAY NIGHT SPREE.'

RKO-Radio

Four in work, 12 editing, 10 preparing. In work:

'QUALITY STREET,' reported VARIETY, Oct. 7; 'COAST PATROL,' reported Oct. 28; 'WE, THE JURY,' reported Nov. 18. Started last week:

'MICHAEL STROGOFF,' produced by Pandro S. Berman, directed by George Nicholls, Jr., from Jules Verne story by Anthony Veiller. Cast: Anton Wallbrook, Margot Grahame, Elizabeth Allan, Fay Bainter, Akim Tamiroff, Ed Brophy, Murray Kinnell, Paul Harvey, Paul Guilfoyle, Frank M. Thomas, Doris Lloyd, Oscar Apfel, Dewey Robinson, Francis McDonald, Mathew Betts, Margaret Armstrong.

Story is costume drama in Russia during 1800 when the Czar was betrayed by prominent member of the royal palace, who secretly went about lining up provinces to overthrow the dynasty. Traitor succeeded in arousing the country, except one province. Czar learned of this and selected his most trusted confidant, Strogoff, to go about the country and ward off the impending rebellion. A woman spy, in the Czar's employ, learns of this and becomes traitor by riding ahead and telling the people that Strogoff is an impostor. This causes general uprising until Strogoff discovers the conspiracy which eventually brings peace.

Readied to start next are: 'ESCADRILLE,' 'ONCE OVER LIGHTLY,' 'MISS CUSTOMS AGENT,' 'CONVENTION IN CUBA,' 'SATISFACTION GUARANTEED,' 'ROBBER BARONS,' 'WINGS OF MERCY,' 'TAKE IT EASY,' 'OUTCASTS OF POKER FLAT,' and 'SHE SANG FOR HER SUPPER.'

Republic

Three in work, three editing, 12 preparing. In work:

'ROUNDUP TIME IN TEXAS,' reported VARIETY, Nov. Started last week:

'JOIN THE MARINES,' produced by Al Levoy, directed by Ralph Staub; original, Joseph Krumgold; screen play, Olive Cooper. Cast: Paul Kelly, Warren Hymer, Ray Corrigan, June Travis, Purnell Pratt, Frank Devoe, George Chan, Val Durand.

Story is typical service yarn showing Paul Kelly leaving town over disappointed love affair. Winds up in San Francisco, joins Marines and shipped to Philippines where he's promoted to lieutenant for bravery. This promotion earns him trip to China where he comes in contact with the girl for whom he left home. Battle takes place, Kelly saving the situation.

'LARCENY ON THE AIR,' produced by Sol Siegel, directed by Irving Pichel, original story by Dick English; screen play, Endre Boehm. Cast: Grace Brauley, Robert Livingston, Josephine Whittels, Smiley Burnette, Pierre Watkins, Wilbur Mack, Willard Robertson, Byron Foulger.

Story concerns young doctor dominated by two racketeers who use him to broadcast patent medicines over the air. While sensing there is something phoney with set-up he, with the aid of girl singer on program, sets out to investigate. In exposing the racket he gets himself into complications.

Readied to start: 'SPECIAL ORDERS,' 'HIT THE SADDLE,' 'BACHELOR GIRL,' 'ROMANCE ON THE RUN,' 'STEAMBOAT MARY,' 'AFFAIRS OF CAPPY RICKS,' and 'GANGS OF NEW YORK.'

20th-Fox

Five in work, seven editing, eight preparing. In work:

'STOWAWAY,' reported Sept. 30; 'THE HOLY TERROR,' reported Nov. 3; 'LOVE IS NEWS,' 'JONES FAMILY AT THE COUNTY FAIR,' and 'ON THE AVENUE,' reported Nov. 18. No new pictures started last week.

Readied to start: 'NANCY STEELE IS MISSING,' 'SEVENTH HEAVEN,' 'LIVING DANGEROUSLY,' and 'THE LAST SLAVER.'

United Artists

Three in work, one editing, five preparing. In work:

'YOU ONLY LIVE ONCE,' reported VARIETY, Oct. ; 'HISTORY IS MADE AT NIGHT,' reported Nov. 11, and 'A STAR IS BORN,' reported Nov. 18. No new pictures started last week.

Readied to start next are 'ADVENTURES OF TOM SAWYER,' 'SUMMER LIGHTNING,' and 'THE WOMAN'S TOUCH.'

Universal

Two in work, nine editing, eight preparing. In work:

'TOP OF THE TOWN,' reported VARIETY, Oct. 14, and 'BLONDE DYNAMITE,' reported Nov. 11. No new pictures started last week.

Readied are: 'SPORT OF KINGS,' 'WE'VE HAD OUR MOMENTS,' 'SERVICE DE LUXE,' 'SHORT HAUL,' 'LEFT-HANDED LAW,' and 'WINGS OVER HONOLULU.'

Warners

Six in work, 18 editing, 12 preparing. In work:

'READY, WILLING AND ABLE,' reported VARIETY, Sept. 30; 'LOVE BEGINS,' reported Nov. 18. Started last week:

'SLIM,' produced by Sam Bischoff, directed by Ray Enright, novel and screen play by William Wister Haines. Cast: Pat O'Brien, Henry Fonda, Stuart Erwin, J. Farrell McDonald, John Litel, James Robbins, Carlyle Moore, Jr., Henry Otho, Dick Wessell.

Story centered around hazardous work of high tension lineman and power workers.

'THE KING AND THE CHORUS GIRL,' produced and directed by Mervyn LeRoy, original by Norman Krasna and Groucho Marx. Cast: Fernand Gravet, Joan Blondell, Edward Everett Horton, Alan Mowbray, Luis Alberni, Mary Nash, Jane Wyman, Torben Meyer.

Story: Mervyn LeRoy's debut as producer-director, and Fernand Gravet, French actor. Light, whimsical comedy-drama revealing romance between king and commoner. He meets Joan Blondell, who eventually rejects proposal of marriage. She is followed to America, however, and they are married on the high seas.

'CALL IT A DAY,' produced by Henry Blanke, directed by Archie Mayo from the Dodie Smith play by Casey Robinson. Cast: Ian Hunter, Olivia de Havilland, Mary Maguire, Frieda Inescort, Frank Haines, Bonita Granville, Peter Willes, Alice Brady.

Story is domestic comedy-drama backgrounded against a small English village. Man and wife, apparently tired of each other's company, wake up one morning and admit just that. Husband becomes acquainted with actress, while the wife picks out a gigolo. At night both return home and discover home life is the best after all. In the meantime, with this dissension in the household, the gardener goes on the make for the maid, the young daughter for the boy next door, but nothing seriously happens aside from a lot of horse-play to teach a moral that the heads of the house must bear the standard.

'HER HUSBAND'S SECRETARY,' produced by Bryan Foy, directed by Frank McDonald; original story, Crane Wilbur; screen play, Lillie Hayward. Cast: Warren Hull, Jean Muir, Ann Sheridan.

Story concerns young secretary who marries chap she thinks poor mill worker but who, eventually, turns out to be wealthy. Desiring to set himself up in business, wife recommends he hire a secretary friend of hers to handle the office detail. The friend in turn sets out to romance her employer until it reaches the point where he is compelled to take her with him on a business trip. The wife, in the meantime, follows them. All three are trapped in a forest fire and the secretary flees the scene to let her employer die, but at the climax is saved by the faithful wife.

Readied to start: 'THE CHEROKEE STRIP,' 'THE DESERT SONG,' 'THE LAST BAD MAN,' 'YOU HAVE TO LEARN SOMETIME,' and 'THE TRUTH IS ON THE MARCH.'

PRODUCTION TABLE

(Shows number of pictures promised by the various major producing companies for the 1936-37 program and number of pictures yet to be produced for the 1935-36 program.)

Producer and contributing companies.	Number of pix promised for 1936-37 season.	Pix already completed for new season.	Pix now in work.	Pix now in cutting room.	Bal. to be put before cameras.	Total pix in preparation.
COLUMBIA					32	8
Larry Darmour					5	1
METRO					32	11
Hal Roach					2	1
PARAMOUNT					22	5
B. P. Schulberg					5	1
Emanuel Cohen					6	1
E. A. Rowland						
Harry Sherman						
Frank Lloyd						..
RKO-RADIO						7
David Loew						1
Geo. Hirliman						1
Sol Lesser						1
REPUBLIC						10
A. W. Hackel						2
20TH-FOX						7
Sol Lesser						1
UNITED ARTISTS						
Samuel Goldwyn						
Walter Wanger		..				
Selznick-International		1				
Pickford-Lasky		1				
Reliance		1				
E. Berger						
Criterion						
Korda-London	6	..				..
UNIVERSAL	44	1				7
Buck Jones	8	1				1
WARNERS	60	28				12
Totals	516	109	36	74	297	

Studio Placements

Hollywood, Nov. 24.

Kay Linaker, Ben Alexander, 'The Outer Gate,' Chadwick.

Robert Fiske, Lloyd Ingraham, Charles K. French, Jimmy Butler, Gwynne Shipman, Carl Stockdale, Henry Roquemore, Raphael Bennett; Howard Higgin directing, 'Battle of Greed,' Crescent.

Russell Clark, 'You Only ive Once,' Wanger.

Barry Norton, Wence Marengo, George Davies, 'History Is Made at Night,' Wanger.

Jeanie MacPherson, Jack Jevne, screen play; Norman McLeod directing, 'Topper,' Roach.

Spencer Charters, ick a Star,' Roach.

Georgia Jean 'Our Gang Folli ,' Roach.

Eric Alden, Helene Chadwick, Cyril Ring, Bert Moorehouse, Irene Coleman, Pat Cunning, Isabel La Mal, Ray Flynn, Harrison Greene, Gertrude Messenger, Jack Dowsing, Eddie Phillips, Sherry Hall, Pat Flaherty, Kay Sutton, Luana Walters, Ferdinand Munier, 'A Star Is Born,' S-I.

Jack Gardner, 'Blonde Dynamite,' U.

Richard Tucker, Muriel Evans, Kane Richmond, Charles McMurphy, Joseph Gerard, Charles Prince, John Ince, John Ward, Eddie Earl, 'Robin Hood, Jr.,' Conn.

Raymond Walburn, Cesar Romero, Willie Best, William Gargan, Wendy Barrie, Binnie Barnes, 'I Hate Horses,' U.

Walter Byron, Phyllis Crane, Willi m Wayne, Alex Melash, Samuel S. Hinds, Claude Gillingwater, 'Top of the Town,' U.

Michael Fitzmaurice, Leonard Lord, Lon Chaney, Jr., Bentley Hewlett, 'Secret Agent X-9,' U.

Frank Reicher, 'Treve,' U.

Kent Taylor, 'Service De Luxe,' U.

Noel Madison, Lila Lee, Ethel Jackson, Douglas Walton, Harry Holman, Arthur Singley, Roy D'Arcy, Earl Hodgins, Lee Shumway, Roger Williams, Snub Pollard, Elan Caven, Si Wills, 'Avenging Angels,' Treasure.

C. Montague Shaw, Edwin Maxwell, Bernard Parker, Daisy Belmore, 'Camille,' MG.

Frank Reicher, Sarah Haden, Eric Wilton, Dean Jagger, Harry Davenport, Edmund Lowe, 'Under Cover of Night,' MG.

George Tapps, roadway Melody of 1937,' MG.

Al Shean, Sr., 'A Day at the Races,' MG.

Leonard Mudi , Jack Richardson, 'Parnell,' MG.

Dora Early, Mira McKinney, Betty Alden, Harry Carey, Charles Trowbridge, Katherine Kenworthy, Murray Kinnell, 'Captains Courageous,' MG.

Jonathan Hale, 'Sinner Take All,' MG.

Dave Miller, directing, untitled short, MG.

Frank Bruno, 'Crime oes Not Pay,' MG short.

William Newell, Robert Livingston, Grace Bradley, Smiley Burnett, Josephine Whittell, Pierre Watkins, Wilbur Mack, Granville Bates, Bernice Raymond, Charles Timblen, Frank Austin, Matty Fain; Irving Pichel directing, 'Larceny on the Air,' Rep.

Sam Nianda, Al Kikume, James Lono, July Paka, Harry Kema, Sol Hopi, Niola Kalili, Harry Lishman, Manvela Kalili, Sonny Chorre, George Urchel, Joe Molino, Warren Hymer, Ray Corrigan, Purnell Pratt, 'Join the Marines,' Rep.

James Gruen, screen play, ' lor Girl,' Rep.

Marion Orth, untitled original, Rep.

Rex Taylor, screen play, untitled Olsen-Johnson starrer, Rep.

Lolita Ann Westman, screen play, untitled original, Rep.

Dick Rush, Emmett Vogan, Selmar Jackson, 'Stowaway,' 20-F.

Ed Anderson, Etta McDaniel, John Dilson, Carleton Griffin, Dudley Digges, Elisha Cook, Jr., Charles Coleman, George Offerman, Jr., Frank Conroy, 'Love Is News,' 20-F.

Pat O'Malley, Mary McCarty, Sonny Bupp, Allan Randall, 'Peach Edition,' 20-F.

Clark and Dexter, Stanley Taylor, Lew Harvey, 'The Holy Terror,' 20-F.

Bess Flowers, Ed Cooper, Douglas Fowley, Howard Hickman, 'On the Avenue,' 20-F.

Chick Chandler, Ruth Gillette, 'At the County Fair,' 20-F.

Lydia Knott, Fred Toones, 'Death in Paradise Canyon,' 20-F.

Claire Trevor; Mal St. Claire directing, 'Time Out for Romance,' 20-F.

Jerry Cady, Milt Gross, George Marion, Jr., scripting, 'It's My Town,' 20-F.

J. Farrell MacDonald, Margaret Lindsay, John Litel, James Robbins, Carlyle Moore, Henry Otho, 'Slim,' WB.

Herbert Rawlinson, 'The Trial Horse,' WB.

David Carlyle, Craig Reynolds, Jane Bryan, Helen Valkis; Noel Smith directing, 'Cherokee Strip,' WB.

Fritz Leiber, Patric Knowles, 'The Prince and the Pauper,' WB.

Gordon Hart, 'Love Begins,' WB.

Owen King, Linda Perry, Gordon Hart, Marcia Ralston, Vernon Downing, 'Robert Burns,' WB.

Jimmy Newell, 'Ready, Willing and Able,' WB.

Veda Ann Borg, Ricardo Cortez, June Travis, 'Case of the Stuttering Bishop,' WB.

Beverly Roberts, Jean Muir, Warren Hull; Frank McDonald, directing, 'Her Husband's Secretary,' WB.

Una O'Connor, Beryl Mercer, Alice Brady, 'Call It a Day,' WB.

William McGann, irecting, 'Beach Comber,' WB.

Samuel Hoffenstei scripting, 'Danton,' WB.

Cliff Lyons, Bill Arnold, George Barton, Paul Kruger, Harry Rans, Reed Howes, Wilda William, Louise Lockwood, Mike Jeffries, Jim King, Buddy Roosevelt, Sam Flint, Don Macine, Josephine Arnold, Floyd Dudley, Jay Wilsey, John St. Clair, Jack Woody, John Huettner, Roy Willer, Neil Davidson, Charles Reed, Vic Miller, Susy Montague, Manning Allen, Bob Morrison, Glenn Goodwin, Bob Koshad e, Max Hoffman, Jr., Arthur McLaglen, Roy Miller, Guy Montague, Helen McAdoo, Ronnie Rondell, 'Coast Patrol,' RKO.

Leonard Ceely, Edward Brophy, Murray Kinnell, Paul Harvey, Oscar Apfel, Michael Visaroff, Leonard Alley, Frank Swales, Frank M. Thomas, Doris Lloyd, Dewey Robinson, Francis McDonald, Matthew Betz, Margaret Armstrong, Frank Lackteen, Joe Henick, Bob Milasch, Mike Tellegan, Tim Song, Akim Tamiroff, Fay Bainter, Margot Grahame, Aton Walbrook; George Nichols, Jr., directing, 'Michael Strogoff,' RKO.

Vivian Oakland, Thomas Jackson, Murray Alper, Harrison Greene, Donald Barry, Ward Bond, Ted Oliver, 'When's Your Birthday?' RKO.

Charles Darwin, Phillip Ahlm, Bond Davis, John Bauer, Ed Standbrige, 'Quality Street,' RKO.

Constance Worth, Barbara Pepper, 'Once Over Lightly,' RKO.

Eduardo Cianelli, Barbara Stanwyck, 'The Saint in New York,' RKO.

James Carlyle, Bill Cody, Al Burke, Lloyd Criswell, Earl Foxe, 'We, the Jury,' RKO.

Bert Kalmar, Harry Ruby, screen play, 'Three on a Latchkey, RKO.

Mickey Phillips, Patrick Kelly, Frank Elliott, David Clyde, Doris Lloyd, Ernie Stanton, Clyde Cook, 'Bulldog Drummond's Comeback,' Par.

Mickey Phillips, Anthony Quin, Charles Ahrendt, Chris Marti Harvey Stephens, 'Swing Hi ing Low,' Par.

Sue Carol, Edwi Mordant, 'A Doctor's Diary,' Par.

Clyde Cook, 'Souls at Sea,' Par.

Robert Wyler, Louis Stevens, scripting, 'Murder on the Campus,' Par.

Betty Hill scripting, untitled original, Par.

MAP EXHIB-NEWS CAMPAIGN

Allied-306 Op Unions' Merger Washes Up Flock of Lawsuits

A batch of suits brought by operator unions and by theatres will in all probability be dropped following signatures which will make the Local 306-Allied merger official. It is estimated that upwards of $20,000 in legal fees will be saved by parties concerned through eliminating pending litigation.

Suits which are still in the courts involves millions, largest being the action brought by Harry Brandt and Independent Theatre Owners Assn. theatres for $750,000 damages against 306. These damages were sought on the grounds that picketing and other activities by 306 were injuring theatres to this extent. While this suit remained file when 306 and Brandt were attempting to put through a merger, now that Mayor LaGuardia's fact-finding committee has effected the amalgamation, it is expected that it will be withdrawn.

Local 306 was sued individually by various theatres for several hundred thousand dollars, in most cases to enjoin the union from picketing and for damages. In addition, 306 sued various houses on the ground that contracts were broken covering their booths. Other cases filed were with the purpose of forcing return of 306 men to certain booths. The complicated legal picture also included efforts of theatres to repudiate 10-year contracts with Allied. A couple of theatres were victorious in getting restraining orders against Allied's picketing methods.

Unofficially, it is understood that in view of the progress that has been made through the efforts of Mayor LaGuardia toward permanent peace in New York, 306's recent suit for $500,000 against the N. Y. Police Department and officers, may be dropped. This action was filed as a result of the police raid on 306 following recent bombings, mostly in Brandt houses, at which time records of the union, since recovered, were siezed by police.

The new 306-Allied deal is for two years, with provision for negotiation of new terms for every two years thereafter. First two years, under the agreement, all Allied booths will grant a 25% increase in salaries.

Conferences to consider the Empire union and whether or not this rooklyn indie will also be taken into 306, are delayed by the American Federation of Labor convention in Tampa, which is being attended by George E. Browne and one of the members of the LaGuardia committee, William Collins.

Posterity

Hollywood, Nov.

Stanford University has immortalized Harry Brand of 20th-Fox.

Advertising class studio's publicity campaign on the buildup for Simone Simon. Studes will study it as an example for something or other.

N.Y. EXHIB WINS OUT IN OPS' PICKETING

Rochester, N. Y., Nov. 24.

Appellate Division by 3-2 vote upheld the supreme court's restrai ing order granted H. William Thompson, owner of the Lyric, against the Operators Union in which picketing was limited to one man at a time.

Justice William Love was upheld in his ruling that no labor dispute was involved as Thompson operated his motion picture machine himself and so dispensed with union labor. Thus, the case did not come under the state anti-injunction law, which Justice Love scored and inferentially held unconstitutional.

The dispute started when Thompson declared he could not afford to pay the increased wage demanded by the union for Projectionist Alvin Moyer and discharged him. The union countered with as many as 15 pickets congregating at the theatre. Thompson then obtained the injunction. During the summer three stench bombs were released in the theatre, but Thompson sitting tight and refusing all offers to negoti

RKO Stymies 'Brigade' Into N.Y. Crit.; 1st Call

Plans of B. S. Moss and Harry Charnas to go second-run by playing 'Charge of the Light Brigade' this week at the Criterion, N. Y., on top of its first run engagement at the Strand, were icked by RKO, which with Loew's splits the Warner product second-run in New York.

Criterion had intended opening 'Brigade' today (Wed.) day-and-date with its engagement for Si Fabian in Brooklyn, which was okayed by Fabian, when RKO delivered its ultimatum.

RKO is scheduled to get ' rigade' next week for the Pal, a dualer, and other metropolitan houses. Crit on the 'Brigade' missout was able to get 'White Hunter' for today (Wed.) from 20th-Fox.

Schweppe Suit Settled For More Than $100,000

Imira, N. Y., Nov. 24.

Settlement for 'more than $100,000' has halted four years of litigation over a partnership operation of the Colonial and Capitol theatres here, in an action charging fraud and conspiracy brought by Henry C. Schweppe against Frederick J. Schweppe, secretary Elmira Colonial Theatres, Inc.; Nikitas D. Dipson, Batavia, president of the corporation; John E. Osborne, manager Colonial; Mrs. Leonore Liddy, president, F. and H. Schweppe, and William H. Mandeville, counsel for the corporation. Settlement represents Henry Schweppe's interest in the two theatres.

In his complaint the plaintiff charged that he and the defendants, Frederick Schweppe, Mr. Dipson and Mr. Osborne operated Colonial Theatres under the name of the Newtown Amus't Corp. but that on Aug. 25, 1933, members of the corporation met without his knowledge and reorganized the Elmira Colonial Theatres, , from which he was excluded.

RUBY KEELER'S APPENDIX

Hollywood, Nov. 24.

Ruby Keeler was taken to the Cedars of Lebanon hospital, here, Sunday (22) for observation of her appendix.

Al Jolson, at the time in Palm Springs, rushed back here to bring her to the hospital.

Selznick's Deal for Educational Studios

Hollywood, Nov. 24.

David O. Selznick is negotiating a deal with General Service for lease of the Educational studios.

Producer is now making is pictures on the Pathe lot Culver City and wants to move close to United Artists plant, his releasing outfit.

10% Mill Tilt Break for B.O.

Spartanburg, S. ., Nov.

Exhibs hereabouts all smiling broadly following announcement 29 textile plants in county and many more adjacent had inaugurated wage raises of approximately 10%, effective immediately. Figure boost will aggregate close to $1,000,000 annually.

Mill folks, by hundreds of thousands, are the main patronage of smaller houses featuring weekend western bills, but many of them also patronize the higher priced houses.

MORE SPACE, AD COSTS DOWN, ETC.

Part of Plan That Pix Draw Helps All Downtown Mercantile Business—Also Includes Idea to Raise Level of Picture Criticism

NATIONAL DRIVE

While the exact date is not set for launching of nation-wi campaign to interest department stores and other merchants in the exhi itor drive for more extensive film news, enthusiasts now are laying plans for placing the project before theatre managers throughout the U. S. in the most pertinent manner. Idea of industry representatives will be to enlist the aid of merchants in other communities along the same lines as being attempted in New York City, where leading midtown shops are collecting data and information to lay before Manhattan and Brooklyn newspaper publishers early next year.

It is the i of film and theatre men to cash in on the fact that merchants are becoming conscious of the major part played by picture houses in helping to swell mercantile busi-

(Continued on page 31)

IBEW-IA Settle in St. Loo

St. Louis, Nov. 24.

A jurisdictional dispute between Electrical Workers' Union No. 1 and IATSE that resulted two weeks ago in picketing of St. Louis and Missouri theatres, owned and operated by Fanchon & Marco, and issuance of temporary restraining order against electrical workers from picketing houses or distributing literature against them, was settled out of court Thursday (19). Settlement, according to counsel for theatres, was made with understanding that work of servicing signs, cooling system and in front of apron will henceforth be done by IBEW.

Dispute arose 10 weeks ago when houses reopened, St. Louis after having been shuttered for several years and Missouri after being decorated, etc. IBEW representatives said that IATSE, which controls stage hands and moving picture machine operators, assumed all electrical work in houses, cutting two IBEW men out of jobs in each house.

NEW FILM RULES

Inflammable Celluloid Subject to Revised Regulations

Revised code of ordinances applying to inflammable pictures and building restrictions in New York City is expected to be passed by the board of aldermen in the next three or four weeks. The entire set of rules and regulations were revised and altered with approval by the industry representatives and the Manhattan fire department.

While the phraseology of the city statutes was changed to make the regulations apply to reels over 1,000 feet in length, storage specifications, vaul lighting, ventilations and type of alarm system also have been re-vamped in new code. Under the outlined new setup 1,000-foot spools are described as standard while those over this size are designated as 'sub-standard.'

Restrictions pertaining to shipment of cuttings, clips, short lengths or waste call for ri id inspection, special type of vehicle for transportation, only metal containers to be used and making maximum load 10,000 pounds.

One perti change is icial ruling that rooms for storage of film cannot be used for any other purpose. Shipping room vaults are limited to 150 square feet in size and with an inside dimension of 1,500 cubic feet.

Englewood, Chi, Repudiates $500 'Giant Pot' Giveaway, but Wins On Defendant's Illegal Stunt

Trader Horn, Jr.

London, Nov. 20.

After Bob Flaherty shot most of his 'Elephant Boy' in India, using the McCoy locations as he had for 'Man of Aran' off the coast of Ireland and 'Nanook of the North' in the Arctic, studio ordered pic reshot in London and have imported elephants from India to give the item authenticity.

Sex Spieler in Balto With German 'White Slave' Pic; Ads Banned

Baltimore, Nov.

Hearst's News-Post, afternoon daily, is refusing to accept ads for German-made film, 'Girls for Sale,' that carry pic's title. 'Girls' opened Sunday (22) for week's run at the Palace, former burlesq barn having been rented by Sam Cummins, who owns U. S. rights to flicker and who is exhibiting it here.

Burg's other pair of papers, morn and eve Suns, are taking proffered ads with no restrictio on any copy yet submitted. News-Post, which because of its self-imposed ban is getting smaller space, is carrying 'See this most amazing and daring film,' with further mention that city court recently overruled state censor board after shearers nixed showing of 'Girls' in its entirety.

Story concerns white slave trade 'twixt Germany and South America.

On stage at Palace along with film is sex-spieler Rudy Abrahams, billed as 'Radio's Friendly Adviser.' Claims can use the ozone background in billing because served on WMCA, N.Y., years ago.

Censor board, which is still seething after Judge Joseph Ulman in court several weeks ago reversed the state-wide ban that had ori inally been imposed on 'Girls,' is evidently out gunning for Cummins even yet. Sunday and yesterday (Monday) there were reps present at all of Abraham's spiels taking down via shorthand his discourses.

Miss. Amus. Taxes Up 15%

Jackson, Nov.

Amusement tax receipts in Mississippi for the first 10 months of this year increased 15% over the same period last year accordi g to figures compiled by the state tax commission. A total of $285,967 was collected with October showing the heaviest receipts in the history of the tax. For the month of October alone the state collected $50,296 as compared with $34,702 in October, 1935.

The Mississippi Free State Fair at Jackson showed a 27% increase over 1935. The rate of taxation is 10%.

2 Frisco Ops Burned

San Francisco, Nov. 24.

Thomas Kearney and Charles Connelly, operators at the President here, suffered from shock and burns in the face and hands following a fire in the projection room last week. Fire was reported due to a short circuit in the lamp of one of the projection machi

Four of the 200 patrons in the theatre at the time and the two operators were treated at the Emergency Hospital for injuries caused in the fire.

$2,000 SALT LAKE BLAZE

Salt Lake City, Nov.

Fire of unknown origin caused $2,000 damage Hollywood, located in Sugarhouse, suburb. House owned by Andy Floor, ho also operates Starr and Roxy here.

Chicago, Nov. 24.

Entire system of lottery coin giveaways was handed a terrific blow in this territory last week when Judge John H. Lyle of the municipal court ruled such iveaways illegal. Unusual in this particular case is that the theatre itself used the claim that giveaways of this kind were illegal as a means to save itself from paying a claimant the sum of $500, in a 'giant pot' drawing.

Claim of $500 was made by Mrs. Catherine McDonough against the Englewood theatre on the far southside, following a drawing in which her name was pulled from the hopper on the stage and posted in the lobby. She called for the money and was denied it.

Theatre based its entire defense on claim that money prizes of that sort are lotteries and therefore the theatre was not compelled to pay. Judge agreed with theatre's defense on this technicality but handed it a terrific verbal lambasting by saying openly that 'the theatre corporation has done this woman an injustice—it comes into the court with dirty hands—but it cites the point that no money can be given away in a lottery. In view of this I must find for the defendant.'

This has about wrecked the publi confidence in bank night drawings throughout the midwest. There have been a number of instances of downright cheating among theatre operators, with the public becoming more and more distrustful of the entire gag. While theatre men admit that the money giveaway has proven a bonanza in the past year, there have been chiselers whose greed and unwillingness to give the public any kind of has killed off the stunt.

Public has been skeptical from the start, and several scandals have broken into the papers which are souring the customers on the entire 'bank night' deal so that it's becoming a deterrent rather than a help to Theatres.

SKOURASES STILL IN LEGAL SNARL IN ST. L.

St. Louis, Nov. 24.

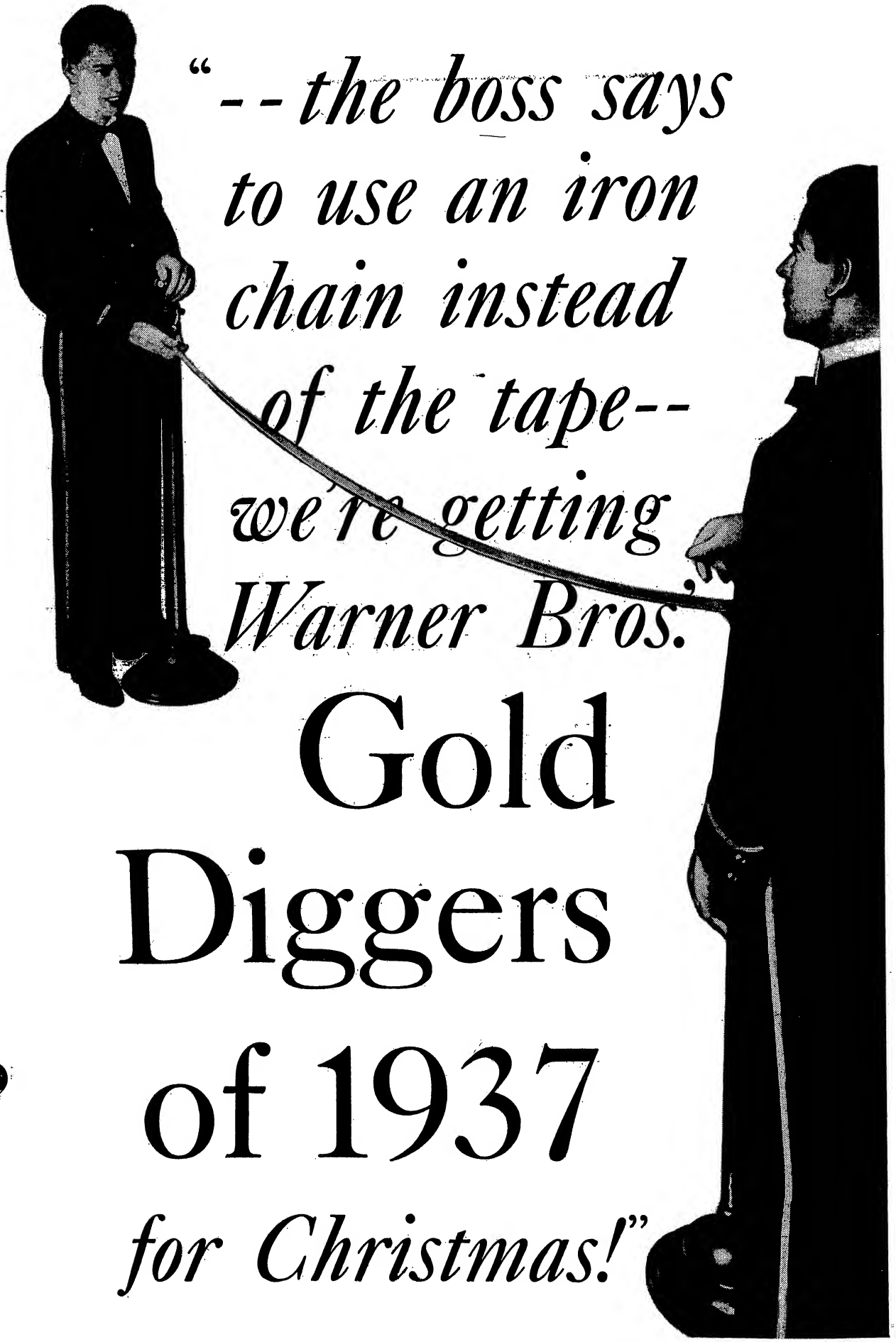
Three of four petitions seeking to set aside or review Referee in Bankruptcy Hope's order to sell assets of bankrupt Skouras Bros. Enterprises, Inc., to bondholders' committee were denied by Hope last week. Only petition Hope permitted be filed was made by Joseph Berger, general creditor with a claim of $11,479. Berger asked order of sale be viewed by U. S. District Court.

Similar petition, and one asking that order of sale be set aside, filed by Arthur Greene, Chicago, as denied filing, as was petition by Berger for same order. Greene, represented by counsel, had previously protested confirmation of sale on ground he had been refused opportunity to examine assets of Skouras Bros. Enterprises, Inc., holdings i St. Louis Amus't Co. preparatory to making bid. Sale was finally made to bondholders' committee for $342,462. ich was a second bid, first being $25,000 lower than final one.

Lipscomb's Play

W. P. Lipscomb, ritish playwright and scenarist, who sailed few days ago for Englan accompanied by his actress-daughter Judi, to supervise rehearsals of his play, 'Ninety Sails' in Derbyshire, England, is negotiating with Richard Dix and Isabel Jewell for stellar roles in the Broadway presentation of play scheduled for next May.

Gaumont-British wants to purchase the film rights immediately in order to have the film ready for release during the coronation. Lipscomb, however, has given options elsewhere pending his return in two months.


"--the boss says
to use an iron
chain instead
of the tape--
we're getting
Warner Bros.
Gold
Diggers
of 1937
for Christmas!"

Inside Stuff—Pictures

(Continued from page 6)

honored Lady,' by M-G film, 'Letty Lynton,' will be held Dec. 2. a subsequent date account officials of the Culver Export Co., MGM foreign subsid, will be held.

Attorneys for plaintiffs, O'Brien, Driscoll & Raftery, are protesting the $280,000 set by MG as the film's net profit. Hearings are being held for amplification of the defendant's financial report. Lawyers want expenses itemized before amount is settled.

Purchase of Irving Thalberg's holdings in Loew's by British interests was made through Hirsch, Lilienthal & , brokers, who disclaim any special significance in the deal. The shares were on the market, they say, and were bought in by several trusts represented by them purely for investment reasons, and the stock had not definitely been taken by banking interests.

Trade comment in London expressed surprise Nick Schenck should have let the parcel slip into outside hands. Suggestions the maneuver is linked with Metro plans for production in England are ridiculed.

A special study guide prepared by Prof. Charles S. Thomas of Harvard University, 'The Charge of the Light Brigade,' is going out from the Hays office as part of its appreciation class and adult study group activity in high schools throughout the U. S. This new guide treats factual background of the Crimean war and the incident which started the English cavalry charge at Balaklava, with Warner Bros. getting a real break through attention devoted to personalities in cast and problems of production.

RKO publicity department had no sooner gotten release out announcing purchase by Jesse Lasky of 'Good Morning, Filipescu,' by Dr. Richard A. Bermann and Lin S. Root, to star Francis Lederer, than word was around Czech star had turned thumbs down on subject. Peace Crusader feels 'Filipescue' is too close to other light topics he has done recently; has requested Lasky to find more suitable vehicle. Before shooting for Lasky, Lederer will go east on radio and p.a. assignments, return to star in 'Chopin' for Columbia's fair-haired Capra,

Screen Actors' Guild is developing a revolving speakers' bureau. When one actor is pencilled in for a spiel somewhere and finds at the last minute that studio shooting schedule has been shifted to keep him on the set, another learns his routine and fills the social date for him.

Latest was when Fred Keating was to talk before Inter-Professional Association in Hollywood last Friday night and couldn't make it because of assignment on a circus pic. Fred Bledsoe pencilled Jean Muir to pinch-hit for Keati

Fernand Gravet, Mervyn LeRoy's new import, speaks English with fine accent of British schools in which he was educated. His wife, Jane Renouardt, leading French stage star, however, no spik at all. She is studiously taking daily lessons in native lingo, but denies any plan of following her hubby on to Hollywood screens. Renouardt, one of richest and most popular actress-producers of Paris, says no go for cinema. She no like how she photographs.

Heavy decline i the number of English-made features presented for the Hays office okay marked activity of the eastern production code administration of the Motion Picture Producers and Distributors' association during the last two weeks. Largest batch of films was the group of six ictures (feature-length) presented by Alliance in one week. This constituted the first to go before the Hays group since Alliance made pact for Gaumont-British release in the U. S.

The executive board of the Musicians Union, Local 802, N. Y., haled Ed Sullivan, N. Y. Daily News columnist, before the body after he had published a line indicating that Thomas E. Dewey, rackets prober, was going investigate the union. The columnist, who published a correction, was in a spot since Local 802 was considering action to place Sullivan the unfair list, which would mean that bands anywhere would refuse to play for him on personal engagements.

Newspapermen visiting the Coast studios have set a new high this year. Metro shows 112 writers have checked in for special assignments. In 1935 there were 65 and in 1934 a total of 30. Tom Baily, Metro exploiteer, has compiled figures showing there are 284 Hollywood correspondents.

There were four working news writers covering Hollywood 10 years ago. At the preview of the Paramount pic, 'Wings,' only four press tickets were required.

Metro recently called 400 bewhiskered extras for scenes in 'Parnell.' It was specified that the hirsute adornments should be aristocratic. When the 400 showed, only 10 bearded types could be found. tudio gave the other extras false whiskers. Only trouble was that they had to lift the beavers to eat and sleep. To prevent a mixup, the property department rigged up a row of nails with the name of each owner beneath on which to hang the beards.

Foreign Press Society in Hollywood is readying plans for an International Christmas Tree week preceding holiday. Gala event will have foreign and American stars sipping cocktails with international newsers, as photogs and newsreel men click lenses. Negotiations are going on for broadcast of event, with possibility of international short-wave hookup. Stunt will be biggest ever pulled by foreign correspondents as a body.

A statutory court composed of Federal Judges Manton, Patterson and Mandelbaum in N. Y. has reserved decision on the motion of Eureka Pictures Corp. for a permanent injunction to restrain the State of New York from interfering with the showing of the foreign picture, 'Ecstasy'. Eureka claims in its motion papers that the showing of the film has been permitted in several other states following its revision under orders of the Federal Court.

Larry Darmour has been scouring Hollywood originals for four remaining Jack Holt starrers he is to turn out for Columbi With close to a thousand yarns under his belt during past month, producer has still found nothing that retains his interest. Has his whole studi staff, from secretaries through supervisors, reading everything from dictionaries to pulps in hope of finding germs of ideas suitable for Holt action yarns.

Selling 24 pictures this year as against 16 last season and assuring that the full total will be delivered, Arthur A. Lee, and general manager of Gaumont-British of America, reveals figures showing that to date 3,000 accounts have been closed as against 2,000 at this time a Having serviced total of 5,061 theatres during the 1935-36 season, advance of 1,000 points to GB's total exceeding 6,000.

Publicity exploitation campaign by 20th Century-Fox on 'Lloyds of London' at Astor, N. Y., opening tonight, is costing the company close to $25,000 the first week. Figured that total outlay for bally on the Astor run will be in excess of $40,000. Picture got an unintentional break in Manhattan press through stories quoting Lloyd odds against a major war in Europe for the next six months.

Although Louis Da Pron and Eleanore Whitney are on the cuttingroom floor the trailer of Par's 'Big Broadcast' includes both quite prominently among the thirtyodd personae.

NEW THEATRE BLDG. AROUND CHI NOW LOOKS LIKE A FULL-FLEDGED BOOM

13 New Ones Set—Not Just Face-Liftings—Newly Populated Suburbs Demand Cinema Centers—Bit of a Theatre Feud on in Chi Sector

icago, Nov. 24.

Building operations, in the midwest theatre field which have i creased considerably in the past few months, now begin really to look like a full-fledged boom. Theatres are being scheduled for some eight sites already in the nabes of Chicago and an additional five theatres are being contracted for early building in the surrounding districts.

It marks the first genuine spread of new theatres, not as replacement of obsolete houses, but as show business supply for localities which have increased their populations in the past three and four years, and which need show spots to supply the entertainment demand.

Though it has taken over four northside theatres in the past few months, and has opened the brand-new Will Rogers on the northside, Balaban & Katz is continuing its campaign to increase its holdings in that section of the city. It has just set plans for a new theatre at Devon and Campbell, which will be quite near to the B. & K. Nortown at Devon and Western. B. & K. is concentrating on this territory, and has about given up the southside to Warner Bros. which is going ahead on its own plans for more theatres. Have the new Beverly and new remodeling plans for two more new houses.

Jones, Li ick & Schaefer, however, are also ogling the north and northwest neighborhoods and indicate that they will have at least three and maybe five theatres open and operati by this coming June. This will mark the first time J. L. & S. has been a factor in Chicago's neighborhood show biz in a decade. While J. L. & S. will not dispense any cash on their own for these theatres, they are guaranteeing plenty of returns to the builders on long-term leaseholds.

Essaness and Harry Balaban are also building, with the two circuits both excavating at present for houses on the near-northside which is due to become the center of a hot theatre war within the next six months, with the possibility that it will be a three-cornered fight if J. L. & S. (through Johnny Jones) enters that territory.

More building on the north side of the town on the far side with the completion of plans by Fred Dobe for a new theatre in Libertyville, swank suburb. Theatre, to seat 750, will be on corner of Milwaukee and Newberry avenues.

Meanwhile all other theatres in Chicago are open and running, with even the hideaways sprucing up with new marquees and fancy lobbies. And what's most important, they're all doing business.

Why 1 Local Boy Can't Make Good in Balto

Baltimore, Nov. 24.

In Balto a local boy can make good, but apparently the exhibs feel that it is not only bad biz to brag about it, but unwise to even mention it.

Last summer Milton Stark, freelance film maker here for past 15 years, shot a one-reeler of film at Naval Academy. Titled 'Admirals in the Making,' Stark made deal with Al Bundy, N. Y. shorts' seller, and through him has obtained national distribution through indie channels of the 12-minute single-reel.

Nearly all of the nabe houses in Balto bought the short, but group of 'em got together and requested Bundy to remove Stark's name off prints sent here for showings. Exhibs think public, if aware Stark did the shooting, will consider it an amateur undertaking , if unaware identity of filmer, will consider it from Coast film factory and hence topflight technically.

Bundy has agreed to do the bidding of the Balto nabes and though Stark will get billed on credit frames all over country, his label will be off prints shown here in home town.

TOO REALISTIC

Five U Stunters Injured in Screen Fight—Sawyers' Schnoz Busted

Hollywood, Nov. 24.

Five stunt extras Universal's cliffhanger, 'Secret Agent X-9,' took themselves too seriously in a free-for-all, consequently ended up in a hospital for minor repairs.

Bruised were George Ford, Bert Young, Tom Steele, Bob Wilbur and Marcus Turk.

Down at Pathe in Culver ity, James Cagney, making 'Great Guy' for Grand National, took screen poke at Joseph Sawyer. As Sawyer rolled with the punch, his head rammed Jack Perry's beezer. Doc said schnoz was fractured.

WB SETTLES ROSITA'S CLAIM

A special meeting of the creditors in the bankruptcy of Rosita Reachi, dancer, will be held in the office of the referee of the U. S. Southern District Court Dec. 3. Meeting was called to consider an offer of $1,500 made by Warner Bros. to settle two actions instituted by Miss Reachi against WB. Warner offers to pay the trustee to settle the case.

Miss Reachi is Rosita, of the dance team of Rosita and Fontana. Original team of Ramon and Rosita was split.

Chiffonade

Hollywood, Nov.

Scene had Los Angeles Spaniard Leo Carrillo playing part of Italian chef in Paris setting, arguing with French Charles Boyer over salad mixing rights for Kansas Jean Arthur in cafe sequence of 'History Is Made At Night.' Carrillo kept garbling his lines.

'What's the matter, Leo?' queried Swiss-Italian Director Frank Borzage after repeatedly n.g.'ing the shot.

'The trouble's this,' sai Carrillo, 'instead of mixing the salad, I get my Italian dialect mixed with Boyer's French.'

Balto Prison Board Using Film of Cell Life for Politics

Baltimore, Nov. 24.

For first time a motion picture camera has been turned loose to roam at will in a penitentiary. Milton Stark, local freelance, at behest of the Maryland State Prison Board, has prowled the state pen here and shot a three-reel ic labeled 'Idle Hands.'

Prison Board is not using film commercially, but offering it for free showings to clubs, colleges or organizations of almost any sort in effort to arouse and solidify public support behind effort Board is making to have work given convicts.

Soon after his first election, F. D. R. threw his weight behind ruling that deprived prisons of right to turn out factory goods in competition with private enterprise. Move was made to diminish unemployment. At present about only thing manufactured in hosegows are motor license tags. Prison Board had film shot to show idle prisoners lounging around for want of something to do. Moral pic attempts to preach is that mischief is bred by idleness.

The deal Stark struck with Prison Board is, incidentally, unusual. He did not get paid a lump sum for the job, but a rental for each showing he obtains for it. That prompted him no little, no doubt, in already lining up more than 100 screenings all over Maryland.

Traffic Ordinance Seen as Ruse to Limit New Theatre Building in N. W.

Minneapolis, Nov.

Under the guise of ic measure, another attempt is being made to ordinance prohibiting the construction of any more new theatres here until there is a substantial increase in population.

A previous proposed ordinance, which encountered much opposition, was abandoned by the city council when the city attorney advised that in his opinion the clause definitely forbidding any more new showhouse and other features unconstitutional.

Now it's hoped to accomplish the same purpose by requiring that permits for new theatres received after May 3, 1937, must be referred to the planning commission and the police department for a survey of the traffic problems that would be created and a recommendati to the council as to what parking space the new theatre would have to make available for its patrons.

At a hearing before the council committee on ordinances and legislati it was admitted that while the ordinance aimed ostensibly to provide better traffic facilities about theatres its intention also is to limit the number of showhouses.

W. R. Frank, member of a company operating a large number of independent theatres here and elsewhere, appeared before the committee and spoke in favor of the ordinance. 'As theatre men, we have large investments and, of course, we are concerned about new theatres coming id Frank. 'One new theatre could quickly ruin four others. As far as number of theatres go, the city is over-seated now.'

Frank told the aldermen that an ordinance limiting the number of theatres has been passed in Brainerd, Minn. However, he admitted the courts have not passed on it yet. The present measure has been referred to the city attorney.

Watt to Have Next Hopalong by the Ears

Hollywood, Nov.

Nate Watt will direct ring Me His Ears,' third of the new Hopalong Cassidy series Harry Sherman is producing for Paramount release.

William Boyd, immy Ellison and George Hayes ill top cast, ith Archie Stout lensing.

RKO Starting to Farm Out Its Players to Stox

Denver, Nov. 24.

of the first theatres in the country to benefit from the offer of Sam Briski , production executive of RKO Radio Pictures, to lend players to little theatres, will be the Muckers' Playhouse in Idaho Springs, Colo., 45 miles west of Denver in the hills.

According to ived by Howard W. Fisk, manager of the theatres, iana Gibson will be available as soon as the group wishes to use her. Fisk is reading plays to find one suitable for her. The University Civic theatre, operated by the University, also has asked Briskin for of some of his players.

STORY BUYS

Hollywood, Nov. 24.

Talker rights to 'All the Brothers Were Valiant' purchased by Metro.

Philip Conway's 'Lucky Corrigan' and 'Death Trail' bought by Columbia.

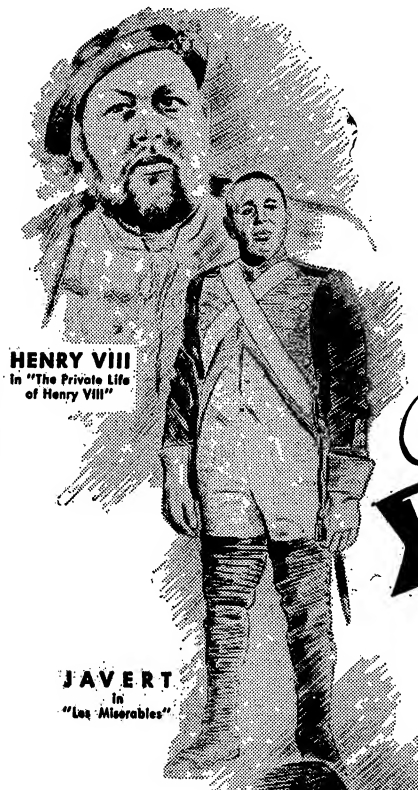
'Meet the Girls,' novel by Albert Traynor and Jeff Moffitt, bought by 20th-Fox.

Niven Busch's original, cago Fire,' sold to 20th-Fox.

RKO purchased 'Good Morning, Filipescu,' original by Dr. Richard Bermann and Lynn Root.

GREATER THAN ALL HIS ROLES PUT TOGETHER!

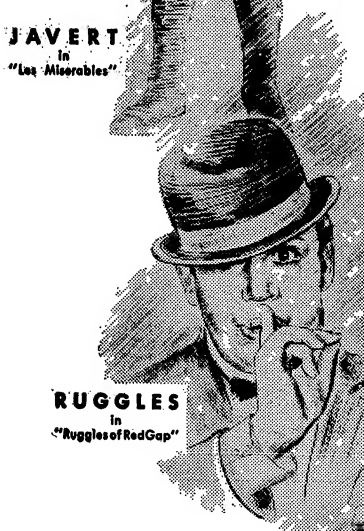
The master portrayer of famous and unforgettable characters.....now brings to the screen the finest achievement of his career!



HENRY VIII
In "The Private Life of Henry VIII"

ALEXANDER KORDA
presents

Charles
LAUGHTON
REMBRANDT



JAVERT
In
"Les Miserables"

Directed by ALEXANDER KORDA
with GERTRUDE LAWRENCE
ELSA LANCHESTER • EDWARD CHAPMAN
A LONDON FILM PRODUCTION

RUGGLES
In
"Ruggles of Red Gap"



CAPT. BLIGH
In
"Mutiny on the Bounty"

DRAMA...
vivid as an artist's palette...breathless as a Rembrandt masterpiece!

and now as
REMBRANDT in **"REMBRANDT"**

RELEASED THRU UNITED ARTISTS

50% of U. S. Cinemas Showing Films Explaining Social Security Bill

Washington, Nov. 24.

Nearly half the nation's film houses are ballyhooing the New Deal social security program, which goes into operation next year.

As Social Security Board officials discussed production of additional shorts, reports showed more than 5,000 exhibitors, mostly independents, are screening 3½-minute newsreel trailers produced by Pathe and designed to stimulate public interest in the momentous old-age plan. Three shorts have been turned out already and three more are contemplated.

Crediting exhibs with providing most effective publicity, S.S.B. revealed more than $15,000 has been spent to date for the trailers and outlay may eventually run to $50,000. Expense is considered justified, in view of the size of the educational job confronting the Federal agency and the willingness of exhibitors to book the films. Average cost of reels to date is well over $5,000, with negative outlay running to $4,000 each and between 1,500 and 2,500 prints being made by commercial laboratories of each film.

While the S.S.B. shorts are made under contract with Pathe, officials denied any attempt is being made to force the reels on exhibs. Unlike the Works Progress Administration, Security outfit has no requirement that bidder must be able to guarantee regular newsreel publicity and is not trying to chisel footage on standard reels. All major reel producers, with exception of March of Time, have shot old-age pension yarns on their own initiative, however, featuring distribution of registration blanks to 4,000,000 employers and estimated 26,000,000 eligible workers.

The initial reel, 'We, the People, and Social Security' now is being shown in many chain houses, although originally exhibition was confined primarily to indie theatres. With the election out of the way, S.S.B. found resistance from affiliated circuits diminishing as public interest the program developed out of campaign warfare over payroll taxes.

Latest number is 'Youthful Old Age,' explaining how workers and their bosses are being rounded up and information is collected to start the accounting machinery functioning. Second reel is tagged 'Application for Old-Age Security' and is receiving initial screenings at the present time.

Soc. Security

(Continued from page 3)

ing after more study of the peculiar conditions.

Solutions to most of the administrative problems are expected early next year, although several months may be required to iron out all kinks and get smooth-running machinery.

Much Clerical Info

A mass of clerical information will be required, burdening all employers and imposing a staggering responsibility on film studios. Voluminous periodic reports are demanded under Treasury Department regulations, with the rapid fluctuations in employment complicating the job of every employer the biz.

The amusement industry will be forced to comply, along with all other lines, with the old-age pension features of the Security Act, which become effective—for tax collection purposes—Jan. 1, 1937. Under this part of the law, employers must deduct 1% from the compensation of all help up to a limit of $3,000 per individual and are compelled to make a matching contribution to the fund from which benefits will be paid. Payments do not start until 1942.

While recognizing many uncertainties and doubts confront the biz, Internal Revenue Bureau authorities declare the transient character of employees in films, legit, radio, etc., does not exempt any employer from complying with the tax regulations, regardless of how burdensome the obligation may be.

The only specific information about handling the migrant labor problem which can be obtained at present is that duration of employment makes no difference to either the worker or the employer as far as the tax matter is concerned. Any person working for another for any period of time—even only one hour in a year—must kick in 1% of his earnings to the old-age benefit pool. Conversely, any person employing another for any period must contribute an equal amount on that worker's account.

While covered by the program, show people are in great danger of not getting everything that is due from the pension plan. This is particularly true of the transient classes and grows out of the rapid job changes which characterize the biz. As a result, they may eventually be compelled to check up on the compliance by each employer to make sure their contributions are paid and to insure matching payments by their successive bosses.

High-priced talent will take it on the chin financially. Because they frequently move from job to they are almost certain to be taxed far greater amounts than they ever will get back in the form of pensions. Steady workers—theatre help, technicians in radio and film studios, and white-collar workers — will duck over-taxation which talent apparently cannot avoid.

How It Works Out

The following is the gist of the law and boiled-down information about its application to show people obtained by VARIETY from official sources:

Old-age benefit accounts will be opened only for employed workers or for unemployed persons when they get their first jobs.

Employers must see that every employee has an account number, and must make certain that new help either has or obtains an account number. Persons now employed must file applications on Form SS-5 by Dec. 5. Individuals now jobless must make similar applications as soon as they obtain work, obtaining forms from postmasters up to March 31, 1937, and from field offices of the Social Security Board after next April.

Every three months, starting July 1, 1937, each employer must make a detailed report to the nearest Internal Revenue Collector showing the name of each person employed by him, regardless of the length of time of employment, since the last report was made. On this statement, employers must list the compensation paid each employee and the amount of tax deducted from the employee's wages.

Employers are not required to make individual reports when persons leave their employ, except in the event a worker quits without obtaining an account number. If an employee fails to apply for a number before reaching 65, before death, or before quitting, the employer must file the application for such employee within 10 days.

Film studios will be required to report quarterly the name and compensation of every extra or other itinerant worker employed during the preceding three months. They must pay taxes for such workers and deduct the prescribed portion of their wages.

Broadcasters likewise must make reports and pay taxes for every entertainer employed by them, even if only for a single performance.

Executives are not exempt from taxation, nor are the firms by which they are employed.

Double Taps

Only that part of a person's salary over $3,000 is exempt from taxation, but individuals paid by two or more employers are taxed on that portion of their compensation from each. For example, an actor who works for two studios in a year and gets $50,000 from each must pay taxes on $3,000 of his compensation from each. Or a film or legit star who accepts a radio engagement while working in a studio or performing in a theatre is subject to taxation on the income from his radio job as well as his principal chore.

Whether booking agents, act owners, or theatres, niteries, or broadcasters are 'employers' of transient acts which depend on the individual case and probably require specific rulings to fix tax liability. Taxes must be paid by and on behalf of talent in migratory units, but who collects the tax and which employer contributes to it cannot be stated as a general proposition.

Actors in particular and all itinerant workers in general should keep their own week-by-week account of their employers, wages, and amounts deducted for taxes.

Traveling companies, such as carnivals, independent cabaret or theatre acts, circuses, and touring legit attractions should make reports in the revenue district where they have their base of operations.

Wages paid partly in food, rent, housing accommodations, or some other indirect manner are subject to tax at the fair value, but amounts paid as allowance or reimbursement for traveling or other expenses are taxable only when the allowances exceed expenses.

Persons who are 'independent contractors' are not required to pay the tax or are their employers taxed. Whether any worker is an 'employee' or an 'independent contractor' depends on particular circumstances. In general, freelances are 'employees' if they are subject to direction and discharge by the persons for whom they work, but if they actually are their own bosses they are 'independent contractors.' Film writers, composers, and actors who are freelances may fall in either the 'employee' or the 'independent contractor' class, depending upon the conditions affecting each relationship with a studio. Same is true of radio performers, dancers, etc. No general policy can be laid down to cover such individuals, but to be on the safe side employers should collect and pay the tax and then seek a specific ruling.

Employers—whether corporations, theatre owners, studios, band leaders, unit heads, or other individuals or groups—will be subject to stiff penalties for failure to pay taxes for which they are liable and for delay in making reports. Interest on delayed taxes will be charged at 6% per annum, while penalty levy of 5% may be imposed in addition. Failure to file return may bring penalties graduated from 5% for first month to 25% after four months. Punishment for false or fraudulent returns is 50%. Criminal penalties, with maximum of $10,000 fine and 1 year's imprisonment, may be exacted for any of these offenses.

New 35mm. Color Process

Progress is being made in the development of a color proocess similar to the one perfected by Eastman Kodak for 16 millimeter use exclusively. Because of patent pool arrangement with Technicolor, the Eastman Kodachrome color in 35 mm. size would be incorporated in Tech's production layout.

Principal feature of Kodachrome for standard size film is that when available for the market it will eliminate many of the elaborate production details which now make the average color work so costly. Eastman Kodak and Technicolor are working hand in hand in perfecting the new tinter system. Greatest problem so far has been to obtai negative and formula that will enable producers to obtain the vast number of duplicate prints needed for a feature film.

Eastman Kodak's Kodachrome in 16 mm. provides only the original negative though reports in the trade are to the effect that two or three duplicate prints have been obtained from the master film. It has been the task of Eastman and Technicolor engineers to furnish further refinements that will make an increased number of prints available.

DuPont laboratory experts are working along similar lines to turn out tinting process and negative that will trim the cost of using color.

WANTED immediately BALLET MASTER

One who dances. To give class and private lessons to adults and children. Steady position in New York for right man. State experience, references, and salary expected. Box 24, Variety, New York.

Chi Film Board Meets

Chicago, Nov.

Meeting of the Chicago Film Board of Trade has been called for this week by President Henry Herbel, local exchange chief.

This marks the first meeting of the Hays office exchange managers in nearly a year.

NEW MANCHURIAN PIC CO.

Shanghai, Nov. 2.

Dairen reports the organization of Manchukuo Motion Picture Co., capitalized at $18,600, half paid by the South Manchurian Railway, half by the government.

Besides producing, the company is expected to control foreign picture distribution (other than Japanese) in Manchukuo.

Chi by No Means Landsliding Into Duals Despite B.&K. Move

Chicago, Nov. 24.

Though several houses in Chicago have switched to double features, it is becoming more apparent daily that this by no means is the signal for a general landslide for twin bills. In fact, the sliding of a few theatres into bargain bills seems to have strengthened the determination of the other houses to battle the return of twin features. So much so that the town at present is admittedly on the verge of a genuine battle whether or not the local exhibs will accept the double-billing plan.

Some of the most important circuit and indie exhibitors in town have voiced their complete determination to remain in singles. And the strong Allied independent exhibitor organization is still heartily opposed to the double-billing, as it was when the campaign was first started by Balaban & Katz. Also Essaness, Chicago's largest and most important indie circuit, is determined that no matter what the rest of the town will do, its 29 houses will remain on a single-feature policy. This is from Emil Stern, head of Essaness, a long-battler against the B. & K. double feature and extra week of clearance demands.

B. & K. May Limit

B. & K. has gone into double features in its key 'A' houses, Southtown, Tivoli, Marbro and Uptown, and now there are indications that the doubles may stop right there. Not because of bad business, but because of good business. Big houses which had been just limping along with singles have zoomed into hotcha grosses with doubles, and with business so strong at these theatres, B. & K. is extremely hesitant about putting the same bargain bills in the 30c and 25c houses, which would react to the boxoffice weakness of the bigger spots at 50c, which can turn in really terrific grosses with their seating capacities of 3,000 and 4,000. B. & K. figures that if it sends its 30c and 25c houses into doubles, the entire exhibitor field in Chicago will swing over to doubles overnight, which would immediately cut down on the present advantage its pre-release 'A' houses now hold.

Meanwhile, though B. & K. has gone ahead and bought pictures at these houses on a double feature policy, the other exhibitors are doing their buying warily, ready to swing to either side. Particular bone of argument on deals is the question of shorts. Exhibitors are pulling all possible strings to obtain from the distributors, the right to cancel shorts if their theatres switch to twin-bills.

JAVANESE, MAYLESE GO BIG FOR U.S. PIX

Bandoeng, Java, Oct. 18.

The unique plan of running three picture houses under one roof, in direct opposition to one another is the lineup of F. Buse, who conducts the Elita, Oriental and Varia houses, in this city of 180,000, of which only 22,000 are Europeans. The Elita is the biggest and the best on the Island of Java. The Oriental adjoins the Elita, and the Varia is a vast auditorium seating 3,500 with a price of 10c. top, two shows a night and big business as a rule.

It's a sight to watch the Javanese and Maylese natives pack this place to witness American-made pictures. Pictures ordinarily play each of the three houses a week, however. This week is the exception with Buck Jones and a couple of shorts at the Varia. This is an exception as generally the best pictures are shown on a return date. Next week 'David Copperfield,' the past week 'Merry Widow.' 'Show Boat' at the Elita this week, 'Thanks a Million' at the Oriental.

C. H. Wrighe, manager, states that business is best on Saturdays and the high-priced seats at the Elita generally go begging. The Oriental is a slight scale lower in price than the Elita. Many of the 'selects' (Europeans) drop in at the 10-center, which is the 'fly in the syrup.' The management runs its own electric plant for all three houses, employing two engineers. Two electric dynamos capable of generating juice for a small town, is the big novelty.

Buse has a monopoly of the picture business here, owning three other small community houses. He also owns houses in Batavia, the largest city on the Island. The natives throughout the Orient, are enthusiastic picture-goers, and rave over their favorite stars. American pictures are favored everywhere.

Next week at the Elita a picture written and photographed by F. Ballink, a former newspaper man here, entitled 'Pareh' is being widely advertised. It is playing every house in Java and adjoining Island with success.

LECLERC'S BOND ISSUE

Montreal, Nov. 24.

Syndicate headed by Rene Leclerc will shortly offer an issue of $625,000 Confederation Amusement 5% bonds redeemable in series from 1 to 20 years. Proceeds will be used to redeem maturing bonds at 102 and bearing 6½% interest, $325,000 being the total of the obligation falling due Feb. 1 next.

Remainder of the $625,000 will go toward the reimbursing of mortgages of $133,000 on certain theatres, to pay back special loans, and to increase working capital. Confederation Amusements operates six Montreal houses: the Empress, seating 1,600; Outremont, 1,500; Cartier, 1,500; Chateau, 1,460; Dorni , 878; Maisonneuve, 705.

PRESS COMMENTS ON

THE HARTMANS

In "Red, Hot and Blue" at the Alvin, New York, Now

Douglas Gilbert—N. Y. WORLD-TELEGRAM:
"When you have Cole Porter, Jimmy Durante, Ethel Merman and a dancing pair like the Hartmans you have better than an average musical. Dancing unless it is done by the Hartmans is pretty near exhausted."

FILM DAILY:
"Highlight of the evening in 'Red, Hot and Blue' is the Hartmans."

Walter Winchell—N. Y. DAILY MIRROR:
"The Hartmans specialties are amusing in 'Red, Hot and Blue'."

Brook Atkinson—N. Y. TIMES:
"The Hartmans are a hilarious pair of dancers."

John Mason Brown—N. Y. POST:
"When you journey to the Alvin you will see Miss Merman in delight in Mr. Durante and to enjoy the comic dancing of the Hartmans."

Kelcey Allen—WOMEN'S WEAR:
"A ribald dance, burlesquing ballroom dancers, was done in sure-fire style by the Hartmans."

Lois Long—NEW YORKER:
"Don't go around spreading rumors that you have lived a full life unless you have seen this goofy pair, with their laborious tricks that turn out so woefully wrong and their insanely sober dancing."

Nancy Randolph—N. Y. DAILY NEWS:
"Hartmans funniest of all dancers."

Reggie—CAVIAR AND CORDIALS:
"The Hartmans dance team unbeatable. Never heard such applause and from such a sophisticated audience."

Dorothy Dey—MORNING TELEGRAPH:
"Hartmans are tops anytime."

Abel Green—VARIETY:
"The second neck torp matrimation is by the Hartmans. This sterling dance pair are nite club alumni, doing devastating takeoffs on the 'serious' push terpers. Their bake bolero before a $8.40 audience sans altery distractions, whams 'em even more effectively. Their forepart bake terps include a burlesque magic routine."

EXCLUSIVE MANAGEMENT
JACK BERTELL, Inc.
PARAMOUNT BLDG.
NEW YORK



THE Film DAILY Monday, Nov. 23, 1936

Romeo" Three Days Tops Full Week of "Ziegfeld"

Box-office news of the last week uncovers outstanding results in the "Romeo and Juliet" roadshows, with several towns giving the Norma Shearer vehicle more business in three days than "The Great Ziegfeld," M-G-M's previous roadshow, received in a full week, the home office announced Saturday.

At the College Theater, New Haven, "Romeo and Juliet" in three days topped the previously successful full week engagement of "Ziegfeld" by $400. In Columbus, at the Broad Theater, "Romeo" in a three-day engagement likewise topped the full week business of "Ziegfeld's" road-showing. At York, Pa., "Romeo" did a third more business at the Strand than was done by "Ziegfeld."

Benny Crashes the Stir

Folsom Prison, in California, a spot which houses the west's two-time losers, has its first institutional publication in the Represa Sports-Telegram, which appears under the editorship of F. D. Galloway, a former writer. The publication is four pages, tabloid size, is hand set and printed by the inmates.

Prison rules confine most of its contents to institutional sports news, but Benny the Gouge, a familiar figure to readers of Daily Variety, Hollywood, manages to break into print. Regarding Benny the Gouge the Sports-Telegram says:

'We've got it straight from the middle derrick that Daily Variety's perennial short-ender, Benny the Gouge, weasled his way through the front yesterday disguised as a bundle of rags clipped to fright wig.

'Report states that Benny made the chuck hall on the flunky line and cried Nick Sutherland out of a platter of frijolies and a crust.

'"Swell," chirped Benny. 'How's chances to stay for the winter?'

'So they yaffled him for the stone-yard and measured his stroke for a 16-pound sledge hammer.

'When the Gouge cased the layout he did a couple of nip-ups and threw them a wing ding.

'" just remembered something,' pleaded Benny. 'I gotta get back home and organize an assistant directors' auxiliary of the Veterans of Motion Picture Wars.'

'They fanned the Gouge at the gate, located his grouch bag and nicked him for two jute balls and a sack of Dukes stuffed with alfalfa.

'Benny says he's going to do a yarn on his visit, 'My Life Behind the Bars.' Claims he now knows more about the subject than most of the scribes who get their info from the World Almanac.'

rown's New One

Beth Brown's new publishers (Dutton) di right by her 'Riverside Drive,' the book that's been four years in the writing. In the $2.50 price class, it looks its value, with a decorative cover, neat jacket and a novelty back cover that suggests the author sat in with the production head to good result.

The book gets off to a rousing start with an episode back in the 90s, where a concert hall singer marries the son of an old family. The weak-willed lad is lured back by his parent, but it starts Florrie a path that leads her to success as a realtor. She's one of those forthright characters the writer does so well; twin sister to Lily Love and Lulu White, but this kind of character Joe Breen will approve.

The story runs through with Florrie's daughter and granddaughter, but she's the main character and a good picture could be written around her. The book presents three interesting women, each sharply outlined, all backgrounded against the Drive, which Florrie learned to love in its Squatter Sovereignty days and which she saw grow to its present estate. It's worthwhile.

Hearst, Guild Confer in Frisco

Pay increases of substantial proportions to the editorial staff of the San Francisco Examiner, Hearst morning daily, will take effect Dec. 1 if present plans materialize.

Following his confab with W. R. Hearst in the east last week, Publisher Clarence R. Lindner, of the Examiner, held a series of conferences with Howard Hill, president of the Northern California Newspaper Guild, which resulted in a proposal made by Lindner to his editorial employees similar to that presented to the Frisco Chronicle editorial staff earlier last week.

The new scale is based on a minimum of $20 a week for beginners and $250 a month for newspaper men with five years' experience, with a sliding scale for those in between. The agreement also calls for a five-day-week, with a 40-hour maximum.

Representatives of the Call-Bulletin, local Hearst afternoon sheet, met with representatives of the Guild yesterday (24). It is believed that they will meet the scale tendered by the San Francisco News, first of the local papers to meet demands of the Guild.

No Mag, No Injunction

N. Y. Supreme Court Justice Philip I. McCook last week denied an injunction restraining the Ardmore Publishing Co. from using the title Dance for the name of its mag, on the grounds that this particular mag was no longer published.

Injunction was requested by Tempo Magazines, Inc., which claimed that it was the first in the field to use the title.

Best Sellers

Best Sellers the week ending Nov. , as reported by the American News Co., Inc.

iction

'Gone With the Wind' ($3.00).....By Margaret Mitchell
'Drums Along the Mohawk' ($2.50).....By W. D. Edmonds
'White Banners' ($2.50).....By Lloyd C. Douglas
'Great Laughter' ($2.50).....By Fannie Hurst
'A Prayer for My Son' ($2.50).....By Hugh Walpole
'Yang and Yin' ($2.50).....Alice T. Hobart

'An American Doctor's Odyssey' ($3.50) Doctor ictor G. Heiser
'Live Alone and Like it' ($1.50).....By Marjorie Hillis
'Wake Up and Live' ($1.75).....By Dorothea Brande
'Man the Unknown' ($3.50).....By Alexis Carrell
'Listen for a Lonesome Drum' ($3.00).....By Carl Carmer
'Nine Old Men' ($2.50) .By Drew Pearson and Robert S. Allen

Attorneys for Simon & Schuster have applied to the N. Y. Supreme Court for an extension of the rule laid down by the Federal Court granting defendants plagiarism actions an award to defray litigation costs and discourage unwarranted future its. Move was prompted by dismissal of Sheldon Cheney's suit against the publishers for alleged infringement of an anthology idea of his called 'Drama, A Golden Treasury.'

Although the case was tossed out by Judge McCook, the publishers were still obliged to pay for their end of the litigation. Howard Reinheimer and Jacob Steisel, attorneys for S. & S., immediately sought redress for their client.

Aim is to have the State court set a precedent such as that established by the Federal Court in the Eugene O'Neil case which involved the author's play 'Strange Interlude.' The Federal Court ordered that the losing plaintiff in the action pay O'Neil $17,500. The same ruling was upheld when George S. Kaufman was sued over his play, 'Of Thee I Sing.' Kaufman was awarded $8,000. Both cases were heard in Federal Court, the second cashing in on the precedent set by the O'Neil litigation.

Life Begins

Prefaced by what is probably the smartest advance ballyhoo which ever launched any new magazine, Time, Inc., brought out Life, its picture mag, on Nov. 19. Lots of thought and effort have gone into the preparation of the first issue, which follows closely the style of the earlier experimental dummies. The book, which measures 10½ by 14 inches, is just under 100 pages and contains more than 250 pics selected to cover a large variety of subjects.

The mag has 23 pictorial features which range in subject matter from a survey of Brazil to pics of Helen Hayes and child. taff photogs, news agencies, Time's own subsid, Pictures, Inc., and other sources supplied the pics.

Editors of the mag are Henry R. Luce, John Billings, and Daniel Longwell. Staff photographers are Margaret Bourke-White, Alfred Eisenstadt, Thos. D. McAvoy and Peter Stackpole. There are also 12 editorial associates.

New Scri rg Gets A Title

The American Press Society is the name adopted by the group of newspapermen who held meetings in Oct. to form a national association divorced from the Newspaper Guild and the labor movement. Oliver Holden of the N. Y. Times has been provisional secretary of the group which last week adopted a constitution modelled on other professional organizations.

Members must be itorial employees of daily newspapers or news services in the U. S. or Canada and must have at least four years experience. Cubs are eligi after one year's experience, but may not vote. Dues are $10 for full members, $5 for cubs. While the constitution does not prohi it collective bargai ing, specific approval in advance by unanimous decision of the board of governors is required for any negotiations as to conditions of employment.

ild's Committee for Federal Writers Publication was incorporated last week, with Lewis Gannett, Franklin P. Adams (F. P. A.), Margaret Marshall, Bruce Bliven and Travis Hoke as incorporators. Group was formed to handle Federal Writers' scribbling, which cannot be published by the govt. as it competes with private publishing firms.

Corporation, which is non-profit, is made up of members of the Authors League and members of the American Newspaper Guild.

Story mag is offeri prize of $500 for the best piece of prose writing by any author who has been on the payroll of the Federal Writers' Project. Manuscripts may be any length, either fiction or non-fiction. Second prize of $100 is offered, both prizes exclusive of possible book royalties.

Judges are Sinclair Lewis, Lewis Gannett and Harry Scherman. Contest closes Sept. 1, 1937.

Wheeler McMillen, editor of Country Home mag, is offering a $1,000 prize for the best short story based on real farm life. Stories must be from 2,000 to 5,000 words in length and show 'some phase of life as it actually exists on the modern farm.' Contest closes March 1, 1937.

Hobby Guild is sponsoring a prize essay contest on 'The Enjoyment of My Hobby.' First prize is $50 worth of books with free choice to the winner. Pieces are limited to 300 words. Contest closes Jan. 31.

Pianist's $7,000 Libel Award

Charles Naegele, concert pianist, was awarded $7,000 by N. Y. Supreme Court Justice Julius Miller Saturday (21) for libel against Macfadden Publications, Inc., publishers of True Story Mag. Naegele had asked for $150,000, claiming his reputation had been damaged to that extent by an article printed i the March issue under the title, 'For Those Hours in His Arms.'

The Court held that to award the plaintiff only nominal damages would be tantamount to finding that he had no character to lose. Walter Damrosch, the conductor, and Deems Taylor, music critic and composer, appeared as character witnesses for Naegele.

Ethelda Bedford Grey, Boston newspaper woman, ghosted the story.

1st Review of $500,000 'Mint'

Saturday Review of Literature scored a literary scoop in its current issue which contains a copyrighted review of what is said to be Col. T. E. Lawrence's book 'The Mint.' There are 12 copies of this work by 'Aircraftsman Ross,' believed to be an assumed name used by Lawrence, of which 10 are for sale at $500,000 each. According to Lawrence's will, the book cannot be published until 1950.

Henry Seidel Canby read one of the copies file at the Congressional Library in Washington and reviewed the book.

Reverse Play

When Grover Jones asked for Patterson McNutt's friendly advice on 'Scenario By—' Saturevepost yarn, latter suggested a shovel pass into the waste basket. Jones' secretary at the Paramount studio, who had read the story, mailed it in before her boss had a chance to toss it off.

Several days later mag's check for $1,000 arrived in the mail.

To Auction Nashville Dailies

Judge John J. Gore United States District Court in Nashville last week ordered properties of the Tennessee Publishing Co. (Nashville Tennessean and Evening Tennessean) sold at public auction Jan. 7, 1937.

Formerly property Luke Lea, World War soldier and senator who id time with his son in North Carolina state prison on charges of conspiracy to violate the state banking law, the papers have been in receivershi since March, 1933.

Coast Newsprint Crisis

Sensing possible shortage of newsprint, Los Angeles dailies were in a pre-dither stage last week because of the marine strike. There was plenty of stock in the harbor warehouses, but it couldn't be moved except by union truckmen.

The Shopping News, a voluminous affair, cut two pages as precautionary measure.

Western Writers' Elections

Permanent officers of Association of Western Writers, body growing out of recent Western Writers' Congress in San Francisco, have been announced as follows:

President, Upton Sinclair; vice-presidents, Col. Charles Erskine Scott Wood, John D. Barry (columnist, S. F. News), Donald Ogden Stewart, Prof. Harold Eby; general secretary, Haakon Chevalier; organizational secretary, Harry Carlisle. The late Lincoln Steffens gets honorary post as Founder Emeritus.

Executive Committee will be elected by Council of Sponsors, including close to 100 Coast literati who signed Call to Congress before it took place.

Aims set forth permanently are: 1. To develop a sense of unity among writers, and a realization of their social function; 2. To organize writers for the defense of culture and against repression and reaction; 3. To associate itself with the activities of national and international organizations of writers whose aims are similar; 4. To cooperate with cultural, professional and labor organizations for common action; and 5. To build up a magazine which will represent the writers and other cultural groups of the West.

Miller Edits Fan Mag

Llewelyn Miller, former drama editor the Los Angeles Record, has been appointed editor the Screen Play mag.

Recently she has been with the Quigley publications, and prior to that was on the publicity staff at RKO studios.

CHATTER

Cass Canfield back from Europe.

John Balderston arrived in N. Y. from Europe.

Harry Maguire's 'Ringmaster' mag office now in N. Y.

Holmes Alexander has written a bio of Aaron Burr.

John O'Hara leaving Hollywood and motoring to N. Y. via Texas.

Thomas Burtis has sold his story, 'Undesirable,' to Adventure mag.

Don Wharton author of a piece on J. David Stern in Dec. Scribner's.

Paul Horgan has finished his new novel titled 'A Lamp on the Plains.'

Ford Madox Ford, due here from England for a visit, will write his memoirs, based on associations with contemporary writers.

Don Carlson, assistant society ed on the L. A. Times, has been upped to editor, succeeding Hal Roark, who is joining Metro publicity staff.

E. M. Delafield's latest book 'I Visit the Soviets' will be published here next spring, at which time she will come here for a lecture tour.

Karl von Wiegand contributing a piece to Gene Lyons' symposium 'We Cover the World.' Piece will deal with 25 years coverage of aviation.

Dr. T. F. MacLaughlin, medical technical director on Major Pictures 'Happiness Preferred,' has had his two-tone treatise on horse racing, 'Sport of Kings,' accepted by Doubleday-Doran.

Among newshounds visiting Hollywood last week were Ernest Pyle, Scripps-Howard columnist; May Mann, Deseret News, Salt Lake City, and Frank Nugent, pic ed of the N. Y. Times.

Shepard Stone and Honson W. Baldwin will edit a volume of newspapermen's stories by N. Y. Times' correspondents and reporters. Frederick Birchall, Arthur Krock, Meyer Berger, Louis Berger will contribute. Pieces by Brooks Atkinson, Walter Duranty, Olin Downes and others will probably be included. Book out next fall.

Jesse Owens

(Continued from page 1)

will take straight dramatic part in a 20th Century-Fox picture.

Sprinter has picked up a of platform poise and an easier speaking style while making election campaign speeches for Gov. Davey of Ohio. Bill Robi , the tap dancer, gave him some more pointers in acting in New York, where he was camera-tested out a short.

Owens is not sure whether film work will change his amateur status and doesn't care. What he frankly wants now, he said, is money, and he's made a reputed $50,000 since return from Europe's Olympics. Blow-up of Eddie Cantor's offer to manage him disappointed the Clevelander, but he plans to sign for a 13-week network series between picture assignments. College studies will have to wait a year, for he won't return to Ohio State until next semester.

RKO Reorg

(Continued from page 7)

for each $100 principal amount of 5½% 10-year sinking fund convertible debenture.

Each share of preferred stock will be convertible at the holder's option into 3½ shares of common stock.

Kresel Retained

Chicago, Nov. 24.

Orpheum circuit preferred stockholders protective committee has sent a letter to the holders of the old Orpheum preferred stock, telling them that Isidor Kresel has been retained as special counsel in the committee's fight against the present RKO reorganization.

There is a great deal of feeling in Chicago and throughout the midwest, which was the heart of the Orpheum circuit originally, particularly important the ori inal Orpheum and still interested in the situation are J. M. Livingston, Harry Borns and Asher Levy of Chicago, Martin Beck of New York and Alex Young, Jr., of San Francisco.

Major bone contention is that the Orpheum protective committee claims the executives of RKO and RCA gave assurance that Orpheum preferred stockholders would be probably taken care of in the RKO organization; and that the new setup and reorganization of RKO does not give recognition to the Orpheum preferred stockholders. The move made by RKO several years ago was the permission to Orpheum preferred stockholders to turn i their preferred stock and get three-for-one on the new RKO stock.

Aaron & Aaron, local corporation attorneys, have been interviewing a the former Orpheum employees an execs for evidence.

N. Y. Federal Judge William Bond on Thursday (19) signed an order allowing William V. Hodges, director of the U. S. National Bank of Denver and John R. Moroney, secretary the Hoblitzelle Corp. of Dallas, to intervene in future hearings in the RKO reorganization.

Hodges represents his bank in a claim against RKO amounting $81,271, while Moroney, for his company a claim for $624.50. Both representatives told the Court that aside from these claims they represent individuals who are demanding a total of $1,300,000 under the reorganization plan.

Exhib News

(Continued from page 25)

ness. Some concise method whereby the industry can be made aware of this link and will stress it to tycoons of the business world now being projected.

3 Major Points

Three major points have been tentatively suggested as reasons why exhibitors should become interested as a matter of helping their own welfare. First is that merchant cooperation may enable exhibitors to obtain timely, worthwhile publicity and news stories, thereby permitting them to cash in on film release dates. This is the all-important phase, more theatre managers aver. The second would be to encourage publishers to assign men as fil critics on the basis of their knowledge of the picture industry or persons having some general idea of production methods. This portion of the campaign would seek to lift the level of criti throughout the nation and prevent publications from assigning writers who aspire to become literary geniuses at the expense of motion pictures.

Third would be to lay the groundwork for a move to lift the penalty advertising rate for film distributors and exhibitors. Feel that this would enable picture theatres to use nearly as much space as other advertisers and furnish an opportunity to give an outstanding feature th deserves. This slant will be stressed but it may figure in efforts to obtain the other two points. Many in the industry long have held that publications should retreat from the old attitude that theatres should pay more than retail firms.

It is the desire of those backing the present drive to enlist every exhib so that he will carry on his own efforts in his individual community. Would seek a thoroughly constructive attitude towards the film industry and the picture houses by getting merchants interested in the problems of their home-town theatre managers.


Double your
with these Par
PLAY
"COLLEGE HOLIDAY"
with JACK BENNY
GEORGE BURNS & GRACIE ALLEN
MARY BOLAND • MARTHA RAYE
Marsha Hunt • Eleanore Whitney and
Johnny Downs • Directed by Frank Tuttle
CHRISTMAS
ON HOLIDAYS IT ALWAYS PAYS


liday Figures!
nount Pictures
PLAY
Cecil B. DeMille's
"THE PLAINSMAN"
starring
GARY COOPER • JEAN ARTHUR
with James Ellison • Charles Bickford • Helen Burgess • Porter Hall • Directed by Cecil B. DeMille
NEW YEAR'S
PLAY A PARAMOUNT PICTURE!

NBC $3,696,489 in Big October; CBS 42% Over '35 at $2,754,808

New record highs for the sale of program time were established during October by NBC and Columbia. NBC grossed $3,696,489 and CBS, $2,754,808. Compared to October of last year the figures represented a 33% boost for NBC and a nudge of 42.7% for Columbia.

Two major webs scored their previous highs in March of this year, with NBC garnering $3,036,353 and CBS, $2,172,382. The past month's takes were 21% and 26% over the latter totals for NBC and Columbia, respectively. Both NBC's red (WEAF) link and CBS may on the basis of last month's tallies claim the highest monthly income for any single network in the history of broadcasting. Breakdown of NBC's gross gives the red $2,417,743 and the blue (WJZ) trail, $1,278,746.

Though politics did much in boosting the ante for last month the income from that source did not materially affect the usual margin which October shows over September. For instance, the difference between the October and the September revenue for CBS this year came to $914,000. Last year the differential was $844,000.

NBC's income from the automotive industry for the first 10 months of this year is far in excess of what it was for the full year of 1934. Record expenditure which this classification established in the latter year remained unbroken through 1935.

Previous high year brought the network $2,046,841. Revenue from the automotives up to the end of October this year came to $2,381,504.

Those Vox Pop Blues

Dubuque, Ia., Nov.

'Man On the Street' is always on the spot. Arthur Jones, who handles such a program for WKBB, East Dubuque, had his wife as an interviewee and she said her pet peeve was white bread because it kept her husband fat.

One of the important programs over WKBB is a white bread program and the sponsor kicked so much Art had jam on his white bread. Jones retracted the next day, always a typical man on the street, and the white bread program is still on the air.

INJUNCTION GRANTED RALPH ATLASS' WIND

Chicago, Nov. 24.

Federal Judge Phillip Sullivan this (Tuesday) afternoon granted an injunction to Ralph Atlass's WIND, Gary, restraining the Chicago Cardinals, pro football outfit, the Chicago Bears, Standard Oil of Indiana, and the McCann-Erickson agency from broadcasting the Cards-Bears tilt over WGN this coming Sunday (29).

Atlass claimed that WIND has exclusive rights to the Cards' home games (sponsored by Chevrolet). Although both teams skedded for the Sunday fracas are local teams, the game is construed as a home game for the Cards.

Injunction puts McCann-Erickson's radio department, headed by Vic Lowry, in a tough spot, especially since WGN more or less washed its hands of the mess by stating that it had sold S. O. only the time and a mikeman and has nothing to do with the litigation.

Agency must now find a sub program for this Sunday which is satisfactory to both sponsor and station.

KOY, Phoenix, Ogles CBS; Rogers-Guy Earl Buzz Mutual for Salt Lake

Los Angeles, Nov. 24.

Naylor Rogers, former general manager of station KNX here, is in town conferring with Don Thornburgh, CBS Coast head. Possibility of KOY, Phoenix, recently bought by Rogers and Burridge Butler of WLS, going with chain.

Rogers and Guy Earl in on deal for a new station in Salt Lake City. Would tie in with Mutual.

Naylor Rogers is working under cover and disguising visit to L. A. by saying he's after program material.

WCAU Snags Silver Cup

Philadelphia, Nov. 24.

For 'outstanding achievement in building increased attendance for professional baseball during 1936 season,' Donald Davis, General Mills prez, will award silver cup next week (2) to Dr. Leon Levy, WCAU prez. Bill Dyer, station's spieler of Athletics and Phillies diamond tilts last season for Wheaties, gets smaller cup.

Award is for best record (on percentage basis) of any station among those in 31 cities.

Radio Singer Fire Victim

Atlanta, Nov. 24.

Mrs. J. Porter Smith, music teacher who formerly sang on the radio under the name of Ruth Cathey, was among the three victims who lost their lives when a $250,000 fire destroyed the Cable Piano Co. in downtown Atlanta Thursday (19).

Among the injured was Patricia Makinson, Atwater Kent contest winner from Florida.

Petry Acquires 500-Watter

KVOD, Denver 500-watter, has named the Edw. Petry Co. as rep, effective immediately.

Station listed no rep heretofore.

Bill Kuser Killed

Hollywood, Nov. 24.

William Kuser, 29, chief announcer of Station KHJ, was killed yesterday (23) when car driven by Kuser plunged off road near Wilmington, Cal. Heavy fog obscured turn in road and went over embankment. Kuser, unmarried, is survived by parents.

Champ Braddock Set at $1,200 Per Air Broadcast

James J. Braddock goes on the air for Tasty Yeast starting next Wednesday (1) under option up to 52 weeks. Contract arranged by Jack Adams of the J. P. Muller agency and Joey Gould, the heavyweight champion's manager. Deal calls for $1,200 for each broadcast, of which there will be three weekly, Tuesday, Wednesday and Thursday at 7:15 for 15-minute periods.

Braddock's life will be dramatized by Stella Unger and Jock Kofoed, who are assigned to deliver the series of playlets. Programs will be broadcast by WJZ and the blue network. Radio contract may interfere with the plan for Braddock to meet Joe Louis in a non-title match at the Atlantic City Auditorium Feb. 22.

SMITH WITH PREZ

Off Again Guy On Plane — Mrs. Smith a Radio Widow

Washington, Nov. 24.

Carleton Smith, National Broadcasting Co.'s presidential announcer, and A. Johnson, NBC division engineer in charge of Washington, took off last week on a series of hops which will land them at Buenos Aires to connect with President Roosevelt.

Flying via Florida, the boys will do their best to be on hand at each port where the cruiser Indianapolis, bearing the Presidential party, will put in on her trip down the South American coast. Job has all the earmarks of a nice vacation, though business will pick up when the President starts broadcasting at B.A.

Meanwhile, Mrs. Carleton Smith is establishing a new record as a radio widow. Congratulating herself on Carleton's return from a summer spent chasing the President back and forth across the continent, she had barely finished unpacking his bags before word came that he would hit the trail for another month.

Recording Studios Opened In Buenos by Yankelevich

Buenos Aires, Nov. 5.

Jaime Yankelevich, owner of Radio Belgrano and Primera Cadena Argentine de Broadcasting, has opened commercial recording studios here. Fally Markus, N. Y. rep, has been instructed to forward additional equipment for the new enterprise.

Only other recording outfit in the Argentine is Odeon, Dutch company, which is associated with Columbia. Latter plant does not cut the larger discs.

Norman Storm Dies

Seattle, Nov.

Norman F. Storm, advertising manager of KOL, CBS outlet, died here Friday, Nov. 13, after a sudden illness. He underwent an abdominal operation earlier in the week after being stricken while is desk at KOL. He was 45 years old.

Storm's frequent business trips made him widely known in radio advertising circles. He had served as manager of KOL for more than five years.

Wife

Leonard to Watertown

Watertown, N. Y., Nov.

Edmund Leonard, for past eight years with Columbia station WFBL, at Syracuse, comes here as manager of newly established station at Watertown, operation of which is expected to start about Dec. 1. Station has been lettered WNNY by the F.C.C.

Will operate on 1420 kilocycles, 250 watts daytime and 100 watts nighttime.

Chain Income from Time Sales

NBC

	1936	1935	1934	1933
January	$2,681,815	$2,895,037	$2,391,667	$1,869,885
February	2,707,148	2,758,319	2,211,637	1,742,784
March	3,036,353	3,025,308	2,507,890	1,907,483
April	2,759,373	2,662,143	2,373,890	1,690,177
May	2,565,920	2,691,513	2,472,594	1,662,807
June	2,345,843	2,380,845	2,177,857	1,512,139
July	2,429,983	2,208,935	1,864,420	1,370,993
August	2,422,431	2,021,366	1,735,555	1,407,843
September	2,886,037	2,163,317	1,860,166	1,585,606
October	3,696,489	2,779,557	2,775,431	2,130,046
	$27,501,995	$25,606,340	$22,371,107	$16,849,823

CBS

	1936	1935	1934	1933
January	$1,901,022	$1,768,949	$1,405,948	$941,466
February	1,909,146	1,654,461	1,387,823	884,977
March	2,172,382	1,829,553	1,524,904	1,016,102
April	1,950,939	1,615,389	1,371,601	775,487
May	1,749,517	1,287,455	1,255,887	624,256
June	1,502,768	1,066,729	925,939	553,056
July	1,292,775	910,470	820,290	445,414
August	1,236,586	879,019	813,315	499,639
September	1,640,052	1,086,900	700,491	547,203
October	2,754,808	1,930,512	1,752,601	1,252,793
Total	$16,309,997	$14,029,437	$11,458,799	$7,540,392

MUTUAL

	1936
January	$166,266
February	162,358
March	191,483
April	139,834
May	129,907
June	104,510
July	109,561
August	122,065
September	166,920
October	271,629
Total	$1,586,533

NELLIE REVELL'S FAN MAIL

John Royal Jegs Up NBC to Sell Unique Sustainer

John Royal has issued orders at NBC to push Nellie Revell's program. Her 'Neighbor Nell' is now spotted Monday-Wednesday-Friday at 10:45 a.m. and is topping the NBC three-a-week fan mail count with some 1,500 letters average weekly.

NBC is selling 'Nell' on a basis of the prominence of the people who write her fan letters. Among them have been such industrialists as Fred Zeder, vice-chairman of the Chrysler Corp. Latter asked permission to use one of the scripts.

Purdue University Radio Meet Set for Dec. 5

LaFayette, Ind., Nov. 24.

One-day conference on radio broadcasting is set for Dec. 5 at Purdue University, under direction of WBAA, university-owned station.

Conference to bring together representatives of 14 Indiana radio stations, American Legion, State Department of Public Instruction, Indiana State Teachers Association, Indiana State Chamber of Commerce, Indiana Farm Bureau and many others. About 300 persons expected to attend.

Speakers invited, but not definitely set, include: C. E. Menser, NBC, Chicago; S. Howard Evans, secretary of National Committee on Education by Radio, New York; Quinn Ryan, of WGN, Chicago; Joe Wright, of WILL; Joseph Reis, of WLW, Cincinnati, and Miss Blanche Young, assistant director of publicity for Indianapolis Public Schools.

Bess Johnson Divorced

Nov.

Bess Johnson, as Lady Esther on the cosmetic program, and irector of the Stack-Goble agency here, last week divorced Dr. Soloman P. Perry, University of Chicago X-ray therapist, on grounds of desertion. Dr. Perry did not contest suit. They were married in 1923 and separated in 1931.

Miss Johnson, who asked no alimony, was granted custody of their daughter, Jane, who is eight years old.

WMBD Promotes Harold Bean

Peoria, Nov. 24.

Harold Bean, mikeman for WMBD here, has been upped to program managership.

Before coming to Peoria, Bean was a staff member with a couple of Chicago outlets.

TABULATION OF PUBLICITY BREAKS

Below is listed the record of 11 New York City stations in the ether columns of the metropolitan press. Tabulations were begun on Dec. 29 last and include the interval to Oct. 3. Until March 22, nine New York dailies were scanned; thereafter the three Brooklyn dailies were added, as well as one Bronx daily; and after April 25, the New York Enquirer was likewise appended.

Figures herewith presented stand for number of mentions, either publicity or program. Letter F signifies 'feature mention'; letter C means 'column mention'; T is the total:

Station	F	C	T
WABC	9,969	3,500	13,469
WEAF	9,253	3,422	12,675
WJZ	8,513	3,113	11,626
WOR	3,942	1,412	5,355
WMCA	3,731	1,167	4,898
WHN	2,500	543	3,043
WINS	1,747	692	2,439
WNEW	2,057	254	2,311
WNYC	1,119	176	1,295
WEVD	898	51	949
WBNX	171	47	218

In the case of the chain stations, of course, chain programs as well as local shows were counted into the totals. All stations are commercial except WNYC, city-owned, which doesn't sell time.

'Good Will Court' Renewal Carries Show Into March

'Good Will Court' has been renewed for another 13 weeks by Chase & Sanborn Coffee through J. Walter Thompson. Deal involves airing of the show on NBC and the Intercity Network.

New contract for the program's rights with Donald Flamm, head of WMCA, New York, will take the 'Court's' broadcasts into March.

Bori's $10,000 for 2

Lucrezia Bori is getting $10,000 for her two Ford broadcasts this season. First came off Nov. 8, with the next set for Jan. 31. Deal calls for her exclusive services this season.

Diva was contemplating some concertizing this year as a farewell tour gesture, but has called this off. All other personals are out also.

Columbia Concerts negotiated.

TRADE COMMISH PROBES SONG ANGLE

Inquiries made around the music publishing industry last week by Federal Trade Commission reps indicated that the government body is investigating a complaint filed against the American Tobacco Co. in connection with its 'Hit Parade' programs on NBC and Columbi . . A publisher, unknown to the trade, had charged that the numerical rating of current song hits on the weekly Lucky Strike broadcasts tended to interfere with the successful merchandising of sheet music.

Lucky has cut down the length of its programs to a half-hour on both webs and also the number of hits rated from 15 to seven. Opinion i the publishing business is that nothing will come of the complaint. Legal viewpoint that the trade has gathered is that Lucky has a right to make whatever announcements it wishes about the developments in another industry and that if any person or persons are wronged they can resort to a damage suit.

Certain pubs have contended that retailers have got in the habit of measuring or canceling their purchases by the ratings given current releases on the Lucky Strike broadcasts.

Watters of WHEC, Roch., Heads West Virginia Web

Rochester, N. Y., Nov. 24.

Mortimer M. Watters, commercial manager of WHEC, has r signed. He will manage three West Virginia radio stations, WCHS, WPAR and WKLK, recently purchased by John A. Kennedy, newspaper publisher, who plans a state network.

LeMoine C. Wheeler, son of General Manager Clarence Wheele: of WHEC, succeeds Walters to the commercial manager post. He has previously served as merchandising manager, sales representative and announcer.

76 on Lux Show

Hollywood, Nov. 24.

Lux used production personnel of 76 for 'Story of Louis Pasteur' last night (Mon.), tops for the soap show.

Script had speaking parts for 23.

TALENT 40% OF RADIO COST

Petry Dickers with World Broadcasting System, but Denies Any Split Commish

Edward Petry and World Broadcasting have been huddling on a deal regarding placement of spot biz which being kept under an airtight lid until the confabs progress further. Last meeting was staged Friday (20), with a second rep house unofficially sitting in. Only comment made by any of the trio volved is that the pact, should it mature, will not be a split-commission arrangement such as World now has with Free & Peters. This comment was made in answer to a trade rumor that Petry and World would divvy 7½% apiece on biz ori inated by World.

Steve Rintoul, World v. p., in answer to queries has stated that the object of the talks with Petry is still vague and will require several more sessions to get straightened out. Petry at the moment is out of town.

Unofficial talk surrounding the dicker, however, points to a tie-in between Petry and World whereby the old sore point—World's placement of biz with stations—would be obviated. This same trad. talk further has it that the pact, should it be made, would involve a cash consideration. It is also rumored that part of the plan would involve Petry's taking over the stations World now represents.

Don't Know Themselves

Precisely how this deal will work out is not known, not even by the people involved. There are a flock of ramifications that still have to be discussed. Objective of the dicker, however, is clear.

In addition to World's rubs with reps over placement of biz, the reps have all been trying work out schemes which would make spot more palatable the agencies. Petry has lately gone on record as being in favor of such a sugar-coat- via his interest in the Free assessment plan. Dicker with World is now figured as another attempt along the same line. World, in addition to cutting biz, has contracts with a flock of stations for library service, representation, and various types of campaign placements.

Purity Baking Goes Spot

Chicago, Nov. 24.

irst io schedule set by the local Blackett - Sample - Hummert agency for its new Purity Baking account will hit the air on Jan. 4.

Bob Barrett, chief of the local radio department, is scheduling some 20 spot stations across the country for a five-a-week disc serial tagged 'Hope Alden's Romance.' Actress Anne Seymour will probably direct show.

Announcer Inherits Coin

Omaha, Nov. 24.

John K. Chapel, WOW staff announcer, was revealed as a principal beneficiary in a $500,000 trust fund created by the late General A. M. Kuropatkin of the former Russian imperial army. Chapel will share the wealth with his mother, Countess Josephi Kuropatkin, Boston, who is in New York tending to the business end of the inheritence. Chapel will receive yearly payments from the sum minus about $40,000 used as attorney fees and in searching for other relatives.

Chapel has been WOW nouncing staff past four years.

Carlos Franco Quits NBC

Carlos Franco has resigned from NBC's sales department to join Young & Rubicam Dec. 1. He will take Jack Davidson's place as network time buyer and service con- Davidson, who has been with the agency for almost three years, leaves at the end of this month.

Y & R has added another program producer to its New York staff. He is George McGarrett.

World's Cinch Contest

That old Kentucky ham that members of advertisi staffs were offered in the world's easiest contest that opened and closed in last week's VARIETY will be in the hands of inners' week. Old Joe, a Negro cook famous around Covington, Kentucky, is preparing over 100 hams wine.

Agency boys had no trouble at all identifying the slogan 'doing the real job for the advertiser,' as being the theme song of L. B. Wilson's WCKY.

NEW ENGLAND WEB—MAYBE

New York circles are anticipating the start of another regional network in New England as a possible rival to John Shepard 3rd's Yankee setup. This new venture would get off around the first of next year, and would comprise only Columbia stations (Shepard's is all NBC). WEEI, Boston, would be key station.

Outlets, as tentatively figured, would include WEEI, WPRO, Providence; WORC, Worcester; WMAS, Springfield; WDRC, Hartford, and possibly WLBZ, Bangor. Latter station right now is lined with Shepard, but will have to leave unless changes from CBS to NBC affiliation.

Currently WLBZ has not yet made up its mind as to whether it will remain with Columbia, or whether it will cast its lot with Shepard-NBC.

Jim McWilliams Program May Shift to Columbia

G. Washington Coffee may itch from NBC Columbia the present 13-week cycle expires, in order to expand its Saturday night question bee westward. Program is now limited to stations owned and erated by NBC, with the period coming within the network exempt time allocations.

If the change takes place the java packer will drop the present billing, 'Uncle Jim's Question Bee,' and resume the tag it used on WJSV, Washi , 'Professor Quizz.' As a sustaining feature the latter programs have been drawing an average of 6,000 letters on CBS.

Jim McWilliams, former vaude monologist, would move with the coffee program to CBS.

Nordberg Joins WGY

Schenectady, N. Y.,

Nordberg is WGY's new commercial manager, reporting Monday (23) as successor to Stanley Spencer, resigned. Nordberg has had considerable radio selling experience in the Chicago area.

He is the station's fourth commerci boss in 15 years, the rst two being Winslow Leighton and George Nelson, now advertising agenti in Schenectady.

Visiting

In New York

ob Braun, Don Lee, Los Angeles.
Don Davis, WHB, Kansas ity.

In Washington

Harry H. Carman, WGBB, port, N. Y.
Edward Spence, WBAL, Baltimore.
J. W. Woodruff, WRVL, Columbus, Ga.
Karl Wiler, KTSM, , Tex.

4 A'S CALCULATES RISING COSTS

Entertainment Goes Up 10% Latest Reports From Advertising Agencies—Latter Complai Radio Isn't Profitable

BIG SALARIES

From information garnered around the trade the American Association of Advertising Agencies estimates that the talent end of the average sponsor's budget for network broadcasting has gone up to around 40%. About a year ago the Four A's figured that it was 30%. The latter ratio was based on data collected from member agencies.

What seems, the Four A's finds, to have become increasingly common are cases where the cost of talent on a sho is on a par with, if not more than, the bill for the hookup facilities. This applies in a large number of instances to half hour programs, with standout illustrations being Eddie Cantor, Benny, Burns and Allen.

Another angle that Four A's inquiry discloses the expenditure for comedy material. Agencies say that the outlay for writers is substantially over what it was a year or two ago. More gagmen are engaged in a single show and their individual salaries have been steadily on the upbeat.

Profits Small

Leading agencies in radio still complain that their profits on this end of the advertising business is considerably thin as compared to the income from other fields, such as newspapers, magazines and outdoors. To operate a radio department, they say, has become increasingly expensive. There are more details to worry about and many phases, each of which demand a particular class of experts. While many of the experts are young in years, their ideas of money, aver agency heads, do not escape the influence exerted by the sight of performers collecti it by the thousands weekly.

PROMOTE CLEVELAND ALL-MARKET STATION

Cleveland, Nov.

Incorporation papers have been issued in Columbus to the Food Terminal Broadcasting Co. of this city. Russell E. Swiler heads organization which will ask the Federal Communications Commission for a new 100-watter here for daytime use.

Station would offer an agricultural marketing service with bulletins daily from market opening throughout the day. The bulletins would be pointed at both the farmer and the consumer. If FFC grants the permission, a studio would be built at the market center and plans now are to have a transmitter site in downtown Cleveland.

Vallee-Wynn Swap

Rudy Vallee and Ed Wynn will appear on each other's program as guestees during the next eight days. Date on Spud cigarettes is this Saturday (28), while Ed Wynn's return invite will be fulfilled on Fleischmann Yeast's show next Thursday (3).

In this case the agencies aren't the same. Wynn is on Young & Rubicam's payroll, while Vallee collects through J. Walter Thompson.

Howard Starts Functioning

Bob Howard has taken up his new task of sales rep for 25 foreign language stations.

Arrived in New York City last Thursday (19) to open offices.

NBC-CBS Score, 10-4

NBC leads to date in the scramble for each other's stations in which NBC and Columbia have engaged during the past six months. Score, as it stood yesterday (Tuesday), was NBC, 10 stations; CBS, 4 stations. Two CBS affiliates that aligned themselves with NBC the past week were WSPD, Toledo, and WFEA, Manchester, N. H.

iftovers to NBC are WOWO, Fort Wayne; WNAC, Boston; WEAN, Providence; WICC, Bridgeport; WSPD, WFEA, and the McClatchy Group, which consists of KFBK, Sacramento; KWG, Stockton; KMJ, Fresno, and KERN, Bakersfield. Stations which were formerly allied with NBC but have during the past half year joined Columbia are composed of WEEI, Boston; WRVA, Richmond; WHIO, Dayton, and WOAI, San Antonio.

Broadcasters Impressed, RCA Televish Preview Helps NBC Station Relations

Reports voiced in the trade within the past week give NBC credit for having pulled a shrewd coup in exhibiting television at the 10th anniversary waltz. Station moguls reputedly were impressed to the point where the television matter now one of NBC's staunch allies in keeping stations in the fold or luring in new ones.

Particularly favorable has the opinion of station engineers on the see-hear contraption. One of 'em, after viewing the demonstration, promptly pronounced the press notices too mild, and proceeded to offer a private eulogy on television to his boss.

Subsequently, the daily press has taken up the television hue and cry with a vengeance, with predictions that 1937 will see the works go on the market for consumers. All of which is figured by the trade to be panning out in NBC's favor better than anticipated.

Joe Cook Tops Shell

riginating point of Shell Chateau switches from Hollywood to New York with the Jan. 2 broadcast. Program will again become straight variety, with Joe Cook the regular m. c.

Ernie Watson will furnish the music for the show.

WTIC STATUS SET; IT'S NBC

WTIC, Hartford, Conn., 50,000-watter, is set to remain in the NBC fold for another five years. Contract, which was signatured last week, gives NBC first bid in the event it should be decided to sell the station.

Binder between NBC and WTIC settles one of the most talked-of situations in recent years. CBS had been a strong bidder for an alliance up to the very last minutes. Latter web, it is said, had offered to write in a clause giving WTIC exempt time and at one point propositioned WTIC about selling a definite number of station hours for network commercial purposes, which would have been similar to the arrangement which existed years ago between CBS and WGN, Chicago.

Cherry & Webb, Providence station and department store operators, put up a purchase option for WTIC about two years ago but nothing materialized beyond that point.

WTIC is owned and operated by the Travelers Insurance Co.

Duart, Coast Cosmetic, May Spread Eastward

Francisco, Nov. 24.

Following the expiration of the Duart contract ith the CBS-Don Lee Coast web, John Nesbitt is broadcasting exclusively over NBC networks, continuing his 'Passing Parade' programs for Duart on the Red Chain Sunday nights and his Bank of America 'House of Melody' broadcasts with Meredith Willson's ork over KPO, San Francisco, and KFI, Los Angeles, on Friday nights.

Duart may go nationwide for the 'Passing Parade' seri , which is given credit for a heavy increase in sales of Duart cosmetic products on the Coast. Lack of istribution has been the fly in the ointment, but now Duart expects to have its wares on the Chicago market by December and into New York the first of next year.

Louis Adrian's Air Job

irector of the Balaban & icago theatre orchestra, has been signatured by the local J. Walter Thompson agency to handle baton on new Borden Dairy show on the Chicago Tribune station, WGN, starting Dec. 9.

Show, tagged Neighborhood Theatre, will 30 minutes each Wednesday with vaude acts, matic sketches and news 'shorts.'

WIRE, Indianap'lis, Sold to Pulliam; $370,000 Quoted

Eugene Pulliam and Central Newspapers, Inc., of Lebanon (Ind.) filed application last week (19) with Federal Communications Commission for transfer of stock of WIRE, Indianapolis, NBC Red network outlet, from its present owners, Indianapolis Broadcasting Co. Details of deal are set, but formal closing can't take place until F.C.C. okays. Reported price, on which WIRE's present execs offer no confirmation or denial, said to be $370,000 for change of owners.

Present owners of WIRE are D. E. (Plug) Kendrick, of Indianapolis, and W. E. Vogelback, Chicago. No comment on their plans for future.

Pulliam, the prospective purchaser, owns papers in Lebanon, Vincennes and Huntington and also several papers in Oklahoma. Understood no change in personnel of WIRE to be made, other than Pulliam to assume active direction, following F.C.C. approval.

Other officers of Central Newspapers, Inc., are: M. G. Mason, sect.-treas., and Jess Patterson, both of Lebanon (Ind.).

Undecided on Waring

Ford Motors is to decide this week whether it will renew for Fred Waring. Present contract between them expires at the end of this year.

During a recent visit to Detroit Waring and his manager, Johnny O'Connor, went over proposed plans for 1937 with Ford executives.

Mrs. John Cash's Operation

Kansas ity, Nov. 24.

Wife of John Cash was rushed to hospital last Friday (20) for emergency appendectomy. Reported out of danger Tuesday (to-day).

Cash is secretary of Station WHB.

Grabhorn Agrees Spot Standardization First Essential to Business Increase

Murray Grabhorn, New York manager of John Blair & Co., thinks that if the major reps are serious about organizing themselves into an association patterned after the Roundtable group they have before them a task far more important than financing an advertising campaign for spot broadcasting. Grabhorn subscribes to the slant that the reps should first put their houses in order by trying to standardize the business of spot broadcasting.

Most of the rate practices among stations are unsound and Grabhorn feels that the pressure brought by an association of reps would go a long ways toward having them straightened out. It is the station rep who knows the agency time buyer's problems and because of this the station can be largely instrumental in bringing about the adoption by stations of a definite group of trade standards.

Grabhorn is of the opinion that it is about time that the industry got together and established definite standards for determining a station's coverage. He believed that this would not be long in coming if the reps persuaded their stations that the job was strictly the concern of the industry and that it had everything to gain by such standardization.

As things now stand, a time buyer in making up his list finds himself bewildered by the multiplicity of rates asked by various urban stations claiming a like listener circulation. Price for spot announcements under such set of conditions and facts may range anywhere from $25 to $100.

Many time buyers contend that it is economically unsound to use spot broadcasting as long as this disparity of rates exists. It is also Grabhorn's opinion that the maximum and minimum number of words in spot announcements should be standardized so that buyers in arranging for a campaign would be relieved of doubt and confusion. What might, in addition, be made the task of a rep association is the setting up of standard form upon which the stations would every so often list their entire program schedule including national spot announcements, so that time buyers could expeditiously get the required information on availability and thereby avoid, not only delay, but the frequent exchange of telegrams. Grabhorn believes that there should be a definite set of qualifications for entry into a rep association, or eventually everybody would be getting by on a Hindu passport. He scouts as baseless the argument that scores of small stations would benefit from an institutional campaign in behalf of spot campaign, without assuming any of the financial obligations. Almost 85% of the spot business is cleared, says, through five firms.

In a Nutshell

Murray Grabhorn, v.p. and New York manager of John Blair & Co., was asked last week what he thought was the latest trend in the station representative business.

'Bigger and better jealousies,' replied Grabhorn.

Blue Monday Dreams

Times change. Tired-of-it-all agency execs used to talk about buying a hick newspaper to bury themselves far from the big city in hayseed journalism.

Now they're substituting Main Street radio stations for newspapers in their pipedreams.

ARTHUR SUTTON AT CKLW

Advertising Agency Exec Becomes Production Head of Station

Detroit, Nov. 24.

Arthur E. Sutton, former head of the radio department at Charles A. Mason ad agency here, has taken over production managership at CKLW.

Formerly appearing on ether under plume of Robert Noel, Sutton successively has been an actor, singer, continuity editor, script and commercial writer, commentator and finally as one of the Detroit pioneers in establishing an agency dealing exclusively with radio advertising. About a year ago he merged his agency with Mason.

Sutton has several new programs on the fire at CKLW. Station is readying a big prog-building spurt.

Kellogg Expands Show

Kellogg, through N. W. Ayer, has skedded some changes in the 'Singing Lady' stanza hitting the NBC Blue weekday afternoons. Revamp calls for an extra 15 minutes on the Friday jaunt, bringing this day's program to a half-hour. Extended time be used for presentation simplified operas, dramatized kids' stories and music. In addition to Ireene Wicker (the Singing Lady) there will be a children's chorus, a musical trio, and a stock dramatic cast.

Changed setup will be launched on Xmas day, when the birth of Christ will be the dramatization. Rest of the Kellogg strip is to remain as is.

Becker on Coast

Hollywood, Nov. 24.

Don Becker moved in as Trans-American producer at the Warner studio yesterday (Mon.). He'll produce radio programs using WB scripts and contract players.

John L. Clark, prez of Transamerica, due here within a fortnight.

JACK CURRAN JOINS WFBL

Syracuse, Nov. 24.

Jack Curran, from Station WKRC, Cincinnati, has joined staff of WFBL, Syracuse.

Karolyn Briggs has succeeded Kathryn Cuff as publicity manager of WFBL. Miss Cuff is now in Chicago.

Quin Ryan's Frisco Trip

Chicago, Nov.

Mutual web has obtained exclusive eastern privileges to broadcast the annual East-West football game in San Francisco on New Year's Day. Quinn Ryan of WGN will journey to the Golden Gate to describe the play over the network.

On its own WGN has snapped up the exclusive eastern broadcast rights to the Notre Dame-University of California game to be held in Los Angeles on Dec. 5. KHJ, Don Lee-Mutual station, will give WGN a couple of its own men to relay the play-by-play to Chi.

Gene Austin with

Hollywood, Nov.

Gene Austin started Sunday (22) on the Joe Penner Cocomalt show for 18 weeks.

Broadcasts from here.

WGRC GETS GOING

WAVE, Louisville, Pays Newcomer Complimentary Salute

Louisville, Nov.

Station WGRC, operating on 1,370 kilocycles, a regular schedule from 7 a.m. until 4:30 p.m. daily, aired an elaborate program Tuesday (17), beginning at 7 p.m. and lasting until midnight. Special permission was granted by the F.C.C. for the extension of time.

The new broadcaster, which has been granted 250 watts power for daytime operation, is located in New Albany, Ind., across the Ohio river from Louisville. Main studios and transmitter are in that city, while remotes are located in Jeffersonville, Ind., and in Louisville. The new station will be known as the George Rogers Clark station, for the reason that the explorer's original homestead site was on the exact spot on which the transmitter is located.

Station WAVE, NBC's local outlet, aired a special salute program in honor of the new station. The program was presented by Mary Frances Duane and Melvin Claycomb, vocalists, and Geraldine Thompson and Clifford Shaw, pianists.

Personnel of Station WGRC, which takes Affiliated Broadcasting Company's network service, includes Charles Lee Harris, president; Harry McIntosh, secretary and program director; Sarah Lee, production manager, and William Sherman, chief announcer. Miss Elsa H. Zurschmiede will be hostess at the Louisville studi

KVOR Names E. Katz

KVOR, Colorado Springs, has named the E. Katz Special Agency as rep, effective immediately. Station is a 1,000-watt indie.

Recently FCC approval was given for sale of stock from the original owners to E. K. Gaylord and sociates. Gaylord outfit also controls the Oklahoma City Times and Oklahoman, WKY, and other enterprises.

More Canadian Mystery Stuff

Winnipeg, Nov. 24.

Government owned station CKY is building a new set of studios. It's a big secret. Members of the press and curious onlookers are barred.

One or two managed to get a peek but they were told that anything they saw was strictly not for publication. Shortly after a lock was put on the door leading into the new studio space.

Isabel Heuson on Mutual

Chicago, Nov. 24.

Isabel Heuson of WFIL, Philadelphia, joins Hanff-Metzger agen y here as femme news commentator for the Pure Milk Cheese group which starts a twice-weekly parade on the Mutual web, Dec. 1.

Every Tuesday and Thursday morning, Miss Heuson will spiel from Philly under the tag 'Petticoat Philosophy.'

Furgason & Aston in K.C.

Chicago, Nov. 24.

Furgason & Aston rep firm opening offices in Kansas City under direction and head of Cranston Lintecum, serving the K.C., Omaha and St. Louis agencies.

This makes the fourth office across the country for the F. & A. organization.

F.C.C. Repudiates LaGuardia's Hint Policies Favor Telephone Company

Washington, Nov. 24.

Changes in Federal Communications Commission rules on rebroadcasting and establishment of relay stations ill be sought in Congress this winter by Mayor LaGuardia of New York.

Complaining C. forces broadcasters to submit to the telephone monopoly, LaGuardi last week assailed restrictions in short-wave relay operation anc, observing there is no use taking the question up with the Commish, said he will try and get legislation which will free stations from the need of using wire lines. The New York exec said the theory behind the regulations is to benefit the American Telephone & Telegraph Co.

LaGuardia blast grew out of Commish refusal to allow WNYC to use an international channel in relaying a program from the recent Harvard Tercentenary celebration. Commish nixed the request for rebroadcast authority solely because the channel wanted by WNYC is not open for domestic use.

While no formal notice was taken of LaGuardia's complaint, Commish spokesmen hurried to deny there is any d sire to aid the A. T. & T. behind the restrictions on relay broadcasting. Officials noted that scarcity of frequencies makes it imperative to require stations to use land wires whenever available but pointed out that whenever wire transmission is not feasible and program was worthwhile consent to rebroadcasti

Every case is handled on individual merit, however, with only rare grants of broad uthority to use mobile and portable transmitters for relay purposes. Most such instances involve boat races, irplane stunts, sporting events, etc.

Inside Stuff—Radio

Philadelphia listeners with sharp ears and vivid imaginations might have gotten a vicarious champagne jag on last week when WFIL broadcast launching of U. S. S. Philadelphia. Crew had mike placed directly at ship's prow by speaker's stand. Someone must have told Mrs. George H. Earle, wife of Governor of Pennsylvania, about hitting bottle hard enough against vessel to christen it, for she uncorked a wallop that almost drowned everyone within reach. WFIL's mike took worst of it, being completely drenched.

Crew figured it would probably put mike out of commission, but it failed to do so. They took it apart afterward and found champagne inside.

J. Walter Thompson is trying to adjust some rate differences which developed from a chain break announcement which is used on a number of CBS stations to ballyhoo a Lux theatre broadcast, 'Elmer the Great,' during the World Series.

Four of the outlets in the group take the position that the placement of the announcement in the spot preceding the Ford airing of the ball game came under the head of preferred time and accordingly billed the agency for more than is customarily charged for single time spot announcements. Thompson saw no reason why it should pay bonuses and it has been asking with the stations involved for a reduced billing.

John Royal's current trip to South America as the first step in NBC's drive to build up a listening audience on that continent, recalls that two short wavers carrying NBC broadcasts, General Electric's W2XAD and W2XAF, Schenectady, N. Y., have been pioneering in this field for years. One of the features of GE's South American etherizing is a weekly All-Spanish program, for which New York City orchestral and vocal talent is sometimes engaged. Rides over W2XAF from 8 to 9 p.m. Wednesday.

Luis Aurioli, of the Spanish department of the International General Electric Company in Schenectady, emcees and Eugene Darlington is GE's director of short waving.

One show at the NBC studios which didn't get out on the air last week was that staged by B.B.D.&O. for the Bell System. The network loaned the studio for a series of dramatizations with music glorifying heroic feats by telephone employees. Hour show was carried by wire to 160 cities and towns where some 50,000 Telephone Pioneers of America and friends were holding dinners. To become a TPA an employee has to have been in the service for 21 years or more. Graham McNamee, who joined WEAF, New York, when that station was operated by the New York Telephone Co., did the narrator assignment.

John U. Reber, of J. Walter Thompson's radio department, tried to get Eddie Cantor to replace Rudy Vallee on last Thursday night (19) broadcast for Royal Gelatin. Reber asked Cantor whether he would advise having Vallee stay off the show as a mark of mourning for his wife, Fay Webb. Cantor said that Vallee should stay off, by all means, adding that nothing else would be expected of him by his following.

Reber then wanted to know whether Cantor would fill the vacancy. Cantor thumbed the proposal, suggesting that it would be more proper to let Graham McNamee, the program's regular announcer, do the m.c.ing.

Considerable wrangling in progress at present in Chicago between the National League Cubs and the American League White Sox baseball teams over the decision to charge for broadcast privileges starting with the 1937 season. Both teams have agreed to slap a fee on the stations, but they can't get together the rate and price.

White Sox has become stuck on a flat sum of $40,000 for the rights, with the stations using the play-by-play to pay their pro rata share. But P. K. Wrigley and the Cubs think that 40G is too much coin, and want to set a lower figure.

Continued boom in radio manufacturing is indicated in hiring of 2,000 to 3,000 more workers before Jan. 1 by Philco, announced last week by George E. Deming, executive vice prez. Increase will bring Philco's total factory force to about 12,500 workers.

Rehiring of former workers and new employees has been in progress several weeks, about 50 to 60 being added daily, with departmental demands ing immediate supply of trained men and women radi workers. ilco Radio & Television Corp. also increasing activity.

Acquisition of WOAI, San Antonio, by Columbi roadcasting System, is jeopardized by wrangling within Federal Communications Commission relative to the need for public hearings on all future station sales.

Facing a race against time, CBS has asked the whole broadcast division to consider the transfer en banc, rather than turn the proposition over to an examiner with inevitable delay. Reason for web's impatience is the fact that the contract for purchase of WOAI expires Dec. 28 unless the Commish has acted by that date.

ith Radio Company net profit for the six months ended on Oct. 31 exceeded the net profits for the entire fiscal year for the company, which ended April 30, and which was classed as the record earning year for Zenith. For the half year ended on October 31, the profit totaled $1,720,798, before federal income tax and providing for tax on undistributed profits, as compared with only $547,448 in the same period in 1935.

Indicated profits for the October quarter, before federal taxes, were $1,013,858 against $482,026 shown in the same quarter last year.

Hildegarde, NBC's highest paid sustainer, set by RCA for the first coronation broadcast from London on the 'Magic Key' program sometime i May. Girl will also do three broadcasts for British Broadcasting Co.

Advance booking prompted by her popularity in England where enjoyed success before being signed for NBC by Scout John Royal.

Pan-American Broadcasting, James Rand's organization, has as one by-product an idea of supplying daily newspapers with a radio gossip column at $2.50 per week for six releases.

Vic Campbell, formerly of WJAY, Cleveland, to experiment with service.

CBS was still working yesterday (Tuesday) on its revised rate card. It hopes to have the thing ready for distribution to the trade by the end of this week. As now planned, the new rates are to become effective Jan.

Breese's Alimony Suit

Buffalo, Nov.

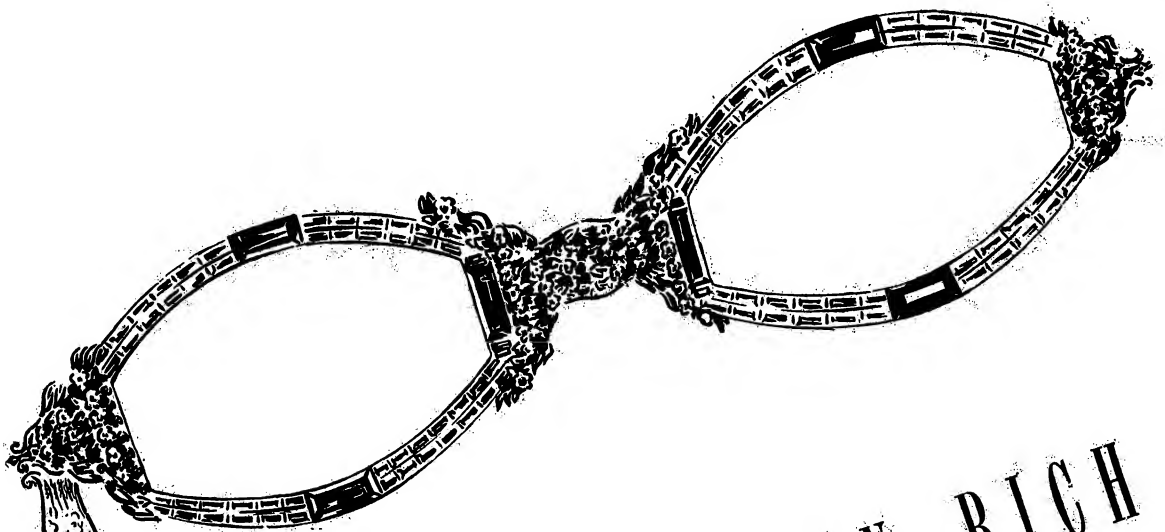
Decision was reserved in Supreme Court here on a motion for payment $18,000 back alimony brought against Louis J. Calabrees, known professionally as Lou Breese, former conductor of Shea's Buffalo orchestra and now NBC sustaining leader, by his former wife Ina Mai Bentley of Boston.

Miss Bentley obtained a divorce in Massachusetts in 1926 including $40 a week alimony. It is contended that the Massachusetts decree is invalid here. Breese has remarried and has a daughter.

Ida Bailey Allen Drawing 900 Admissions at 25c

Wednesday morning broadcasts of Ida Bailey Allen domestic show from the stage of the Ziegfeld, N. Y., are drawing an average attendance of around 900 persons. Admission for the early morning program which WHN, New York, carries 25 cents. With holidays coming on, management may expand on this weekly stunt to build patronage.

Besides Pique sponsor, program now has Chef Boiardi Food Products also participating.



LOOKING AT THE VERY RICH

Preview of a Study about Them and Their Radio Listening Habits

The advertisers' problem, of course has never been how to *sell* the Very Rich but how to *reach* them; how to enter their homes — *at their invitation.* Once you get in, these Very Human people will listen to your story — and will like it, if you tell it well.

Radio bri you

In one of the commonest of America's activities, listening to the radio, the Very Rich are *not* different from just folk. They listen and respond to the same programs. How do know this? The Very Rich themselves have told us. By means of personal inte ws conducted *for* (but not *by*) the Columbia Broadcasting System, a large iversity has taken a sharp-focus, close-up picture of the listening habits of a selected group of the wealthiest, most aristocratic families of America s most aristocratic city. The story they tell about themselves ...their actual hours of listening their actual program prefe throw considerable light on the problems of reaching the rich everywhere — a little known but highly significant market. Would you like to copy of this study? We will be glad to send it. Ask for "The Very Rich"

THE COLUMBIA BROADCASTING SYSTEM

CAN'T-BE-BOTHERED ATTITUDE IN EAST GIVING CHI EDGE ON SPOT PLACEMENTS

Mostly One-Minute Blurbs to Contrast with Quarter Hours—Again Emphasizes Need to Iron Out Spot Broadcasting Kinks

Detroit, Milwaukee, , and other midwest agen- themselves up as io's mecca this fall, issuing more quarter-hour campaigns than any other sector, including New York, and issuing them to stations that the time buyers in Manhattan never heard of. Windy City is fast being hailed as the me- ium and small-sized station's para-

In New York the same stations get the snooty treatment. One podunk outfit, which to date hasn't got a single copper of biz out of New York, will do between $30,000 and $50,000 national spot volume this , every bit coming out of Chicago, Detroit and Kansas City.

Station , who have recently checked over the situation, are now dividing the advertising agencies into three sharp geographical categories—the Coast, the midwest, and the east. The Coast, to everybody except itself, is what X is to algebra. Midwest is reckoned as spending proportionately the most time and trouble on spot. Eastern agencies are, to date, regarded strictly as big-station buyers.

This situation in the east is occasioning the vast outflow of spot announcements from New York. With the big stations loaded under chain and local fare, announcement stuff is all that's available on the choice time periods. Eastern agencies generally refuse to dabble with smaller stations unless they produce special programs (sports, etc.), or unless the marketing situation affords no other alternative.

East Is Chain

Reason for the sharp division in sentiment between east and midwest is generally ascribed to the east's pre-occupation with chain shows. This takes up a lot of the agency's time and causes the spot end to be a stepchild. Same agency, out of its Chicago branch, will do a whacking spot volume to the complete exclusion of chain stuff. Consequently the reps have recently sought to sugar-coat spot so that it will take a better hold in the east and break down the reserve.

List of the biggest accounts, handled out of New York, shows that practically all of them buy announcements for the main part. These include:

Palmolive soap
Lifebuoy soap
Ironized yeast
Best Foods
Spry
Bulova
American Oil
Chipso
Carter Medicine (also uses some longer shows)
Roi-Tan cigar (also uses some longer shows)

Midwest roster of topnotchers, on the other hand, is virtually all in the 15-minute class. These are:

Chevrolet
Republic Steel
Drene
Caldwell
Miles Laboratories
General Mills
Ovaltine
Oxydol
Oshkosh overalls
Aladdin lamp
Montgomery Ward
Omaha flour mills
Hamlin's Wizard Oil

While the East has been responsible for a number of longer shows of wide extent, these—in keeping with the announcement stuff—have been confined more highly to big stations than the Midwest schedules. The Ford campaign was a notable exception, but it was a rarity.

Stations and their reps are figuring that the only way to pry more coin out of the East is to get spot down to a formula that compares favorably with chain radio. This would involve standardization of station info, smoothing of rates, and presentation of much better market idea. Currently, eastern agencies are not only in the position of releasing chain radio, newspaper and magazine schedules that dwarf spot, but they are also in the position of comparing spot's costs unfavorably with other media. In Chicago, 't as easily possible.

For another thing, eastern agency execs aren't regarded as having the same down-to-the-soil feeling as the Midwest boys, which would keep 'em from paying attention to Keokuk and its equivalents. Reps here regard a barrage of market data as the only way to overcome this can't-be-bothered attitude.

Wows the Farmers

Des Moines, Nov. 24.

Carl Carlson, 1936 cornhusking champion, was brought in as guest at WHO's Barn Dance Frolic Saturday (21). He gave a practical demonstrati

Two rows of corn stalks ri from the fields were set up across the width of the Shrine Auditorium. While Stan Widney, mike in hand, described the cornhusking a regulation farm wagon was driven along beside Carlson.

Studio audi went with excitement.

UNITED PRESS EYES PACIFIC RADIO

Los Angeles, Nov. 24.

United Press expects to have a new Coast leased wire for radio news ready to put operation by the first of the year. Will serve radio station on the Pacific Coast. Understood that the wire circuit will be operated entirely separate from the U.P. radio news wire in the East which now reaches only as far west as Omaha.

So far there is not sufficient radio station business to justify extending the East wire over the Rockies Plans are for the Coast wire operation to be practically a duplicate of the one now operating out of New York City, only that the main office and control of news will be situated here.

Spot suitable for Pacific Coast may relayed from the Omaha radio news bureau of U.P.

Detroit, Nov. 24.

International News Service and Universal News Service, Hearst outfit, apparently are girding themselves for a real battle to retain and extend news facilities to io stations throughout the nation. Stations served by INS and Universal have been sent a questionnaire asking if they want a special leased wire or are satisfied with present radio news set-up. In radio circles here this is taken as meaning that the Hearst organization intends improving its radio news service and more actively competing against the United Press leased wire providing radio news. The shift of T. L. Christie, from Press-Radio, to become radio news editor of Universal Service and acquisition of another T-R man for the INS similar spot is held to be initial moves in this campaign to lift the calibre of service.

Under the old INS-Universal setup, 50,000 to 60,000 words are laid down by each service to the radio stations, with announcers or other station icials compelled to cull items suited for the airwaves from this mass of news material. It is said that this report in the past has differed little from that sent to INS-Universal newspaper clients.

Awful But They Like It

Portland, re., Nov.

Patter stuff regarded as outdated and too corny for most purposes is now getting a comeback. KGW has a program 'Rambling Rhythm' which is nothing more or less than the old jamboree routine where 'everybody sings and talks and has a big time fun fest.

It sounds terrible, but nevertheless the show clicks hugely. Fan mail pours in in a day when fan mail is as rare as the great auk. At KGW they make no apologies.

Pacific Coast Radio Notes

June Kilgoure, NBC youngster, will take time out from appearing with Georgie Stoll's band at L. A. to be at the Portland Auto Show.

Don Kneass, KGW, Portland, nouncer, joins KIRO, Seattle.

Harry Anderson, in charge of Pacific Coast sales for NBC, confabbed in Portland with Carey Jennings of KGW-KEX.

Tommy Luke, radio-advertising florist, returned to Portland from the National Florists Convention at Cleveland with Don Gillman, NBC chief at S. F.

Portland radio production is on the upbeat. In a recent week KGW locally produced 12 shows released to the Red network.

Abe Berkowitz, KGW musical director, retained to build up 16 piece band for the Auto Show. Leroy Prinz will bring his own leader from L. A. to sling the baton.

NBC Hollywood gang without electric clocks for three days, due to cycle changeover on account of new power from Boulder Dam.

Marty Gosch, Warners radio director, officially domiciled at KFWB (Hollywood).

Owen Crump took an exit cue on KFWB (Hollywood) 'Curtain Calls,' which he wrote and emceed from inception. He'll be given other production chores.

Cecil Underwood in Hollywood to open Ruthruff & Ryan office and ready the new Al Jolson show.

Diana Bourbon moving F. Wallis Armstrong offices to quarters adjoining CBS Playhouse on Hollywood boulevard.

Nate Tufts casting about for a Hollywood spot to air the Joe Penner show, closing out Figueroa Playhouse downtown as a CBS remote spot.

Claudette Colbert had to cancel Hollywood Hotel guest spot on account of losing voice, but goes on in December in scene from 'Maid of Salem.' Charles Boyer and Mary Astor set for 'Garden of Allah,' Nov. 27.

Ted Bell, KRSC, nouncer, believes he has completed biggest football broadcasting assignment in the country this season. He miked 27 play-by-plays, the whole local highschool schedule. Witn nine schools in the conference, Bell was busy every Thursday, Friday and Saturday afternoon.

Jimmy McMasters p.a.ing ing the roving reporter KMTR (Hollywood).

Howard DeLong hopped east to pick up some technical pointers for KRKD (Los Angeles).

Frank Borzage will guest producer of the Lux 'Polly of the Circus' broadcast Nov. 30 while C. B. DeMille is east with 'The Plainsman.'

Frank Bull got the call on first broadcast to be fed Mutual by KHJ (Los Angeles). He'll call the plays Dec. 5 in the Notre Dame-Southern California game.

Wagner found call of the desert too strong so he checked off KFWB (Hollywood) until after the holidays for a sunning at Palm Springs.

Tom Harrington and Jack Benny giving the Jello script a workout at Palm Springs, where comic baked out the sniffles.

Harry Maizlish took is KFWB (Hollywood) gang to the L. A. Ad-Club for boys on station salute.

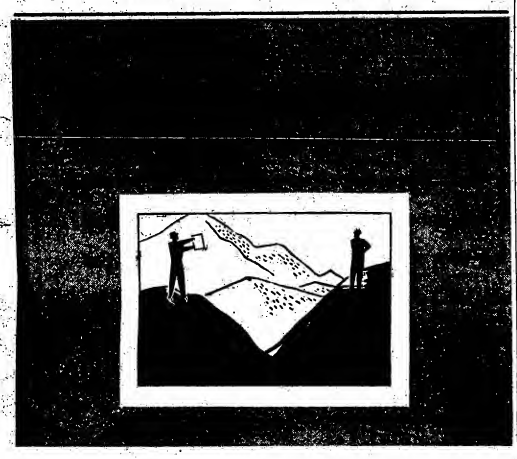
Jack Runyon, Coast producer for Lord & Thomas, proved his prowess as a nimrod by bagging the limit of pheasants.

Barbara Stanwyck will do 'Just Suppose' on Camel Caravan, Dec. 1. Ray Milland in the other corner.

Gordon Brown, Night at KJBS, San Francisco, is back on the job after several months in a hospital following an auto smash-up. For the time being, however, he on a day shift, while 'Mel' Melnicoe continues to pinch-hit for him on the Night Owl programs.

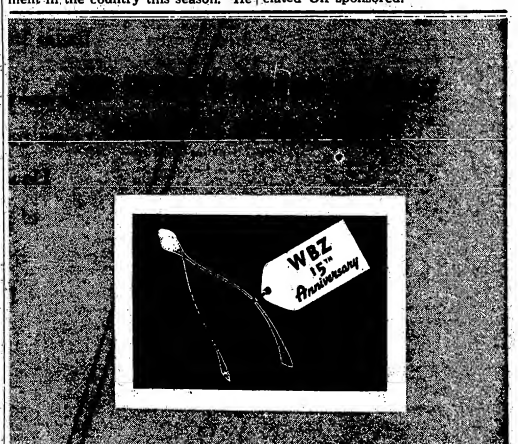
Kenny Higgins, announcer at KFRC, San Francisco, leaves soon to join Hollywood station. He will be succeeded at KFRC by Jack Murphy, formerly of KJBS.

First play-by-play report of a football game to be broadcast over KJBS, San Francisco, was aired Sunday (22) when the station hooked up with KEHE, Los Angeles, for the Santa Clara-Loyola battle. Associated Oil sponsored.



Up in Denver's high altitude, the returns are high for advertisers who put the powerful influence of KOA behind their sales campaigns. Let us point out some of the high spots in KOA's sales record the Rocky Mountai regi

KOA
50,000 WATTS
DENVER
Completely programmed by NBC



For 15 years—ever since September 1921—we've been equipped to answer the advertiser's wish for radio service in New England. WBZ, the first licensed broadcasting station in the United States, is still first with advertisers who want to cultivate a New England audience effectively and economically. Meeting the demand for progress, WBZ and WBZA dominate in this rich trading

WBZ
50,000 WATTS
NBC Blue Network
BOSTON, MASS.

WBZA
1,000 WATTS
NBC Blue Network
SPRINGFIELD, MASS.

Completely programmed by NBC

CHIDES PACIFIC STATIONS

Free Cancels Rep Meeting

New York confab, skedded for 2 p.m. on Monday (23) to thresh out differences of opinion on James Free's (Free & Peters) spot promotion campaign, did not come off. At noon on Monday, Free wired all reps whom he had previously contacted as follows:

'We do not have enough acceptances for today's proposed meeting to constitute a quorum of reps, therefore it is being called off. Thanks for your willingness to cooperate. You will hear from me further regarding cooperative spot campaign.'

Fourteen reps all told were invited by Free into the campaign which was to raise $16,000 per annum on an assessment plan based on station rates. Division of opinion on the matter was apparent from the start, and culminated in Monday's postponement.

Examiner Walker Raps KVOS, Bellingham, Wash.; Up for Renewal

Washington, Nov. 24.

Deletion of Station KVOS, Bellingham, Wash., for several violations of both letter and spirit of Federal laws was recommended to Federal Communications Commission, Monday (23).

In a lengthy report analyzing a multitude of charges, Examiner Ralph L. Walker said evidence shows KVOS in the past has not operated in the public interest and, doubting the policies will be changed, said application for license renewal should be denied. Simultaneously Walker nixed idea of transferring control of the parent corporation.

The case hinged primarily on the calibre of broadcasts concerning local politics, although other offenses were alleged and additional criticism was made. Examiner Walker did not refer, however, to station's current law trouble over unauthorized use of Associated Press reports, embraced in litigation pending before U. S. Supreme Court.

Centering attention on 'Newspaper of the air' program, Commish sleuth cited number of instances where KVOS aired strongly-partisan talks on local political questions and concluded the station had stirred up ill feeling which was not in the public interest. Walker recalled the Bob Shuler case to substantiate his opinion that such use of broadcast privileges not desirable and to fortify his denial recommendation.

Other matters which helped turn the scales against KVOS were:

Technical violation of law concerning transfer of stock in the corporation holding the station license.

Doubtful value of certain fortune-telling programs.

Unauthorized broadcast 1934 world series baseball game.

Disregard of spirit of law requiring broadcasters to give all candidates for office equal access to the air. In this regard, Walker scored of transmitters to plug political aspirations of the owner or his employees, although conceding actual law violation occurred.

Niesen has renewed her management contract with the CBS Artists Bureau starting Jan. 1, 1937.

MANAGERS' BAD HABITS RAPPED

Lindsey Spight Points Out Flaws in Spot Broadcasting as 23 Pacific Stations Send Delegates to First Regional Meeting

SUGGESTIONS

San Francisco, Nov. 24.

A plea for adequate and honest information with which to work was made Lindsey Spi Pacific Coast manager of John Blair, half of San Francisco station representatives in a talk at the first western conference of the Sales Managers' Section of the National Association of Broadcasters held here last Friday (20).

Spight, as spokesman for the local station representatives, accused station managers and sales chiefs of failure to supply fundamental information concerning coverage, popularity, pulling power, and merchandising service facilities. He admitted that coverage information is more complete than heretofore and that the data itself is generally adequate, but declared that in many cases the preparation and presentation of the data is deplorable. He suggested that station representatives be asked how agencies want this material presented.

ight also expressed his belief

(Continued on page 46)

Say Apartment Television O.K.

London, Nov. 15.

An apartment house in Mayfair has been equipped with the first 'plug-in' television service for flat dwellers in the world. A demonstration was given there yesterday from British Broadcasting Alexandra Palace transmitter, about half a dozen miles away, and excellent reception resulted.

Installation was devised by E. M. service and the same plugs can be used for ordinary radio reception.

MAC QUARRIE TAGGED

Optioned Well Ahead at KFWB—Also a Film Director

Hollywood, Nov. 24.

First radio actor to grab off a long term contract with a local station is Haven MacQuarrie, who inaugurated 'Do You Want To Be An Actor' on KFWB three months ago. Deal is for options up to seven years with the Warner station having exclusive rights to his services for stage or air.

Harry Maizlish, station manager, who cemented the pact, scouted reports that MacQuarri was given bonus for affi ing his sig and signing over the idea to KFWB.

MacQuarrie at the same time signed a director's contract with the Warner picture studio.

WB is working on an idea to frame a stage act for the amateur show and book it into Warner theatres.

KSFO Wants to Move

San Francisco, Nov. 24.

Permission to move its transmitter from Oakland to Hunter's Point here has been asked of the FCC by KSFO. Station also seeks a power increase from 1,000 to 5,000 watts daytime.

KSFO becomes the local CBS outlet in January.

Ed Craney in and out of New York last week has headed back to KGIR, Butte.

KFJR Sacrificial Lamb to KALE, Portland's Full Time

Portland, Ore., Nov. 24.

With the purchase of KFJR from Ashley Dixon, KALE becomes a full time station. Pair formerly shared time on 1300 k.c. locally. KFJR goes out of existence entirely. As full-time occupant of the frequency, KALE proposes to build new transmission towers and generally expand its equipment.

Dixon's old policy had been to confine his schedule largely to classical phonograph records and other discs of the non-jazz variety, as a result of which he developed a goodly segment of listeners who preferred KFJR's recordings to a major part of the pop material coming from network affiliated outlets.

Coca Cola Staff Previews

San Francisco, Nov. 24.

Some 50 Coca Cola salesmen from the local offices of the company heard a 'preview' of the new daily half-hour transcribed programs, which started Monday (23) over KSFO, at a special audition held last Friday in the station's studios. The following night the Oakland sales force was invited to a similar 'preview,' staged by Manager Phil Lasky.

Coca Cola platters, with Don McNeill as emcee, will be aired daily except Saturday and Sunday at 12:30 p. m. PST. Contract, placed direct, is for 26 weeks.

CERTIFIED SUCCESS STORY No. 11

1,600%

Sales Boost for Coal Dealer

WIP HOMEMAKERS' PROGRAM was the *ONLY* medium of advertising used; the business of the MASON-HEFLIN COAL COMPANY'S CLUB PLAN was upped in *ONE YEAR* from $7,500.00 to $125,000.00! Last year, with the WIP HOMEMAKERS' PROGRAM *STILL* the *ONLY* advertising used, the Mason-Heflin Club Plan netted $275,000.00, *DOUBLING* the previous year's record! Of course, they have renewed on WIP for another full year, ending October 15, 1937.

610 WIP KC.

"PHILADELPHIA'S PIONEER VOICE"

'WHO AM I?' (Game)
With Meredith Willson's orc, Charles Marshall, Jeane Cowan, Irving Kennedy, Archie Presby
15 Mins.
CALIFORNIA HOME BRAND FOOD
Tuesday, 7:45 p.m.
KPO, San Francisco
(Emil Brisacher)

Radio adaptation of the not-so-new parlor game, 'Who Am I?' (elimination) is used on this quarter-hour air show dubbed 'C H B Studio Party.' Released over the most extensive network utilized by any of NBC's west coast sponsors. California Conserving Co. foots the bill. Programs are produced in the web's San Francisco studios.

Brief show is loaded with talent, carryi , a band directed by Meredith Willson, four readers, Charles Marshall as the 'spirit of the sponsor,' Irving Kennedy, tenor, Archie Presby as host and a guest singer every week. Jeane Cowan, bluester, filled latter spot on the opener.

Informal party atmosphere is maintained throughout the program, which offers dialers a different type of radio entertainment and a chance to win a variety of prizes, ranging from a glass bowl and plate the first week to electric mixers and bathroom scales later on. Awards are given for correct answers to the game, 'Who Am I?', in which one member of the cast asks questions of the others to enable him to discover what well-known personality he represents. A number of clues are developed by the questions and answers before the game is stopped. Dialers are asked to send in two bottle caps or two labels from C H B products with each guess.

Mistake in opener was having Presby explain the contest rules immediately after the last question was popped. Spotting of a musical number in between would give dialers a chance to compare notes before paying attention to instructions, most of which were missed by at least one group of listeners.

Unexpected response of more than 5,000 correct answers in the first three days after the initial broadcast took the sponsor by surprise, only half that many having been anticipated. Some loss is expected the first few weeks, during which the game will be fairly easy, but when the more expensive giveaways are offered the sponsor undoubtedly will take it plenty tough to avoid coming out on the short end. The danger there, however, is that dialers may lose interest if the guessing is too stiff.

Commercial plugs are dropped in several times by Marshall, who interrupts conversations but is never allowed to finish his statements. Idea is novel way of catching listeners' attention and eliminates monotonous sales talk by an announcer.

Ork does little on the program but accompany the singers and play the theme melody a few times, which makes one wonder why a conductor of Meredith Willson's reputation is needed, except as an additional drawing card. Elbs.

HERBERT MUNDIN
Talk
6 Mins.
ROYAL GELATIN
Thurs., 8 p. m.
WEAF, New York
(J. Walter Thompson)

Herbert Mundin, English character player from the screen, impresses suitably for radio, but must have better material than provided him on the Rudy Vallee Royal Variety hour. With Graham MacNamee leading him into a monolog, he attempted to make amusing his trip to a theatre to see 'Hamlet' and efforts to explain what the play's all about.

Equipped with a Cockney accent that should appeal to air audiences, Mundin threw in hiccoughs with his stint Thursday night (19). He is fairly well known on the screen as a featured player, having been in this country since the old Charlot's Revue. *Char.*

THE HOLLISTERS
Serial Playlet
15 Mins.
Sustaining
Mon.-Wed.-Fri., 1:15 p.m.
WOR, New York

Man and woman team, with occasional assistance from others, offers exciting early afternoon adventure with typical melodramatic ingredients. In plot construction, original ideas and in projection of both skits seem of network calibre. Present tale employs schooner on which the couple live as a background. Developed to show that their new neighbor and tenant is the leader of a gang of counterfeiters. Angle of future development in serial is neatly spotted without being obtrusive.

Principal roles are played by the Hollisters, ex-vaudevillians. As often is the case, the two-a-day training constitutes a firm background for their thespic efforts. *Wear.*

ADELAIDE KLEIN and BILLY HALOP
Playlet
10 Mins.
ROYAL GELATIN
Thurs., 8 p. m.
WEAF, New York
(J. Walter Thompson)

Adelaide Klein is from 'Double Dummy,' this season's legit show, while Billy Halop is the young sensash of 'Dead End' and a vet kid thesp of the kilocycles. In a sketch, written by Miss Klein, the twain played a scene between an East Side mother and her son. Rather unsatisfactory piece. Did not come through clearly as to the dialog. Miss Klein particularly seemed to speak too near a whisper most of the time. It may, of course, have been due to engineering or direction.

Playing to an East Side mamma with an accent, Halop does the 14-year-old son who has been skipping school to go in for shooting craps and making the wrong friends. He has an ambition to be a big shot, by racketeering or otherwise, but in the end is on his mother's lap crying, all such ambitions palpably having been dissipated by his ma's entreaties. *Char.*

Follow-Up Comment

Ed Wynn's second broadcast for Spuds was considerably smoother than the first. It's still very questionable that the guest stars matter or help. Just what the motive is defies ready guessing. If the idea is that Wynn and Don Voorhees' orchestra can't fill a half-hour, but need strengthening, it's certainly dubious showmanship to figure either Lenore Ulric or Kitty Carlisle as an answer. That kind of 'how do you do-so ice to be here' guest star winding up with a casual specialty is of slight value.

People tune in to hear Wynn. If Wynn isn't hitting his best stride that is what needs fixing, not the padding of the payroll with guests that add little to the sum total of entertainment.

But the program's line of attack is manifest in the pulmotor brought in for the second week. This is a 'Spudders' contest with something like $1,500 a week in prizes. A snudder is a question to which Ed Wynn can provide a funny snapback. As a contest idea it's probably a good one. It will bolster weaknesses in the entertainment.

Meanwhile Wynn worked very hard. He's a trouper of the theatre's best traditions. A rugged individualist, it sounds as if he is handicapped by the frenzy's lack of confidence in his ability to carry the load as he used to. Agency still is holding him under tight rein apparently. Notwithstanding, on the second time around the track, he was picking up speed.

Wynn is not a stooge comedian, and giving him people to stooge with, and moreover insisting that the stooging be done not in his style, but from somebody else's script, hampers. His stunt piano-playing as accompaniment for Kitty Carlisle seemed to convulse them in the studio (easy to understand), but it wasn't worth much to the home listener.

Walter O'Keefe and Joe Penner were both having material trouble over the week-end. O'Keefe was forcing all the way with 'idea' twists that didn't jell. Penner's stuff was infantile, with jerky continuity.

Sealtest (O'Keefe), commercial continuity isn't too clear. A casual listener after several weeks isn't sure what Sealtest means. Dealer prestige stuff is always likely to be confusing to the public. Plug for ice cream rather noticeably guaranteed only that the granulated sugar was pure. Wording concerning other ingredients was oddly evasive.

NBC brought i its fourth broadcast from Buenos Aires in connection with the new attention being given that continent. Reception a credit to RCA Communications as usual. Talk clear and newsy. Tipica orchestra dished out nice Latin dansapation. Neither the announcer (sounded British) nor the orchestra were credited by name. Over the NBC blue.

Jack Benny's new script writers at last seem to have acquired the knack of writing for this comedian, and the Jello program's current grade of laugh material is on a par with anything done in the past. Sunday (22) night's broadcast was excellent.

Show adheres to the theory that Benny is most comical when most sympathetic, and he continually takes the laugh slaps for swell results. Punch lines are liberally sprinkled around among the members of the show's corking cast.

Frank Buck finally made the Edgeworth tobacco transcriptions (New York outlet is WOR) some four or five weeks late. His broken leg prevented him recording the No. 1 disc for which Marschalk & Pratt had auditioned him.

His chatter cued into a dramatization of a jungle scene similar to what he did formerly on his radio series of a couple of years back. Fit in nicely with the program's 'Moments You Can't Forget,' one of which is always the time spent with a pipe-full of Edgeworth. Howard Scott's orchestra very helpful. World Broadcasti cut the disc and very nicely.

Phillips Lord, nee Seth Parker, continues with the same zippy pace in presenting 'We, the People,' a combo of The Listener Speaks and a Ripley show, with curiosa Americanus from all parts of the country, and shaping up into a very human half hour. It's one of the strongest 30 minutes in the late Sunday afternoon sector and is cannily produced and presented. The dramalet anent Ma Little of Paducah was a particular throbber.

Jack Norworth as Benny Rubin's guest of honor on the Feenamint-WOR show Sunday aft was something to pique the imagination. His harking back to the 'Follies of 1907,' the corking medley of Norworth-created songs and the vet songster's still youthful vocal style were something for the ear.

Amidst the reprise of four standout amateur prize-winners, now full-fledged professionals, whom Rubin reintroduced in honor of a 100th weekly broadcast, Norworth's own simple style of vocalizing, with the socko old-timers such as 'Take Me Out to the Ball Game,' 'Smarty,' 'Garden in Sweden,' and of course 'Shine On Harvest Moon' lent the show plenty of punch.

Theodore Dreiser, guesting on the 'Heinz Magazine of the Air' over CBS, did not answer, except negatively, the question asked him by listeners: 'What can our children believe?' Noted writer said that you cannot only tell, but make nations, as well as children, believe fairy tales; 120,000,000 Americans were persuaded to believe that the United States was fighting to 'make the world safe for democracy,' and 65,000,000 Germans are believing another fairy tale today. He left the inference: 'What good does this do?' 'What can I believe? Reality,' was Dreiser's signoff.

Dreiser does no possess a good radio voice, and apparent nervousness affected his delivery. He was a 'name,' one of a number which the Heinz Magazine has carried without giving them sufficient space to develop for dialers a point of view. The listener's kick rests in saying 'I have heard so-and-so.'

'ADVENTURES OF GREEN HORNET'
Mystery Serial
30 Mins.
DETROIT CREAMERY CO.
Twice weekly; 7:30 p.m.
WXYZ, Detroit
(N. W. Ayer)

After nine months as a sustainer, during which it got plenty of goings-over, this half-hour mystery serial by Fran Striker, who authors 'Lone Ranger,' emerged Thursday (12) as a commercial under banner of Detroit Creamery, subsid of a national dairy. Planted at the same hour in the intervening nights between 'Lone Ranger' episodes, 'Green Hornet' should not find it difficult holding the kid audience as well as snaring the mystery-minded adults.

In more ways than one does 'Hornet' resemble 'Ranger.' Besides having the same author and dealing with adventure, both serials use several of the same performers (this point is all too obvious to the listener). Both dramas revolve around heroes, who are the apex of cleanliness and wholesomeness, and moreover, both are selling products which go hand-in-hand, the 'Ranger' bread and the 'Hornet' milk.

Otherwise, the 'Hornet' figures to stand alone well, with considerable material available, dealing as it does with 'crime within the law.' Britt Reid, its hero, is a newspaper publisher's son whose playboy activities provide a blind for his exposing of stuff-shirted lawbreakers. His chief aide is Tato, a real Japanese, who takes an almost identical role as Tanto, an Indian, does in the 'Ranger.' Title is derived from buzzing-horn of Reid's super-car.

Spieling is police and confined to opening, midway and closing spots. *Pete.*

PERSONAL COLUMN OF THE AIR
With Inez Lopez
Agony Notices
15 Mins.
CHIPSO (P. & G.)
M-F, 11:15 a.m. EST; M-Thu, p.m. EST.
WEAF, WJZ, New York
(Blackman)

Here is an idea, well executed, which rolls neatly down radio's new informal-and-cheap alley. Mrs. Octavus Roy Cohen thought it up and sold it to P&G who tested it on discs in 14 cities to good results. Now it's on the conjoint NBC hookups with Mrs. Cohen (Inez Lopez) serving as editor.

As an idea, the thing is so obvious that it undoubtedly took somebody with a literary name to convince that it had possibilities. 'Personal Column of the Air' is the old newspaper agony stuff, lock, stock and barrel. It has organ music in the background. In fact, it has every corny touch that could be evoked, but the angles have been plotted with such straight-from-the-shoulder sincerity that the net results size up as sure-fire. There is no hypodermic shot in the arm, and no frillery on the Wurlitzer keyboard. Just the straight McCoy.

Program caught (18) gave five excerpts from agony letters, each read by a suitable stock actor or actress. Letters were well written for change of tempo. One purportedly was from an elderly orphan woman who wanted to locate her real parents; another was from some kids looking for their old man; third was a request from a femme to find her brother; next a father, who had given his offspring away when a doctor told him he was on the verge of death, asked for the kids because the doc was wrong; and in close two women wanted to find a third erstwhile classmate to join 'em at a wedding. Material neither dripped with tears, nor was it negatively tame.

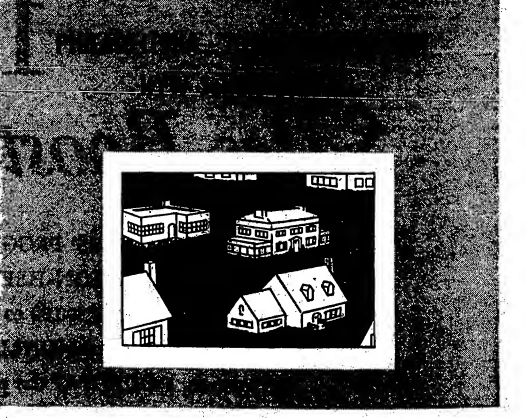
Pace unfurled itself with ample musical interludes so that each request would have time to soak in. Commercials are short, and explanations of what it's all about aren't too long, though sufficient.

Whole thing can't cost P&G more than a grand a week in talent and production. In short, the soap sponsors are getting a pretty good spread for very little silver. Computed on this basis, with a successful tryout to boot, it looks like a go. *Edga.*



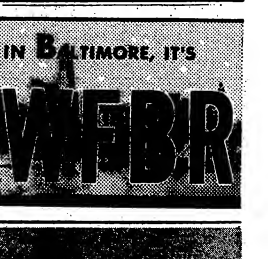
The strong, clear voice of KPO soars over the hills and valleys to reach great audiences in three states outside California: Idaho, Nevada and Oregon. Local and spot advertisers get tremendous sales impetus with this proven medium.

KPO
50,000 WATTS
NBC Pacific Coast Red Network
SAN FRANCISCO
Completely programmed by NBC



This third metropolitan district is the largest single-family home market in the United States. The local acceptance of KYW, backed by the prestige of the National Broadcasting Company, presents an advertising medium of real influence in this area.

KYW
10,000 WATTS
NBC Red Network
PHILADELPHIA
Completely programmed by NBC



PROBE OF F.C.C. EXPECTED

Paulists Lose 18 Months' Battle

Denied Full Time—Decision Clarifies Series of Related Matters

Washington, Nov. 24.

Radio's most acrimonious fight became a closed book Friday (20) when Federal Communications Commission finally refused to permit WLWL, New York, to become a full time station and reshuffle a half-dozen transmitters in order to open up a channel for exclusive use of the Catholic Church.

After more than 18 months of stewing, Broadcast Division turned down the Paulist Fathers in an order effective Dec. 15 and ended months of uncertainty for stations spread from Minnesota to Texas. The action was foreshadowed fortnight ago when the commish refused to allow the Paulists to withdraw their request without prejudice in order to substitute a plea for the facilities of WOV, New York.

With the embarrassing WLWL application out of the way, the commish in short order took the following additional action which hinged on the Catholic issue:

(1) Ditched complaints by the Paulists about allegedly-offensive programs aired by WOV.

(2) Refused to grant a second Catholic station, WWL of New Orleans, a regular full-time franchise.

(3) Paved the way for purchase of WOV by Arde Bulova, owner of WNEW.

(4) Killed a request of David Stern, Philadelphia publisher and lusty New Deal advocate, for the facilities sought by the Paulists.

(5) Continued special authorization for WWL to operate full-time on the same channel with KWKH, Shreveport.

(6) Renewed licenses WOV, WBAP, Fort Worth; WFAA, Dallas; WCCO, Minneapolis; WPG, Atlantic City; WNYC, New York City, and WJJD, Chicago.

(7) Denied WOV from 1100 to 1130.

Case has perplexed commish for months, with members of Congress, Democratic big-wigs, Tammany, and Italian factions adding to the pressure applied by the Catholic organizations. During prolonged maneuvering several potential solutions were advanced, retaliation was threatened, and intervention of President Roosevelt was sought.

As recently as last summer is seemed likely the Paulists would gain their full-time goal, though in a round-about way. This prospect was ruined, however, when a complicated deal, involving Columbia Broadcasting System, WOV, and WLWL, fell through, and Bulova moved into the picture, aided by Congressman John J. O'Connor, Tammany, and New Dealers. Although Columbia was willing to step aside, Paulists declined to do business with Bulova.

Bulova a Creditor

A Bulova-Paulist enmity has resulted from the entire situation. The two parties will tangle again in near future when commish takes up matter of modifying the license of WCOP, Boston, of which Bulova is a creditor, as the Broadcast Division last week permitted WLWL to intervene in this case.

'WHY NOT NOW?' ATTITUDE GROWS

Administration Reported Ready to Get Investigation Over with This Winter—Reversing of Examiners Causes Criticism

DOPESTERS BUZZING

Washington, Nov. 24.

Congressional inquiry into conduct of the Federal Communication. Commission, baring actual approval of President Roosevelt and Democratic bigwigs, looms anew now that the political campaign is out of the way.

Although reluctant to stir up a hornet's nest, the Administration has apparently ceased trying to head off legislative probing into the way many radio cases were handled and instead is setting the stage for a thorough ventilation of Commish actions. The inquiry will be conducted, of course, under Democratic management.

Present strategy is to head off continued attacks on the F. C. C., which is conceded to be a vulnerable spot in the New Deal set-up, and to get the explosion, regarded as inevitable, ever with as quickly as possible.

Political strategists have become convinced that the long-threatened inquisition cannot be detoured forever and see the coming winter as the most favorable time the house-cleaning.

Conceding that the too-partisan at-

(Continued on page 46)

F.C.C. Suspends Its Grant to WTCN, Minneapolis, on Suspicion of 'Deal'

Washington, Nov.

Rumored violation of the Communications Act Federal Communications Commission Friday (20) to suspend grant of unlimited time to WTCN, Minneapolis, and launch a sweeping investigation into license trafficking charges.

With the decision slated to take effect insi 12 hours, broadcast division hurriedly postponed a ruling which took WTCN out of the limited-time class and shifted two college-owned stations, WLB, Minneapolis, and WCAL, Northfield, Minn., to the 760 kc channel dominated by WJZ, New York. Grants were suspended indefinitely until Commish lawyers have run down suspicion-arousers which on their face suggest flagrant disregard Communications statute.

As attorneys started ferreting out facts, Commish put the lid on the case and broadcast divisionites declined to discuss the matter for quotation. Squawk which prompted the hasty back-tracking was placed in the confidential files and no official explanation was issued.

Because the case may turn out to have important political ramifications, Commish agreed to proceed cautiously and keep mum. Only elaboration from official sources was an oral statement that 'receipt of certain information which we did not have before' constituted the basis for suspension of the three grants.

Although exact character of this information was not divulged, reliable sources hinted the Commish is probing rumored irregularities which may lead to revocation of franchises held by stations. Criminal proceedings against unnamed individuals who cooked up the suspicious-looking deal are a possibility.

Politics Involved

Making the situation worse than mere violation of the law, political issues and personages are involved. Furthermore the deferred grants were issued without a hearing, which has aroused added suspicion. Education issue, which has harassed the Commish ever since its creation, is present, as well as the matter newspaper invasion of the radio field.

Station which is the key to the situation, WTCN, is owned by the Minnesota Broadcasting Corp., which is controlled by the Pioneer Press, and St. Paul Dispatch. Principal figures in the newspaper set-up are the Ridder Brothers of New York, who publish the Journal of Commerce. Victor Ridder served as New York City WPA administrator.

Entire matter originally was slated for ventilation before an examiner but the grants were hastily issued without hearing when the Commish, yielding to strong urging, reconsidered the earlier action. The two colleges went along although their stations would have lost night hours. Apparently the additional day power which would have been permitted WLB and WCAL on 760 was sufficient compensation for them to consent to the WTCN plea for full time on 1250.

Sam Katz, previously in the electrical appliance selling biz, joins WMCA, New York, as sales rep in New Jersey exclusively.

★

Radio programs . . . like men . . . are judged by the company they keep

★ Every WLW advertiser appreciates the prestige that accrues to his program through association with the nation's outstanding radio presentations—broadcast regularly over WLW.

Agencies—Sponsors

Dixie Margarine, through the J. Horace Lytle agency, Columbus, is issuing orders for a spot campaign calling for four one-minute announcements per week for 13 weeks.

American Rolling Mill Co. (Armco) will include a short dramatization on its musical (band) stanza as an innovation this year. Had at first contemplated singing, but now switching to drama. N. W. Ayer handling. Stanza starts next Sunday (29) at 8 p. m. over the NBC Blue.

Gladys Swarthout and Frank Chapman are set for the National Ice Industries starting in February over NBC. Network not picked as yet.

Handled through Donahue & Coe agency.

Pure Milk Cheese Co. (Gold-N-Rich Cheese) has signatured for an undecided stanza over Mutual Broadcasting beginning Dec. Show will hit the air Tuesdays and Thursdays, 11:45 to noon EST, via WOR, New York; WAAB, Boston, CKLW, Detroit; WGN, Chicago, and WFIL, Philadelphi Contract is on a 52-week basis.

Mo-Tel service is testing an announcement campaign in Connecticut and Rhode Island through Badger, Browning & Hersey. Four announcements used per week, on eve time. Mo-Tel is an arrangement between Western Union and garages via which motorists can phone WU and get a reliable garage to fix their buggies when stalled the road.

Benton & Bowles is salting the trail for the Sealtest Laboratories account. B. & B. has a program it would like substituted for the one Sealtest is currently supporting on NBC Saturday nights. N. W. Ayer is the agency on the latter show.

Federal Agency, in behalf of Sinclair, still working on a proposed 'sweepstakes' campaign. Webs have hedged on acceptance, and Federal has now been contacting spot stations, stating that the job may go disc. Nothing definite on how things will turn out.

World Broadcasting has written a letter to flock of spot stations anent available time periods. The proposed schedule (sponsor unnamed), according to World's letter, will be either two or three quarter-hour periods per week, or one-half hour stanza. Might start as early as Jan. 4, says World, or, if a snag is hit, as late as April 5 of next year.

K. A. Hughes Co., Boston, has started sponsorship of 'Affairs of the Hemingways' over the Yankee web on Tuesdays and Thursdays, 1:30 to 1:45 p.m.

New biz signed by WMCA, New York, includes the following: Justrite (birdfood), 'Wings of Melody,' Saturday, 5:45 to 6 p.m., through Hoffman & York, Milwaukee; Bisceglia Wine Co. (domestic wines), 'Annice Ives,' Thursday, 11:15 a.m. (participation), direct; Clark Shoe Co., 'Happy Feet' discs, M-Th-F, 8:40-45 p.m., through Friend Advertising agency; Olson Rug, one-minute live announcements, through Presba, Fellers & Presba; Piso (cough syrup), 104 fifty-word announcements, through Lake-Spiro-Cohn, Memphis; Feigenspan (beer), 'Helen Leighton,' daily except Sunday, through Schilli and also Scheck, New York.

Wm. W. Lee & Co. ('Save-the-Baby' cold remedy) launching a contest in connection with spot work over WGY, Schenectady; WBZ, Boston, and WBZA, Springfield. Are giving away 25 Dionne Quintuplet dolls each week, and intend to tie in with the new quin pic ('Reunion') when playing in houses in station areas. Leighton & Nelson is agency.

Hudson Coal (D & H Cone-cleaned anthracite), supplementing the NBC Red shot with local shows, some of which are being placed through local dealers. WSYR, Syracuse, getting two quarter hour discs per week; WFEA, Manchester, one quarter hour per week; CFCF, Montreal, evening announcements in English; CKAC, Montreal, evening announcements in French. Ottawa and Toronto may be added to the sked.





Sinsheimer on Skates

Arthur Sinsheimer, radio head of Peck agency, is forced to do a sprint around the halls of NBC studios every Thursday night because of time coupling on two of his shows.

He rehearses his I. Fox program from 4 until 6 p.m. He then moves to studio holding performers for Phillip-Jones show, rehearsing them from 6:15 until 7:20. Latter shows takes to the air at 7:30, concluding at 7:45. He leaves P-J show 50 seconds before the end to practically skate around the corridors to Fox program that airs at 7:45.

NBC page boys assist by holding doors open for him on his weekly sprint.

Spartanburg Business Men Huddle on Second Station

Spartanburg, S. C., Nov. 24.

Junior and senior Chambers of Commerce here are studying proposal for another radio station and directors of both orgs. have held joint palaver. Morning and evening papers which have rigid publicity ban on WSPA, local station, were not represented at huddle and printed nary a line about it. Neither was WSPA represented.

Idea is to line up capital for a station big enough to interest one of the major networks.

JOHN ECCLES DIES

WJR's Chief Announcer Apparently Committed Suicide

Detroit, Nov. 24.

Mystery surrounds the apparent suicide of John Eccles, chief announcer for WJR, last Thursday (19) in his home. Eccles, who had been on WJR staff for 10 years, was found shot to death in the basement by his wife, who later found a note, indicating suicide because of illness.

Eccles had announced as usual Thursday morning and was due back at studi that afternoon. Leo Fitzpatrick, manager of station, and Dr. A. A. Newbar, Eccles' physician, and close friends could advance no reason for the suicide.

Besides the idow, Eccles is survived by two Burial in Detroit.

Anne Clancy Promoted

Anne Clancy promoted from program director of WHOM, Jersey City, N. J. to assistant to president, Paul F. Harron. West Willcox succeeds Miss Clancy in the program spot, coming up from the music clearance department.

Miss Clancy with the station six years.

Argentine Rep Due in N.

Charles De Cruz, of Radio Belgrano, Buenos Aires, will arrive in the United States next week on a special rep stint for station's owner, Jaime Yankelevich.

Stops in Havana, Mexico City, Chicago, Hollywood and New York during the one-month absence.

YEAST MAY GO NETWORK

Fleischmann's Return Is Future Possibility

Fleischmann Yeast may extend the spelling bee it's backing on WJZ, New York, to crosscountry proportions if the stanza continues to prove a click locally. Account has been tied up with the program for two weeks. Session's pres.nt schedule is 9 to 10 Sunday mornings.

It also reported that Fleischmann is interested in 'Do You Want to be an Actor?', program which is now running on an hour's basis over KFWB, Warner Bros.' Hollywood outlet. Transamerican Broadcasting & Television Corp., which represents KFWB, has received bids for the show from other agencies besides J. Walter Thompson, agency for Fleischmann. Chief among these is Young & Rubicam.

INDIANAPOLIS STAR'S REVERSAL ON RADIO

Indianapolis, Nov. 24.

Indianapolis received a surprise Sunday a.m. on finding a full-page devoted to radio for first time by Indianapolis Star. Included were the usual program listings, usual column of daily program notes headed The Microphone, news story on NBC 10th anniversary, three pictures of CBS programs and WFBM local star, and about column and half of comments of general nature by Robert G. Tucker, Star's dramatic critic. Former policy of Star against any and all radio publicity, with exception of program listings and very short daily program notes in no great space. Not known why the sudden change in policy.

Heretofore, Times, Scripps-Howard local evening daily (except Sunday), has been only Indianapolis paper devoting any space to radio. At present they are carrying about three columns nightly, including program listings. This change of policy on part of Star leaves Indianapolis News, evening daily except Sunday, as only local paper not carrying much radio news, but may force change in policy.

English Sets Increase

London, Nov. 15.

Latest figures of radio licenses in the United Kingdom show 7,853,131 authorized private receivers. Figures were revealed by the Postmaster-General, Major G. C. Tryon. Total shows an increase of almost 600,000 license holders in a year.

Every private individual possessing a set pays annual license fee to the Post Office of $2.50, the revenues subsidizing the British Broadcast Corp., which derives no income from commercial sources.

Polesie Quits Shell

Hollywood, Nov. 24.

Paramount last week signed Herb Polesie, producer of Shell Chateau for J. Walter Thompson agency, to a writer contract. He joins the Benjamin Glazer unit to work on the next Bob Burns picture.

Polesie has been with the agency four years.

RADIO ED NOW A SPIELER

Rochester, N. Y., Nov. 24.

Ben Weaver, former commercial manager, announcer and s'nger for WHAM, Rochester, has resigned to do free lance advertising.

Vacancy in the announcer staff filled by Enoch Squires, former radio editor of the Rochester Journal and Buffalo Evening News.

Make-Believe Now Reality; Martin Block Backs Ball

Initial 'Make-Believe Ballroom' ball will be held at the Kreuger Auditorium, Newark, Dec. 6, with Martin Block, who conducts the imaginative 'ballroom' program on WNEW, promoting. Block has Shep Fields' orchestra, winner of 'Make-Believe Ballroom' band popularity pool, to furnish music.

Affair is to be ballyhooed via Block's programs on WNEW. It will be broadcast over the radio station also.

Curt Willson, Hearst - io salesman, back on is feet agai after injury to one knee in a fall.



WWJ

America's Oldest Radio Station

Established August 20, 1920

FIRST in Listener Interest

America's 4th Market

New York—
H. BETTERIDGE,
247 West 43d Street

Chicago
P. HOLLINGBERRY CO.
307 North Michigan

Ultra High Frequency
Station W8XWJ
31600 KC

WSOC
CHARLOTTE, N. C.

Located i heart of the Carolinas coveri of the richest, most responsive, and—in short—one of the best markets in the world.

An NBC Affiliate



ARTHUR E. SUTTON
Gets Berth as CKLW'S Production Manager

Returning to his first love, Radio, Ad-man Arthur E. Sutton, takes over the production job at CKLW. After studying music in France and Germany, drama and theatre in New York, Sutton's versatility cast him as actor, singer, continuity editor, script and continuity writer, and he finally established one of Detroit's first agencies specializing exclusively in radio advertising. Later merged with another agency. Now quits agency work to take over Production at CKLW.

His services are yours for the asking in building up ideas and sales stimulating programs

For full information write

ESSEX BROADCASTERS, INC.
3300 UNION GUARDIAN BUILDI
DETROIT, MICHIGAN
FRANK RYAN, Vice-Pres. and Manag irector
MEMBER MUTUAL BROADCASTING SYSTEM



PAUL WHITEMAN
and HIS ORCHESTRA
Combined with the
PHILADELPHIA ORCHESTRA

SOLOIST—SWING HARPIST—CASPER REARDON
PROGRAM NOTES—DELIVERED BY DEEMS TAYLOR

At HIPPODROME, NEW YORK
Tuesday Night, December 1, 8:30 p.m.

1450 Good Seats at 50 Cents and $1 (Tax free)

enefit Williams College Museum of Modern Music and the Philadelphia Orchestra Pension Fund

RADIO SHOWMANSHIP

Stunts, Novelties, Tie-Ups

Outstanding Stunts:

LOCAL MAYORS' BREAK-IN 'COMMUNITY SING'
GILLETTE SAFETY RAZOR
RUTHRAUF & RYAN

Illette's Community Stunt

New York City.

Gillette's 'Community Sing' is working out a nation-wide stunt for its Dec. 13 (Sunday) broadcast under which the program will be related to the sundry local community chest drives, usually in full sway just before Christmas.

Gillette show hits 102 stations, including Honolulu and Toronto. In each case either the local mayor or an appropriate substitute (in Colorado it's the Governor) will step into the program for a three-minute talk. Stations will get a general cue from New York. Network will be fed a musical background during the talks.

All charities with which Gillette is cooperating will be non-sectarian and performing a general service to the community.

'Community Sing' and Community Chest is the point under emphasis. Bennett Larson of Ruthrauf & Ryan is handling the details of what is believed to be one of the biggest stunts ever put over for a network commercial.

WTAM's Charity Gesture

Cleveland.

Tommy Riggs, who does the sketches 'Tommy and Betty' for Spang Baking Company over WTAM here, did a goodwill sustainer here Thursday afternoon. Riggs journeyed out to Rainbow Hospital and staged a show during which he introduced Betty, his mythical character, to 84 crippled tots. WTAM paid for a wire and Riggs put three of the youngsters on the air which brought them a real thrill.

Gesture in the midst of the local Community Fund drive.

WBNS-WCOL Make Some Hay

Columbus, O.

WBNS-WCOL believe they carried through most impartial farm listener survey ever held in these parts in their stunt at the National Grange convention here last week.

Stations set a new radio set in convention headquarters in the Deshler Wallick hotel and without mentioning sponsor of contest in their promotion, offered it as a prize for best answer to question: 'If you were making up programs especially for a farm audience, what would you include in them?'

Contestants were also asked to name their favorite programs and hours during which they listen most.

Contest drew more than 1,000 replies from delegates in 38 states. Immediate result was scheduling of Farm and Home Hour on WCOL daily.

Band As Merchandizer

New York.

B. B. D. & O. agency on the account, has arranged to have the Tommy Dorsey band give away packages of Kool and Raleigh cigarets at the unit's various one-night stands. Orchestra is part of the Jack Pearl show on NBC-blue Monday nights.

Band's music racks have been equipped with Kool and Raleigh pennants and there will be a product display on hand at the shuffle spots the orchestra plays. Signs plugging the program will be strung alongside of buses which the band uses on tour.

Bob Becker Bow-Wow Circus

Chicago.

Actual dog show will be presented on the stage of the WGN theatre auditorium one Saturday each month by Bob Becker for Red Heart dog food. Show will angle particularly for 'kids' attendance and patronage for Red Heart dog food.

Spotted through the Henri, Hurst & MacDonald agency, Becker is on WGN regularly each week with dog chats, but the Saturday show will be his first in-person program for the hound feed.

WHO's Essay Session Popular

Des Moines.

Popular sustaining program on WHO, Des Moines, is 'The Air Is Yours,' a half-hour program every Sunday afternoon on which seven three-minute papers are read by the writers.

Any subject may be discussed, the station requesting only that the manuscripts be neither slanderous or in bad taste and not to exceed three minutes in reading time.

Between 200 and 400 manuscripts are received every week. After they have been judged by a committee of four, the writers of the seven chosen are invited to read the papers personally from WHO'S studios, and one writer came all the way from Austi , Minn. Each one who reads his paper is given $5 by the studio.

Such subjects as women's smoking, compulsory military training and even the broadcasting of sports events by radio have swept up a lot of interest among readers.

'Our Government' Series

Baltimore.

Hearst-owned WBAL is running weekly series labeled 'Our Government,' which seeks to educate public in duties of various Federal depts. Stations gets bosses as near top of heap as possible in different governmental offices to explain phases of the work each supervises.

Talks, which have already commenced, will attempt to clarify 'U. S. Employment, Naval Recruiting, Marines, Social Security, Weather Bureau, U. S. Engineers, Food and Drug, Federal Housing, C. C. C., Federal Business Assn. and Postoffice.'

Chats will be of quarter-hour length each, and will make known to the public in just what way each Federal agency can oft aid citizens when otherwise they would normally not expect service of the sort when needed.

WJJD Off Weed List

Chicago, Nov. 24.

Ralph Atlass station WJJD and the Joe Weed rep company are parting as of Dec. 31.

Leaves both of the Atlass stations, WJJD and WIND without independent representation.

Onion Breath Defense

Arthur Lockwood, publicist and secretary of the Onion Anti-Defamation committee, and Benjamin Balish, styled America's 'Onion King' had their inning yesterday (Tues.) on WNEW, New York. Lockwood related details of campaign in behalf of the merits of the lowly onion.

Balish, one of the big onion speculators, discussed merits of the bulbous fruit.

Involved WKZO, Kalamazoo, Case Progresses Toward Final Solution

Washington, Nov. 24.

Long-time ambitions of WKZO, Kalamazoo, Mich., to add time operation to its present assignment, were partially satisfied last week, when Federal Communications Commission Examiner George H. Hill recommended granting of the application which has been fire for two years.

WKZO's request for permission to move its transmitter, install a directional antenna and operate with 250 watts nights and 1 kw days on the 590 kc frequency, was opposed by a group of stations sharing the 590 kc ribbon and by several individuals with applications now pending before the Commish.

Squawks that WKZO has been operating in a 'very inefficient manner,' during the two-year period while it has been waiting for a go-ahead sign on its application, were registered by WOW, Omaha; WEEI, Boston; Birmingham News Company, Birmingham, Ala., and Edison Electric Illuminating Co. of Boston. Examiner Hill, however, pointed out that WKZO had been stalling for two years, waiting for Commish sanction, and declared that the outfit would have shown poor business judgment in spending a large sum of money to improve service when it was possible that a deal to move the transmitter and install new equipment might go through at any time.

Filed in 1934

Original application of WKZO was filed with the old Federal Radio Commission in February, 1934, Hill's report showed, but red tape tied up the transaction for two years. After a procession of oral arguments, hearings and rehearings on the case, Commish granted the application last February, setting the effective date for April 7. After three extensions of the effective date, Commish agreed to reopen the case on the motion of WOW and a new hearing was held last August.

WBAL RAISES RATES

Baltimore's Highest After Jan. at $340 Per Hour

Baltimore, Nov.

Hearst-owned WBAL will up its rate-card as of Jan. 1 on all time-blocks save spots, which will remain status quo with 100-word announcement at night scaled at $35 and other spots shaved down proportionately from that figure.

Uppage on program rates not pro rata, with the hike assuming smaller percentage for each smaller period of time. Scale will continue same for national or local biz, as was set when Hearst acquired broadcaster in January, '35.

New rate for hour will be $340, jump of slightly less than 26% over current $270; half-hour will be $215, hop of 19% over $180; 15 mins., $135, will be 12½% over $120; ten mins., $100, 10% tilt $90, and five mins. will be 8% over current $65. All figures for night time.

Raise in rate will make WBAL's card tallest in town. Till now WCAO, with $300 per hour its national account charge, has been high.

Eugene Katz Better

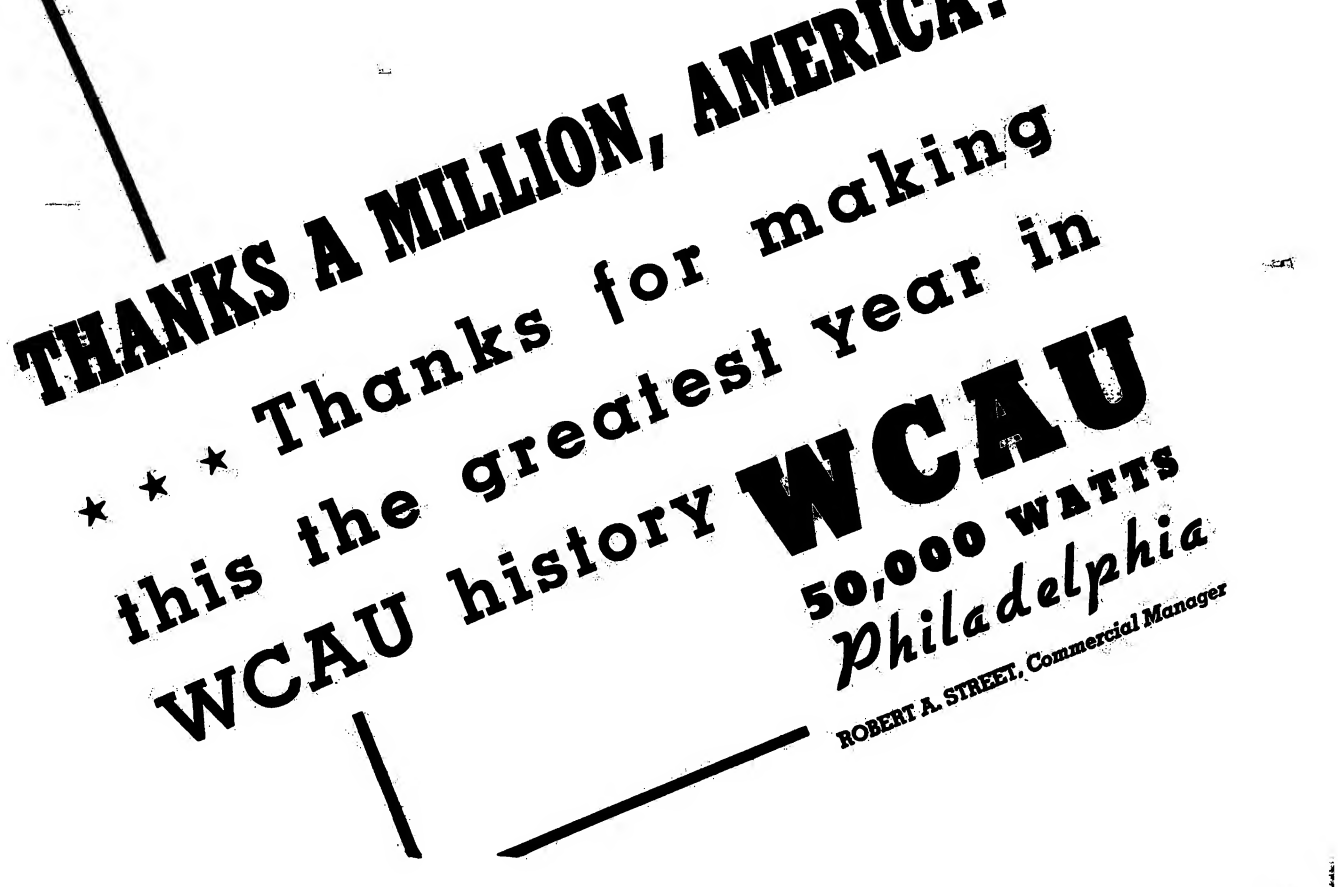
Eugene Katz, one of the principals of the E. Katz Special Agency and chief of the radio rep division, back at his desk after a month's lodging in the hosp.

Streptococcus infection, resulting from an injury, necessitated operation.

Coward-Lawrence Air Date

Noel Coward and Gertrude Lawrence are set for the Vallee program over WEAF on Dec. 3. Duo was set for an appearance a month ago, but cancelled when they began rehearsals on 'Tonight at 8:30' legit.

They'll probably do a scene from 'Red Peppers,' one of the skits in their repertory.



NETWORK SPONSORS

WEEK of NOV. 25-Dec. 1

(ALL TIME EST)

Commercial programs are listed alphabetically under the advertiser's corporate name. Asterisk indicates advertising agency handling program.

Where sponsor has more than one network program they listed consecutively.

All time is P. M. unless otherwise noted.

Abbreviations: SU (Sunday); M (Monday); TU (Tuesday); W (Wednesday); TH (Thursday); F (Friday); S (Saturday).

NATIONAL

Red—WEAF Blue—WJZ

ACME
5:30-Su-WEAF
'Home Harmonies'
Smiling Ed McConnell
Irma Glen

Palmer Clark Oro
*H. H. McDonald

ALLEGHANY STEEL
7:15-F-WJZ
Stainless Show

AMERICAN HOME PRODUCTS (Anacin)
7 p.m.-Tu-W-Th-WJZ
Easy Aces'
Jinnaman Ace
Jane Ace
Mary Hunter
Blackett-S-H
(Old English)
10:15-M Thru F-WEAF
'Mrs. Wiggs of Cabbage Patch'
Betty Garde
Robert Straus
Andy Donnelly
Alice Frost
Joe Latham
Bill Johnstone
Marjorie Anderson
Estelle Levy
Pat Ryan
*Blackett-S.-H.
(Louis Philippe)
10 a.m.-M Thru F-WEAF
'John's Other Wife'
Hanley Stafford
Adele Ronson
Rita Johnson
Irene Hubbard
*Blackett-S.-H.
(Bi-So-Dol)
10:30-M Thru F-WEAF
'Just Plain Bill'
Arthur Hughes
Ruth Russell
Effie L. Palmer
Joe Latham
*Blackett-S.-H.

AMER. TOBACCO
10 a.m.-W-WEAF
Freddie Rich Oro
Edith Tolliafield
Buddy Clark
Songsmiths 4
*Lord & Thomas

AMER. RADIATOR
7:30-Su-WEAF
Fireside Recitals'
Sigurd Nilsson
Helen Marshall
Frank St. Leger
*Risker Advt

AXTON-FISHER (Spud)
8-S-WJZ
Ed Wynn
Graham McNamee
Don Voorhees Orc
*Young & Rubicam

BABBITT CO.
11 a.m.-M to F-WJZ
'David Harum'
Wilmer Walter
Peggy Allenby
Paul Stewart
John MacBryde
*Blackett

BOWEY'S
5 p.m.-Tu-Th-WEAF
'While Sleeps'
Finney Briggs
Forest Lewis
Vivian Fridell
Jess Pugh
Clare Baum
Charles Eggleston
Cecil Roy
Marie Nelson
Pauline Hopkins
James Goss
*Comer

BRISTOL-MYERS (Sal Hepatica)
9-W-WEAF
(Ipana)
Fred Allen
Portland Hoffa
Peter Van Steedan

BROWN & WILLIAMS (Raleigh & Kool)
9:30-M-WJZ
Jack Pearl
Cliff Hall
Tommy Dorsey Orc
*B. B. D. & O.

CADILLAC
4-Th-WEAF
'Lasalle Fashion Show'
Chas. LeMaire

Ford Bond
Mario Cozzi
*Walker & Downing

AMERICAN CAN
9-Tu-WJZ
Ben Bernie & Lads
Sam Hearn
*Fuller-Smith-Ross

AMERICAN HOME PRODUCTS (Anacin)
7 p.m.-Tu-W-Th-WJZ
Easy Aces'
Jinnaman Ace
Jane Ace
Mary Hunter
Blackett-S-H
(Old English)
10:15-M Thru F-WEAF
'Mrs. Wiggs of Cabbage Patch'
Betty Garde
Robert Straus
Andy Donnelly
Alice Frost
Joe Latham
Bill Johnstone
Marjorie Anderson
Estelle Levy
Pat Ryan
*Blackett-S.-H.
(Louis Philippe)
10 a.m.-M Thru F-WEAF
'John's Other Wife'
Hanley Stafford
Adele Ronson
Rita Johnson
Irene Hubbard
*Blackett-S.-H.
(Bi-So-Dol)
10:30-M Thru F-WEAF
'Just Plain Bill'
Arthur Hughes
Ruth Russell
Effie L. Palmer
Joe Latham
*Blackett-S.-H.

AMER. TOBACCO
10 a.m.-W-WEAF
Freddie Rich Oro
Edith Tolliafield
Buddy Clark
Songsmiths 4
*Lord & Thomas

AMER. RADIATOR
7:30-Su-WEAF
Fireside Recitals'
Sigurd Nilsson
Helen Marshall
Frank St. Leger
*Risker Advt

AXTON-FISHER (Spud)
8-S-WJZ
Ed Wynn
Graham McNamee
Don Voorhees Orc
*Young & Rubicam

BABBITT CO.
11 a.m.-M to F-WJZ
'David Harum'
Wilmer Walter
Peggy Allenby
Paul Stewart
John MacBryde
*Blackett

BOWEY'S
5 p.m.-Tu-Th-WEAF
'While Sleeps'
Finney Briggs
Forest Lewis
Vivian Fridell
Jess Pugh
Clare Baum
Charles Eggleston
Cecil Roy
Marie Nelson
Pauline Hopkins
James Goss
*Comer

BRISTOL-MYERS (Sal Hepatica)
9-W-WEAF
(Ipana)
Fred Allen
Portland Hoffa
Peter Van Steedan

BROWN & WILLIAMS (Raleigh & Kool)
9:30-M-WJZ
Jack Pearl
Cliff Hall
Tommy Dorsey Orc
*B. B. D. & O.

CADILLAC
4-Th-WEAF
'Lasalle Fashion Show'
Chas. LeMaire

Capt. Molyneux
Lilly Dache
Eddy Duchin Orc
*MacManus, J. & A.

CAMPANA
10 p.m.-F-WEAF
'First Nighter'
Don Ameche
Barbara Luddy
Aubrey, M. & W.
3:30-Su-WEAF
'Grand Hotel'
'Encore'
Anne Seymour
Lester Tremayne
Betty Winkler
*Aubrey, M. & W.

CARNATION MILK
10-M-WEAF
'Lullaby Lady'
Maud Muller
M. L. Eastman,
Ruth Lyon
*Erwin, Wasey

CITIES SERVICE
8-F-WEAF
Jessica Dragonette
Rosario Bourdon Or
Revelers
*Lord & Thomas

LAMONT CORLISS (Fond's)
9:30-Tu-WJZ
'Husbands & Wives'
Adle Lowe Miles
Sedley Brown
*J. W. Thompson

FORD
Fri-9:00-WJZ
Fred Waring's
Pennsylvanians
Tom Waring
Vera Brodsky
Harold Briggs
Rosemary Lane
Priscilla Lane
Poley McClintock
Johnny Davis
Ferne Buckner
Charles Newman
Gene Conklin
Swing Octet
*N. W. Ayer

FIRESTONE
8:30-M-WEAF
Richard Crooks
Wm. Daly's Orc
Vocal Ensemble
*Sweeny-James

FITCH
7:45-Su-WEAF
Morin Sisters
Ranch Boys
*L. W. Ramsey

GENERAL ELECTRIC
8-M-WEAF
'Hour of Charm'
Phil Spitalny Orc
Maxine
Evelyn Kay
3 Little Words
Lola & Rochelle
Glee Club
*Maxon

GENERAL FOODS (Calumet)
5-Su-WJZ
'We, the People'
Phillips Lord Orc
Mark Marrnow Orc
*Young & Rubicam

:30-Su-WJZ
(Tapioca)
Stoopnagle & Budd
Don Voorhees Orc
*Young & Rubicam
(Sanka)
8 p.m.-M-WJZ
'Bambi'
Helen Hayes
James Meighan
William Waller
Vera Adams
Laura Bowman
Mark Warnow Orc
*Young & Rubicam
(Syrup)
8 p.m.-Tu-WJZ
'Log Cabin Dude Ranch'
Louise Massey &
Westerners
Dott Massey
Wm. Massey
Milt Mabie
Larry Wellington
Cameron Andrews
John Milton
(Maxwell)
9-Th-WEAF
'Show Boat'
Lanny Ross
Helen Jepson

Sam Hearn
'Molasses 'n'
Pat Padgett
Pick Malone
Ross Graham
Al Goodman Orc
*Benton & Bowles
(Jell)
7-Su-WEAF
Jack Benny
Mary Livingston
Kenny Baker
Don Wilson
Phil Harris Orc
*Young & Rubicam
(Diamond Salt)
12:15-Su-WJZ
'Adventures of Capt. Diamond'
Alfred Swanson
*Benton & Bowles

GENERAL MILLS
5:30-M to F-WEAF
'Jack Armstrong, All-American Boy'
John Gannon
Wm. Myers
Jane Maliaus
James Goss
Gilbert Douglas
*Blackett-S.-H.

GEN'RL MOTORS
10-Su-WEAF
Gen. Motor Symph.
Joseph Schuster
John Adams
Erno Rapee, lr.
*C'mpbell-Ewald

GENERAL SHOE
10:30-Tu-WJZ
'Portraits of Harmony'
Edgar Duchin
*C. J. Clark, Inc.

HOUSEHOLD FINANCE
8:30-Tu-WJZ
Edgar A. Guest
Bernardine Flynn
Sidney Ellstrom
Gallicchios Orc
*C. J. Frey

HORLICK'S (Malted Milk)
5 to 6-F-7:30-WJZ
Lum & Abner
Chester Lauck
Norris Goff
*Lord & Thomas

HUDSON COAL
2-Su-WEAF
'Beneath the Surface'
Lazel 2 & White
Col Jim Healey
*Leighton-Nelson

IODENT
11:30 a.m.-Su-WJZ
'Dress Rehearsal'
Joe Rines Orc
Mabel Albertson
Morton Bowe
Pinky Lee
*Maxon

INT'L SILVER
4:30-Su-WEAF
'Musical Camera'
J. Cherniavsky Orc
Willie Morris
*N. W. Ayer

JELL-BERT (Maple Mix)
'Melody Romance'
Chas. Sears
Harry Kogen Orc
*Roger & Smith

KENGEN
9:00-Su-WJZ
Walter Winchell
*Lennen & Mitchell

JOHNSON & SON (Floor Wax)
8 p.m.-M-WEAF
'Fibber McGee & Molly'
Marian & J. Jordan
Charles Laveer
Ted Weems
*Needham, L. & B

KELLOGG
5:30-Daily Ex. Su-WJZ
'Singing Lady'
Ireene Wicker
Milton Rettenberg, pianist
N. W. Ayer

KRAFT-PHENIX
10-Th-WEAF
Bing Crosby
Bob Burns
Lotte Lehmann
Rochelle Hudson
Ricardo Cortez
Jimmy Dorsey Orc
*I Walt Thomp

KRUEGER BREW
10:30-M-WEAF
'Krueger Musical Toast'
Sally Singer
Jerry Cooper
Ray Block, Dir.
Debonaires 3
*Blow

LADY ESTHER
8:30-Tu-W-WEAF
Wayne King Orc
*Stack-Globe

:30 a.m.-Th-WEAF
Ralph Kirbery
Al & Lee Reiser
*Presbry

LOOSE WILES
9-Sa-WEAF
'Snow Village Sketches'
Arthur Allen
Parker Fennelly
*Newell-Emmett

Court of Human Relations'
Bill Pringle
Ned Wever
Wilmer Walter
Alice Reinheart
Rita Johnson
Helen Spring
Vera Allen
Fred Pellet
Lucille Wall
Allyn Joslyn
*Arthur Kudner
Manhattan Soun
11:30 a.m.-Tu & Th-WEAF
'Wife Saver'
Allen Prescott
*Peck

DR. MILES LAB's (Alka-Seltzer)
9:00-Su-WJZ
Nat'l Barn Dance
Uncle Ezra
Lulu Belle
Maple City 4
7:15 M-W-F-WEAF
'Uncle Ezra' Radio Station EZRA
Pat Barrett
Carleton Guy
Norma Cunneen
*Wade

MODERN FOODS
4:30-Tu-WJZ
'Dog Heroes'
Harry Swan
*Clements

MOLLE
9 p.m.-Tu-WEAF
Voice of the People'
Parks Johnson
Wallace Butterworth
*Stalk-Goble

MORELL'S
4 p.m.-Th-WEAF
'Tea Time'
Gale Page
Chas. Sears
Gallicchia's Orc
*Henri, H. & McD.

J. W. MARROW MFG. CO.
(Mor-O-Oil)
4-W-WEAF
Henry Busse Orc
*Baggoley, H. & H

NAT'L BISCUIT
9:30-F-WJZ
'Twin Stars'
Rosemarie Brancato
Helen Claire
John Bonine Orc
*McCann-Erickson

NAT'L DAIRY (Sealtest Lab)
8-Sa-WEAF
'Saturday Night Party'
Walter O'Keefe
Jane Pickens
Walter Cassels
Stuart Churchill
Ferde Grofe Orc
*N. W. Ayer

OLDSMOBILE
10:30-Sa-WEAF
'Paducah Plantation'
Irvin S. Cobb
Dorothy Page
John Mather
Norman Field
Clarence Muse
4 Blackbirds
Harry Jackson Orc
*Dr. Lee Brother

PACKER'S
(Tar Soap)
2:30-Su-WEAF
'Thatcher Colt Mystery Stories'
Hanley Stafford
*Stack-Goble

PACKARD
9:30-Tu-WEAF
Fred Astaire
Johnny Green Orc
Chas. Butterworth
Anne Jamison
Trudy Woods
*Young & Rubicam

PACIFIC BORAX
8:30-F-WJZ
'Death Valley Days'
Edwin W. Whitney
Lonesome Cowboy
Jean King
John MacBryde
Jeff Bryant
McCann-Erick

PEPSODENT
7-Daily Ex Sa-Su-WEAF
'Amos 'n' Andy'
Freeman Gosden
Charles Correll
Lord & Thomas

PHILIP MORRIS
8-Tu-WEAF
Phil Duey
Loretta Clemens
3 Sweethearts
Leo Reisman's Orc
Elton Boyd
Charles Martin
*Blow

PILLSBURY
'Today's Children'
10:45-Daily-WEAF
Irma Phillips
Walter Wicker
Bess Johnson
Ireene Wicker
Lucy Gillman
Fred Von Amon
Jean McGregor
*Hutchinson

PRINCESS PAT
6:30-Su-WEAF
'A Tale of Today'
Joan Blaine
Harvey Hays
Laurette Willibrandt
Willard Farnum
Robert Grimm
Harriette Widmer
Frank Pascelli
Isabel Randolph
*McJunkin

P'CT'N & G'MBLE (Crisco)
3:30 Daily Ex. Sa-Su-WEAF-11:30 a.m.-WJZ
'Vic & Sade'
Art Van Harvey
Billy Idelson
Bernardine Flynn
(Ivory Soap)
11:00 a.m.-M to F-WJZ; also at 3:45 p.m.-M. to F-WEAF
'Ma Perkins'
Kate McComb
Jane West
Violet Dunn
Jimmy Donnelly
Jack Rubin
Chester Stratton
Mimsy Tansey
Janice Gilbert
*Blackman
(Oxydol)
5:15 Daily Except Sa & Su-WEAF
'Ma Perkins'
Virginia Payne
Marjorie Hannan
Chas Egelson
Hilda Graham
Charner Batson
John Mathews
Corine Dearth
Rutler Mandeville
Ken Griffin
*Blackett
(Chipso)
2:45-M to Th-WEAF
11:15 a.m. M to F-WJZ
'Personal Column of the Air'
*Blackman
(Camay)
M to F-10:30-WJZ
'Pepper Young'
Curtis Arnall
Betty Winkler
Marion Barney
Jack Roscieigh
*Pedlar & Ryan
(Ivory Soap)
11:45 a.m. Daily Ex Sa & Su-WJZ
'Gospel Singer'
Edward MacHugh
*Blackman
(Ivory)
9:45-M-Th-F-WJZ

Capt. Tim Healy
*Blackman

QUAKER OATS CO.
'Kaltenmeyer's Kindergarten'
5:30-Sa-WEAF
Bruce Kamman
Marion Jordon
Jim Jordan
Johnny Wolf
Thor Ericson
Merrill Fugit
Harry Kogen Orc
*Lord & Thomas
(Ry Krisp)
5-5:30-Su-WEAF
Marion Talley
Josef Koestner's Or
*Gardner
(Ralston Purena)
5:15-M to F-WEAF
'Tom Mix Straight Shooters'
Billy Idelson
Harold Peary
Percy Hemus
Ranch Boys 3
Jane Webb
*Gardner

RADIO GUIDE
10-F-WJZ
Shep Fields Orc
Jane Froman
Buddy Clark
Donald Novis
Ben Grauer
Fred Uttal

R. C. A.
2 p.m.-Su-WJZ
'Magic Key of RCA'
Stoopnagle & Budd
Paul Whiteman Orc
Ramona
King's Men
Marion Anderson
Milton Cross
Frank Black, Conductor
*Lord & Thomas

REAL SILK
10-Su-WJZ
'Behind the Headlines'
Edwin C. Hill
Harry Sosnik
*Burnett

REGIONAL ADV.
11:30 a.m.-Tu-Sa-WEAF
'Mystery Chef'
*McCann-Erickson

SHEFFIELD
6:45-M-Th-F-WEAF
Billy and Betty
Jimmy McCallion
Florence Sterling
Wilfred Lytell
Audrey Egan
*N. W. Ayer

SHELL (Petroleum)
9:30-Sa-WEAF
Smith Ballew
Edward E. Horton
Peggy Stanton
Jack Gardiner
Victor Young Orc
*J. Walt Thompson

SHERWIN-WILLIAMS
3 p.m.-Su-WEAF
Met. Opera Auditions
Wilfred Pelletier
Edward Johnson
*C. W. Cecil

SINCLAIR
9-M-WJZ
Gus Van
Red Grange
Malcolm Claire
Sinclair Qt.
Bill Childs
Fritz Clark
Joe Parsons
Harry Kogen
*Federal

10:30-Fri 7 p.m.-Sat WEAF
Harold 'Red' Grange
*Federal
(Chase & Sanborn)

SMITH BROS.
1:30-Su-WEAF
'Melody Matinee'
Muriel Dickson
Morton Bowe
Cavaliers 4
Victor Arden Orc
*Brown-Torcher

SONOTONE
4-Tu-WEAF
'Cheerio Musical Mosaics'
*Topping & Lloyd

STAND. BRANDS
8-Su-WEAF
'Good Will Court'
A. L. Alexander, Cond.
(Royal Gelatine)
8-W-WEAF
'One Man's Family'
Carleton E. Morse, author
I. Anthony Smythe
Minetta Ellen
Kathleen Wilson
Michael Rafetto
Walter Patterson
Barton Yarborough
Bernice Berwin

(Royal Gelatin)
8-Th-WEAF
G. Thompson, Dir.
Rudy Vallee and His Conn Yanks
Francis Lederer
Frances Langford
Tom Howard
George Shelton
7:30-Su-WJZ
(Royal Gelatine)
Robert L. Ripley
Shirley Lloyd
Ozzie Nelson Orc
M. Wolf Thump

STERLING PROD (Dr. Lyons)
11:15 a.m.-M-Th-WEAF
'Back Stage Wife'
Vivian Fridell
Ken Griffen
Hilda Graham
Henry Saxe
Forrest Lewis
Norman Gottschalk
Alice Hatton
*Blackett-S.-H.

11:30 a.m.-M-W-F-WEAF
'How to Be Charming'
Beatrice DeSylvera
*Blackett-S.-H.
(Bayer's Aspirin)
8:30-Wed-WJZ
Ethel Barrymore
*Blackett

(Bayer's)
9:30-Su-WEAF
'American Family'
Frank Munn
Lucy Monroe
Arden & Arden
Gus Haenschen Orc
Bert Hirsch

(Phillips Mag)
9-F-WEAF
'Waltz Time'
Abe Lyman Orc
Bernice Claire
Frank Munn
(Dr. Lyons Tooth paste)
9-Su-WEAF
'Manhattan Merry-Go-Round'
Pierre Le Kreun
Rachel Carley
Men About Town
Andy Sannella Orc
*Blackett

(Phillips Mag)
8:30-M-WJZ
'Melodiana'
Abe Lyman Orc
Oliver Smith
Bernice Claire
*Blackett

(Dr. Lyons Powder)
8 p.m.-W-WJZ
'Revue de Paris'
Fannie Brice
Victor-Arden Orc
*Blackett

STUDEBAKER
9:30-M-WEAF
'Studeb'k'r Champs'
Richard Himber Or
*Roche-Williams

SUN OIL
:45-Daily Except Sa-Su-WJZ
Lowell Thomas
*Roche-Williams

TASTYEAST
8:30-Sa-WJZ
'Pageant of Youth'
Pinky Mitchell
Johnny Johnson Orc
*Clements

WANDER CO. (Ovaltine)
8:45-Daily-WJZ
'Little Orphan A'
Henrietta Tedro
Jack Mather
Art Van Slyke
Forest Lewis
Vic Smith
Eugene McGilles
*Blacker C. W. & G.

WARNER (Sloan's)
9-M-WJZ
'20,000 Years in Sing Sing'
Warden Lawes
Joe Bell
*C. W. Cecil

WASEY
11:45 a.m.-M-W-F-Tu-Th-7:15 p.m.
'Voice of Experience'
*Wasey
8:15-Fri.10-WJZ
'Singin' Sam'
Harry Frankel
*Wasey

WELCH (Grape Juice)
8-F-WJZ
Irene Rich
*Lord

WOODBURY'S
9:15-Su-WJZ
Paul Whiteman
Roy Barry
Ramona
King's Men
Durelle Alexander
Judy, Anne & Zeke

Bob Lawrence
Dixie Debs
*Lennen & Mitchell, Inc.

COLUMBIA

WABC

AFFILIATED PROD. (Edna Wallace Hopper Cosmetics)
12:30-M-F-WABC
'Romance of Helen Trent'
Virginia Clark
Marie Nelson
David Gothard
(Jocelyn Kissproof, Outdoor Girl, Dolcn-Brow Cosmetics)
12:45-M to F-WABC
'Rich Man's Darling'
Peggy Allenby
Ed Jerome
Ona Munson
*Blackett

A & F
8-Th-WABC
Kate Smith's Band
Wagon
Jack Miller's
Ted Collins
Lyn Waldorf
Le Brun Sisters
Ambassadors 4

*Paris & Peart

AMERICAN HOME PRODUCTS (Blandol)
8-F-WABC
B'way Varieties
Oscar Shaw
Carmela Ponselle
Elizabeth Lennox
Victor Arden's Orc
(Kolynos)
8 p.m.-Tu-WABC
'Hammerstein Music Hall'
Ted Hammerstein
Lucy Laugilin
Jerry Mann
*Blackett

AMERICAN TOBACCO CO. (Lucky Strike Cigs)
10-Su-WABC
'Your Hit Parade'
Hal Sweetzkay
Al Goodman Orc
Buddy Clark

(Continued on page 45)

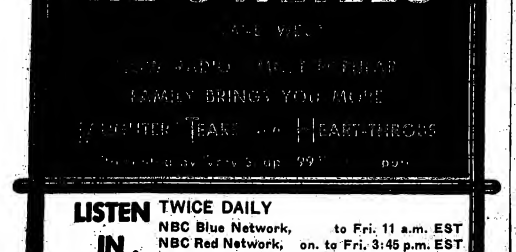
JOSEF CHERNIAVSKY
"The Musical Cameraman"

Presented by
1847 ROGERS BROS.
Every Sunday at 4:30 p.m. EST
COAST-TO-COAST
Red Network • NBC

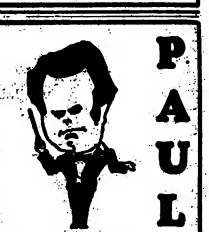
phil baker
THE GREAT AMERICAN ACCORDION EDITOR
GULF REFINING COMPANY
SUNDAYS
7:30-8 P.M., EST
WABC-CBS

S. K. KUSHNER Presents
Don Bestor
ON TOUR

GRACIE BARRIE
STARRING IN
"THE SHOW IS ON"
NOW PLAYING ROBREST, PHIL.
DUE IN NEW YORK SOON
Exclusive Mgt. HERMAN BERNIE,
1619 Broadway, New York

THE O'NEILLS

LISTEN IN. TWICE DAILY
NBC Blue Network, to Fri. 11 a.m. EST
NBC Red Network, on. to Fri. 3:45 p.m. EST
COAST TO COAST
MGT., ED WOLF—RKO BLDG., NEW YORK CITY
DIR., BLACKMAN ADVERTISING, INC.

RAMON RAMOS
And His ORCHESTRA
Trianon Room
Hotel Ambassador, New York

EDDIE PAUL

MUSICAL DIRECTOR
ROXY THEATRE, N. Y.

george + sterney
his accordion and his orchestra
nightly—st. moritz hotel, new york. broadcasting wor—mutual network
personal management
herman bernie
1619 broadway, new york

THE THREE MARSHALLS
EVERY THURSDAY
WEAF — 4:30 P.M.
Exclusive Management
NBC ARTIST SERVICE
ROCKEFELLER PLAZA, N.

"THE REAL THING HAS COME ALONG"
ANDY KIRK
The New Orchestra Sensation
And His CLOUDS OF JOY
FEATURING
MARY LOU WILLIAMS AND PHA TARRELL
LAST WEEK, APOLLO, NEW YORK—CAPACITY
TURNING 'EM AWAY ON THE ROAD
Personal Management—JOE GLASER
ROCKWELL-O'KEEFE, INC.
IO CITY, N. Y. HOLLYWOOD

Network Sponsors

(Continued from page 44)

Edith Dick
Songsmiths
*Lord & Thomas

ATLANTIC REFINING
7:15-Tu-Th-Sa-WABC
Sportcast, Ted Husing
*N. W. Ayer

BENEFICIAL MANAGE CORP.
(Personal Loans)
5-Su-WABC
*Your Unseen Friend
M. H. H. Joachim
Harry Salter's Orc
*Frank Law

CAMPBELL (Soup)
8-F-WABC
'Hollywood Hotel'
'Garden of Allah'
Charles Boyer
Mary Astor
Frances Langford
Ann Jamison
Dick Powell
Lanetta Parsons
Raymond Paige Orc
Igor Gorin
(Tomato Juice)
8:30-W-WABC
Barrie & Allen
Tony Martin
Ken Niles
Henry King's Orc
*F. W. Ramsteeen

CARBORUNDUM Co.
7:30-Sa-WABC
Carborundum Band
Dr. Frank Simon

Sara Hopkins
*Benton & Bowles

CONTINENTAL BAKING
(Wonder Bread)
6:45 Daily ex. Sa & Su-WABC
'Renfrew of the Mounted'
Laurie York Erskine, Au.

Rome Jameson
Chester Stratton
Joan Baker
Stanley Stafford
*B. B. D. & O.

CORN PRODUCTS
(Karo and Linit)
1-M-W-F-WABC
'Five Star Revue'
Morton Bowe
Merl Bell
Bill Johnstone
Ray Sinatra's Orc
*E. W. Hellwig

CUDAHY PACK. CO.
(Old Dutch Cleanser)
9:15 a.m.-M to F-WABC
'Rachel Hyde's Children'
Patricia Dunlap
Marjory Hannan
Hugh Studebaker
Alan Soule
*Roche, Williams & Cunnyngham

E. R. DYER CO.
(Cocomalt)
5-Su-WABC
Joe Penner
Joey Nash
Jimmie Grier's Orc
*Ruthrauff & Ryan

E. I. DU PONT DE NEMOURS & CO.
(Fabrics)
9-WABC
Canalcade of Am.
Arthur Pryor, Jr., Dir.
Kenneth Webb, Au.
Don Voorhees' Orc
(Zerone Anti-Freeze)
7:30-Su-WABC
Irene Beasley
Jerome Zesters
Dwight Latham
Wynn Kinser's Orc
Guy Bonham
Tenney Ceilichio
*B B B O

ELGIN NATIONAL WATCH CO.
8:30-Su-WABC
'Elgin Football Review'
Lou Little
Ed Thorgersen
Ray Kyle's Orc
*J. W. Thompson

FELS & CO.
(Fels Naptha Soap)
11 a.m.-Tu-Th-WABC
'The Rhythm Boys'
George Macdonald
Al Dary
Joe Switzler
Ray Kuhs
*Young & Rubicam

FORD MOTOR
9-Tu-WABC
'Ford Sun. Eve. Hour'
Ezio Pinza
Jose Iturbi
*N. W. Ayer
Cond.

GEN. BAKING
5:30-Su-WABC
Guy Lombardo and His Orchestra
*B.B.D. & O.

GENERAL MILLS
(Wheaties, Bisquick, Gold Medal Flour, Kitchen-tested)
10 a.m.-M to F-WABC
'Betty and Bob'
Elizabeth Keller
Lester Tremayne
10:15 a.m.-M to F-WABC
'Modern Cinderella'
Rosemary Dillon
Eddie Dean
Ben Gage
10:30 a.m.-M to F-WABC
'News'
John K. Watkins
Betty Crocker
10:45 a.m.-M to Th-'Hymns of All Churches'
Joe Emerson
Fred Jacky, Dir
10:45 a.m.-F-WABC
Betty Crocker
*Blackett-Sample
GILLETTE
(Safety Razors and Blades)
10-Su-WABC
'Community Sing'
Milton Berle
Wendell Hall
Billy Jones
Ernie Hare
Ann Sannella's Orc
Jolly Gillette
*Ruthrauff & Ryan

GROUP OF AMERICAN BANKS
10-F-WABC
'Phila. Orchestra'
Leopold Stokowski
W. D. Kilpinger
Prof. W. B. Pitkin
*Wessel Co.

GULF
7:30-Su-WABC
'The Gazette'
Phil Baker
Harry McNaughton
Beetle
Agnes Moorehead
Artie Auerbach
Harry Von Zell
Ed Smalle, Arranger
Bob Allen
Hal Kemp's Orc
f g's
*Young & Rubicam

HECKER H-O (Force)
6:15-Tu-W-F
WABC
'Bobby Benson & Billy Halop
Neill O'Malley
Craig McDonnell
John Shea
Jean Southern
Bert Parks
*Erwin-Wasey

H. J. HEINZ CO
11 a.m.-M-W-F-WABC
'Heinz Magazine of the Air'
Carl Carmer
Douglas Gilbert
Ida W. Tarbell
Leonard Ludwin
Faith Baldwin
Tony & R DeMarco
Delmar Edmundson
Ann Elstner
Elsie Mae Gordon
Jerry Mac
Reed Kennedy
Ray Collins
Carleton Young
Rita Allyn
Dorothy Lowell
Prescott Davidson
Ted Reid
Leith Stevens Orc
*Maxon, Inc.

ILLINOIS CENTRAL R. R.
7:30-Su-WBBM
'Headin' South'
Rich. Carsenkey
Ruth Lyon
Chevaliers 4
Norman Ross
*Caples Co.

KNOX GELATINE
11:15 a.m.-Tu-Th-WABC
'Quality Twins'
Ed East
Ralph Dumke
Gene Rainey
Dick Stabile's Orc
*Federal

LADCO PRODUCTS
(Soap, Shampoo, Powder & Oil)
1:15-Tu-Th-WABC
'What's On Your Mind?'
Mabelle Jennings
*Joseph Katz

LADY ESTHER
10-M-WABC
Wayne King's Orc
*Stack-Goble

LERN & FINK
(Febeco)
12 Noon-M to F-WABC
'The Gumps'
Agnes Moorehead
Wilmer Walter
Jackie Kelk
Elman Brown, Dir.
*Lennen & Mitchell
(Hind's Honey and Almond Cream)
12:15-M to F-WABC
'Between the Bookends'
Ted Malone
Fred Feibel
*William Esty Co.
(Lysol)
11:45 a.m.-M-W-F-WABC
Dr. Allan Roy Dafoe
Ruth Carhart
*Lennen & Mitchell

LEVER BROS.
(Lux Soap)
8-M-WABC
'Radio Theatre'
'Polly of the Circus'
Loretta Young
Cecil B. DeMille, Dir.
J. Walter Thompson
(Rinso & Lifebuoy)
8:30-Tu-WABC
'Lauth With Ken Murray'
Phil Regan
Ken Murray
Eve Arden
Tony Oswald'
briola
Sassafras
Russ Morgan's orc
(Rinso)
11:30 a.m.-M to Th-WABC
'Big Sister'
Alice Frost
Junior O'Day
Helen Stoddar
Martin Gabel
Lillian Lauferty, Author
*Ruthrauff & Ryan

LIGGETT & MYERS
(Chesterfield Cigs)
9-W-WABC
8:30-F-WABC
Nino Martini (Wed. only)
Kay Thompson and Rhythm Singers
Ray Heatherton
Andre Kostelanetz Orc
*Newell

MALTEX CO.
5:30-M-W-F-WABC
'The Treasure Adventures of Jack Masters'
Walter Whitley
Gail Gordon
Alice Frost
Mark Smith
Charles Cantor
*J. M. Mathes

NASH MOTORS
9-Su-WABC
Floyd Gibbons
Joe Cook
Charlotte Symons
Vincent Lopez Orc
*J. W. Thompson

NATIONAL ICE ADVERTISING
(Ice & Ice Boxes)
11:45 a.m.-Tu-Th-W-WABC
'Homemakers Exchange'
Eleanor Howe
*Donahue & Coe

PHILCO
7:45 daily ex. Sa-Su-WABC
Boake Carter
*Hutchins

PITTSBURGH PLATE GLASS CO.
2-Sa-WABC
'The Music You Love'
Pittsburgh Symphony Orc.
Queena Mario
Antonio Modarelli, Conductor
*B. B. D. & O.

PONTIAC MOTORS
2-M-W-F-WABC
'News Through a Woman's Eyes'
Kathryn Crawford
*McManus, John & Adams

R. J. REYNOLDS TOB. CO.
(Camel Cigarettes)
9:30-Tu-WABC
'Camel Caravan'
'Just Suppose'
Barbara Stanwyck
Ray Milland
Rupert Hughes
Frank Forrest
Benny Goodman Orc
Norman Spear
Georgie Stoll Orc
*Wm. C. Esty Co.

ROYAL TYPEWRITER
6:30-Th-Sa-WABC
'Football Roundup'
Eddie Dooley
*Hanff-Metzger

SEARS, ROEBUCK
7:30-Th-WABC
'Sears — Then and Now'
Carlton Kelsey's Or
Bill Robson, Producer
Bess Johnson,
Coe Glade
Mischa Elman
*Stack-Goble

STEWART-WARNER
(Alemite)
8-Sa-WABC
Lysbeth Hughes
Bob Murray
Art Thorsen
Richard Gordon Orc
Berale Mattison
King Sisters
Sadie Rambeau
Jerry Baker
Charles Goodman
Dorothy Russell
Alpine Rose
*Hays MacFarland

SWIFT & CO.
(Sunbrite)
5-M-W-F-WABC
'Junior Nurse Corps'
Lucy Gilman
Linda Love
Helena Ray
Donald Weeks
Fran Carlon
Parker Wilson
Jack Brinkly
Robert Romaine
Jon Pugh
William Amedell
*Stack-Goble

TEXAS CO.
8:30-Su-WABC
'Texaco Fire Chief'
Eddie Canter
Harry Einstein
Deanna Durbin
Bobby Breen
Jimmy Wallington
Jacques Renard's Or
*Hanff-Metzger

TIME, INC.
10:30-Th-WABC
'March of Time'
William Geer, Editor
*B. B. D. & O.

U. S. TOBACCO
(Dill's Best)
8:30-M-WABC
'Pipe Smoking Time'
Pick & Pat
Landt 3 & White
Benny Krager's Or
*Arthur Kudner

VICK CHEM. CO.
8-Su-WABC
'Pick's Open House'
Nelson Eddy
Francia White
J. Fasternack's Orc
*Morse Int.

WARD BAKING
9:15-Tu-Th-Sa-WABC
'News of Youth'
Laddie Seamas
*Fletcher & Ellis

WHEATENA CORP
7:15-M-W-F-WABC
'Popeye, the Sailor'
Floyd Thomas
Buckley
Olive La Moy
Charles Lawrence
Henny Donnelly
Erno Watson, arranger
Victor Aston
Wm's Orc
Kelvin Keech, announcer
*Maxon Inc.

WILBERT CO.
7:30-Th-WABC
Vee Lawnhurst
Paul Douglas
Charioteers 4
*B. B. D. & O.

WM. WRIGLEY, JR., CO.
1-M Thru Th-WABC
'Poetic Melodies'
Jack Fulton
Franklyn MacCormack
Billy Mills' Orc
*Maxon, Meyerhoff

7-F-WABC
'Mortimer Gooch'
Bob Bailey
Louise Fitch
Clair Beam
Al Hahn
John van Grinkhite, Author
Louis Jackobson, Producer

MUTUAL
WOR

ARMIN VARADY
12:30-Su-WGN
Terry Donno
Elmo Tanner
Otty Washburne
Red Ingle
Pierce Antes
Ted Weems Orc
*Sedlers

CRAZY WATER HOTEL CO.
1-1:15 p.m.-M-W-F-WOR
'Music from Texas'
Jack Arnsing Orc
Mary Hagman
'Luckey Bowman

BROWN DERBY
7:45 p.m.-Th-WLW
'Pleasant Valley Frolic'
Charles Seal
Dan Cameron
Chas. Dameron
Betty L Arnold
Florence Golden
Charles Wayne
Dexore Sis
William Greene
Clifford Grenville
Joe Lugar Orc
*H. W. Kastor

CRUISERS
WOR
Sun-3:15 p.m.
'Horse Sense Philosopher,' A. P. Kelley
*Maxon, Inc.

ESTATE STOVE
9:30 p.m.-F-WLW
'Heatrolatown Parade'
Vicki Chase
Herb't Spickerman
Sydney Mason
Durward Kirby
Florence Golden
Bess McCammon
Louis Levy
Bob Morrison
Bill Stoess Orc
*R. H. Jones

FELS NAPTHA
1:45-M-W-F-WGN
Tom, Dick & Harry
Gordon Vandover
Bud Vandover
Marlin Hurt
Carl Hoefle
Ed Allen
*Young & Rubicam

FENDRICK
(Dealer Cigar)
1:30-Su-WLW
'Smoke Dreams'
*Ruthrauff-Ryan

FRESH MILK IND.
6:30-7-Su-WGN
'Stars of Milky Way'
Bob Trendler Orc
Gina Vanna
Wayne Van Dyne
The Grenadiers
*Julian C. Moore, Wallace

GENERAL MILLS
12:45 p.m.-M-to-F-WGN
'Kid Sis'
Betty Jeffries
Billy Idelson
Grace Lockwood
Ray J. Larsay
Phyllis Dreanne
*B. S. Hummert

GLENDON RANGERS
7:30-M-W-WXYZ
'Lone Ranger'
*Sehl

GRUEN
8-F-WOR
'Time Files'
Nancy Noland
Gen. Frank Hawks
Allyn Joslyn
Milt. Bittenberg Orc

HEALTH PRODUCTS
4 p.m.-Su-WOR
'Amateur Night'
Benny Rubin
Arnold Johnson
*Wm. Esty

KOSMET LABORATORIES
:45 p.m.-F-WGN
'Beauty Forum of Air'
E. V. Meadows
*Brooke-Smith-French

LERN & FINK
1 p.m.-M to F-WGN
'Life of Mary Sothern'
Minabelle Abbott
*Lennen & Mitchell

LOCAL DEPARTMENT STORE
9 a.m.-Tu-WOR
'Morning Matinee'
Carl Hoff
Hope Emerson
Joe Laurie Jr.
Jonh Alexander
Clare Whitney
James Ball
*Dorland

LUTHERAN
1-4:30-Su-WLW
*Kelly Stahlman

MANTLE LAMP
9:00-S-WGN
Smilin' Ed McConnell
*Presba, Presba

McFADDEN PUBS.
10 a.m.-Tu-WOR
9:30-Tu-WLW
'True Detective Mysteries'

MENNEN
10-M-WOR
'Famous Jury Trials'
Harold Carr
Eileen Palia
Sidney Sion
Luise Barclay
Rikei Kent
Franklin Bingman
Don Merrifield
Louis Levy
Chas. Doherty
Bess McCammon
Harry Lane
Richard Keith
*Kleswetter

MORINE
6:30-Th-WGN
'Listen to This'
Jack Brooks
Kay St. Germaine
Lew Diamond Orc
Liars Club
Vic Smith
Gil Bland
Florence Grower
Clare Baum
Cecile Roy
Ken Griffet
*Vanderbee & R.

SSS Co.
(SSS Tonic)
8:30-W-WLW
'Tonic Time'
Billy Fradkin
Harold Carr
Flora Blackshaw
V. Marucci Orc
*Johnson-Dallis

SQUIBB
(Tooth Powder)
10:30 a.m.-M-W-F-WOR
'Calendar Melody'
Rae Glenndorf
Leonard Joy Orc
*Geyer, C. & N.

WANDER CO.
(Ovaltine)
2-M to F-WGN
'Molly of Movies'
Ray Jones
Henrietta Tedros
Catherine Campbell
Jeanne Juveiler
Kirby Hawke
Gene Byron
Blackett-S.-H

WASEY PROD.
2 p.m.-7:30 a.m.-Su-M-Tu-W-F-WOR
Jacob Tarshish
'The Lamplighter'
*Erwin Wasey

Here and There

Johnny Johnstone, WOR, New York, tossing a Thanksgiving party for the WOR and Mutual p. a. staff at his home. Turkey is being supplied by Dave Driscoll, mikeman, who has a turkey farm in Minnesota.

Robert Schmid, Mutual Broadcasting sales promotion manager, gave a spiel at the Princeton Club (N. Y.) on 'Radio's Place in Advertising.' Audience composed of Princeton advertising alumni.

Don Davis of WHB, Kansas City, back from Cuba in exhausted condition.

Alan Roberts, 'Prince of Song' on WMCA, N. Y., resumed broadcasting over this station last Sunday (22) after recovering from injuries suffered in an auto crash.

Bill Bivens, WFBC, Greenville, S. C., announcer, abed with flu and Jimmie Thompson, sportscaster, suffering with infected arm.

Helen E. Holme succeeds Gwen Leys at Marschalk & Pratt, New York.

Mrs. Lucille Bryson, secretary to J. O. Maland, manager of Central Broadcasting Co., recovering at Iowa Methodist Hospital, Des Moines, from operation.

Dave Nowinson, continuity writer for KSO and KRNT, Des Moines, has gone to Chicago to be married.

Leslie Howard will guest on Bi Dudley's program over WOR, Newark, this Sunday matinee (29), using the occasion to explain his conception of Hamlet as compared to others.

Eugene Ebbanks, formerly with WLW in Cincinnati now producing with Chicago NBC program department.

WREC Drops Phil'monic; Memphis Citizens Kick

Memphis, Nov. 24.

Dropping of the New York Philharmonic Sunday afternoon concerts has brought a storm of protest from listeners of WREC, Memphis. Latest to besiege the station to resume the broadcasts are 52 faculty members and students of the Memphis College of Music, of which Gladys Cauthen is president.

Open letters to the station have appeared in the 'voice' columns of Memphis newspapers, and Bob Johnson, radio editor of The Press-Scimitar, has taken several raps at station.

Transcriptions, records and spot announcements have replaced the Philharmonic programs.

Mary Young Sings on WLW

Indianapolis, Nov. 24.

Mary Paxton Young, singer of Songs in Style program over WFBM, Indianapolis, for Marott Shoe Store, appeared Monday with Crosley Follies, over WLW, Cincinnati. Auditioned at Cincinnati last Tuesday. Also on Crosley Follies are Phil Davis and Orchestra, and DeVore Sisters, who started in Indianapolis.

Miss Young may get regular vocal spot on WLW, since Edith Karen, WLW soprano, may give up present WLW spots.

New and Repeats at KWK

St. Louis, Nov. 24.

New faces at KWK, operated by Thomas Patrick, Inc., are Johnny Neblett, a mike man, from Brookesville, Miss.; Bill Anson, a new m. c., and Hal Culver, who doubles on announcing staff and as songster.

Tom Dailey is back at station after 'free lance' vacation, and Tommy Birch, vocalist, is back after three months' absence due to throat ailment.

HARDMAN REPLACES VARNUM

Des Moines, Nov. 24.

Benedict Hardman is the new early morning newscaster for the Des Moines Register & Tribune on KRNT - WMT. Replaces Wayne Varnum. Latter beomes a member of the web's advertising promotion department.

Les Garside Visits U. S. A.

Winnipeg, Nov. 24.

—Les Garside, general manager of the All-Canada Broadcasting System, has left for Eastern Canada and the United States on a biz trip. Will be gone until at least Christmas.

Meets his chief, Dawson Richardson, at Toronto.

Hal Kemp on Mutual

Philadelphia, Nov. 24.

Beginning last night and during remainder of his stay at Arcadia International Restaurant here, Hal Kemp will broadcast nightly over Mutual network through WFIL.

That was made possible by station's recent peace pact with music union, thereby getting right to air dance remotes.

ARCHY STONE
Presents
EVERY WEDNESDAY
10-11 P.M. E.S.T., WEAF
COAST-TO-COAST
NBC

ARTHUR ★BORAN
RADIO'S MOST VERSATILE ENTERTAINER
Broadcasting His Noted Impersonations With
EDDIE CANTOR
Sunday Night 8:30-9 p.m. E.S.T.
Entire Columbia Network
Coast-to-Coast
TEXACO PROGRAM
APPEARING NIGHTLY
HOTEL ADELPHIA
PHILADELPHIA, PA.
—Direction—
COLUMBIA ARTIST BUREAU
WILLIAM MORRIS AGENCY

ESTELLE TAYLOR
HEADLINING LOEW'S STATE, WEEK NOV. 27
HERMAN BERNIE
1619 Broadway New York

Jean Vickers
And Her
SEWANEE KINGS
at the
Cherokee Casino, Augusta, Ga.
AVAILABLE FOR ENGAGEMENTS AFTER DECEMBER 16

AL GOODMAN and his ORCHESTRA
YOUR HIT PARADE
EVERY SATURDAY 10 P.M.
CBS
SHOW BOAT
EVERY THURSDAY 8 P.M.
BOOKED EXCLUSIVELY by MUSIC CORP. of AMERICA

Fred Allen
AND
Portland Hoffa
in "Town Hall Tonight"
SAL HEPATICA-IPANA
WEAF—Wednesdays 9-10 EST
Dir.: WALTER BATCHELOR

"BARON MUNCHAUSEN"
JACK PEARL
RALEIGH and KOOL CIGARETTES
WJZ-9:30 P.M. E.S.T.—Mondays
NBC Network
Dir.: A. & S. LEONG, Inc.

TO KEEP THE RECORDS STRAIGHT:
We thank "Eastern Radio Editor" for his complimentary remarks in last week's "VARIETY," hasten to assure him that our Secret Operative K-9 release is still sent out weekly—and has been since 1935. We also send out Late News Flashes each week in addition to K-9, telegraph "hot news" to radio editors who want it, and as always, each release is "exclusive in your city."
Earle Ferris
RADIO FEATURE SERVICE, INC.
420 MADISON AVE. NEW YORK CITY
513 TAFT BUILDING HOLLYWOOD, CALIF.

CEASE AND DESIST

Trade Commish Cracks Down on 'Youthray,' Air Acct.

Washington, Nov. 24.

'Youthray,' hair color restorer supposed to liven up the color of faded hair without dyeing, slapped last week by Federal Trade Commission with a cease and desist order. Erna Saffan, Inc., and Roy M. Kirtland, of Chicago, named for broadcasting 'false representations' of their product.

Claims that would the prayers of blondes, brunettes and red-heads were pooh-poohed by the Commish and concocters were told to quit raisi the hopes of gals whose tresses wilted and lost color.

Use 'Youthray' to restore the and natural color' without injury to scalp or hair will end in disappointment, Commish decided.

RCA-Hazeltine Trial Ends But No Decision for Mos.

Wilmington, Del., Nov. 24.

Testimony in the cross patent infringement suit of RCA Manufacturing Co. and RCA Victor Co. versus the Hazeltine Corp., over automatic volume control principles which eliminate manual regulation of volume in receiving sets, concluded this week before Judge John P. Nields, in U. S. District Court.

Patents are considered important in the radio equipment industry. RCA companies charge infringement by Hazeltine of the RCA patents on the principles, and Hazeltine is countercharging likewise infringement of Hazeltine-controlled patents on the same principles.

Judge Nields set Jan. 4 for briefing by Hazeltine, and Feb. 8 for RCA. Rebuttal briefs are due Feb. 23 and argument is set for March 2.

Same judge heard arguments today plaintiff motions in patent infringement action of RCA and A.T. & T. against Collins Radio Co.

Motions were for a preliminary injunction and to strike out portions of the defendants' answer to the bill of complaint. Infringement of the De-Forest tube and receiving circuit, a combined patent, is charged.

F. C. C. Probe

(Continued from page 41)

titude of the Commish is a definite liability. New Deal arrangers are trying to find new roosts on the government payroll for some members of the F. C. C. who probably cannot emerge from any investigation without injuries. They may be supplanted before the probe takes place, but this is unlikely.

Dissatisfaction with the Commish is widespread. Administration circles. Lack politic-l foresight and ineptitude have been shown and have aroused considerable feeling in igher Democratic circles, while the outside criticism of the Commish has penetrated to inner circles. One of the troubles with the broadcast division is that in playing politics the boys have been clumsy and their lack of finesse has been embarassi

Even i industry circles there is strong sentiment an investigation. Radio attorneys, even those who frequently pull political strings, don't like the idea that most important decisions are settled along partisan lines and in every proceeding they must be alert for political moves instead of building up cases on merit.

Examiners Reversed

Comment about numerous rulings contrary to examiners' recommendations has had its effect, too. In recent months there have bee. many incidents where examiners were versed and these have been a source of complaint in both political and industry

While nothing will be settled until Congress reassembles, the present intention is to have select committee, rather than a standing committee, conduct the inquiry. Probably a Senate group, rather than a House detachment, will get the job, although it may be difficult to head off certai Representatives who have been clamoring for a chance to pay off grudges against the Commish.

Preliminary discussions have gone so far that the choice of a competent counsel for the committee is t rent topic. Several names have been mentioned, with one individual with some industry experience and consic rable second-hand knowledge of broadcasting matters getting most attention. This person, with high standing in Democratic circles, has conferred recently with leaders in the Administration.

F.C.C.'S WASHINGTON DOCKET

DECISIONS

Washington, Nov.

Alabama: WAGF, John T. Hubbard and Julian C. Smith (doing business as Dothan Broadcasting Co.), Dothan, granted assignment of license to John T. Hubbard, Julian C. Smith and Fred C. Mosley (doing business as Dothan Broadcasting Co.).

California: KLS, Warner Brothers, Oakland, granted frequency change from 1440 to 1280 kc., hours of operation from days to unlimited, Commish sustaining Examiner John P. Bramhall; Arthur Westlund and Jules Cohn, Santa Rosa, application for new station to be operated on 1310 kc., with 100 watts denied. (Commissioner Case dissenting, Commissioners Sykes and Prall reversing recommendation of Examiner R. L. Walker); KFOX, Nichols and Warner, Inc., Long Beach, granted day boost from 1 to 5 kw., reversing Exami Walker; B. A. Thompson, Santa Cruz, nied new station to be operated on 1310 kc. with watts nights, 250 watts days, Examiner M. H. Dalberg reversed; Wm. B. Smullin, Sacramento, denied new station to be operated on 1310 kc. with 100 watts nights, 250 watts days, sustaining Examiner Dalberg; Howard N. Mitchell, Sacramento, denied new station to be operated on 1310 kc. with 100 watts, Commish reversing Examiner Dalberg.

Press Democrat Publishing Co., granted new station to be operated on 1310 kc. with 250 watts, days only, Examiner Dalberg reversed; Julius Brunton & Sons Co., Fresno, denied new station to be operated on 980 kc. with 250 watts, days only, reversing Exami Davis G. Arnold; Miles J. Hansen, Fresno, application for new station to be operated on 1420 kc. with 100 watts dismissed with prejudice, sustai ing Examiner Arnold; Harold H. Hanseth, Fresno, denied new station to be operated on 1410 kc. with 1 kw., sustaining Examiner P. W. Seward; Fresno Broadcasting Co., Fresno, ied new station to be operated on 1410 kc. with 500 watts nights, 1 kw. days, sustaining Exami Seward; Packard, Stebbins & Packard (doing business as Valley Broadcasting Co.), Pomona, granted for Oral Argument, Jan. 7; Tornek (doing business as Mefro Broadcasting Co., Los Angeles), granted request for oral argument, Jan. 28; Chauncey W. Hammond, Oakland, granted continuance of hearing until Jan. 6, on application for new station to be operated on 1280 kc. with 1 kw.

Florida: WDBO, Orlando, granted extension of special authority to operate with additional power of 750 watts from Nov. 27 to Dec. 26; Tribune Company, Tampa, granted petition to amend new station application for 550 kc., with 1 kw. nights, 5 kw. days, with regard to frequency requested and in minor respects, and ordered further hearing on said amendments (denial of original application recommended by an examiner).

Indiana: WWAE, Hammond, granted renewal of cense; WWAE, Hammond Calumet Broadcasting Corp., Hammond, granted operation on 1200 kc., with 100 watts unlimited days, sharing with WFAM, South Bend, nights (application granted last spring without hearing, but reconsidered and set for hearing because of protests from WSBC, WEDC and WCRW, Chicago transmitters, which later withdrew objections).

Iowa: KSO, Des Moines, granted day power boost from 1 to 2½ kw., Commish sustaining Exami Dalberg.

Louisiana: KPLC, Lake Charles, granted day power increase from 100 250 watts and install vertical radiator.

Massachusetts: WSPR, Springfield, application modification of license to operate on 1140 kc. with 500 watts to local sundown at KVOO, Tulsa, Okla., dismissed at request of applicants.

Mississippi: William H. Davis, Dixon Pyles, W. H. Johnson, doing business as Magnolia Broadcasting Co., Jackson, application for new station to be operated on 1420 kc. with 100 watts imissed with prejudice, Commish sustaining Examiner Seward; WAML, New Laurel Radio Station, Inc., Laurel, granted change of hours from specified to unlimited.

Missouri: KCMO, Lester E. Cox, Thomas L. vans and C. C. Payne, Kansas City, granted new station to be operated on 1370 kc. with 100 watts (application originally granted without hearing but action reconsidered and designated for hearing on protests, now withdrawn, of KMBC and WOXBY, Kansas City).

WHB, Kansas City, denied frequency change from 860 to 1120 kc., change hours of operation from days to unlimited, using 500 watts nights, 1 kw., Commish reversing Examiner Dalberg.

Montana: Ed Kli Helena, application for new station to be operated on 1280 kc. with 1 kw. nights, 5 kw. days, dismissed at request application (requested facilities of KFBB, Great Falls).

Nevada: Mrs. C. A. S. Heaton, Las Vegas, deni new station to be operated on 1420 kc. with 100 watts, Commish sustaining Examiner Irwin.

New York: WHAZ, Rensselaer Polytechnic Institute, Troy, granted power boost from 500 watts to 1 kw., share time with WFAB, WEVD and WBBR, New York. The Ogdensburg Advance Company, Ogdensburg, application for authority to transmit programs to foreign countries and the Radio Association of Prescott, Canada, dismissed with prejudice, taining Examiner Hill; Power City Broadcasting Corp., Niagara Falls Gazette Publishing Co., both of Niagara Falls, and Plattsburg Broadcasting Corp. (WMFF), Plattsburg, granted requests for oral argument to be held Jan. 7; WSAY, Brown Radio Service and Laboratory, Rochester, granted petition protesting Commish action in granting without hearing application for assignment of license of WJTN, formerly WOCL, from A. E. Newton, licensee, to James Broadcasting Co., Inc., Jamestown. (Latter application was designated for hearing on the protest and will be heard the same time as application of WSAY for the night-time facilities of WJTN. Motion to dismiss the protest was denied.)

Oregon: KALE, Portland, granted increase in hours of operation from specified to unlimited.

Pennsylvania: WJAS, Pittsburgh, granted petition protesting Commish action granting WATR, Waterbury, Conn., a change in frequency from 1190 to 1200 kc., change in power from 100 watts to 250 watts and authorizing use of directional antenna system day and night (WATR application to be reconsidered and set for hearing on the protest).

Rhode Island: S. George Webb, Newport (WNRI), and E. Anthony & Sons, Inc., Pawtucket, requests for oral argument to be held Jan. 28 granted.

Wisconsin: Eau Claire Broadcasting Co., Eau Claire, application for new station to be operated on 1210 k.c. with 100 watts dismissed at request of applicants.

Washington: KUJ, Walla Walla, granted request for oral argument to be held Jan. 28.

SET FOR HEARING

Alabama: H. O. Davis, Mobile, new station to be operated on 610 kc. with 250 watts nights, 500 watts days.

Arizona: KGAR, Tucson, change frequency from 1370 kc. to 890 kc., boost power from 100 watts nights, 250 watts days, to 250 watts unlimited.

Arkansas: Associated Arkansas Newspapers, Inc., Hot Springs, new daytime station to be operated on 1310 kc. with 100 watts.

California: Hebrew Evangelization Society, Inc., Los Angeles, new station to be operated on 570 kc. with 1 kw.

Connecticut: Charles Greenblatt, ridgeport, new station to be operated on 1190 kc. with 250 watts (requesting facilities of WATR, Waterbury).

District of Columbia: Mid-Atlantic Corp., Washington, new special broadcast station to be operated on 1570 kc. with 1 kw.

Georgia: North Georgia Broadcasting Co., Rossville, new station to be operated on 1200 kc. with 100 watts; R. W. Page Corp., Columbus, new station to be operated on 950 kc. with 250 watts.

Illinois: Edgar L. Bill, Peoria, new daytime station to be operated on 1040 kc. with 250 watts; Abraham Plotkin, Chicago, new station to be operated on 1600 kc. with 100 watts nights, 250 watts days (hearing before the Broadcast Division).

New York: WWRL, Long Island roadcasting Corp., Woodside, L. I., changes in specified hours, questing hours now used by WMBQ, Brooklyn; Elmira Star-Gazette, Inc., Elmira, new daytime station to be operated 1200 kc. with 250 watts; WCAD, St. Lawrence University, Canton, voluntary assignment of license from St. Lawrence University to the Brockway Company; WCAD, The Broackway Company (lessee), Canton, move transmitter and studio from Canton to Watertown, install new equipment, change frequency from 1220 kc. to 1270 kc. and change time of operation from 500 watts specified hours to 500 watts daytime only (application contingent on granting of pending application for assignment of license from St. Lawrence University to the Brockway Company); The Ogdensburg Publishing Company, Ogdensburg, new station to be operated on 1500 kc. with 100 watts (granted petition of Ogdensburg Advance Co., Inc., to intervene in hearing); Troy Broadcasting Co. Inc., Troy, new daytime station to be operated on 950 kc. with 1 kw.

North Dakota: KFYR, Bismarck, hearing before Broadcast Division for night power boost from 1 to 5 kw.

Ohio: Frazier Reams, Mansfield, new daytime station to be operated on 1370 kc. with 100 kw.

Oregon: Ellwood Warwick Lippincott, Bend, new station to be operated on 1310 kc. with 100 watts; H. E. Studebaker, La Grande, new station to be operated on 1420 kc. with 100 watts nights, 250 watts days.

Puerto Rico: iza, San Juan, new station to be operated with 100 watts nights, 250 watts days, using same vertical radiating system as WNEL, San Juan.

South Carolina: H. A. Hamilton, Spartanburg, new station to be operated on 1420 kc. with 100 watts nights, 250 watts days.

South Dakota: Aberdeen News Co., Aberdeen, new station to be operated on 1390 kc. with 1 kw.

Texas: Red Lands Broadcasting Assn., Lufkin, new station to be operated on 1310 kc. with 100 watts, days only; Oak Cliff-Dallas County Broadcasting Co., Dallas, new daytime station to be operated on 1500 kc. with 100 watts.

Wyoming: William C. rove & S. H. Patterson, a partnership, Cheyenne, new station to be operated on 1420 kc. with 100 watts nights, 250 watts days.

NEW PETITIONS

California: KSFO, Columbi roadcasting System of Californi Inc., San Francisco, install new transmitter and vertical antenna, boost day power from 1 to 5 kw.; KYOS, Merced Star Publishing Co., Inc., Merced, change frequency from 1040 to 1280 kc. and change hours of operation from days to unlimited, using 250 watts.

Massachusetts: WSPR, Springfield, change hours of operation from limited time, local sunset at WAPI, Birmingham, Ala., and change power from 500 watts to 250 watts nights, 500 watts days.

Minnesota: WMIN, Edward Hoffman, Paul, change frequency from 1370 to 1360 boost ight power from 100 to 250 watts.

Missouri: KWK, Thomas Patrick, ight juice-jump from 1 to 5 kw.

New WJTN, E. Newton, Jamestown, voluntary assignment of construction permit from A. E. Newton to James Broadcasting Company, Inc.; WJTN, James Broadcasting Company, Inc., Jamestown, install new transmitter and antenna, increase power from 50 to 100 watts night, and 250 watts days.

Tennessee: WAPO, W. A. Patterson, Chattanooga, change hours of operation from daytime to unlimited and change power from 100 watts to 100 watts nights, 250 watts days.

Texas: Frank N. Adcock, Childress, new station to be operated on 1500 kc. with 100 watts; Beaumont Broadcasting Assn., Beaumont, new station to be operated on 1420 kc. with 100 watts, days only.

Utah: J. Grant Iverson, Salt Lake City, new station to be operated on 630 kc. with 1 kw. ights, 5 kw. days.

Wisconsin: WKBH, WKBH, Inc., Lacrosse, authority to transfer control of corporation from Joseph C. Callaway to Harry Dahl (255 shares common stock).

WSPD, TOLEDO, RELEASED

Goes to NBC Blue Network on May 1, 1937

WSPD, Toledo, switches from Columbia to the NBC blue (WJZ) link May 1, 1937. CBS agreed to release WSPD from three-year contract after Herbert Akerberg, CBS v.p. in charge of station relations, visited Toledo and found that there was a strong listener demand for NBC programs. WSPD had contended that the town was amply covered by WJR, Detroit, another CBS affiliate.

Deal between WSPD and NBC is for five years. WSPD will become the 22d station in the basic NBC blue lineup.

Pacific Chided

(Continued from page 39)

that data both general station popularity and the popularity of specific hours of the day and night is decidedly inadequate, and asked that information pulling power be broken down commercial accounts. He tossed a verbal orchid to sales managers who have the courage to turn down accounts because they don't think their stations can produce, declaring that such a policy, in the long run, proves profitable to the individual station and to the general development of national spot broadcasting.

Merchandising

Continuing, Spight averred sales managers are usually too vague concerning their merchandising service. More than other single thing, this matter of merchandising service and auxiliary promotion can be used by representatives in building up the character, aggressiveness and ingenuity of the station management, declared Spight.

He pointed out the fact that representatives are not always advised when a program is cancelled and suggested that before yanking a program, managers check with their representatives' offices to find out if any prospects are in view and what they think of its ultimate sales possibilities. A relatively simple change in the rate, general program content or participation basis might be made, Spight said, which would make the difference between success and failure of the program.

Prompt Answers

Prompt answers to iries and requests for specific information are essential, Spight stated, telling managers to make arrangements for replies to questions from representatives if they are out of town or not able to answer personally without delay.

'In the aggregate,' ight concluded, io station representatives are contributing materially to the constructive and creative sales work which every year is resulting in a greater volume of national spot radio business.'

Other speakers at the one-day confab, held at the Hotel St. Francis, cluded Walter A. Burke, in charge of radio research for McCann-Erickson, Inc., who suggested that stations be divided into two classifications, those seeking national business and those looking primarily for local business; cautioned ainst rate differentials, price cutting and discriminatory rates of all types. John M. Dolph, CBS Pacific Coast sales manager, spoke at a luncheon meeting held with members of the San Francisco Advertising Club's radio department, presenting a number of ideas for building successful small shows with listener-influence.

Two rate classifications, retail and general, were recommended at a closed attended only by members of the NAB Sales Managers' ivision. All business would come under the 'atter classification except stores which sell varied merchandise over the counter to the retail trade. Uniform merchandising policy for all advertisers on a station was recommended, with no discrimination.

Four-A contract form approved by NAB was decided upon. Use of one program by a manufacturer a number of products was approved, but programs for jobbers or distributors to be resold to manufacturers they represent were mixed.

H. M. Feltis of KOMO-KJR, Seattle, Pacific Coast chairman, presided at the morning and afternoon sessions. Clyde Coombs, of NBC and chairman of the Ad Club's radio department, took charge luncheon meeting.

Meeting was attended by 23 Coast station managers and sales managers from Oregon, Washington and California.

Dealer Asks Curb On Song Folios; Claims They're Hurting Pop Sales

John G. Paine, chairman of the Music Publishers' Protective Association, last week relayed to the popular members of the association a plea from a midwest retailer that they curb their output of popular song folios. The complainant, who operates a large chain of music stores, asked that his name be not revealed to the trade. Problem which the retailer's plaint involves will be discussed at the next general meeting of the MPPA.

Letter from the chain store operator stated that whereas a customer used to buy several pieces of popular music during the course of a month, he now buys a single folio, with the impression given that the latter contains enough music to satisfy him for quite a while. The retailer added that as long as the pop pubs continued to pour out such folios the pop end of the business would go on trailing behind the standard camp.

Another angle advanced by the chain operator in his letter was that musicians working for radio stations in the hinterland have got into the habit of buying folios instead of sheet music, with the result that what is broadcast are not current tunes, but numbers contained in the folios. This practice has also interfered with the local popularization of such current releases. It is the complainant's opinion that if these mike performers were not able to buy the folios they would buy sheet music and orchestrations of currently popular tunes.

J. T. ABELES PARTNERS WITH EX-MAYOR McKEE

New law firm has been formed by Julian T. Abeles, music and copyright expert, with Joseph V. McKee, the former Mayor of N. Y. who was recently appointed special counsel to the Music Publishers' Protective Assn. with an eye to assuming the duties of a music 'czar' for the publishers, akin to Will Hays' post in pictures.

Abeles is special music and copyright counsel to Metro and 20th Century-Fox, both firms being tied in with Robbins-Feist music publishing properties.

L. Lawrence Green is junior partner with the Abeles law firm. New partnership's headquarters are in the Squibb Bldg. penthouse. In same building is also located the Music Corp. of America, one of Abeles' clients.

Smith Drops Charges vs. CRA, Signs New Contract

Stuff Smith has torn up his old three-year contract with Consolidated Radio Artists and signatured another binding him for five years.

Smith has also withdrawn charges against the CRA, which he filed with the American Federation of Musicians.

HEIDT AT BILTMORE, N. Y.

Horace Heidt's orchestra comes into the iltmore hotel, New York, Dec. 5.

Contract is for six weeks with options.

Most Played on Air

To familiarize the trade with the tunes most on the air around New York, the following songs were most played on the networks last week. Combined plugs on WEAF, WJZ and WABC are computed for the week from Sunday through Saturday night (Nov. 15-21).

Chapel in the Moonlight.
Way You Look Tonight.
Who Loves You?
It's De-Lovely.
I'll Sing 1,000 Love Songs.
Taint Good.
Did You Mean It?
I'm in a Dancing Mood.
You Turned the Tables on Me.
Close to Me.
Organ Grinder's Swing.
I've Got You Under My Skin.
I'm Talking Thru My Heart.
Pennies from Heaven.
Let's Grow Old Together.
You Do the Darndest Things.
For Sentimental Reasons.
South Sea Island Magic.
When Did You Leave Heaven?
There's Love in Your Eye.
A Fine Romance.
Sing, Baby, Sing.
To Mary—With Love.
The Courtesy of Love.
Night Is Young.

Pubs Figuring On Disks to Exploit Songs Via Radio

Music publishing industry will resort to self-promotion by the transcription route if a plan now being discussed by the Music Publishers' Protective Association is adopted. Idea calls for the pubs to finance the production of the discs and the local dealers to arrange for their airing over local stations. It would be the first time that the publishing and music retailing business have jointly gone on the air to plug the sale of their product.

In laying out each program, an effort would be made to drum up sales not only for current music, but for standard publications. Songwriting personalities would take part in the recordings, with these split between those riding on current or recent hits and the writers of the hits of a bygone day.

Vallee, Layden to Rep. Their Yale Maestro

Sleepy Hall was Yale '24, Lester Layden, now manager for Rudy Vallee was '25, and Hubert Prior (now Rudy) Vallee was Yale '26 when Hall maestroed the campus band, with Vallee on sax and Layden on the music box.

Now Hall is making a pro band comeback and Vallee-Layden are becoming his managers. Hall's been out of the band biz for some time.

Jules Stein Back

Jules C. Stei , president of Music Corporation of America, arrived back in this country on Monday (23).

Will spend about a week in the New York office of MCA before headi to Chicago and the home office.

W. H. Stein coming in from Chi to go into immediate confab with the MCA prexy.

Morris to Coast

Edwin H. (Buddy) Morris v. p., in charge of Warner Bros.' music publishing interests, leaves Dec. 6 for Hollywood.

He will spend a couple weeks around the WB studios.

MPPA Acting on CBS' Squawk, Asking Pluggers to Be More Tactful, Intelligent in Studios

Radio relations committee of the Music Publishers Protective Association last week joined CBS in issuing a warning to popular publishers that they must do something to reform the behavior of their contactmen around the network's studios and offices. In a circular letter sent out by the committee, the publishers were informed if a system of penalties proposed by the web proved futile CBS would reserve the right to bar the studios to all publishers.

MPPA committee agreed to ask the pubs to instruct their professional men that they not only cease to use the CBS studios as lounging places, but try to exercise more tact and intelligence in contacting the mike artists and band leaders. Under an arrangement which CBS execs have worked out with the committee, the network will transmit any complaint it has against a particular contactman through the MPPA. This will serve as the final warning. If this same publisher's rep continues to conduct himself in a manner objectionable to the network, he will be automatically banned from entering the studios or program department.

During the meeting of the CBS execs with the committee, the former made it clear that the network wanted to do everything it could to co-operate with the music industry and asked that any drastic action it should take be not interpreted as an unfriendly gesture toward the publishers as a whole. The CBS execs averred that they hoped that the delinquent contacteers could be induced to use better judgment in their conduct around the network's plant and studios.

Network particularly objected to four or five contactmen ganging up on artists as they go in or come out of the studios, and also annoying them during rehearsals. Columbia's reps stressed the alleged practice of groups of professional men making their daily headquarters in the studio reception rooms of the network's Madison avenue building and of using all sorts of pretexts in getting by the reception clerks in order to obtain information from the program routining department.

Postpone MPPA Meeting

First annual meeting and election of officers of the reorganized Music Publishers Protective Association was put off last Tuesday (17) because there weren't enough on hand to account for majority of the votes. Voting power held by a firm is determined by the amount of its membership fee.

Meeting was reset for Dec.

WHITEMAN TO CHI?

Chicago, Nov. 24.

Paul Whiteman orchestra may come into the Congress hotel's Casino here following incumbent Casa Loma band.

Date figured is Dec. 4.

SELECT
THE HOUSE OF MUSICAL NOVELTIES
A grand score from Bing Crosby's "Pennies from Heaven"
SO DO I
PENNIES from HEAVEN
ONE, TWO, BUTTON YOUR SHOE
LET'S CALL A HEART A HEART
THE SKELETON IN THE CLOSET
SELECT MUSIC PUBLICATIONS

SELECT
THE HOUSE OF MUSICAL NOVELTIES
A New High in Song Sales
SOUTH SEA ISLAND MAGIC
SELECT MUSIC PUBLICATIONS

FOX
FLASHES
Candidates for the "Click" Parade
"LOST IN MY DREAMS"
From "Sitting on the Moon"
"THE WORLD IS MINE"
(TONIGHT)"
From "The Gay Desperado"
SAM FOX PUBLISHING COMPANY

VISIT OR WRITE
MARKS MUSIC
FOX TROTS
Lonesome Guitar
Running a Temperature
And They Said It Wouldn't Last
Poinciana (Bolero)
Afterglow
In Your Embrace
RUMBAS
Spic and Spanish
Say "Si Si"
My Sombrero
Last of the Rumbas
50c ea.—Any 6 for $2.25
Join our orchestra club 12 numbers a year, $3.00
RADIO CITY, N.Y.

SANLEY JOY
AMONG THE LEADERS
ME AND THE MOON
The Song Hit from Hawaii
TO YOU SWEETHEART ALOHA

SANLEY JOY
From Mae West's Picture "Go West Young Man"
I WAS SAYING TO THE MOON
ON A TYPICAL TROPICAL NIGHT
Go West Young Man

Continuing the most amazing hit record of all time, we offer
"TO MARY—WITH LOVE"
"RAINBOW ON THE RIVER"
From Sol Lesser's RKO Picture, "Rainbow On The River"
"SOMEONE TO CARE FOR ME"
From Universal's "Girls"
"I STUMBLED OVER LOVE"
LEO FEIST, Inc. • 1629 BROADWAY • NEW YORK

An event of special importance! Robbins announces the new musical score by Jimmy McHugh and Harold Adamson for the 20th Century-Fox production, "Banjo On My Knee" . . . Here's the songs you'll hear—plenty!
"THERE'S SOMETHING IN THE AIR"
"WHERE THE LAZY RIVER GOES BY"
"WITH A BANJO ON MY KNEE"
ROBBINS MUSIC CORP. 799 7th AVE. NEW YORK

BILLY HILL'S SENSATIONAL HIT NOW THE NUMBER ONE SONG OF THE NATION
"IN THE CHAPEL IN THE MOONLIGHT"
SHAPIRO, BERNSTEIN & CO., MUSIC PUBLISHERS, Inc. LOUIS BERNSTEIN, Pres.
NOW IN THEIR NEW QUARTERS — RKO Radio City Music Hall BLDG. — 1270 SIXTH AVE., NEW YORK

SCHWARTZ & DIETZ SCORE AGAIN!



UNDER YOUR SPELL

THE WORLD IS THRILLED!



with THE WORLD IS MINE TONIGHT

Sung by Nino Martini

IN THE GAY DESPERADO

Writers Drop Suit Vs. Remick Based on WB-ASCAP Split

Suit on 'Quicker Than Can Say Jack Robi ' which grew out of the split between Warner Bros. and the American Society of Composers, Authors and Publishers has been withdrawn. Move was made in the N. Y. supreme court, by counsel for the writers of the tune, namely, Mack David, George W. Myer and Pete Wendling. Defendant had been the Remick Music Corp., one of the Warner publishing group.

Threesome had asked for damages of $100,000, charging that when WB took the song no intimation was made that the producer was withdrawing its catalogs from ASCAP. They claimed that the exclusion of the tune from the networks deprived them of performance money and that without the network plugs the chances sheet versions were slim.

Similar action which WB has still pending against it involves 'I Wanta Woo.' Mabel Wayne and Arthur Swanstrom, the writers of the tune, ask for a like amount of damages.

THE BEST IN MUSIC

AMERICA'S MOST TALKED OF HIT

DID YOU MEAN IT?

HARRY LINK G.P.M.

IRVING BERLIN INC.

799 7th AVE. N.Y.C.

Witmark Presents

The Sensational Band

When My Dream Boat Comes Home

From "Here Comes Carter"

Thru the Courtesy of Love

You on My Mind

Waltzing with an Angel

My Kingdom for Kiss

Papa Tree Top Tall

Bermuda Buggyride

WITMARK & SONS

1250 Sixth Avenue

RCA Bldg., N. Y.

CHARLIE WARREN, Prof.

Harms

The Greatest Gold Diggers Scores

Gold Diggers Lullaby

(With Plenty of Money and You)

All's Fair in Love and War

Speaking of the Weather

Let's Put Our Heads Together

From "Gold Diggers of 1937"

From "White Hor

BLUE EYES

WHITE HORSE INN

I CANNOT LIVE WITHOUT YOUR LOVE

HARMS, Inc. RCA Bldg., N. Y.

ROCCO VOCCO, Gen. Mgr.

Inside Stuff—Music

Max and Louis Dreyfus' take-over of Crawford Music Corp, embraces a deal of around $200,000 and through an installment pay-off on Crawford's stock, the founder of the firm will ultimately be out of it completely. Although both Dreyfuses are also financially interested in Chappell, music publishers in England and also the American firm of that name, the U. S. Chappell Co. has an exclusivity with Chappell, Ltd. (England) for any and all copyrights. Eventually, if the American Chappell's should find itself overboard on song materi it may well be that some of it would be shifted over to the Crawford firm. Henry Spitzer, general manager of Chappell of America, will eventually also participate in Crawford, a voluntary gesture by both Dreyfuses. For the present, however, it's an individual investment by Max and Louis Dreyfus, brought about through long friendship for Bobby Crawford, whom they financed on previous occasions.

Earle, Washi , WB vaude spot, is capitalizing this week on fact that 'The One Rose,' town's top tune for five weeks, had neven been heard on D.C. stage. Idea was suggested by Wash. Daily News drama ed, who promoted wire from Earle to Niela Goodelle suggesting that she learn it for appearance here.

Ditty has led sales in records and sheet music in Wash. for five straight weeks, although has never had mention in any national hit lists. Answer seems to be that town has five daily phonograph record air shows which crowd chain bands off local air. Tune was introduced on one of disc hours last month and is now leading in requests on all programs by 9 to 1.

Theatre, which had never heard of tune until drama editor called attention to it, tied in with News and all four radio stations to bally vaude premiere of melody, playing it up in ads.

Although Jerome Kern, with Max Dreyfus, owns 50% of T. B. Harms Co., with Warner Bros. owning the remainder, Kern's favorite music publisher now is Chappell. This is due to the composer's fear of being further complicated when and if another WB-ASCAP schism should occur. It held Kern's tunes off the air during those eight months and the songsmith doesn't want repetition thereof.

Kern, like other composers of his caliber, furthermore can dictate his own music publishing terms whenever a studio wants him for writing purposes. That goes also for Cole Porter, whose 'Born to Dance' (Metro) is another Chappell publication, and not via Robbins or Feist, both of 'em controlled by Metro. Similarly, another Porter filmusical he's to do for M-G this winter will likewise be published through Chappell.

Program execs at CBS last week stated that they had informed Vincent Lopez that he would have to tone down on the plugging of 'What's Your Business?' over the pickup which the network has from the Astor hotel, New York. is one of the writers of the novelty tune, which the bandman hopes will become a follow-up to 'Knock, Knock.'

Publication of 'Business' has been taken over by Irving Berlin, Inc., with sheet copies due to be ready for the counters by the end of this week.

Lopez did get a major plug on the tune last Saturday night (21) over CBS when it was included in the program he does with Floyd Gibbons for Nash-Lafayette.

Irving Berlin, , has cleaned up the group of infringement suits which threatened the company as the result of a flier it took in publishing cheap reprints for the Woolworth stores in Canada. Although the reprints were without copyright in Canada, Berlin committed the error, it developed, of publishing them on this side. Among the publishers that took issue with Berlin about the inclusion of their material in the reprints were Forster Music, Inc., of Chicago, and Theodore Presser of Philadelphia. Situation has been settled amicably all around.

Although the popular sheet business picked up somewhat last week, the pop publishers admit themselves puzzled by the wide contrast between sales conditions in their faction and the decided boom which the standard trade is enjoying. Several of the major standard pubs report that they are unable to keep up production with orders, while one of them remarked last week that he was thinking of calling i his salesmen from the road until the balance has been met.

McKEE NOW DEFENDING MPPA IN GOV'T'S SUIT

As new general counsel for the Music Publishers Protective Association, Joseph V. McKee last week took over the defense of the government's anti-trust suit agai the association. Move was accompanied by Gilbert & Gilbert turning over all the papers in the case to McKee.

Gilbert & Gilbert had handled the MPPA's end of the U. action, which also involves the American Society of Composers, Authors and Publishers, since its inception. Defense attorneys for either camp are still discussing the matter of stipulations with government counsel.

Campbell Sailing Back to London Ahead of Sked

immy Campbell decided sail back to London suddenly, departs today (Wednesday), journing here for six weeks.

His wife, Betty Balfour, came over and both are returni when the first Campbell offspri is expected shortly.

Campbell now heads Cinephonic Music Corp. (Gaumont-British music pub affiliate), and he's returning to supervise their new offices. Reg Connelly is continuing the former Campbell-Connelly firm.

rederic Hollander was borrowed from Paramount to score B. P. Schulberg's 'John Meade's Wife.'

Duke Ellington has been booked into L. A. Paramount for week of Dec. 10.

Dick Finch added to Remick's professional department.

Music Notes

runswick will cut all numbers from Maurice Conn's 'With Love and Kisses.' Tunes are: 'Don't Ever Lose It—Whatever It is,' 'With Love and Kisses,' 'Right Back Where I Started,' 'The Trouble With Me Is You,' 'Teched in the Head,' 'Sweet,' 'Sitti ' on the Edge of My Chair.'

runswick Record Corp. is sending Harry Victor to open a branch office in St. Louis to service the Brunswick-Columbia customers. Jack Hein, head of the Chicago office, becomes supervisor of the Chicago-St. Louis branches.

Paul Park and Connie Lee have been assigned to 'Swing's the Thing,' next Pinky Tomlin pic at Ambassador. First tune 'Gonna Sing While I'm Able.'

Dave Burnside's band opening at the Savarin Cafe, Buffalo, N. Y. Dec. 5. Lucille Doran, Bill Munday and Grady Mulli vocalists.

Yascha Bunchuk signed for a Brunswick series. Leader will have a 34-piece band organized by Irving Mills office.

Johnson-Bennett Co.'s 'Jubilee in the Sky' has been taken over by Jerry Vogel. Song is by Louis J. Bennett and Charles L. Johnson.

Walter Donaldson, Chet Forrest and Bob Wright are collabing on 'Let Me Day Dream,' to be spotted in a Metro picture.

Irving Caesar penned 'What I Want for Christmas,' which Shirley Temple will si 'Stowaway' at 20th-Fox.

Jack Mills has acquired the American rights to 'Lonely Road' from the British Lion Films' 'Song of Freedom,' through Dix, Ltd., London.

Remick

TOPS AGAIN

From "Cain and Mabel"

I'LL SING YOU A THOUSAND LOVE SONGS

Coney Island

Swing for Sale

And Now a New, Terrific ong !

GEE! BUT YOU'RE SWELL

REMICK MUSIC

1250 Sixth Avenue

RCA Bldg., N. Y.

CHARLIE WARREN, Prof. Mgr.

T. B. Harms Co.

Presents

CLOSE TO ME

(Definitely the Big Waltz Hit)

LOVE—WHAT ARE YOU DOING TO MY HEART

T. B. HARMS CO.

Ave.

ROCCO VOCCO, Gen. Mgr.

MOVIETONE TOPICS

very Tune a Touchdown! in "Pigskin Parade"

"You Do The Darn'dest Things, Baby"

"It's Love I'm After"

"You're Slightly Terrific"

"The Balboa"

MOVIETONE MUSIC CORPORATION

Exclusive PUBLICATIONS, INC.

Organ Grinder's Swing

Mr. Ghost Goes to Town

In a Sentimental Mood

RED NORVO'S

Bug House

JUST RELEASED

Big John's Special

EXCLUSIVE PUBLICATIONS INC.

Mills Mills

From The New COTTON CLUB PARADE

Four Big Hits!

Copper Colored Gal

That's What You Mean to Me

Alabama Barbecue

Doin' the Suzi-Q

MILLS MUSIC

ORGANIZING NITERY TIME

En Masse Dismissal of Int. Union Men Over Montreal 'Guest' Incident

Montreal, Nov. 24.

En masse ismissal of the orchestras of this city's six leading ite spots, followed by substitution of lower salaried players who are allied against the international union, was the opening blast of a war between the Canadian Federation of Musicians and the Musician's Federation, latter an affiliate of the American Federation of Labor.

Bands were dismissed at Club Lido, Chez Maurice, Embassy, Piccadilly, Stanley Grill and Krausmann's. Incident setting off the dynamite was the exchange arrangement between Loew's Theatre and the Chez Maurice whereby both were putting on 'guest star' shows, these being broadcast over CKAC, Montreal. Officials of the international union wired the leader at the Chez Maurice to stop, threatening expulsion.

Ban on the third broadcast created chaos, with the station at the last minute managing to insert a CBS sustainer. Upshot is that Loew's is still using 'guest stars' from the nite clubs and the latter are still using 'guest stars' from Loew's. Some 60 musicians are affected in the general freeze.

Trouble shooter was Gene Curtis, sent down from Toronto from Famous Players Canadian office to take over Loew's, Montreal, with orders to cut down all expenses. Curtis offered the musicians a mi imum rate of $40 a week. The union refused and the Curtis house went nonunion, this causing loss in that most musical acts were barred from playing the Loew vaude bills. The loss, however, was slight.

Curtis compromised at a minimum rate of $43 a week but was unoffi-

(Continued on page 51)

DET. DOWNTOWN STRANDS 5 ACTS

Detroit, Nov. 24.

Sudden folding of the indie Downtown Friday (20) left five acts slated to open that day, high and dry. Previous week's ill had been paid off.

Acts and 10- iece pit band as usual rehearsed as Friday morning for the opening performance, bu doors failed open at noon, when flickers arrived C.O.D. and house didn't have the coin. Manager Clem Pope had only small amount or hand, but it's possible Receiver Joe Cavanaugh may pay off some to the acts. Since house was booked by a Chicago agency, no action is possible in Michigan.

Acts stranded here were Huber Dyer and Co., Kirby and Duval, Charlie Masters, Dick Mayo and Cress Troupe.

RUM OUTFIT REGALING DEALERS WITH VAUDERS

Los Angeles, Nov. 24.

Seagram whiskey company is taking up a lot of unemployment slack among musicians and vaude actors tossing shows along the Coast for dealers of their wet goods. Last night (Monday) outfit took over Shrine auditorium for 8,000 dealers and their families from California, Nevada and Arizona, and staged a shindig that approximated those Hollywood benefit gigantics.

In the entertainment shuffle were 20 acts of vaude, fights and wrestling, and a 25-piece band conducted by Jack Joy.

Similar affair was staged in Frisco and will be repeated Ariz., next week.

Holdover for Fields

Chicago, Nov. 24.

riginally booked in for three weeks, Benny Fields holdover for an additional pair at the Chez Paree here.

Even San Quentin!

San Francisco, Nov. 24.

Vaudeville will be supplanted by prize fights in the New Year's show at San Quenti prison. Harry Ettling, stage manager of the Golden Gate theatre here, for the past 23 years has furnished the penitentiary with free acts.

No reason was given by new warden, Court Smith, in nixing proferred acts from nite clubs and theatres here for the 1937 holiday bill.

MUSIC PEACE IN L. A.; HOUSE BANDS STAY

Los Angeles, Nov. 24.

Amicable adjustment of wages between musicians' local 47 and the Paramount and Orpheum theatres, with a compromise boost of about 10%, enables both houses to continue stage shows. Union band has been restored to the Paramount, with 10 side men added to the five union pianists engaged Fanchon & Marco to play the stage show last week.

New scale at the Paramount, on a two-year, contract, provides for a weekly wage of $77 per side man for a total of 30 shows on the week. Old rate was $71.88, with the union having demanded $91.

Orph, which did not drop its band pending settlement of the controversy, upped its scale to $66 per man for 23 shows, compared to the old scale of $59.55. The union's demand was for $63 per player for 21 shows, bringing the total pay for customary 23 shows to about $69 per man.

Duke Ellington opens at the L. A. Paramount Dec. 10 for one week.

Currently playing one-niters in Texas, band will return there for three more weeks after the Par engagement.

Unions to Petition Pa. Legislature for Sunday Show Okays

ittsburgh, Nov.

Unions representing theatre musicians, stagehands and operators are making plans to petition the new Pennsylvania legislature in January for further alteration of blue laws to permit stage shows on Sunday. Under present laws, ictures are permitted, with towns in this state still operating on a six-day week as far as the stage is concerned.

Trade groups expect to ask for local option referendum towns where presentations regular part of theatre programs. If sanctioned by legislators and governor, proposition wouldn't be placed before voters until November, when next election takes place.

Figured that only towns to be affected would be Pittsburgh and Philadelphia, but there's a possibility that several other big spots in the state would at least open up for week ends if Sunday shows were tioned.

Errol Route Hypoed

Hollywood, Nov. 24.

Fanchon & Marco has extended tour of Leon Errol's 'Hollywood Revue,' and the unit will not return here until spring.

Currently in Cleveland, outfit will jump to Pittsburgh, Washington, Cincinnati and Austin.

REGULAR ROUTES AT LAST POSSIBLE

Fanchon & Marco's Deal With Consol. Radio Artists Brings Another Major Band-Show Booker Into Field—Also Wm. Morris Agency — MCA, French Casino Take Lead

ITS BENEFITS

Indications now that the nite club business is finally getting itself around to being organized, at least so far the booking end is concerned. ield is being cornered, with bookings largely concentrated in three or four major offices, and organization is being brought about by outside bookers and agents rather than the operators themselves.

It means that the ite club field, taking in cabarets, hotels and other places offering nocturnal floor tertainment and bands, at last will be on an equal footing with the theatre branch of the variety trade in all respects. While during the past three seasons or so the niteries have surpassed regular vaudeville in quantity of playing time, they have always been booked catch-as-catch-can fashion, usually by the managements as individuals and through no special source by any set routine. They were difficult to book and not easy to play, with the result the best talent preferred theatres when available.

But the picture changes with the Music Corp. of America and the French Casino company entrenching themselves with exclusive cafe booking deals, and the probable entrance of perhaps two other major booking offices into the nitery field in a big way. The others now appear to be Fanchon & Marco and the William Morris agency.

a Deal

F. & M. currently reported negotiating a partnership deal with Consolidated Radio Artists, which specializes in bands and was organized by Charlie Green recently shortly after the NBC artist bureau lost its American Federation of Musicians' management franchise. Green left the network to launch Consolidated, and is handling most of NBC's band bookings.

Under the proposed deal, F. & M. would contribute the floor show and through its experience booking and staging, as well as theatre operation, dating back many years, and Consolidated would bring in the orchestra section. The NBC connection also looms as an important consideration.

Wi lam Morris ice, since cently expanding its nitery booking department through the addition of Paul Small to staff, has been placing complete shows in several of the major New York and Chicago spots and has effected exclusive arrangements with several of them. Among niteries dealing with Morris now the Hollywood, Paradise, Versailles and Yacht Club in New York and Chez Paree Royal Frolics i Chicago.

Benefits to be derived from organized and orderly booking are now recognized by the majority of major night club operators, especially the hotels and principal independents, with the result that the former 'lone wolf' attitude prevail in the past, particularly during ibition, is generally disappearing.

Probability is that through further concentration of the nitery booki field, regular routes for acts on the floor show time are not far distant.

B.B.B. ON LOOKOUT

goes into the Lookout House, Covington, Ky., as floor show m.c., Dec. 1.

AFA Quits N.Y. Palace Bldg., Which It Is Picketing; Denies Move Was by RKO's 'Request'

Family of Nathans

New York amateur booker has given up one nabe week-end site because of interference and tactics of the manager and his family. Show, costing $25 daily for two days, consisted of five tyro acts, a pianist and an m.

Booker walked when manager insisted on sitting a box with relatives and making critical notes on the ams, their appearance, delivery, clothes, etc.

Reports of RKO voicing objections to the American Federation of Actors' theatre picketing activities followed the quitting Saturday (21) of its offices in the Palace theatre building, New York, by the actors' union. The A. F. A. moved next door to the Bond building over the week-end.

Ralph Whitehead, of the AFA, ascribed the shift to a desire for more office space. RKO declared it had no knowledge of reasons behind the move since the AFA was not a direct tenant in the Palace building, but sub-leased its quarters there from Nasib, the photographer.

AFA, in conjunction with the American Federation of Musicians has been picketing the RKO and other theatres in New York lately to enlist public sentiment in a campaign for return of stage shows and musicians to the stages and pits of straight film houses. Palace has been one of the principal targets of the picket brigade.

Since the picketing commenced, there have been reports of considerable agitation among some RKO executives for a 'showdown' with the AFA over the picketing of the theatre in the same building in which the organization made its offices. One of the circuit's division managers has been particularly outspoken in his objections.

'FOLIES' AT 7½G IN WASH., PLUS %

Folies Parisi ixed for the State on Broadway, has been booked by Loew's for its Capitol, Washington, instead, on a guarantee and percentage arrangement. Guarantee is $7,500.

Casi show wi play Washington for eight days, ing Dec. 31 (Thursday) to take in New Year's Eve. Will get an extra day's guarantee, pro rata of $7,500, for the extended week, plus an extra cut of the gross.

Washington house returns to its regular Friday opening the 'Folies' booki

B'ham Bans Colored Show as a Matter 'Of Public Policy'

Birmingham, Nov. 24

An all-Negro musical show booked for a midnight performance at the Alabama theatre was banned last week by the City Commission as a matter of public policy.

Sam Suggs, manager of the bama, was present when the commission gave its decision.

Dario and Diane Sail For Grosvenor Date

Dario and iane sail today (Wednesday) for four weeks at Grosvenor House, London, with another month's option. Must return thereafter to make a Feb. 10 opening for three weeks at the Trocadero, Hollywood.

Music Corp. America booked D&D after Mario and Florio previously set, had to forego sailing. Terpers getting $800 a week.

Lou Holtz and Pansy, the Horse, are also on the Grosvenor show.

Variety Clubs' Dances

Buffalo, Nov. 24.

Variety Club's annual ball will be given at the Statler, Nov. 27. Shea's Buffalo orchestra will furnish the music.

Bob Murphy is head of the committee in charge and Vincent McFaul is honorary chairman.

Philadelphi , Nov. 24.

Variety Club will hold its second annual dinner here at the Bellevue Stratford Dec. 13. Function will memorialize the dead of the profession, with Father S. M. Carthy officiating.

Proceeds will be devoted to sectarian charities.

VIENNA NITERY BIZ WAY OFF

Vienna, Nov. 13.

Nightlife is no life in the once gay city of Vienna. Though many new establishments opened up at the start of the winter season and much money was invested in the nighties, business is very bad.

One big nightie, the Koenigin, is already broke and it is feared that others will follow. Koenigin piled up a debt of $30,000 in three months, which brings its deficit to $10,000 a month.

Programs offered weak comparison to the Americans; however, there is much talent to be discovered in many places. Fritz Gruenbaum and Karl Farkas, W. K. authors in the pre-Hitler Ufa are playing at the Simple.

Femina is doing well, but not as well as last year.

In the best district, along the Kaerntnerstrasse, new nighties are trying in val to attract customers.

SHOW BOAT REOPENED BY EX-HEADWAITER

Pittsburgh, Nov. 24.

Show Boat, closed for the past year, has reopened under management of Nino, formerly headwaiter at spot in its hey-day. Anchored cafe ran into trouble in October, 1935, when Freda Pope, directing it, had her booze license revoked and since then has been idle.

George Jaffe, owner of craft, had it remodeled a couple of months ago but decided against operating it himself when revival of burlesque at his Casino theatre caught on.

Nino has silent-partner backing in Show Boat venture and he's featuring band of Billy Yates, floor show booked by Joe Hiller.

Rebuilding Chez Paree

Chicago, Nov. 24.

Chez Paree may close next summer to rebuild entirely.

New nitery will be constructed on same site.

A Page Out of Old Vaudeville

By JOE LAURIE, Jr.

THE TWO WOMEN ACT

As music plays Straight Woman enters. She is all dressed up in evening clothes. She should be dressed in the latest fashion and have plenty of style to her manner. Every move should bespeak class in contrast to the Comedienne who follows her on. She is dressed eccentric with tiny hat that has a lone feather in it, she wears large gloves, tight skirt and a mangey fur piece thrown around her neck. As music dies out, the Comedienne walks a bit faster and gets ahead of the Straight Woman.

Straight Woman: Say, what's your hurry?

Eccentric Woman: I have a date with an old man and I want to get there before he falls apart.

S. W.: How Old is he?

E. W.: He is 80 years old.

S. W.: Is he rich?

E. W.: He is in the belt manufacturing business.

S. W.: Why don't you marry him?

E. W.: I'm afraid his knees will buckle. (Makes motion with hand to audience) For goodness sake. (As she puts other hand to her mouth. This same business is used after each laugh . . . and should be worked up until it's a scream.) I had a date with a General last night.

S. W.: Major General?

E. W.: Not yet. (Repeat business.) For goodness sake. (Etc.) Do you know he tried to kiss me?

S. W.: Did you call for help?

E. W.: What's that?

S. W.: I say when he tried to kiss you did you call for help?

E. W.: No. Witnesses. (Repeat hand business.) For goodness sake!

S. W.: Well my boy friend wouldn't kiss me unless I allow him to. He's a saint!

E. W.: Yeh. A Saint Bernard. (Business with hand.) For goodness sake!

S. W.: (Looking at ring on Eccentric Woman's finger.) Say, that's nice emerald you have there.

E. W.: That's a diamond.

S. W.: Who ever heard of a green diamond?

E. W.: Give chance, it isn't ripe yet. (For goodness sake.)

S. W.: Well I have to be getting along. I'm going to the beauty parlor.

E. W.: I was in one of them places yesterday. I asked the doctor should I have my face lifted.

S. W.: And what did the doctor say?

E. W.: He said if I had it KNOCKED OFF it would be much better. (Business with hand and for goodness sake.)

S. W.: And what did you say when he told you that?

E. W.: I told him if wasn't a perfect lady I'd kick his teeth out. (Business.) Say where did you get that swell looking dress you have hanging on those bones?

S. W.: Oh a little thing I picked up at Saks. You know all smart girls buy their clothes there.

E. W.: Hah. *Smart* girls don't buy their clothes. (To audience.) Get it girls? (To straight.) Are you married?

S. W.: I was married. I married a tattoed man from a circus.

E. W.: I got it. So you could stay up all night and look at the pictures for nothing.

S. W.: I divorced him. He was so old-fashioned.

E. W.: I guess you wanted a guy with talking pictures. (Business. For goodness sake.)

S. W.: I'll have understand as far as men are concerned I'm a one-way street.

W.: You may have been a one way street but you look to me like your open for all traffic now. (Hand business and for Goodness Sake.)

S. W.: Why last summer I said 'No' to seven different men.

E. W.: What were they selling? (Businessy.)

S. W.: Are you married?

E. W.: was married for two years. I just had an option on him.

S. W.: Did the option run out?

E. W.: No, but he did. One day he stuck a fork into me.

S. W.: Stuck a fork into you? Why what did that mean?

E. W.: It meant I was done sister. I was done.

S. W.: You should see my boy friend. He is handsome. I have a picture of him hanging in my boudoir.

W.: (Mimics her.) Boodwahh?

S. W.: Boudoir in French means a place to sleep.

E. W.: Yeh? In America it means a playground. (Business.) But don't get so stuck up with your boodwahh. My boy friend took me to eat at the Ritz.

S. W.: Say, you couldn't even pay the cover charge at the Ritz.

E. W.: I said EAT there not *stay* there. (For goodness sake.) And he is a handsome man too. I think he is an architect. . . . Look at the blue prints he left on my neck. (For goodness sake.)

S. W.: Did you have a good time?

E. W.: Did I? I went out fit as a fiddle and came back tight a drum.

S. W.: Say what ever became of the doctor you kept company with?

E. W.: I gave him up.

S. W.: What was the matter?

E. W.: Everytime I got a letter from him I had to take it to the drug store to find out what was in it. (Business with hand.) I said some very foolish things to im.

S. W.: Yes?

E. W.: That was one of them. (To audience.) Catch on girls?

S. W.: That's a very funny piece of fur you have there. What is it?

E. W.: I bought it for seal.

S. W.: (Laughingly.) Seal? It looks more like monkey.

E. W.: Don't blame me if someone has been monkeying with the seals.

S. W.: Now this scarf that I have on is the real thing. You know I had a terrible dream last night, I dreamt that the animal this fur came from was going to chew me to pieces.

E. W.: Don't tell me that you are afraid of rabbits. (For goodness sake.) Say you smell awfully good. What is that perfume you use?

S. W.: Why that is Coty's Chypre (pronounce it as sheep), $5 an ounce.

E. W.: Is that so? Well get a load of my perfume.

S. W.: (Walks over and smells and makes a terrible face.) What is that?

E. W.: McCarthy's goat, 10c a gallon. (For goodness sake. Business.)

[This should be cue for music. Both sing song with Straight Woman making gestures and Eccentric Woman copying them and exaggerating each one . . . at finish walk off with her saying For Goodness Sake.]

Act Bites Agent

ittsburgh, Nov. 24.

Newly-organized Entertainers' Managers Association is tossing a get-together party next Monday ni (30) to make further plans to solidify their organization.

All of the entertainment, however, will be provided by the 10 percenters. Their clients will only look on.

'SPIKE' HARRISON
(COMEDIAN)



GAY 90's, NEW YORK

WALTER "DARE" WAHL

America's Outstanding mime Comedy Arti

Added Attraction With Russell Patterson's "Living Models" Unit

Roxy, New York, until Nov. 25

(reation)

Nat Kalcheim, WM. MORRIS OFFICE
Nick Agnotis, CURTIS & BELLEN

ALWAYS WORKING
"WHITEY"
ROBERTS

Week Nov. 20, Ambassador, St. Louis
Week Dec. 4, Downtown, Detroit
Week Dec. 11, State-Lake, Chicago

Marque and Marquette
On Tour With
Casino De Paris Revue
Exclusive Direction
Music Corporation of America

Cowan and Bailey in Own Singapore Nitery

Shanghai, Nov. 8.

Cowan and Bailey, American act, opened their own nitery in the suburbs of Singapore.

Team recently returned from Java.

PHILLY VAUDE SITUATION BRIGHTER

Philadelphia, Nov. 24.

Agreement between Warner Brothers and local music union ending dispute and strike at vaudfilm houses is expected shortly. Five-hour meeting took place yesterday (23) with A. A. Tomei and Rex Ricardi, representing union, huddling with Ted Schlanger, WB zone manager, and coming out with announcement that many issues have been compromised, but few remain to be settled. More meetings are planned.

Union, meanwhile, is continuing picketing of downtown WB film houses, whether they normally have vaude or not. And while WB officials are inclined to pooh-pooh possibility of box office loss as result, it's obvious that picketing has hurt business some.

Last Thursday's (19) picketing was by entire membership of Philadelphia Orchestra, even four femme members joining for brief sign-toting. Conductors Leopold Stokowski and Eugene Ormandy, announced as intending to picket, fooled nobody by being absent. Ormandy, having completed conducting duties for few weeks, was out of town. Stoki announced he was 'acting as mediator' instead.

Point of issue in dispute is still a matter of working hours and wages for bands in nabe houses, with union refusing to discuss downtown houses until nabes are settled. It's been hinted numerous times that WB execs have been holding out until annual union election comes around early next month, with chance of Tomei being defeated for re-election. His opponent for election is former prez, Romeo Celia.

F.C.'s Chi Terrace Room Becomes Casino Parisienne

Chicago, Nov. 24.

New name of the Terrace Room of the Morrison hotel, which has been taken over by the French Casino-International outfit, will be Casino Parisienne. This is due to the fact that Music Corp. of America and Clifford Fischer had a French Casino here during 1933-1934 Chicago Fair.

Monte Prozer of the Blumenthal-Shapiro-Haring group was in town setting final details on the spot, which will open Christmas Week. He, with Louis F. Blumenthal and Carl M. Snyder, have returned to N. Y.

Schwimmer & Scott agency here has been named advertising office for the nitery.

WGN is casting loose from the Terrace Room of the Morrison hotel when it becomes Casino Parisienne. Move is based on opinion that the spot will use non-name bands since the new policy will stress acts and floor show rather than dansapati.

Outlet will make no replacement around Chicago, counting on picking up some of the Coast bands when the Mutual web spreads to California in December.

INN'S NEW ACTS

Chicago, Nov. 24.

Jerry and Turk and Alphonse Berg go into the College Inn show Friday (27).

Jerry and Turk move over from long stay at the Yacht Club on the north side.

HI-DE-HO REOPENS

Atlanta, Nov. 24.

Hi-De-Ho Club reopened Saturday (21) under new management.

Former operators of place were fined $800 for selling beer illegally.

Nitery Doings

Just Tired

Toronto, Nov. 24:

A. B. Marcus, currently here at Shea's with his show, is expressing the desire to retire from show business after his next tour of the Orient, starting in March. Marcus says he has had enough of show business, and especially the great amount of travelling he has had to do.

Asked how he would spend his time in retirement, Marcus replied: 'I guess me and my wife will travel around.'

Mich. Booze Reforms May Hit Floor Shows And Bands in Niteries

Detroit, Nov. 24.

Serious threats to Michigan liquor emporiums loom up boldly as the new State Legislature prepares to change the present setup. Several of the reforms will cut deeply into ranks of musicians and shows, and into general b.o. everywhere.

First blow likely will be struck at the thousands of beer gardens and Class B restaurants, which John S. McDonald, chairman of the State Liquor Commish, characterized as 'dens of iniquity,' and which he demands be abolished. Dancing and floor shows in these spots, he declares, must go.

In addition to clubs and hotels, there are now five types of licensed drinking places. McDonald proposes to cut these to two: places where beer and wine for consumption on or off premises would be sold, but no dancing allowed; the other similar to present liquor-by-glass spots, except that the license fee would be raised from $500 to $1,000 annually. Dancing and floor shows would be permitted in latter establishments. McDonald placed his okeh on the present liquor-by-glass niteries.

Another change probable is abolishing of the present ban on standing-drinking at bars, which alteration is recommended by police. Numerous other reforms, such as lowering of curfew from present 2 a.m. to 11 p.m., and banning of beer gardens in rural sections and small villages, are virtually certain to be killed because of strong opposish.

Balto Century 'Unfair' Even for Non-Pro Show

Baltimore, Nov. 24.

Loew's Century continues on the 'unfair' list of Local 40, apparently because house dropped stage-shows last Sept. 4. Each year Loew's rents out one of its theatres to local employees of Procter & Gamble for an annual party. It's held in the a.m. before theatre opens for regular biz.

Loew's this year figured it would rent the Century for the affair, and inched out some feelers to musicians since a band must be on hand for the P. & G. party. Musikers won't play the Century, however, so Loew's will rent the Valenci to soap-sudders. Musicians will play that house, since only the Century is 'unfair.'

Several overtures have been made by Loew's in effort to get together again with Local 40 order that the erstwhile vaudfilmer might return to vaude on an occasional basis, but with musicians it's full-time or nothing. Meanwhile the 12 former pitmen at Century continue to draw 'strike' salaries of half-scale according to last season's contract.

Raphael at Town Hall

Raphael, concertina artist who has been playing in the class niteries for the past two seasons, gives a recital in Town Hall, N. Y., on Dec. 2. Admission at $2.20 top. S. Hurok Office is handling.

Compositions will run from Bach to Saint-Saens.

With the Ritz-Carlton (N. Y.) having gone French Casino in its show style, a second view of the Clifford C. Fischer floor show staged by Jean LeSeyeux, with dances by Maria Gamberelli, discloses a revamped and peppier sequence. Switched about the proceedings are now smoother and faster, though still not fast enough. So much so that even the production management concedes that some new plan is yet to be established before the Ritz can profitably accept girl shows within the sacred chi-chi confines of the hostelry.

It will probably be in the form of some acts with name values, but the present show is significant as a trailblazer and does prove that the hotel is doing better gross biz than ever before.

The acts are now themselves and less awed by the Ritz aura. Africue, impersonator from Johannesburg, making his U. S. debut, now gets his take-offs over more effectively. His Caston now means something, and, while Robey and Taubert may be rather abstract to the masses, it's assumed that the class customers of the Ritz calibre get around the world capitals. Furthermore he does 'em with sufficent broadness to prove effective. His King Edward VIII is a corking topper-offer.

Eileen O'Connor is a highly personable ballerina and clicks handily. Park and Clifford's hand-to-handing is amazing and, while a bit daring for the Ritz, it's an arresting novelty. Glen Poce's legerdemain with Sethna Williams straightening likewise clicks. Carmen Romero, Earlyn Wallace and Christian are other outstanders.

Basil Tomleen and Hugo Mariani orchestras hold over with their fox-trotology and Latin dansapation.

Rappaport's Names

Baltimore, Nov. 24.

Izzy Rappaport's indie Hipp has lined up flock of name acts, units and band for dates during December and January.

Set are the 'Cirque de Paris' unit, and a Bowes show, Hal Kemp band, Benny Davis, a vaude lineup including Eddie Peabody, Buster Shaver and Sallie puppets.

Gene Austin has gone into the Cherokee House, Hollywood, as emcee until Sardi's is rebuilt.

CHICAGO DAILY TI
By Gail Borden

Benny Fields Soothes Chez Night Clubbers:

. . . Benny Fields is the current big noise, singing seductively over the lound speaker those tunes every night-clubber remembers with softness and pleasure. And that's a nice thing about Benny. Instead of bellowing a lot of allegedly 'hot' stuff, this experienced songbird gives an audience what wants rather than what the music publishers think it wants. The result is soothing and heartening—especially when Fields renders it. For Benny, above all other, has a way with him when it comes to giving sentimental songs. He does without accentuating the dose of syrup."

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PRODUCERS ON SHORT END

Shilling 'Test' Case Dismissal Okay With D.A.; Couldn't Get Witnesses

N. Y. License Department's charges against Bi illing, agent, were dismissed Fri (20) in Special Sessions court on the motion of Shilling's I. Robert ismissal met with the favor of Assistant District Attorney James J. Wilson, who told the court that Commissioner Moss' case was not complete and that the city was finding it too difficult to round up witnesses to appear against Shilling.

Charges against Shilling of operating an unlicensed employment agency have been pending for nearly a year. Disposition of the case was supposedly to have been a test for all theatrical reps in New York.

Billing

Baltimore, Nov. 24.

Comic in ie Wheel burlesque show current at the Gayety is billed, illy 'Scratch' Wallace.

Comic in it 'Harlem Follies,' current at the Royal, billed, ' igmeat' Markham.

MAYFAIR CASINO BKTCY. CANCELS MCA BOOKINGS

Cleveland, Nov. 24.

Mayfair nitery went into receivership last week. This cancels tract nite spot had for exclusive booking by Music Corp. of America. MCA contract was for 40 weeks.

French Casino Blumenthal & Shapiro have been negotiating for booking arrangement to bring the French Casino shows into the nitery, but this deal was held up due to the MCA contract.

Federal Court appointed Harry Rose, attorney, receiver of the theatre-cabaret which was built in the old legit Ohio a year ago. Lew Wasserman, publicity manager, was made acti director until late this week, when creditors will pick a trustee to manage the spot. Harry Propper, former manager, resigned a week ago.

Bankruptcy petition listed liabilities at $321,548, including $3,203 owed wages, and assets at $112,223. Only $2,000 in cash is shown in list of assets, although stock of goods is worth $6,044 and fixtures valued at $100,752. One of leading creditors is Nate Weisenberg, sportsmen and chief angel, who holds a chattel mortgage a $50.000 loan.

Court action and it got, starting rumors Casino was being closed, dented business for opening (20) of Ted Fio-Rita's band. Xavier Cugat is following him in Dec. 4 with another floor show booked by MCA, then perhaps Benny Rubin, Dec. 11, for a fortnight, after which deal to bring in Blumenthal-Shapiro units is expected to be cinched.

Indirect result of voluntary bankruptcy will be a complete reorganization of Mayfair's backers and personnel, paving way for new set-up in entertainment. L. F. Blumenthal, Monte Proser and Carl Snyder, representing F. C. in New York, are reported to be holding up offer to lease it until creditors' trustee is named.

If all details are ironed out as planned, the rench Casino unit may start change of policy here Christmas week, or the week before. For new girl-shows it's reported that ily minimum charge, now $1.50, will be hiked to $2.50, with $3 tariff week-ends. New York revues to be kept four weeks.

Murray Going Vaude After Radio Washup

Ken Murray returns to vaude Jan. 1 for three weeks, opening at the Memorial, Boston, for RKO. With him will be the Dixieland Jazz Band, Tony Labriola (Oswald) and Marlyn Stewart.

Two succeeding weeks will be the Earle, Washington, and tanley, Pittsburgh, for Warners.

Murray goes off the Lifebuoy program on CBS in December, Al Jolson replacing.

N.Y. PAR WILL SHY CLEAR OF NAMES

While the Paramount, N. Y., was diverging somewhat from policy in trying to get Mae West for sonal along with 'Go West, Young Man' (current), in future big names will not be sought. Schedule of coming pictures, on paper, do not appear to warrant a quest for high-salaried acts, with result house will sell its band policy and product instead.

Deal has been closed to bring in Art Shaw and orchestra, together with Peg La Centra from the French Casino, with 'Hideaway Girl' (Par.), which probably opens Dec. 9. For Christmas and New Year's weeks, with 'College Holiday,' house is bringing back Glenn Gray and Casa Loma orchestra.

In addition to these pictures, house will be getting 'Maid of Salem,' with Claudette Colbert, 'The Plainsmen,' de Mille spectacle and 'Champagne Waltz,' in this probable order.

Children Soc.'s School Demands Pull Kid, 11, Out of Vallee Unit

Carl -year-old hoofer-singer from upstate New York, was pulled out of Rudy Vallee's unit at Loew's State on Broadway Monday (23) by the Children's Society. Kid had been working two shows a day since the opening (Friday) on a temporary permit.

Children's Society demanded that the kid go to school for three hours a day, and nixed his appearances at the night shows, which necessitated canceling him entirely.

'CASUALTY' WK. AT N. Y. PAR; EVERYTHING AWRY

Cancellation of the Mae West booking at the N. Y. Paramount last week may not have been the cause of the string of tough breaks with the substituting show, but the house suspects a jinx nevertheless.

Paul raper was first 'casualty,' walking out after the second performance Wednesday (18) because of what he felt was improper spotting in the presentation. It was also at the second show that Jack Powell, trick drummer, accidentally dove into the audience, sustaining injuries which forced him to withdraw from the show the following day. He goes back in today (Wed.).

On Thursday (19) Lew White, organist, was stricken with appendicitis and withdrew, while on Friday, Louis Massey (and Westerners), si , showed ith a sore throat.

Johnny Burke and the Three Wyles was rushed in to substitute for Draper and Powell. Booker Harry Kalcheim figured Burke was a safe bet, inasmuch as Burke fractured his arm si weeks ago and was not likely to repeat for some time.

BOOKERS SHIFT PERCENT RISKS

Theatres Now Grab First Coin in B.O. as Expenses, with Unit Producers Gambling on Rest for Guarantees and Splits—Reversal of Old Method, When Theatres Took the Rap with Poor Grosses

PRODS. RETRENCHING

It's the producer who takes the rap nowadays whenever raps are to be taken in unit booking deals. In the past it was the theatre that usually wound up on the short end when the gross and the percentage didn't add up. But this season the theatres and their bookers have changed their methods and, through the knowledge they've gained from playing and buying units for the past three or four seasons, have found out how to shift the financial responsibility over to the unit producers and operators.

The result, from the producers' viewpoint, is a general retrenchment in unit production and expenditure. Having taken it on the chin as never before, during the early part of the current season, they're getting cautious.

One of the things learned by the theatres is that the one who reaches the box office first is most certain to get the coi . That accounts for the 'first money' arrangement now included in the majority of percentage deals, where gross possibilities are not extremely high.

One Spot's Switch

Eastern theatre which has been a mainstay stage show stand for units for several years, now insists on grabbing the first $2,000 in the till to cover expenses. The next money goes to the unit to cover its 'guarantee,' and then the percentage split starts. This house formerly started the percentage split from the first dollar, in addition to giving the show a guarantee, which meant the show had to be paid off first. Under the present arrangement, the 'guarantee' is good only if the gross is sufficiently in excess of the first $2,000.

Under previous arrangements, the theatres, with musicians, stage hands and other stage show costs to cover, had to do the digging when the show didn't draw. Now the theatre takes care of its own needs first, with the show forced to do the worrying and gambling. Since business isn't always good, even for the best of units, there have been numerous instances recently where the show, as represented by the producer or its owner, took a heavy loss on the date.

The guarantee is good, of course, in some of the circuit towns and major indie spots, such as Boston, Cleveland, Chicago, Detroit, Washington, Baltimore, etc., because the gross usually is large enough to give the house its 'first money' and cover the show's running costs. But in the majority of unit houses—those in smaller towns, playing the medium-priced shows—all dates are gambles.

When a bad percentage deal forces a show to take loss, it's the producer who does the wailing, but the rap isn't always so one-sided. Frequently such hardships are passed on to the acts, or at least shared with them, and full salaries are out of the question for unsuccessful engagements.

Marden-Simon's Unit A La Riviera Show

Ben Marden and the Simon agency are producing a vaude unit based on the floor show at Marden's Riviera, Englewood, N. J. Only act set thus far is Art Frank.

Opening date for the show is Dec. 10 at the Paramount, Springfield, Mass.

Names Hypoing Cleve.'s Auto Show; Chi Draws Without Stage Attractions

Talent Vs. Giveaways

Baltimore, Nov. 24.

Annual Auto Show will not use name radio acts and orcs this year when event is held at Armory, Nov. 28-Dec. 5. Last several years flock of expensive talent was used to lure the folks i to see the new motor models.

Instead, there will be greater emphasis on the giving away of free cars. Promotors figure it is not only much cheaper, but possibly bigger b. pull.

Auto show set a new attendance high for openings Civic Auditorium, drawi itial day (21) and beating that on second day with a gate of 30,473.

All-time record reached on Sunday (22) was due to appearance of Gladys Swarthout soloist in Cleveland Orchestra in an evening concert sponsored by General Motors. Erno Rapee guest conducted first part of program, Arthur Rodzinski batoning the broadcast second half.

Believing attractions drew more than the new cars, Herbert Buckman, head of auto trade association, is jamming shows at Public Auditorium with name acts. Donald Novis is guest-starring for first four days, at salary of $1,750. James Melton was slated for entire eight days, but will still get $3,250 for si ing only four last days.

Leo Reisman's orchestra is backgroundi exhibit of streamlined busses on raised stage, with Red Nichols pinch-hitting for him today (24) when Reisman flies back to New York for a broadcast. Both outfits on books for a total of $5,000. Basement of auditorium is used for an elaborate nitery show, headed by Manny Landers and eight acts.

Eleanore Whitney, local dancer from Paramount, visiting folks here, did a personal at auto show Tuesday (24). Known as Wittenberg here, she's also is doubling at Loew's State on Thanksgiving Eve before goi back to Hollywood.

Chicago, Nov. 24.

For the first time in years the annual auto show in Chicago is not helping either the legit or the picture theatres, though it has added somewhat to the play at the niteries.

But the show itself is doing the biggest business in its history at the Stockyards Amphitheatre, playing to more than 350,000 its first week.

VALLEE'S STATE, N. Y., RECORD; RICHMAN NSG

Combination of Rudy Vallee on the stage and 'Libeled Lady' (MG) on screen is heading for a new house record at Loew's State, New York. Gross figures to be around $44,500.

Previous record at the State was set by Burns and Allen and 'Ah, Wilderness' (MG) last year: $42,900.

Chicago, Nov. 24.

Harry ichman doing a b.o. brodie here at the RKO Palace.

Singer is getting $5,000 for the week, which is slightly less than half of what the house expects to gross, $12,000.

Pic with him is 'Luckiest Girl' (U).

Par Engages Special Train to Get Weems Band to Minneapolis

Switching of the opening day at Paramount's Minnesota, Minneapolis, from Friday to Thursday (Thanksgiving Day) this week is necessitating the hiring of a special train to carry Ted Weems' orchestra from Chicago.

Weems was originally booked to open on Friday and set a one-night dance engagement for tonight (Wednesday) in Chicago. With the switch of the theatre's opening day, it was found that only a special train could get the band to Minneapolis in time for the Thursday morning opening.

Paramount is footing ill for the trai

LUM-ABNER'S STRAIGHT 50-50 SPLIT IN CINCY

Cincinnati, Nov.

Lum and Abner and their unit are booked for the RKO Shubert, week of Dec. 11. One of the supporting acts will be the Pine idge Silver Cord Band of 14 people, built up from Ezra Buzzington's old act with Dick Guddleson.

Deal calls for straight 50-50 split.

Belle Baker to Head N. Y. Hollywood Show

Belle Baker opens at the Hollywood restaurant on Broadway Dec. 24. William Morris office agented.

Miss Baker will head a new list of acts going into the itery on that date, ith spot holding over its present floor production.

Miss Baker is currently at Laurel- i ines, Lakewood, N. J.

Jackson's B'klyn Nitery

lendale Tavern, Brooklyn, opens today (Wednesday) with floor show comprising four acts and a band.

Billy Jackson is booking.

Ciro's, Shanghai, Opens

Shanghai, Nov.

Ciro's, swanky $250,000 nite spot, opened Nov. 5 under ownership of Sir Victor Sassoon.

Neon lighting in interiors and exteriors, with heavy lacquer and curtain effects. Henry Nathan's 12-man orchestra and Faye Parker and Gloria Seiter have top billing. Freddie Kaufman is manager.

Dismissal

(Continued from page 49)

cially thanked by the musicians for maintaining music rates which approximated the union rates without the alleged weekly kick-backs from the pay envelopes.

On a mutual arrangement, Chez Maurice and Loew's exchanged headliners, floor shows being broadcast over CKAC, Montreal. Previously the Chez Maurice band had been broadcasting a 30-minute session as a sustainer. With Loew 'guest stars' i , the international union charged that the nature of the broadcast was changed and that the presence of Loew talent made it a commercial. Orchestra members were told that they must be paid for thi work, otherwise they would be expelled from the international union. Chez Maurice management immediately cancelled the program, gave the band its notice, and was followed by the other five nite spots.

All niteries insist that they will not renew their contracts ith the international union, but will contract with the Canadian Federation of Musicians, an independent union which comprises only Canadian musicians. Meanwhile, Curtis of Loew's has returned to the international rates expiration of his contract with the Canadian union, but he and the nite clubs are still exchanging headline acts, although these are not now being broadcast.

NEW ACTS

RACHEL CARLAY
Songs
9 Mins.
Zelli's, N. Y.

The Zelli club, with its Montmartre atmosphere, is duck soup for a songstress like Rachel Carlay, who sings French numbers with perhaps a bit more finesse than those done in English, though doing both well. She fits the setting well, cutting a striking figure and having fine song sales ability. She comes from the NBC Manhattan Merry-Go-Round program and has an air following.

Miss Carlay's sense of delivery and showmanship exceeds the qualities of her voice. She opens with a French ditty topped by a brief finish in English and then does an Apache number, mostly in English. When she hits the French portion midway, she seems to put more into it. A pop, 'You Turned the Tables on Me,' is the closer, also merchandised very capably.

The singer was a distinct hit here, stopping the show. *Char.*

HOWARD BROOKS
Magic
10 Mins.
Chatterbox, Pgh.

Good-looking Howard Brooks follows the general pattern in 1936 legerdemain. That is, the emphasis is on the chatter rather than the quality of tricks. In his case, however, it's a first-rate combination of both, and the rapid, humorous delivery takes care of the laughs, while neat routine looks after the 'ohs' and 'ahs.'

William Penn hotel's Chatterbox, however, is a tough place for acts of this type. Floor's practically a closed secret to all but the 'ringsiders; but Brooks tries to keep moving around a bit in order to strike up a more satisfactory intimacy. High spot of his routine arrives when he swallows a flock of needles and then brings them out of his mouth strung to a piece of cord.

Style is easy and likable and he's cinch here. *Cohen.*

MICKEY BRAATZ
Dancer
4 Mins.
Zelli's, N. Y.

Mickey Braatz, last with Earl Carroll's 'Vanities,' holds a record for a successive number of pinwheels. She closes the routine she's doing on the Zelli floor show with a flock of the turnovers, these marking the finish of four minutes of very hard work.

Specializing in hardshoe tapping, Miss Braatz mixes a bit of acrobatics into her work and sails through everything at a rather fast clip. She has a style that is somewhat different and effective. At one point she juggles three small balls while tapping to further accentuate her versatility.

This is an ideal act for floor shows that do not demand too much stiffness in material but go in more for high-grade vaudeville. Miss Braatz is also a pickup for vaude or picture houses. *Char.*

BRIAN and WINSOME
Dancing
6 Mins.
Zelli's, N. Y.

A two-routine dance team of fair entertainment value, either for floors or stages. Team offers nothing sensational but provides an interlude which adds a novelty touch to shuffling hoofs and adagio gyrations.

In opening the act, Miss Winsome is seated on a chair reading a magazine and giving her little dog a bit of fresh air. Over at Zelli's it probably means a bench in the park, in Paris in the spring. A flirtation introductory brings the Brian-Winsome pair together for a gay adagio, most outstanding feature of which is the twirling finish in which the man, arms out in the air, carries his partner on his shoulder. A burlesque on a couple at a prom hop is the other number, a rather cute novelty. *Char.*

Ming Toi Quits Denver After Giving Hizzoner A Private Performance

Denver, Nov. 24.

Arrested, according to police, because her scanty costume ripped in the wrong place, Ming Toi, cellophane stripper appearing at the Center theatre, gave a private performance for Police Judge Ellett N. Shepphерd. In a hearing in police court later the judge dismissed the case, and Ming Toi boarded a plane for the Coast.

Ming Toi's lawyer brought out that she not only wore tights but danced in a subdued light which prevented anybody from seeing more than a dim outline cavorting about the stage.

The case against George Allan, manager of the theatre, charged with conducting a disorderly house, was continued indefinitely.

Saranac Lake

By Happy Benway

Names and addresses of those in the actors' colony at NVA sanatorium and elsewhere here.

NVA San

Sylvia Abbott, Tommy Abbott, Marya Blake, Marion Cannon, Alice Carman, Camille Carpentier, Fin Climas, Ethel Clouds, John DeGiovinni, Alfred De Loraine, Jack Edwards, Chas. Foster, Melvin Fox, Doris Gascoi , Harry Gordon, Marion Green, ill Janney, Tom Kerns, Dorothy Kruse, Bea Lee, John Louden, Peggy McCarthy, Ed McGushion, Mollie Mantel, Armand Monte, Dick Moore, Mima Morse, Margaret Newell, Cora O'Connell, Gladys Palmer, Joe Parker, Max Pfeffer, Salvadore Ragone, Ferd Raymond, Fred Rith, Edward Ross, Michael Schultz, Ben Shaffer, Doris Shrage, Dolph Singer, Gary Sidgreaves, Brian Tracy, Pauline Tumicky.

Claude Lawson, Lake lower avenue.

Ray Ketcham, South Hope street.

Tommy Vicks, Russ Kelly, George Anderson, 19 Broadway.

Jimmy Cannon, Northwoods Sanatorium.

Harry and Charli Upper Broadway.

Mannie Lowy, Olive street.

Lee Barth, oke now, is vodevilling it for Uncle Sam.

Mannie Lowy (Rudy Vallee band) has everything mastered and the big street should claim him soon.

Azinsky Goes Radio

Pittsburgh, Nov.

Harry Azinsky, violinist and concert master of Stanley theatre orchestra since house opened eight years ago, has resigned to take similar post with staff crew at station KDKA. Azinsky for the last couple of years has also been assistant concert master with Pittsburgh Symphony Orchestra under Antonia Modarelli.

Replacing him in Stanley pit band under Dave Broudy will be Charlie Riley, veteran member of house pulpit, with Frank Apter, former concert master at Penn theatre, moving in to fill vacant fiddler's chair.

See Shortage Of Shows for The Holidays

Chicago, Nov. 24.

Indications point to a severe shortage hereabouts of acts, units and shows for Christmas and New Year's weeks. Houses and circuits are busy tying up units and shows already for these two weeks.

They're offering a 14-day spread to units in two houses, but splitting it up into six-day and eight-day sessions in order to open second show on Dec. 31 to get new show for New Year's Eve.

15 YEARS AGO

(From VARIETY and Clipper)

Loew's New York went to double bills on Tuesdays and Fridays. Had been just Fridays. Rialto had a triple bill for the week with a new feature, a reissue (cut to three reels) and 'The Battle of Jutland,' war pi . New 'England was the hotbed of double billing then.

Charles Ray given the freedom of N. Y. City by Mayor Hylan on city hall steps. The Friars gave him a dinner. In the ascendant then.

Miss Juliet, girl impersonation act launched by Bill Morris, took 30 minutes at the Palace, N. Y., and they were reluctant to let her go.

Robert Hilliard was back at the 44th St., N. Y., with 'The Littlest Girl,' retagged 'Her First Appearance.' About the only draw on the bill, but proved to be enough.

ircus acts coming in. The Hannefords were at the Winter Garden and Lillian Leitzel was starring it at the Riverside. Both got over, though the Hannefords were afraid of the smaller ring used in their act. No handicap. May Wirth at Frisco Orpheum.

Baltimore was demanding better road shows. Said a dark house was better than a tryout. Now kicking because not even many tryouts.

Goldwyn having trouble with N. Y. censors over 'The Night Rose.' Pleaded it was made before the censor board was started.

Critic for the London Times penalized for saying a certain actress bit her toenails. She sued for libel and he explained it was merely "exuberance of language." He paid.

Orpheum stock went down $3 a share overnight. No explanation.

VARIETY started this 15 Years Ago just 15 years ago.

Shuberts trying to get pix houses to take their vaude, but no dice.

Vaude booking congestion was tough and producers laid off flash acts because they couldn't get time.

Gertrude Hoffman at the Palace, Chi., and packing 'em in with little help from the rest of the bill.

HUTTONS, BON JOHNS BOOKED

Bon John Swingirls, femme band, is booked for three days at Warner's Queen, Wilmington, Nov. 25. Durelle Alexander maestros the crew recently reorganized by Irving Mills.

Ina Ray Hutton band will do two weeks of vaude, starting Dec. 25 at the Chicago, Chi. Shea's, Detroit, follows Jan. 1.

Nitery Reviews

ZELLI'S, N. Y.

Joe Zelli, Parisian nitery entrepreneur, has reopened again at the old stand on East 58th street, with a Montmartre atmosphere. His intimate little floor show more than adequately fills demands. The new Zelli's is Montmartre without red-checked tablecloths and fawning cuties. It is class surroundings that are colorfully Parisian, the main portion of the room being a replica of a little square known as the Place du Tertre. Zito and Cretti Urban, latter the daughter of the late Josef Urban, designed and executed the setting, using photographs and other data in an effort to make it an exact reproduction of the locale chosen. From the cordiality of Zelli and his headwaiter, Nino, down to the lessers, it distinctly imparts that Frenchiness which it seeks to reflect.

Zelli, imself all over the place, gets out on the floor to introduce the show. He has a gag about Mrs. Wallis Simpson that'll never reach the air, let alone parlors where grandma may be present. In an at-home manner, the owner of the club shepherds his little show of 30 minutes which includes three specialty acts and a group of eight girls, latter chosen not only for their looks but for their dancing ability as well.

The girls open in a routine that is very much Paris in Spring. Charm of the number is heightened a lot by the unusually effective costumes worn, which are of black and white with flowers in the latter color decorating. Designer of these costumes deserves commendation. Opener includes a chorus of a special concerning debs who lost all in the '29 tornado. It lends a diverting touch.

Line is followed by Mickey Braatz, tap dancer. She scores decisively in a routine bringing out a style that's somewhat different and includes an endurance contest in doing pinwheels. Miss Braatz (New Acts) also juggles balls while hoofing.

Brian and Winsome dance team are no whirlwinds but suit demands. Also New Acts. Hit of the floor exhibit is Rachel Carlay (New Acts), NBC songstress, a striking figure and sells her numbers well.

Ellis Thompson's Californians on the band platform for the show as well as for the dancing. Saxophonist and trumpeter double for vocal solos. The relief band is Danny and His Boys, with Zelli seven years. *Char.*

BUDDY FISHER'S

(KANSAS CITY)

Kansas City, Nov.

Buddy Fisher and Irving Burns, have sunk a big b.r. in this place. Spot is patterned a la cafe-theatre and is located in the old Gayety building. Seats about 235 and is so designed that capacity can be enlarged to around 700.

Since burning of the Mayfair last spring, the Muehlebach hotel grill has been alone in the local class trade field. Fisher's nitery is in same block as Muehlebach and is direct competition. Biggest problem for Fisher at present is the afternoon trade. Muehlebach runs a luncheon period, with Fisher nixing the luncheons for a tea dansant but to edge in on that trade will probably come to the luncheons.

Opening was a splurge, with reservations going at $10 per and setting a new high locally.

Of Fisher's old band only two remain, around which he has built his present combo, using local men. Band is 11 pieces. Dansant band is a six piece jam outfit and should build a following.

Fisher also has a girl soloist, June Kemp, who sells, a male trio, who knocked about most of the local radio stations before making thi connection, and a glee club.

Opening show had George Givot in as a headliner, but Givot only lasted two days. Three Roberts Brothers, singing instrumentalists and Melba Brian are inked for two weeks. Roberts trio comes from the Coast. Their stuff is about the best nitery fare to hit this burg. They are personable and have some swell arrangements.

Melba Brian supplies the flesh flash. Dance is composed of leaps and poses and is more suitable for stage work than for the nitery floor. Her work is nice with the routine well worked out, but it's hard for her to overcome the disadvantage of not having a proper setting. She's in blue paint.

Nitery is wired and ethers four time nightly. W9XBY miking three and KMBC catching one. Total air time is an hour and a half. House pays line charges.

Spot is operated on a minimum policy at $1.50 week ights and $2 weekends. *Hoyt.*

WEBSTER HALL

(DETROIT)

Detroit, Nov. 20.

One of the few spots able to make a go of it consistently in this dead night life town, Webster Hall continues to pack 'em in with a skimpy but good floor show. Nitery, located in a classy northside residential hotel, draws on a steady clientele.

Current are Bob Chester's band, here for several weeks; Madelon Baker, singer; Collins and Wanda, dance duo, plus Lynn Cole and Slim Branch, versatile members of band. Show runs about 20 minutes; three nightly.

Collins and Wanda, pair of snappy lookers, provide the spark in show, with a swell bolero and carioca number. Latter bit is a honey. Slim Branch, dead pan, scores with 'Mr. Paganini,' while Lynn Cole warbles a couple of socko tunes. Miss Baker, an eyeful, turns in some oke sineing to open show.

Chester, personable young batoner, handles m. c. duties well.

No cover charge, but $1 minimum per person. *Pete.*

10:40's New Show

Detroit, Nov.

Larry Vincent, comedian-singer-m.c., returns Friday (27) to the Club 10:40.

Entire new show moves in with Vincent.

bradley martin and the Mayfair Set
Held Over
SCALA, BERLIN

CHRISTMAS CARD AGENTS
Large profits easily earned selling new 21-Folder Assortment. Sells on sight for $1.00. Write for particulars.
DOROTHEA ANTEL
226 West 72nd St., New York, N. Y.

Show People All the World Over Will Be Interested to Know That
SIDNEY FISHER THEIR TAILOR
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Thanks to JACK HILTON
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JOHNNY
HOWARD
New York Rep.—LEW WEISS

Picture Producers Take Notice!
SALICI PUPPETS
WORLD'S LARGEST MARIONETTE ACT
OPENING AT LOEW'S STATE, NEW YORK
Week November 27th
A Breath-taking Innovation — Startling Entertainment
SIMON AGENCY — RKO BLDG., NEW YORK

The THEATRE of the STARS
Marcus Loew
BOOKING AGENCY
GENERAL EXECUTIVE OFFICES
LOEW BLDG. ANNEX
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GENERAL MANAGER
SIDNEY H. PIERMONT
BOOKING MANAGER

GOOD ENTERTAINMENT NEED NOT BE EXPENSIVE!
WILBUR CUSHMAN CIRCUIT
AMERICA'S LARGEST CIRCUIT OF STAGE UNITS
MELBA THEATRE BLDG. DALLAS TEXAS

Variety Bills

NEXT WEEK (NOV. 27)
THIS WEEK (NOV. 20)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

BOSTON
Boston (26-2)
Eddie Cantor (1)
Ethel Waters Co
3 Brown Sis
Lindy Hoppers
Sunshine Sammy
Derby Wilson
Eddie Mallory Orc
Teddy Hale
Glenn & Jenkins
Memorial (27)
Mogul (20)
Mogul
CHICAGO
Palace (26)
lorified Follies '36 (20)
Flo Mayo
Carl Freed Bd
Harris & Shore
Harry Richman
Saul Grauman Co
CINCINNATI
Palace (20)
Manah't'n Scan's '37
Petch & Deauville
Carl Freed Bd
Frank Gaby
Ray & Trent (20)
Dave Apollon Co
CLEVELAND
Palace (27)
H'wood Hotel Rev (20)
Leon Errol Rev
PROVIDENCE
Albee (26)
Rinaldo
SCHENECTADY
Proctor's (26-28)
H'wood Scandals
TROY
Proctor's (26-30)
Shooting High

Loew

NEW YORK CITY
State (27)
D'rthy Crooker Rev
Frank Conville Co
Estelle Taylor
York & King
Sallei Puppets
PITTSBURGH
Stanley (26)
Leon Errol's Co
WASHINGTON
Capitol (27)
Elida Ballet
Gloria Gilbert
Dick, Don & Dinah
Sylvia Froos
Don Cummings
Jack Gilford

Paramount

NEW YORK CITY
Paramount (25)
Al Donahue Bd
Louise Massey Co
& Wills
Jack Powell
AUSTIN
Paramount (26-28)
Weaver Bros & E Co
BOSTON
Metropolitan (27)
Horace Heidt Bd
Paul Dukes
CHICAGO
Chicago (27)
Radio Rogues
Gautiers Toy Shop
DETROIT
Michigan (27)
Bowes All Girl Co
GALVESTON
Martini (30 only)
Weaver Bros & E Co
HOBOKEN
Met (27)
Sally Rand Co
MINNEAPOLIS
Minnesota (27)
Ted Weeme Bd
Amee & Arno
MONTREAL
Loew's (27)
Marcus Show
OMAHA
Orpheum (27)
Olsen & Johnson
ST. PAUL
Orpheum (27)
Bowee Anni Show
TORONTO
Shea's Hipp (27)
Carroll's Mardi Gras

Warner

CHESTER
Stanley (25-26)
Centennial Follies
LANCASTER
Capitol (1-3)
N T G Co
PITTSBURG
Stanley (20)
Ben Bernie Orc
WASHINGTON
Earle (27)
Danwills
Roy Smeck
Virginia Bacon
Eddie Garr (20)
Lew Duthers, J & J Cookie Bowere
Manginie
Niela Godelle
Capna Bros Ens
WILMINGTON
Queen (25-26)
D Alexander Co

Independent

IOAGO
State Lake (28)
Irene Vermillion Co
Lee Marsh
Goss & Barrows
Roberta Sherwood
6 Lucky Boys
INDIANAPOLIS
Lyric (27)
'Cuban Follies'
Rimacs Bd
Vito Coral
Don Zelaya
Joe Arena Co
So American Co
KANSAS CITY, Mo.
Tower (26-3) (8 days)
Carlton Emmy's Co
Mimi Rollins
(One to fill)

London

Week of Nov. 23

Astoria D.
Latasha & Lawrence
Canterbury M. H.
1st half (23-25)
Latasha & Lawrence
Wensley & Dale
2d half (26-28)
Erikson Bros
Delfont & Toko
Dominion
4 Flash Davis
3 Australian Boys
New Victoria
Naylor & Coleman
Trocadero Rest.
Russell Swan
Warner & Darnell
Nonna Nevada
Max Hermann
Tollefsen
Maurice
BRIXTON
Astoria
'Song Hits of Shows'
Marie Burke
Trevor Watkins
Dillwyn Thomas
Masteringers
CHADWELL H'TH
Palace
Lee Donn
2 Rogues
Lillian Burgiss
CHELSEA
Palace
7 Elliotts
Kirakut Bros
CLAPTON
Rink
Philco 4
Renee & Lennox
3 Abercondianes
EAST HAM
Premier
Lee Donn
2 Rogues
Lillian Burgiss
EDGWARE ROAD
Grand
3 Mathis
Nona Vivian
EDMONTON
Empire
5 Cleveres
Hugh Ormond
Wilbur Hall
Serge Krish Bd
FINSBURY PARK
Astoria
Harry Fryer Bd
Billy Costello
HAMMERSMITH
Palace
Mutch
Savona
HOLLOWAY
Marlborough
Jewell & Warriss
Turner 2
ILFORD
Super
Troise Mandolliers
ISLINGTON
Blue Hall
1st half (23-25)
Erikson Bros
Delfont & Toko
2d half (26-28)
Latasha & Lawrence
Wensley & Dale
KILBURN
Grange
3 Mates
Mona Vivian
LEWISHAM
Palace
Grace Schenck Co
Ben Behee Arabs
LEYTONSTONE
Rialto
Dolinoff & Reya Sis
Nuss Ormond
Wilbur Hall
Serge Krish Bd
NEW CROSS
Kinema
Hal Swain Bd
Dorden
Gus Elton
OLD KENT ROAD
Astoria
London Bd
Renara
Norwich 3
PECKHAM
Palace
Hal Swain Bd
Dorden
Gus Elton
SHEPH'RDS BUSH
Pavilion
Josef Blanc Co
Leslie Strange
STAMFORD HILL
Regent
Jewel & Warriss
Turner 2
STREATHAM
Astoria
Anton Bd
Renara
A & C Culley
Palace
8 Piano Symp
STRATFORD
Broadway
Trolee Mandolliers
TOOTING
Granada
8 Piano Symp
Geo Doonan
4 Harmans
TOTTENHAM
Palace
Philco 4
Renee & Lennox
3 Aberdonians
TOTTENHAM
COURT ROAD
Paramount
Jack Payne Bd
WALTHAMSTOW
Granada
Ralfini Bd
Talo Boye
Mooney & Moore
Alec Pleon
3 Sparkes Bros
12 Wade Girls

Provincial

Week of Nov. 23

ABERDEEN
Tivoli
Dave Willis
Cliff Harley
Florence Hunter
Jos Boys
10 Tiller Girls
Caprice Proud
Earle & Aecot
Fayre 4
CASTLEFORD
Royal
Owen McGiveney
Katz Saxophone
Irving & Page
Lloyd & Betty
Reco & May
Kenealy Sis
Stella & Ptnr
Coen Bros
EDINBURGH
New Victoria
Capitol
Regent
1st half (23-25)
Strad & Newsboys
2d half (26-28)
Peggy Mills, Fred
Peggy Mills & Fred
2d half (26-28)
Strad & Newsboys
LIVERPOOL
Shakespeare
Herschel Henlere
Castelli & Bd
R & E Myles
Mackweys
Eric Mason
Shaw & Weston
Jimmy Steen
O'Neil & Hudson
Florence Whitley 4
PLYMOUTH
Palace
Will Mahoney
'Bats in the Belfry'
Joe Grimm
Evie Hayes
Bob Garr
N & P St. John
Wilf Greene 6
Keith Wilbur
Jack Francois
12 Tiller Girls
SOUTHEND
Palace
Carroll Levis

Germany

Month of November

AACHEN
Scala
2 Allanos
Rudolf Ditt
Hilda Heyne
Hilton Co
Loni Locita
2 Olympias
2 Pandaros
AUGSBURG
Capitol
Curt Winkler
Gerda Linden
Inge Larsen
B van Klee
Poldy Dolly
2 Broadway Kids
Xaver Terzki
Maria Schwarz
Thea Alprandi
Oscar Erdmann
Dorel Kronca
Seramy Co
Gerti & Pal
Lotte Ballet
Lotti Holm
Uranus
Gerd Wendler
Wintergarten
Bum-Bum & Lilith
Burger Co
2 Burghof
Fipi Hadeen
Hertha Pohl
Margot Tino
Lilli Rene
Christl Stephaner
BERLIN
Alt-Bayern
Oscar Paulig
Rita Schoen
Lisse Ballet
Senta Herzog
Poul Cichon
Alice Gray
Rex Mara
Max Moll
Otto Cant
Sisters Braun
Krueger & Herbi
Atlantis
Eschebach & F
Harriett & Roxy
Rolf Hegewald
Lautella & Joe
Paul & Pitt
2 V. Privaloff
BERLIN
Carow
Aqua
Lucie Carow
Nestus & Banks
Erich Carow
Curt Fricke
Margot Saeger Co
3 Marschany Bros
2 Paubettis
Europa
Alice Basener
Lilo Berger
L. Blondy Banet
Conchita & Rocca
Trio Daron
2 Geltners
Hans Lindenber
Marcocy Boys
Adil Muenster
2 Tangolitas
Willy & Eddie
Baron-Milton
Paul Kley Orc
Hans Wenner
Frank Winter
Fann
Herta Berlo
Ernesto & Cusette
Scott & Navy
Ada Richter
Waldemar & May
Femina
Diaz & Pacheco
Fortuna Ballet
Lilian Hills
Oscar Joost Orc
Scala
Georg Alexander
Lolita Benavente
Georgen Boulanger
Xaver Terzki
Dinah Grace
Trude Hesterberg
Joe Jackson
Lois & Jean
Gypsy Nina
Karin Zoska
Holland & Hart
Billy Branch Co
24 Scala Girls
Sterneck
Ben Ali
2 Boomgarden
4 Wiviers
3 Sydneys
Severus & Segovia
Thea Beuth
Joseph Graf re
Fried-Weldlich
Hilden Arnold
Ernst Hohberg
Wilhelmshallen
Sera Ahmid
G Acosta
Kleine Donath
Willi Feldmann
3 Larkina
K. Schneider
Jo Teike Ballet
Ch Straeter
Wesa & Villoria
Elsa Liebermann
2 Basses
2 Baldwins
2 Justins
2 Fredys
Hanni Auckartz
Sisters Kolmer
Lu Morius
Rheinterrassen
Franz Goertz
Ph Koenigsfeld
Hilde Schoenbrunn
Else Villard
FRANKF'RT-MAIN
Scala
Kita
4 Phillips
Los Toledos
Ille Laels
Grete Morgan
2 Rolfix
Rose & Red
Max Schubert
2 Warros
Schumann
4 Albanos
5 Belcantos
3 Codonas
3 Escamillos
3 Gorettis
Wilhelm Hartetein
Willie Lillie
2 Montys
3 Romanis
McToto
GOERLITZ
Linden
Duo Basquette
3 Steppers
Miller Bros
Ibolyka Zilser
3 Junetros
Kemm
Serpentini
Lill Bodivery
Rudo Rudy
Lequin & Ptnr
Lily Argo
Paul Galler
Scala
3 Ninone
Hertha Irmgard
Hilde Hammer
C O Brocker
Cagliostro
Ilse Bollock
Paul Pallett
HAMBURG
Allotria
E Enders
L Fluher
Gloria Lillenborn
Linara 2
Otto Riphan
Max & Maxl
Metropolis
Elsa Thaler Ballet
Circus Busch
L M Lonnie!
Angelika Weiss
Guenther Sanders'n
5 Boldis
3 Castellos
Olids Williams Co
Dreyer
Bernhard Bite Orc
3 Elmers
3 Randolfs
E Schneider
Else Wallenda
Eden
Adona & Achmed
Bros Anicet
C H Evers
Lind & Seyd
Merry & Co
2 Guenthere
Hartmann & Faldin
2 Henninge
Karpl Tr
L Kletzmann
La Paloma
A & B Perlas
2 Planks
Hansa
Dora Dorette
3 Houcs
Jenny & Piccolo
Conohi Lena
4 Hoch Ang'n Gls
Karl Peukert
Resua Sis
Styrax
Willardy
Zellas
Trichter
Delfne & Valueda
Loe John Carlo
Sioux Dakotae
M & J Kennedy
Ellen Octavio
Wilsons
Trocadero
4 Botze
Brunau & Ptnr
Clarence 3
Else Kau
C H Neander
Otti Rondje 3
Scheldon
Anni Serve
Vaterland
Milly Capell
Sisters Dorse
H Fischer-Koeppe
2 Wahlings
Lido Zig
Central
La Jacks
Jeannette Becker
3 Favolis
2 Herberts
Alizar Koscheck
Elena Lauri
Marianne Hansow
Hilda Schwarz
2 Tanays
3 Vienna Singers
Achim Warden Co
Adanos
3 Allsons
3 Baldons
Claire Hilary
Thete Christe
Robert Vesseling
Low & Rica
Simosna & Cabillro
Ed Lonpnack
Salern
Cabaret Bills

NEW YORK CITY

Hi's Gay 90's
Jerry White
Paul Davin
Fred Bishop
Gus Wicke
Rudy Madison
Will Ward
Bernie Grover
Joseph E. Howard
Sylvia Harrison
Jack West
Lea Barbery
Ethel Gilbert
Black Cat
Kitten Korus
Al & Toni Cortez
Blondie Scott
Evelyn Oliver
Amanda Randolph
Jimmy Thomas
Maxie Armstrong
Amy Spencer
Billy Daniels
Lonny Simmons Orc
Brass Rail
Bea Kalmus
Billie Leonard
Johnny Hauser Orc
L Betancourt Orc
Chateau Moderne
Wanda Goll
Trini Pinza
F McFarlane
Chesapeake House
Tommy Lyman
Gene Archer
Maryland Swingers
Chesapeake Co
Al Land Orc
Clover Club
Jackson Irv & R
Biddle Don
Soni Shaw
Betty La Von
Gail Lee
Al Stuart re
Club Gaucho
Dimitri Virgil
Carlotta Montez
Nanette Vallon
Lita & Mengel
Marguerita Cueto
Gloria Alvog
Ramon Carrasco &
Gauchos
Coffee Dan's
Al Quodbach
Frank Shaw
John Fogarty
Henry Berman
Chas. Boulanger Orc
Coq Rouge
Irwin Gilbert Orc
Tisdale 3
Cotton Club
Bill Robinson
Avis Andrews
Berry Bros
Kaloch 3
Henri Wessels
Katherine Perry
Anne Lewis
Dynamite Hooker
Tramp Bd
Whyte's Maniacs
Broadway Jones
Wen Talbert's Choir
Bahama Dancers
Arthur Davy Orc
Cab Calloway Orc
Jack Dempsey's
Phil Romano Orc
Eddie Elkins Orc
I Chico
Delfina Vera
Mona Montes
Dolores & Candido
Rosita Rios
Los Havaneros
Don Alberto Orc
ABC Trio
El Morocco
Ernie Holst
El Toreador
Los Ojedas
Don Gilberto Orc
French Casino
'Folies D'Amour'
Anne Lenner
Billy Ardelty
Ballet Bodenwiser
Harry & Eunice
Ibolyka Zilzer
Drena
Gibson Co
Cenda & Glenn
Koubek
Menorcas
Rona Ricardo
Maria Tamara
Taniel
Gerald Co
Tyber
Francee Hunt
Vincent Travers Orc
Eddie Gray Orc
Lou Bring Orc
Rudy Vallee Orc
Greenwich Village
Casino
Bill Dureya
Frank Hall
Wilma Novak
Agnes Knox
Marion Huntley
Sig Ranson
Janine Jordan
Jack Pomeroy Rev
Bernie Brenner Orc
Hickory House
Mike Riley
Ed Farley
H'lyw'd Restaurant
Harrison Sis
Eleanor Knl
Vanessa
Jack Swan
3 Mitons
Hal LeRoy
Joan Peebles
Cesar & Maciovi
Jack Waldron
Edna Sedgwick
Readinger 2
Lydo Sue
Jean Landis
Marion Martin
Del Casino
Archie Bleyer Orc
Arthur Warren Orc
Hotel Ambassador
Traubman & Adler
Ramon Ponce Orc
Dario & Diaz
Hotel Astor
Vincent Lopez Orc
Fred Lowery
Beth Wilson
Emily Van Loesen
Chas Hoffman
Stanley Worth
Peters Artell
Florenzos
Hotel Biltmore
Russ Morgan Orc
Maurice & Cordoba
Hotel Commodore
Mal Hallett Orc
Perkins Fontaine
Virginia McNaught
De Mar & D'Andre
Hotel Edison
Bobby Hayes Orc
Lee
Ralph Torres
Jane Dover
Jules Lenck
Hotel Elysee
N Brandewynne Orc
Maxine Tapnia
Hotel Fifth
Roy Strum
Chas Murphy
Billy Hunter
Howard Lally Orc
Hotel Governor
Clinton
H McDaniels Orc
Hotel Lexington
Ozzie Nelson Orc
Shirley Lloyd
Hotel Lincoln
Adele Girard
Dick Stabile Orc
Hotel McAlpin
Enoch Light Orc
Beth Wilson
A Gonzales Ens
Hotel Montclair
Coral Islanders
Ann Courtney
Clay Bryson
Happy Powers
Nick Fisher
John Zellner
Electronic 3
Hal Hope Orc
Hotel New Yorker
Will Hollander Orc
Abe Lyman Orc
Connie Boswell
Rose Blane
Phil Neeley
Hotel Park Central
Jean D'Arcy
Tio Tee Girls
Don Hooten
Lester & Daniels
Dell Arden
Dick Messner Orc
Hotel Park
Pancho Orc
Junior Raphael re
Hotel Pennsylvania
Benny Goodman Bd
Bernhard & Grah'm
Helen Ward
Hotel Pierre
Mario Braggiotti Or
Cobina Wright
Paul Draper
Hotel Plaza
Eddy Duchin Orc
De Marcos
Will McCune Orc
Hal Atkinson
Hotel Ritz-Carlton
Eileen O'Connor
Earlyn Wallace
Carmen Romero
Katharine Kane
Glen Pope
Wm Russell
Park & Cl
Afrique
Emil Romeen Orc
Hugo Mariani Orc
Arman Vecsey Orc
Hotel Savoy-Plaza
Dwight Fiske
Emile Petti Orc
Habenera Orc
Hotel Shelton
Bert Darcy Orc
Hotel Sherry-Netherland
Gen Lodijensky
Rainbow Room
Lubov Doubiago
Nicholas Zorin
Serge Sergey
Cafe Trianon
Alex Bunchuk Orc
Hotel St. Moritz
Barbara Blake
Marjorie Gainsworth
Miriam Vernon
Alex Botkin Ens
George Sterney Orc
Hotel St. Regis
(Maisonette Russe)
Olga Vadina
Charlie
Boris Belostozky
George Hall Orc
Tasha Nazarenko
Agnes Roy
Nolan Mensko
Peter Klachenko
C Cobolban Orc
(Iridium Room)
Emil Coleman Or
Hartmann G & P
Miriam Giacomine
Hotel Taft
Geo. Hall Orc
Dolly Dawn
Hotel Vanderbilt
Eddie Lane Orc
Jean Farries
Dean Goodelle
Dee Lurgia
Hotel Waldorf-Astoria
Veloz & Yolanda
Eve Symington
Dr. Sydney Ross
Eddie Jackson Bd
George Hamilton Or
Michael Zarin Orc
Hotel Weylin
Charlie Wright
Keyboard
Simeon Karavaeff
Doris Bise
Yllena Gabrielle
Michael Michon
Nadia
A Stoyanovsky
Mischa
S Bartnovsky
Nicholas Malilev Or
Elisha Tuttle Orc
La
Francesi Maddux
Joseph Zaiour Orc
Sid Tuscher
Hugo Pedullo
Eddie Davis Orc
4 Dandies
Les & Eddie's
Eddie Davis
Caryl Gould
Mary Zee
Lil-Lola
Browning, F & C
Jayne & Neville
Wi Farmer Girls
Mammy's Chicken
Farm
Tempo Boys
Pearl Keye
Mitt Leslie
Maude Be
Mo
Diana Ward
Versatile 3
Gene Paulina
Laurence White
Gene
Avon Johnson
Don Lambert
6 Spirits of Rhythm
Stan Smith Bd
Paradise
Gert Evyman
Virginia Verrill
Paul Sydell
Julie Jenner
Estelle LeRoy
Jimmy Richards
J & Nora Bell
Marie Hamlin
Joyce Duskin
Janis Andre
Edna Mae
Glenn Hutton Orc
Jay Freeman Orc
Place Elegante
Biff Parrell
Leo Lazaro Orc
Rainbow Grill
Johnny Hamp Orc
Evelyn Tyner
4 Deauville Boys
Dr Sydney Ross
Rainbow Room
Ray Noble Orc
Milly Monti
Enrico & Novello
Edger Bergen
Al Bowlly
Sydney Ross
Evelyn Tyner
Nano Rodrigo Bd
Royal Box
Joe Zelli
Rachel Carley
Mickey Bennett
Bryan & Winsome
Sapphire
Jean Sargent
Nick Vouzen Bd
Barry Winton Orc
Club
Max Berger Orc
Gus Martel Orc
Arthur Dann Orc
Tokay
Mme Ilona Thury
Johnny Carter
Maria Karolyia
Dorothy Perry
Lou Hegedus
Bold Zsiga
Merill & Zona
Lillian Kahnes
Louis Kovac
Gypsy Rosika Orc
Eddie Ashman Orc
LOS ANGELES
Ball
Bruz Fletcher
Charles Lawrence
Beverly Wilshire
Ruth Robin
Larry Lee Orc
Biltmore Bowl
Moore & Rev
Crane 2
Ruth Durrell
Billy & B Bemis
Harry Foster
Red Harper
Joy Hodges
3 Rhythm Rascals
Fernando Rh'ba Or
Jimmie Grier Orc
Charlie Carter
Ine Room
Nellie Nelson
Billy Snyder
Kearney Walton Orc
Hardy & Werner
Bernice Lilly
Scats Powell
Cafe Casanova
Galante & Leon'rdo
Ramon & Bergen
Irene Taylor
Hal Chandler re
Anne Miller
Cafe 'Mate
Park Ave Boys
Stan Clair Orc
Clover Club
Bob Grant Orc
Rhumba Bd
Cafe de Parre
Jack Clawson Orc
Cocoanut
Virginia Lee
Jan Garber Orc
Lanham Bros.
(lounge)
Les Parker
Bill Roberts
Cubanola
Estelilta
Gilberto
Mirador
Steve White
Gifford & Pearl
Walter Wing Orc
Famous Door
Wingie Mannone
New Orleans 5
Jane Jones
PHILADELPHIA
Anchorage Inn
Milton Kellem Orc
Marie Willard
Clifford & Wayne
Arcadia
Hal Kemp
Illiana
Maxine Gray
Baron & Blair
Emily Van Losen
Bellevue-Stratford
(Planet Room)
Meyer Davis Orc
Ben Franklin Hotel
(Georgian Room)
Moe Jaffe Orc
Bimay the
4 Gondoliers
Olive Young
Wally Jackson
Renati & Lynne
Dorothy Mollinson
Chez Michaud
Jonny Graff Orc
Colony Club
Harry Asaw Orc
Marjorie Lane
Melba Beaudreaux
Sally Ann Davis
DeGeorge's
Jewel Bird
William Sis
Paylile Sterling
Joe Heinsley
Wally Jackson
Melody Men
Embassy
Ed Furman
Billy Lorraine
Willie Diamond
Marie Austin
Dorothy James
Arkmorettes
1224 Locust
3 Kings
Little Ernie
Bubbles Shelby
Grace Manners
Florence Hallinan
Beth Miller
Joan Mears
Lynda Ray
Farrar Sis
Frank Palumbo's
Jess Almiller Orc
Florence Shevlin
Pabla
Ogrie & Alvarado
Rhythm Queens
Tom Bailey
Hotel Adelphia
(Cafe Marguery)
Harold Knight Orc
Vincent Rizzo Orc
Ross MacLean
Casert'a & Colomb's
Betty Kean
4 Vespers
Reddington's
Terry Lawler
Dorothy Crocker
Arthur Tolley
Evan B. Fontaine
Tony's
Spivy
Uhangi
Gladys Bentley, Rev.
Broomfield & G.
Avon Long
Evelyn, Robinson
Edna Holly
Kaiser Williams Or
Versailles
Mitzi Green
Gail Gail
Gomez & Winona
Mickey Bennett Boys
Clemente Bd
Village Barn
Larry McMahon
Milt Mann Orc
Serramonte
Helene Miller
Ruskin & Norman
Wayne Kenmore
Zeb Carver Co
Vogue
Edith Roark
Maryan Mercer
Gordon Davis
Mary Roan
Jimmie Lee
Kearney & Reed
Yacht Club
Frances Faye
3 Peppers
Jack Wallace Orc
Patsy Ogden
Henry Youngman
Johnny & George
Little Club
Jane Jones
Gladys Bagwell
Helen Warner
Jeanne Keller
Melody Grill
Art Tatum
Omar's Dome
Yvonne St Clair
Dorothy Roberts
Gagnon & Burnight'n
George Redman Orc
Pacific Sunset
Nino ergen
Marjorie Sparks
Carmen Cole
Gene Morgan
Wayne Wise Ore
Palomar
Rita & Rubin
Judy Janis
Joe Marcel
Hudson Metzger
Phil Harris Orc
Paris Inn
Margarita & Del
Henry Monnet
Hugo Mariani
Thora Matthaison
Dominic Colombo
M. Valenca
Rosita & Morene
Pete Contrelli Orc
Pirrone's
Murray Peck
Lolito & Ardo
Glen Gordon Orc
Seven Seas
Lily Gibson
Ray Kinney
Lonnie McIntire Orc
Somerset Club
William Zerker
Topsy
Pat O'Shea
Kathleen Kildaire
Beverly Keene
Bee La Moine
Leona Rice
Agnes Johnson
Bob Lightner Orc
June Hestford
Trocadero
Phil Ohman
Gene's
Barbara Back
Frank Gallagher
Paul Randall
Hotel Philadelphian
(Dutch Room)
Joe Frasetto
Mickey Alpert
Kathryn Rand
Ann Lennox
Fenwick & Cook
Byrne & Swanson
E & E Lyte
Betty O'Grady
Debutantes
Pierre's
Pat Shevlin Orc
Colleen Adams
Lee Vaughn
Bee Jordan
Mildred Landi
Dave Fox
Ritz-Carlton
(Crystal Room)
Van-Levis Orc
Ransom House
Irwin Leonard Orc
Silver Lake Inn
(Clementon)
Mickey Famiant Or
Beth Chrisler
Armand & Diana
Laurette Keller
Antonio Canino
Leoner Sola
1214 Spruce
Jack Osterman
Nan Blackstone
Allen Arnold
Jane Moss
20th Cen'ury Tavern
Elinor Shen Orc
Sheon Walker & 6
Ed'n Brandell
Natalie Gilbert
Willy Diamond
Marie Austin
Dorothy James
Arkmorettes
121 Club
Brandt & Fowler
Sally Lahar
Mary Lee
Nita Taylor
4 Ambassadors
Urban Roof
Leo Zolo
Jackie Beelman
Mitzi Van Jane
Weber's Hofbrau
(Camden)
Louis Wallin Orc
El Doradians
Lita Moya
Dot Martin
Rose Kirk
Bob Allen
Gregory Quinn
John Rothang
Elsa Hart
Scott & Douglas
Yorktown Tavern
Gill Bilger Orc
Fi Oakford
George & Elaine
Hazel Harmon
Jimmy Valiant
Henry Nathan

WPA SHAKEUP HITS MIDWEST; STRIKE IN CLEVELAND; PITTS., DETROIT UPSET

Negro Actors in Ohio Claim Being Snubbed—Pittsburgh Actors Sent Out to Check Automobile Traffic—N. Y. Actors to Michigan

Cleveland, Nov. 24.

Folding of the WPA Federal theatre for the next month, during which the staff is to be reorganized by Lois Fletcher, field rep for Hallie Flannigan, is being protested by the cast of 'It Can't Happen Here.'

Ten of the 98 dropped actors picketed WPA headquarters with signboards which started a hot controversy yesterday (Monday). One poster was tagged, ironically, 'It Has Happened Here!' Another was 'What, No Thanksgiving Turkey?'

Loudest squawks came from Negro actors employed in the local Federal Theatre Project. Harlem group of 16 members, which has produced around a dozen plays this season, is stirred up over a rumor that it will be taken off the project's payroll as a result of recently announced cut eliminating 25 actors from the WPA theatres in Ohio.

'Favoritism'

Alleged favoritism shown to white actors in the shake-up caused more resentment. Almost as much, in fact, as reputed remark by a visiting official that the Negro outfit was not doing sufficiently well to be classified as professional.

Situation is static with misunderstandings and counter-statements. During a show-down meeting of white and colored actors, the latter claim Miss Fletcher informed them they would have to be transferred from the FTP to the recreation project, meaning a pay cut.

Reached in Detroit by phone, Hallie Flannigan's rep denied a report that Negroes could be left out in the cold in the new set-up, and that the Cleveland theatre was folded to get rid of troublemakers. Said it would reopen before Christmas, after a reorganization. Inefficiency shown in production here of 'It Can't Happen Here' was given as one reason.

Actors on project are supposed to work only 103 hours a month, but employment time on the Sinclair Lewis play was doubled wastefully, according to Joseph H. Alexander, local WPA director.

Complete Reorg. in Detroit

Detroit, Nov. 24.

Complete reorganization of the local WPA theatre project, now in progress, brings in Fred Morrow, state director of the WPA theatre project in Texas, to replace William Beyer, who has directed the Detroit setup since last June. Byer, who originally came here to supervise the premiere of his 'I Confess,' which later was purchased by the Shuberts, has returned to N. Y.

New national setup cuts the local non-relief quota to 10%, making it mandatory that 90% of the employees on the local project be on relief, in place of the former ratio of 25-75%. Ten performers from the newly-created N. Y. 'pool' of WPA actors will come here immediately for Detroit presentations.

With an eye putting the Detroit project on a strict biz basis, the Lafayette theatre has been abandoned as a WPA showcase and it's likely a smaller, less-expensive spot will be lined up shortly. Local cast, which numbers around 75, already has started rehearsals of several plays for early showi

Pittsburgh, Nov. 24.

Tempest blew up in the Federal Theatre Project here over the weekend when WPA authorities dissolved one of two local units and reassigned members of the abandoned troupe to other jobs outside the theatrical field. Male thespians were put on traffic duty to check automobiles, while femmes were spotted in a tree survey project, all of them at reduced salaries.

Reassigned WPA actors are all veteran tr. ers and drew up a protest which was forwarded to the American Federation of Actors. They claim that the remaining Federal troupe is composed, not of pros with two years' experience, but of jobless actors, hardly any of whom have been identified previously with the theatre.

About 10 of the vets were reassigned to other projects and only one member of the variety u.. it was transferred to the second local troupe. rder was signed by J. E. Kestner, reassignment official in charge of WPA personnel for the Pittsburgh district. He had no comment to make.

And No Wonder

Shoe-stringer was displayi a cost production sheet to a prospective ange' day last week when the light were shut off for non-payment of the bill. No deal.

'HELENA' TRIES TRIES AGAIN

With 'Bedtime for Ali Baba' postponed until next week, 'St. Helena' is again holding over at the Lyceum, N. Y. It is the second time that the Napoleon play advertised its final performances and, on Saturday night, announced continuance. On the strength of the expected closing of the engagement, attendance jumped takings being approximately $7,600 last week, which was $3,600 over the previous week's gross. Whether 'Helena' will stick after this week will not be decided until Thursday or later. If remaining, it would be moved to another theatre.

'Ali Baba,' after trying out in New Haven last week, was found to be in need of revisions, Philip Dunning its producer, thereupon setting the Broadway date back. He also secured George Abbott, who is restaging the play. Abbott-Dunning combination has functioned at various times since it turned out 'Broadway,' but usually as co-producers; Abbott went to New Haven despite the fact that he is rehearsing 'Brother-Rat,' which he will present on his own. 'Ali Baba' is again rehearsing in New York, but plays Wilmington last half of the week.

Maurice Evans, star of 'Helena,' was sought as the lead for Sam H. Harris' 'Bright Rebel,' but rejected the offer on the ground that he id not care to play another costume part at this time.

'Happen's' Fine Biz Joins Frisco Skeds

San Francisco, Nov. 24.

Excellent business being done by the FTP production of 'It Can't Happen Here' at the Columbia Theatre has caused the postponement of 'Take Your Choice,' new musical satire, which was to have opened here last night (23).

Sinclair Lewis drama will play here five weeks instead of four, as originally planned.

ENGAGEMENTS

Ernest Truex, Patston, George Trabert, r.
Richard Keene, ody.

George Lewis, Raymond Bramley, Ralph MacBane, Kathleen MacIntyre, Jean Reno, Georgiana Cusachs, Trujillo.

Roger ivesey, Percy Warem, Louis Hector, Stephen Ker Appleby, Hermione Hannen, George Graham, Violet Besson, 'Country Wife.'

Earle Larrimore, leana Miramova, Jeanne Stewart, 'Two Mrs. Carrolls.'

Ethel Jackson, Mary Murray, May Collins, Anne Teeman, Beryl Wallace, Marjorie Main, Marjorie Wood Mary Howes, 'The Women.'

Walter Scott 'Brother Rat.'

Dudley Clements, Morgan Conway, Joan Churchill, Philip Van Zandt, Frank McCormack, 'In the Bag.'

FUTURE PLAYS

'In The Bag,' comedy by Don Carle Gillette, has gone into rehearsal for Mark Hilliard; to open Dec.

'The Gag Stays In,' by Milton Herbert Gropper bought by Arthur Hopkins. Production plans indef.

'Beyond the Acropolis,' by A. . Athenson, announced for production by the author, and pronto.

PROV. GETS A BREAK

After Several Legitless Seasons, Gets Two Shows in a Row

Providence, Nov.

Providence hasn't had a legit show in several seasons, but now two shows, Walter Huston 'Othello' and 'Boy Meets Girl,' are due here within a short period of each other. Huston is coming in the night of Dec. 7, while 'Boy Meets Girl' will put on three performances starti ; Dec. 2. Both attractions are slated for the Metropolitan.

Both engagements are unusual in that the natives will be given their first opportunity to buy legit fare at the lowest prices in history here. Top is $2.20, and 1,000 balcony seats will go at 55c.

This marks, too, the first time legits have been staged at the Metropolitan, originally a motion picture house with 3,400 seats. Carlton, regular legit stand, was dark for months waiting for stage attracti , finally giving up and re-opening earlier this year as a second-run film stand.

LONG TOUR FOR LES HOWARD'S 'HAMLET'

Leslie Howard plans a long tour in 'Hamlet' following the Broadway engagement at the Imperial, which is slated to continue until Christmas. Comment in show circles varies over the critical comparison made between Howard and John Gielgud, whose 'Hamlet' is at the Empire. General guess is that had Howard arrived first he might have gotten the break in the press.

Howard's production, which represents his own coin, is solidly constructed and back-stage crew of 25 was used the road prior to Broadway. Four men have been dispensed with now, but the production will tour as is. Limited engagements were planned for both 'Hamlets' in New York and neither will reach John Barrymore's 101-time record.

ielgud show was virtual capacity last week. An extra week was added, date ending Dec. 19, at which time he will have played 76 performances. Gielgud will return to London after the show plays five out-of-town stands, two of which already been visited by Howard's 'Hamlet,' so there will be no strong opposition between the pair. Next attraction at the Empire is 'The Wingless Victory,' due Dec. 23.

Another 'Hamlet' is promised next week when Billy ryant, who is a showboatman, is slated in with a hoke version.

Current Road Shows

(Week of Nov. 23)

'Bedtime for Ali Baba,' house; Wilmington, 27-28.
'Blossom Time,' Royal andra, Toronto.
'Boy Meets lymouth, oston.
'Boy Meets Kansas City.
'Call It a Hanna,

'Dead End,' Colonial,
'End of Summer' (Ina American, St. Louis.
'First Lady' (Jane Cowl), incinnati.
' reat Waltz,' Auditorium, Birmingham, 23; City Aude, Jackson, Miss., 24; City Aude, Shreveport, La., 25; Auditorium, New Orleans, 26-28.
'Lady Precious Stream,' Harris, Wilmington, 23; Shubert, New Haven, 24-26; Court Square, Springfield, Mass., 27; Bushnell Aude, Hartford, 28.
'Leaning on Letty' (Post Road), Selwyn, Chicago.
'Mask and Wig Show,' Locust, Philadelphia.
Monte Carlo Ballet Russe, Opera House, Boston.
'Moon Over Mulberry Street,' righton, Brighton Beach, N. Y.
'Mulatto,' Biltmore, Los geles.
'Naughty Marietta,' Baltimore.
'New Faces,' Shubert, Boston.
ight of Jan. 16,' Englewood, Englewood, N. J.
'Night Ni ittsburgh.
'Othello' (Walter Huston), Bushnell Aude, Hartford, 26; Shubert, New Haven.
'Prelude Philadelphi
'Pride rejudice,' Detroit.
'Russet Mantle,' Shubert, Newark.
Ruth Draper, His Majesty's, Montreal, 26-28.
San Carlo Wilson, Detroit.
'Scandals,' Warner, Oklahoma City, 22-23; Convention Hall, Tulsa, 24; Erlanger, Atlanta, 27-28.
'Show Is On' (Beatrice ie), Forrest, Philadelphia.
'Tobacco Road,' iladelphia.
'Wingless Victory' (K. Cornell), National, Washington.
'You Can't Take It With You,' McCarter, Princeton, N. J

New York Plans Uncertain

Although it was indicated over the week-end that there would be a reduction in the four arts projects under the WPA relief program in New York, there was no definite confirmation. As many as 500 persons may be dismissed from the theatre project, but it was reported that mostly administrative employees would be affected, not actors. Following the reports it announced from Washington that the relief budget would be reduced.

Show project around the metropolis is flourishing in comparison with last spring. Various attractions for which admission is charged are grossing approximately $1,000 per day. Most of that is bei drawn by the number one 'It Can't Happen Here,' takings the Adelphi being around $500 nightly.

Sherek Sails Home with Deal for 'Red, Hot' as Coronation Musical

Henry Sherek, English producer and nitery sails London today (Wednesday) after two weeks' talent and show hunt i New York and Chicago. Sherek has deals pending for 20 American acts and one musical, 'Red, Hot and Blue,' to appear in London during the Coronation spring, when he expects show biz of all kinds to take a tremendous the other si due influx of tourists.

Deal for 'Red, Hot and Blue' show is still up in the air because of Vinton Freedley's desire to have it produced early the year in London. Sherek wants to hold off production for a few months, which is contrary to the N. Y. producer's ideas.

If the deal for the show set, June Knight, currently in London where she just closed at the Savoy, will play the Ethel Merman part. English players will be spotted for the male leads played here by Jimmy Durante and Bob Hope in the Broadway production now current.

And for Luce

Sherek also has a couple of shows in mind for Claire Luce, whom he has under a personal management agreement, but says that no definite decision will be made until he returns to London. Miss Luce expects to leave for England in two weeks.

Sherek ill not set deals on other American acts until he returns to London. He books the shows for London's leading hotels, and believes American talent will be in great demand during the Coronation.

Returning on the same boat with Sherek tomorrow is Harry Foster, English agent, who has been here for some weeks, on a talent hunt. Lou Wolfson, who was to go across with him as the William Morris office rep in the Foster office in London, has deferred his sailing for another month.

Treasurers' Election

Annual election of the Treasurers Club will be held at the New Yorker hotel, N. Y., Saturday night (28). During the proceedi five box office men will be inducted into the a.k. section-life memberships sans dues. They are: George F. Morley, Richard Adams, Louis F. Fosse, Henry H. Volce and Thurber N. Wilkins. James A. Peppard, who died last week, was to have also been given the silver ducat denoting 25 years' membership.

There will be no opposition ticket. Allen Schnebbe will succeed Hardy Nelmes, who held the presidency 17 years, while Saul Abraham follows Lep Solomon. Other officers are the same as in previous years. Six additions to the board will be named out of 12 nominees.

Shows in Rehearsal

'Days to Come'—Herman Shumlin.
'Holmes of Baker Street'—Elizabeth Miele.
'In the Bag'—Mack Hilliard.
'Git Along Little Dogie'—Hammerstein and Dufor.
'The Women'—Max Gordon.
'The Rising Sun'—Shuberts.
'The Two Mrs. Carrolls'—B. A. Meyer.
'The Wife'—Gilbert Miller.
'Brother Rat'—George Abbott.
'You Can't Take It With You'—Sam H. Harris.
'This World'—Johnnie Walker.

'Me Third' in Denver

Denver, Nov. 24.

Denver WPA Federal Theatre Project will again go into action Friday (27), with the premiere of 'Me Third.' Play was written by a Denver newspaper woman, and the Denver opening will its world premiere, other WPA units holding off until after Christmas. Theme is said to be that of government first, people second, and me third.

Production will be given in the Baker Federal Theatre.

Syracuse WPA Thesps Do Pulitzer Series

Syracuse Federal Theatre Players will continue their series of Pulitzer prize plays with 'Miss Lulu Betts,' to be presented for three days beginning Thursday (26) at the Civic University Theatre. 'Icebound' current.

Erford Gage, Norma Downey and Dorothy Holmes will head the cast in the Zona Gale drama. It was the second Pulitzer play selection (1920), following two years after Jesse Lynch Williams' play, 'Why Marry?' which was itial award.

Omaha

Omaha, Nov. 24.

Newest production of the Federal Theatre players here is 'The Spider,' presented Wednesday (18) the Odd Fellows building. Marks the third presentation of the season and follows 'It Can't Happen Here.'

Direction by Jack Kingsberry

Add Distinctions

rancisco, Nov.

Ralph Chesse has been appointe State Supervisor of Mar.onettes for the WPA.

Chesse will continue his presentation of puppet bills at the Federal Theatre here, from where he will do all his supervising.

EQUITY AGAINST MINIMUMS

Sam Harris Becomes a Party Man, Just to Show That He 'Can Take It'

Sam H. Harris was host at a cocktail and buffet party in honor of the 'Night Must Fall' players Sunday evening at the Ritz Towers, N. Y. About 200 guests on hand were also entertained with a specialty show. Highly-touted English play was something of a disappointment, engagement being for eight weeks only, to moderate grosses.

Understood the total takings were slightly under operation expenses taking in the transportation of the British cast. Why of the celebration was therefore rather puzzling to Broadway and unusual for Harris, whose hosting has been more private in the past. For the manager it was stated that he wanted to show he could entertain a loser.

Parties celebrating successful engagement are not unusual, the 'Night' affair was rather a precedent. It was said to be the final play backed by Metro under last season's arrangement with Harris and Max Gordon.

Metro secured the picture rights of the play for $40,000. During the London engagement it was reported that American film companies bid the rights up to $100,000 with the London end refusing because c. the deal roadway presentation. Profit on the film rights is said to have pulled the show out of the red, despite being split with the film company which bought it.

Emlyn Williams, who wrote and appeared in 'Night,' is expected to go to Hollywood, balance of the cast sailing back.

INQUIRY ORDERED ON RIGHTS TO 112 PLAYS

Whether the late Charles . Dillingham owned the rights in 112 plays at the time of his death, as claimed by the Irving Trust Co., trustee in bankruptcy for the late showman's estate, will have to be determined by Dec. 8, Federal Referee John E. Joyce decided Friday (19), following a hearing at which representatives of the Shuberts and authors and playwrights attended.

Irving trust claims Dillingham owned, in part or outright, the plays named, although they were not among the assets listed when the voluntary petition in bankruptcy was filed in 1933. Trust company is endeavoring to liquidate the estate. Bankruptcy petition listed liabilities at $2,040,000 and cash assets at $2,819. In 1935 Dillingham was discharged as a bankrupt.

At the hearing, Gerson H. Wer- , representing Lee Shubert, made tentative bid of $1,000 any rights the dead producer may have had in the plays. Representative of an unnamed group supposed to be made up of several of the writers of the plays in dispute entered a bid of $1,100. Referee decided that this amount was the lowest to be accepted.

Curran Seeks 'Dead End' For L. A.; Other Plays, Too

Los Angeles, Nov. 24.

In an effort to bring the Broadway company of 'Dead End' to the Coast intact, Homer Curran goes to New York Dec. 1. He'll also ogle other plays.

Curran plans to remain east a month with all local production of legit held in abeyance until his turn.

Katy Hepburn Due

Katharine Hepburn arrives in : ew York Friday (27) to start rehearsals on 'Jane Eyre' f the Theatre Guild. No lead picked to play opposite her yet.

George Cukor, who is to direct, is also expected in this week.

STAR'S $40 A WK. GUARANTY

Plus 10% of ross on B'way Musical-Equity' Cut-in

Carl Brisson, appearing in 'Forbidden Melody' at the New Amsterdam, N. Y., has a contract calling for 10% of the gross. Equity gets a percentage because he is an alien, but it is reported the management has not settled in full and the actor therefore has not settled with the association.

Being an it is understood also that Equity not in the position of insisting on payment under the contract terms. Contract stipulates $40 guarantee, whereas players on percentage usually provide for a guarantee of approximately $500. Pointed out that the low sum in the Brisson contract is another thing the matter with the idea of minimum salaries for actors.

CARROLL PAYS OFF; PLANNING NEW SHOW?

Earl Carroll has pai claims of players who appeared in his 'Vanities' during its turbulent tour of the south last season. Because of that action hi name has been removed from Equity's list of 'unfair managers.' Amount due was slightly over $401, having been awarded by arbitration. Carroll disputed the award and unsuccessfully sought a second arbitration.

\round Equity there was some surprise over the manager's sudden remittance. Only explanation indicated was that Carroll may be planning another revue, although he is currently under contract to 20th-Fox to supervise musical films.

Previous to the disputed 'Vanities' claims Carroll, along with other better-known managers, was not required to post salary guarantees. Managers who are delinquent in salary payments, however, lose that rating even if ultimately coming through.

Last week his wife Marcelle died in New York of cancer. Producer planed in from Hollywood Saturday for the funeral and returned west Sunday.

Gaites to Break in Society Play on Coast

Hollywood, Nov. 24.

Joseph Gaites, representing the Shuberts, has arrived on the Coast to produce 'Madly in Love,' comedy based on the Santa Barbara social group, before taking it to Broadway.

Gladys Unger and Marcella Burke wrote the play.

'Diddle' Delayed

Casting difficulties delayed the start of 'Hi, Di , Diddle,' Bartlett Cormack's Hollywood satire, which Anne Nichols will present with Morris Green. Play is due after the first of the year.

Miss Nichols and Green are expected to make a trip to the Coast for the purpose of securi a male lead. Some script changes are also due, with Cormack tied up Coast until Christmas.

Lee Shubert Ill

Althoug ice stated Shubert was confined with a and not in serious condition, reported that he is ill with pneumoni Manager is abed at his apartment, but it is claimed he telephones his office several times daily.

Chest condition was aggravated when he went to Boston last week to see 'The Show Is On,' ich is due into the Winter Garden, N. Y., next month.

COUNCIL AGAIN TABLES MOTION

Opinion Now Switched in Actor Ranks—Feeling Is There Should Be No Bottom Figure at All—Drop of Jr. Minimum Salary Nixed Emphatically

'WRONG ECONOMICS'

inion concerning the minimum wage for it players has switched. This was clearly indicated last week when Equity's Council again tabled a motion to eliminate the junior minimum and establish $40 per week as lowest pay for any actor-member.

Motion was defeated by a sizable majority. There were nineteen Councillors present, more than average. It had been reported that a majority of the council favored a single figure and for that reason the minimum problem was made the order of special business for the second time. It now appears, however, that the proponents for the change constitute a minority furthered by the younger group in Equity, once identified as the Actors Forum.

Equity's leaders are definitely opposed to any minimum scales and as earlier indicated, the figures may be rubbed out entirely. Consensus feels that the fixing of $40 per week was a mistake permitted to creep in during the drafting of the legit NRA code. When this latter was ruled out by the Supreme Court, Equity retained the minimum clause, an act now felt to have been in

Neither Enough

It is further conceded that neither of the minimums is a livable salary for artists whose employment during the year is so flexible. When the New York State unemployment insurance act was drafted, acting was rated as 'casual employment' and actors are excepted in it. Probable change will be made in the law when it is finally okayed and actors will be included, as they are in the Federal old-age pension legislation, known as the Social Security Act.

Before NRA, Equity steered away from naming any minimum. Reasoning then was to the effect that the minimum may become the maximum in the minds of managers, or at least some of them. Insistence of a minority of unlucky actors that young people crashing stage work are keeping more experienced players from jobs forced the issue.

Those in the actors' association who are opposed to mi imums of any kind are the same ones who believe rehearsal pay is wrong economics. They state with no hesitancy that the actor pays in the end. Managers failed to get into an uproar when rehearsal coin was ordered last year. They simply stated that salari would be clipped to even matters—and that has happened.

'$40 Actors'

What changed the attitude of the Council appears to be the fact that several of the board have been tabbed as $40 men, and that has not only irked them but turned them against the idea entirely. If there is any change in Equity's policy on this matter, it most probably will be an eventual dropping of both the $40 for senior and $25 ior minimums.

Motion week was that the low be dropped starting Jan. It was beaten and at the same time the original proposal was tabled indefinitely. Chances are, however, that the issue ill arise agai the quarterly meeting because the difference of opinion on it.

Sistare Prepping Two

icago, Nov. 24.

Sistare readying two plays Chicago, opening shortly after the New Year.

Dickering for

Equity's New Contract Form Out; Few Unexpected Clauses, But Some 'Nuisance Rules,' Say the Managers

Equity's new contract, both standard minimum and run-of-the-play forms, plus the rules governing the clauses and stipulations, is now in effect, with little or no comment coming from managers. Most of them were aware of the provisions, although some of the less important changes are regarded 'nuisance rules.'

One instance is a rule which provides for the manager paying sleeping car costs. Showmen state that this will cause the same reaction as the enforced pay for rehearsals—that the actor, really will pay because salaries will be reduced that much, if not more. Equity cannot dictate on salary matters, except on minimums.

New contract forms single sheets, both sides being used, whereas the old forms were four sides and cumbersome. Rules are clearly phrased, a labor that took nearly two years. Contract was in finished form several times previously, only to be set aside when Equity started making changes of policy, such hearsal pay, minimum salaries, special rules covering cutting of salaries, and so on.

No Basic Agreemen

Managers were in uproar for time and sought a basic agreement. As the various changes were put into being, however, they calmed down and no agreement apparently is regarded as necessary at least not at this time. On the Equity end the administration, after clearly defeating the militant minority in its own organization, has been in the position of deciding against any further changes in policy.

Equity's stand against Sunday's assumed importance and feature of the new contract. Managers have insisted that double pay requirement for regularly presented shows voids the New York state law making such performances legal. That is borne out by the fact that no such performances are being given, except for benefit purposes.

Switched Rules

Most of the clauses are rules which have been operative for some time but are set forth in regular form now, either in the rule book of the contract itself. Taken out of the former involved contract and placed in the rules are the followi : Actors Fund benefits, arbitrations, broadcasting, changes in cast, checks, claims, closing notice, clothes for men, clothes for women, connivance, contingent compensation, cuts, deputies, duties of actors, Equity benefits, Equity meetings, estopped, exempt list, hiring as cast, illegal rules, joining company on tour, mi imum salaries, notice of termination before rehearsals, notice of termination during rehearsals, other notices, number of performances, part cut out, performances lost, picturization of play, plays alleged to be salacious, procedure in arbitration, production prosecuted, rehearsals discontinued or play abandoned, absence from rehearsals, rules covering other phases of rehearsals, re-writing plays, spectacular production, star or featured player ill, transfer of baggage, transportation, travel by bus, travel understudies.

RAY MIDDLETON'S BREAK

Legit Tenor Pinch-Hits to Operatic Prominence

Click of Ray Middleton, baritone, as a pinch-hitter with the Chicago Opera during the past two weeks, has upped his asking fee to $1,000. He sings with Paul Whiteman's concerts Nov. 27-28 in Philly and later in New York on Dec. 1.

Also being tested by Warner's for films.

Middleton appeared 'Roberta' several seasons ago. He rushed to Chicago to take over roles allotted Julius Huehn, who was stricken ill at the last minute.

SCHNOZ, VALLEE ON EQUITY CARPET

Because they played benefits not okayed by the Theatre Authority, which collects 15% of the takings at such events for theatrical charities, Jimmy Durante and Rudy Vallee will be required to answer to Equity, charges to be heard Dec. . Players are subject to fine or possible suspension if appearing at unauthorized benefits.

Vallee explained to the TA that he was unaware that the rules had been violated. Appears that the other actors in the same benefit were paid, but he appeared gratis. Vallee contacted the committee in charge of the affair, who agreed to pay the TA its percentage on the proceeds less the amount paid other acts. Where all acts are paid at benefits, the TA does not collect.

Vallee will be cleared if the coin is paid. Durante will have to do some explaining, as he has participated in benefits before which were not authorized.

Ft. Wayne Temple May Be Razed; Too Big

Fort Wayne, Nov. 24.

Unless a uyer is found for the Mizpah Shrine Te nple (3,000 seats) directly, the auditorium may be torn down. Has been in receivership for years.

While modern in structure, touring legit companies have gone into a panic when shown the gaping auditorium. Erected in 1925 by civic minded business men who knew nothing show busi or any other form of entertainment.

If it is torn down, touring legits will probably move to the Palace, at present showing pictures, but formerly used for vaude.

Stone's N. Y. Stage Call

Hollywood, Nov.

Upon completion of his spot in 'A Doctor's Diary' for B. P. Schulberg, Milburn Stone leaves for New York and 'Good Old Summertime,' play to be produced by Lodewick Vroom.

Stone enacted the same role in the Pasadena Community Playhouse tryout of the Martin Flavin then titled 'Sunday.'

Holden Stays in Winnipeg

Winnipeg, Nov. 24.

John Holden and his players, following the completion of an eight-week engagement here, have had their contract renewed for an indefinite time period.

Holden and his group, formerly known as the Actor's Colony Theatre, came here from Toronto on a try-out basi

Webb's Worry

Clifton Webb, currently in ' d S'ars Remain,' mulling the idea of doing a Vinton Freedley musical in London called 'Greek to You.'

He's undecided about going over there for that long a time—that is, if it is going to be a long time.

Nance O'Neill Comeback

Hollywood, Nov. 24

Nance O'Neill is slated for a comeback on Broadway in 'Rum Cattle,' play by James Knox Millen, which Elisabeth Miele will produce.

Another new play by Millen, 'Old Autumn,' opened at the Mason, in L. A., Nov. 17.

Plays Out of Town

THIS MAD WHIRL

Wilmington, Nov. 24.

Mask and Wig production, University of Pennsylvania, for 1937. All male musical comedy in two acts (11 scenes); book, Louis C. Madeira IV, and George Elliott Hess; based on an idea by Clay A. Boland; music, Boland; lyrics, M. Jaffe; cast directed by Frederick J. Hake; dancing chorus directed by Walter F. Keenan, Jr.; singing chorus directed by Boland; at Playhouse, Washington, Nov. 21, '1933.

J. B. Babson, C. DeTeller Chesley, Wh. '37 ... Miss Blake..Charles R. Sheidy, Jr., Col. '37
Salesman ....G. Ross LeSauvage, Wh. '30
Charwoman .....G. Carl Kelleher, Wh. '37
"Babs" Babson..R. Lowe Kunzig, Col. '39
Count Gaspe..Joseph Henry Riley, Wh. '37
Helen Lammonte..D. A. Wallace, F.A. '39
"Duchess"..Hyde..G. Elliott Hess, Col. '39
Macbeth ...F. Favette Silloway, Wh. '37
'Junior' Hyde.....Ellis B. Baker, Wh. '38
Jim Lammonte....R. R. Martel, Col. '37
Guisbue .....G. Carl Kelleher, Wh. '37
George .....E. L. McWilliams, Wh. '37
Pete .....W. Gross Wren, F.A. '37
Harry Hawkins..G. Carl Kelleher, Wh. '37

Forty-eighth consecutive edition of the annual Mask and Wig Club effort hits well above average. This can be charged largely to the fact that the traditional idea of burlesquing a specific person or thing is dropped for a general burlesquing of a whole social phenomenon, namely the charity ball mob. Hess-Madeira book splashes the satire on hot.

Femme make-up and costuming accords with Mask and Wig standards in being deceptively realistic, even varsity pusses more familiarly spotted in the line of scrimmage.

Music and dancing are the stand-out factors. Three songs which have been plugged on the air in advance argue revenue for the Boland score. These are 'Foolish Fascination,' 'An Apple a Day,' and 'You're My Best Bet,' in that order. Former has a trick rhythm and melodic. Latter two are provocatively snappy and have top possibilities for comic lyric variations.

Cast does not have to claim sanctuary behind the amateur status. This goes especially for the dancing chorus. Hoof work all around bespeaks a schedule of hard sessions in the gym. Both the chorus and specialty routines are intricate, fast and polished. Mask and Wig Club junked another tradition this year by putting a non-alumnus, Walter F. Keenan, Jr., in charge of the dancing chorus.

Special honors for comedy by way of the chorus go to a beach number in antique bathing suits. James Jenkins, Remy Martel, William A. Burr, Jack F. Pelkese, and A. Jackson Kelly are spotted here in finished dance specialties.

Book is generally concerned with the harried home life of a belabored business man who needs to have his nerves restrung. When his wife throws charity masquerade, he floors the deficit with his check-writing hand after the wife agrees to forsake her friends and their talk for quiet re-honeymooning in Jamaica, too.

Castleman DeT. Chesley as the Babson of finance, ably heads the cast. Spotted for several song solos, he gets them over handily by cancelling vocal deficiencies with expert showmanship. Voice weakness, which is always a tough problem in an amateur effort, is handled by use of a public address system with an on-stage mike and a balcony speaker.

Charles R. Sheidy, Jr., secretary, and Robert Lowe Kunzig as the wife, are standouts. George C. Kelleher measures up to a tough assignment in three character bits. Comedy ribbon goes to Frank F. Silloway as Macbeth, the butler.

There is no cascade of gags. Most of those used are cashed in for laughs, though few did rather badly.

Economical settings, proper for a show limited to 20 performances intending to tour, are expertly aided by lighting effects. Wardrobing is extra lavish.

No question of success, because the show draws to standard fan business t-t-t around the alumni patronage. But this '37 job doesn't even need that.

Current week at the Locust, Philadelphia, then a Pennsylvania, Ohio, Connecticut and New Jersey swing, with a Christmas vacation layoff, winding up at the Hippodrome, New York, Jan. 9. *Curt.*

Bedtime for Ali Baba

New Haven, Nov. 18.

Comedy in two acts (seven scenes) by Kennedy Kane; staged by Melville Burke; sets, Arne Lundborg; costumes, Russell Patterson; features Jimmy Savo. Presented by Philip Dunning at Shubert, New Haven, Nov. 18-21, '36; $2.20 top.

Cast: W. J. McCarthy, Robert Harrison, Elmer Brown, Bramwell Fletcher, B. L. Carter, Jimmy Savo, Margaret Mullen, Nancy Barnwell, John Hammond Dailey, William Sanders, Alfred Webster, W. C. McCay, Frank Andrews, Willis Archie, Richard McMyers, Paul Johnson, Ruth Gilbert, Edwin Phillips, Daley Atherton, Day Elliot, Edgar Stehli, Carter Blake, Harold Grau, John Raby, Thomas Tracey, William Korn, Edward Moore.

It's hard to understand why the producers of this one sank so much coin into it. Play is beautifully mounted, both as to sets and costumes, and undoubtedly cost somebody plenty, but on the strength of its plot it certainly didn't warrant any such expenditure.

At its break-in here, show was dull, boring, and, except for the costume-and-set flash, packed about as much entertainment as a visit to the morgue. Only a miracle can whip 'Baba' into passable diversion, seemingly, and the material at hand makes it a tough assignment even for magicians.

Obviously intended as a satire on present-day politics, play misses by a wide margi . Comedy evolves on a progressive basis. There is one laugh in act one and two laughs in act two. Unfortunately for the batting average, however, there aren't any laughs in act three.

Pace is lethargic till the closing moments, New Yorkers may enjoy the first 10 minutes—provided they stay to catch 'em.

It begins to look like an off-season for Jimmy Savo. Following that 'White Horse Inn' episode, Savo is currently asked to create laughs out of thin air. It should be stated to his credit that Savo manages to amuse slightly, despite paucity of material.

Plot is flimsier than a Sally Rand costume. Ali Baba strolls into the cave of the thieves and is handed an ultimatum to deliver to the King. Thieves cut off an ear as a mark of identification and later the King chips a finger for the same reason. His wounds make Ali Baba a hero with the commoners, so they organize a party of Freemen and put him at the head in a drive to overthrow the King and the thieves. King gets around the uprising by starting a war with a neighboring country.

Cast as a whole is fair. Bramwell Fletcher and Margaret Mullen carry the romantic leads. John Hammond Dailey's portrayal of the King who took 300 virgins on 300 consecutive nights and beheaded each the following morning is better than passable. Ruth Gilbert, as a fun-loving cooch dancer, is okay, except for a raucous laugh.

Alexander Haas is credited with incidental music and Gypsy Rose Lee arranged a brief strip tease item handled by Miss Gilbert. *Bone.*

TROUBLED ISLAND

Cleveland, Nov.

Historical melodrama in three acts by Langston Hughes, given by Gilpin Players at Karamu theatre, Cleveland, Nov. 18, '36. At Karamu theatre, Cleveland, Nov. 18, '36.

Langston Hughes, Negro poet and playwright, and a Clevelander, continues to puzzle sympathetic critics, as well as audiences, with his dramatic efforts. Poetry is his forte. As a dramatist who confected 'Little Ham' and 'Mulatto,' he either becomes theatrically inarticulate or allows his rich backgrounds to run away with him. His ideas are vividly original but he can't translate them into terse stage terms.

That's the trouble with 'Troubled Island.' Tried out by the Gilpin Players, acknowledged one of the best and oldest Negro repertory groups in the country, it deals panoramically with Haiti's turbulent times during the Napoleonic era. There should have been a great, sweeping drama in this chronicle about how the slaves rebelled against their French masters and how they set up a black empire under the warrior, Dessalines, who was a Huey Long ruler.

To do it right, a stage as big as Radio City's Music Hall is needed. What should have been spectacular mass scenes are dwarfed by the tiny Karumu stage. Author also gets so over-interested in his historical pageant that all his characters are lacking in realistic detail. Some scenes are tragically ic, inely quaint; others fascinating in color effects. But while Hughes and a first-rate cast are stressing the social injustices suffered by Negro slaves, they never make the conflicts exciting.

Dessalines is a picturesque figure, as played by William Johnson. He enters the picture after leading the oppressed blacks in an uprising in Haiti and establishing a native government that has all the gaudy pomp and ceremony of a European court. He's a fearless fighter on battlefields but too illiterate and naive to last long as a dictator. Mulattto secretary is constantly double-crossing him, trying to make his wife. Most touching moment is when the emperor, on a gold throne, trying to dictate a letter, cries out, 'Oh, God, if I could only write!'

Too much time is taken up pointing out sociological differences between the rebelling slaves and the mulattos. Latter, due to traces of white blood, received an elementary education under French laws, which made them feel superior. It leads to another revolt captained by the traitorous secretary when the natives find out they have to work harder under Dessalines' regime than before emancipation. Assassination of the ruler galvanizes a weak third act that is hurt by long orations as the black empire collapses.

If the author had a collaborator who knew how to tighten the action, sharpening the dialog, a bit of revamping might give 'Troubled Island' a better chance. Gilpiners manage to give it a strange Harlem tempo, as well as flashes of rare vividness, despite all the handicaps. Four sets are imaginative. Play calls for 65 actors, far too many for this group's rostrum, but the mob scenes are handled surprisingly well. *Pull.*

THE INCREDIBLE EVE

Los Angeles, Nov. 17.

Farce in three acts by Raymond Lee and Gilbert Davis, presented by same; features Lee Novak; at Radio Playhouse, Los Angeles, Nov. 17, '36; directed by Lee.

Evans.....Alexis Reyx
Eve.....Jane Novak
Adam.....Earl A. Jamison
Ronnie.....Gilbert Davis
Genevieve.....Doodie McClure
Nancy.....Edith Chambeetlin
Julie.....Elsie Connor
Cook.....Janet Oakley
J. Mortimer Cadaver.....Otto J. Alvarez
Ellen Westcott.....Geraldine Gittelson
Mrs. Temple.....Ethel Taliaferro
Bobby.....Julius Bertrand

Raymond Lee and Gilbert Davis have authored a play which has fair possi ilities, largely due to the fact that it is modern in theme, sophisticated in treatment and not lacking in the human element.

As presented at the Radio Playhouse, a little theatre, it suffers from lack of experienced performers and amateurish staging, but the story itself stands out as material of potential wort.

Deals with a well-to-do Long Island family. Parents have been married for 23 years and have t o children of their own and an adopted daughter. Father has tired of his wife's charms and son is in love with the adopted daughter, while the natural daughter loves a nit-wit neighbor boy.

Wife connives to bring her husband's mistress to the home and a neighborhood scandal breaks, but before the evening is over, the mistress gets disgusted and leaves. Old gent sneaks into his wife's long-deserted boudoir, but not before the wife reveals that she had a premarital affair with a French nobleman and that the adopted daughter is really her own child. This, of course, breaks up the romance with the son.

An air of good comedy is supplied when the son brings an old Shakespearean actor into the house to collaborate on a play. Purely a money-grabber, he interests himself in all the ladies in the household and is finally driven into the night by the husband, who also asserts himself by telling his children where to h ad off.

Jane Novak's performance as Eve, the wife, is a good one, and Earl A. Jamison is in character as Adam, the husband and father. Fair performances are given by Gilbert Davis as Ronnie, the son; Edith Chamberlin, as Nancy, the natural daughter; Elsie Connor, as Julie, the adopted daughter; Geraldine Gittelson, as Ellen Westcott, the other woman, and Otto J. Alvarez, as J. Mortimer Cadaver, Shakespearean actor. Ethel Taliaferro is seen in an inconsequential part as Mrs. Temple, a meddling neighbor. *Murf.*

Plays On Broadway

JOHNNY JOHNSON

Group theatre presentation of allegorical play in three acts (13 scenes) by Paul Green, with musical score by Kurt Weill; staged by Lee Strasberg; settings, Donald Oenslager; costumes, Paul Dumont; Lehman Engel in pit. At 44th St., N. Y., Nov. 19, '36.

Mayor.....Bob Lewis
Editor.....Tony Kraber
Minny Belle Tompkins.....Phoebe Brand
Grandpa Joe.....Roman Bohnen
Johnny Johnson.....Russell Collins
Anguish Howington.....Grover Burgess
Agie Tompkins.....Susanna Senior
Captain Valentine.....Sanford Meisner
Dr. McBray.....Lee J. Cobb
Private Patrick O'Day.....Curt Conway
Sergeant Jackson.....Art Smith
Camp Doll.....Eunice Stoddard
Corporal George.....Albert Van Dekker
Private Fairfax.....William Challee
Private Goldberger.....Will Lee
Private Harwood.....Tony Kraber
Private Kearns.....Elia Kazan
Private Svenson.....Herbert Ratner
West Point Lieutenant.....Joseph Pevney
English Sergeant.....Luther Adler
Johann Lang.....Jules Garfield
French Nurse.....Paula Miller
Orderly.....Paul Mann
Doctor.....Art Smith
Sister.....Ruth Nelson
Chief of Allied High Command.....
.....Morris Carnovsky
His Majesty, a King.....Orrin Jennings
Belgian Major-General.....Luther Adler
British Commander-in-Chief.....John Mast
French Major-General.....Lee J. Cobb
French Premier.....Bob Lewis
American Commander-in-Chief.....
.....Roman Bohnen
Scottish Colonel.....Thomas C. Kennedy
Liaison Officer.....Jack Saltzman
American Priest.....Alfred Saxe
German Priest.....Paul Mann
Military Policeman.....Herbert Ratner
Dr. Mahodan.....Morris Carnovsky
His Secretary.....Kate Allen
Dr. Frewd.....Elia Kazan
Brother Thomas.....Art Smith
Brother Claude.....Roman Bohnen
Brother George.....Lee J. Cobb
Brother William.....Curt Conway
Brother Hiram.....Albert Van Dekker
Brother Jim.....Robert Joseph
Brother Theodore.....Tony Kraber
Brother Henry.....Luther Adler
Doctor.....William Challee
Attendant.....Herbert Ratner
Anguish Howington.....Eddie Ryan, Jr.
Soldiers.....Peter Ainsley, James Stuart, Judson Hall

'Johnny Johnson' is a propaganda play in allegorical form with a musical score sung not by singers, but by legit actors. It also has an assortment of comedy scenes ranging from high satire to low slapstick. With all this there are serious moments and a beautifully written idealistic final curtain. Put it all together and it spells one of the oddest mixtures Broadway has seen in a long time. It may, because of the Group Theatre hook-up and the merits of the production, be able to achieve a moderate engagement.

Blending of music with dialog, the play's hodge-podge of whimsy, farce, social propaganda, stark realism and fantasy puts 'Johnson' in a category of which it is example number one. And the only one.

While there are moments that are unsuccessful, other parts of the devious journey are exciting. It is distinctly an unusual play. Highbrows may push the box-office possibilities by the fervor of their enthusiasm.

Johnny Johnson is a lover of humanity and peace. He only goes to war because President Wilson says it is a war to end war. On the battlefield he tries to stop the ' ig push' and almost succeeds. He is apprehended and sent to a lunacy establishment.

That's the A legend that makes no effort to confine itself to any one style of writing, but is theatrical experimentation all the way.

Play is miles ahead of the average propaganda shows in that its indignation does not run away with it. There is also gaiety and more sides to human character than greed and stupidity. Message gains in plausibility without losing the sting of a true hate for militarism. Allied High Command is spoofed into incoherent idiocy, while Woodrow Wilson is irreverently wisecracked into an unseen villain.

Play does not advance anything more radical than 'Thou Shalt Not Kill.' Its overtone is one of sympathy. Russell Collins has one of the grand moments of any role when he brings the last scene of the last act to a singing end of melancholy heart-tug.

Group has done a bang-up job on the whole. It's a large cast, made to seem even larger by members doubling and tripling in small parts. Collins will naturally stand out. His performance is keen and sturdy. Morris Carnovsky embellishes the role of a psychiatrist with a droll sort of dementia. Effectiveness of this scene is brought out by Donald Oenslager's geometrical setting. Latter's work helps consistently to visualize the legendary tempo and semi-nuts quality of the writing as well as Weill's imaginative score. *Land.*

200 WERE CHOSEN

Play in three acts (six scenes) by E. P. Conkle; presented by Sidney Harmon and Actors Repertory Co.; staged by Worthington Miner, J. Edward Shagrue; set, Donald Oenslager; at 48th St., N. Y., Nov. 20, '36; $3.30 top.

Tom Johnson.....Anthony Ross
Mrs. Lulu Johnson.....Kathryn Grill
Henry.....Royce Blackburn
Tommy.....Ramon Blackburn
Mrs. Nicoll.....Dorothy Brackett
Ola.....Rose Keane
Jim Chandler.....Robert Williams
Bill Day.....Douglass Parkhirst
Herb Collins.....Fred Stewart
Farley Sprinkle.....Farley Sprinkle
Mickey Nicoll.....Robert Porterfield
Hodges.....Aldrich Bowker
Beatrice Cole.....Lesley Stafford
Don Bil .....Eric Walz
Luke Cole.....Gordon Nelson
Mrs. Ella .....Norma Chalmers
Birdie .....Patricia Roe
Cleve Walters.....Charles Jordan
Jennie Walters.....Paula Bauermaith
Jim Conwell.....Donald O'Malley
Hahnan .....David Clarke
Mrs. Hannan.....Lucille Strudwick
[illegible].....John O'Malley
Paulsen.....Richard Allen
Amick.....Richard Fredericks
Lindstrum.....Edward Mann
Mrs. Lindstrum.....Herta Ware
Riley.....William H. Chambers
A Colonist.....Robert Reeves
Der Solum.....Frank Dwiedel
Inspector Ingraham.....Bertram Thorn
Guard.....Everett A. Perez

E. P. Conkle is a young playwright with considerable personal integrity; the Actors' Repertory Co. is the newest young acting group in New York with honest and honorable views and hopes. Between them they've turned out this play, '200 Were Chosen,' a poor propaganda play with lot of strength and power. Should get moderate biz for a short run, at least.

Set in a background which is natural for appealing color and so-called 'human interest,' play is in trouble almost from the first because either the writer or the producers were afraid of expressing a definite point. Makes it not only a weaker propaganda (since it's hard at times to figure out whom the play is blaming for the difficulties encountered), but a poorer play. It is possible on occasion to paint an unbiased picture of a difficult situation without taking sides, but this is not such a time. Here is life in the raw; here there is too much involved which is vital and the very essence of existence; in telling about this there should be no pulling of punches—and author Conkle most decidedly dons kid gloves.

Play goes especially screwy in the third act, wherein a King Vidorish mock proletarian influence becomes evident. In this act everybody gets religion and both sides forget all their scruples and sit down like nice boys to talk things over and pave a new road. Which is the nuts—because in that atmosphere, and under the conditions portrayed there must inevitably be constant friction.

Despite all of which, there is some strong and fine theatre in the piece. A gang of ex-relieefers are shown arriving at a camp-to-be in Alaska, where the U. S. government has promised 'em land and helping hand. Red-tape, inefficiency and blundering officialdom rub the sensitive, weary 'pioneers' to the point where they become sullen and argumentative. They won't co-operate with the government, having lost faith and face, with what looks like slow self-torture and eventual ruin. An epidemic among their children finally, in the last act, brings 'em to their senses and they decide to face a new world along new uncharted paths with a grimmer smile.

Some of the scenes, especially in act two, are harrowing in their realism and pathos. Conkle is obviously as interested in human beings and characters as anything, and he paints a number of strong personal char-

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Inside Stuff—Legit

The large theatre collection of the late William Seymour, general stage director for Charles Frohman and many others during his 70-year career, has been presented to Princeton University by Seymour's five children. It will be known as the William Seymour Theatre Collection, and will be augmented by the University Library's other theatrical material.

Seymour first appeared on the stage in 1858, when three years old, and continued as actor and stage manager until 1928, when he retired. He died in 1933. The collection not only contains rare stage material gathered by Seymour in his associations with nearly every star of the period but many books and photographs once owned by Fanny Davenport, Seymour's sister-in-law, and her father, E. L. Davenport. It has a total of some 800 bound volumes, 3,000 play-books and prompt-books, several thousand play-bills of the last century and a large amount of correspondence, photographs, programs and other material.

His five children, donors of the collection, are May Davenport Seymour, curator of the theatrical collection of the Museum of the City of New York; Edward Loomis Davenport Seymour, horticultural editor, of New York; the former Fanny Lydia Davenport Seymour of Princeton, wife of Prof. Richard M. Field; James William Davenport Seymour of Hollywood, lately on the production staff of Warner Bros., and John Russell Davenport Seymour, actor, of New York.

Equity has been advised that the extra one-eighth of a week's salary sought for players in 'Ten Million Ghosts' will be paid. Drama technically closed on a Saturday, but the management did not inform the actors until Monday, after they reported at the theatre for the performance.

"Ghosts' was yanked at the St. James after a week and two days. It was one of the costly productions that featured the roadway autumn entrants.

Wendell Phillips Dodge, who presented several attractions from abroad over hear and who formerly was a press agent for the late David Belasco, is now a 'travel counsellor,' having joined a midtown N. Y. tourist agency.

He will specialize in Caribbean and Far East cruises.

State Historical Society of Missouri, Columbia, Mo., is anxious to get dope on theatre buildings in New York state erected prior to 1885 and either still existent or used for other than theatre purposes. Its secretary

Philly Legit Biz Strong; 'Prelude' $13,000; 'Show On' Gets Big Start

Philadelphia, Nov. 24.

Philly's legits continue to show strength as far as box-office is concerned. Last week, the Theatre Guild's 'Prelude to Exile' and 'Tobacco Road' at the Erlanger both did good biz, although 'New Faces' languished badly at the Forrest and 'Co-Respondent Unknown' wasn't any too good at the pop-priced Locust.

'Prelude to Exile,' which received generally good notices on its opening at the Chestnut, had the advantage of the usual big subscription foundation and, with that help, hit a hearty $13,000. Second week figures to be good, too.

'Tobacco Road,' although playing here twice last season, surprised by getting a strong $6,500 in its first week at the Erlanger and at only a $1.50 top. It's staying a second week and the management is sorry that booking in Baltimore makes a third impossible.

'New Faces' continued to flounder, despite all its remarkable publicity due to the Mayor's temporary ban. Second week at the Forrest gave it $6,000 at a $2.50 top—pretty sour.

'Co-Respondent Unknown' didn't hold up in its second week and had to be satisfied with a scant $4,500.

Season's biggest biz so far seems set for 'The Show Goes On,' which opened last night (23) at the Forrest. Big Shubert musical has a $3.50 top, upped on Thanksgiving day and Saturday. Run is for two weeks.

Also opening last night was 'This Mad Whirl,' 49th annual Mask and Wig Club Show, which bowed in for a week's play at the Locust after an initial try-out Saturday night at the Playhouse in Wilmington. First time the Wiggers have tried Thanksgiving Week, their custom having always been Easter. With the Penn-Cornell game and holidays, week should be a natural for them and at present time it looks as if they'd have their biggest b. o. biz in a number of years. After that they'll make an extended tour.

Estimates for Last Week

'Prelude to Exile' (Chestnut, 1st week). With subscription basis, hit short of $13,000, okay. Stays for second week.

'New Faces' (Forrest, 2nd week). Never got started, despite fine publicity; $6,000 at a $2.50 top—pretty bad. 'Show Is On' this week.

'Co-Respondent Unknown' (Locust, 2nd week). Didn't hold up in second week; $4,500. Mask and Wig has house this week for its 'Mad Whirl' show.

'Tobacco Road' (Erlanger, 1st week). Surprisingly good $6,500 for first week of second return visit at a $1.50 top.

'Marietta' $6,800, Cincy

Cincinnati, Nov. 24.

Approximately $6,800 for 'Naughty Marietta' last week at the Cox Balcony, at $1.50 top, was a sell-out at every show, but $2.50 downstairs seats went begging.

House has Jane Cowl in 'First Lady' this week at $2.26 top. Next show will be 'End of Summer' Dec. 3-5, to be followed by Katharine Cornell in 'Wingless Victory' Dec. 7-9.

'Mulberry' $4,500, New'k

Newark, Nov. 24.

Cleverly two-for-oned, 'Moon over Mulberry Street' had a fair week at the Shubert Theatre, hitting approximately $4,500, which meant good-sized house for most of the performances.

WPA REVIEW

OLD AUTUMN

Los Angeles, Nov. 17.

Comedy in three acts by James Knox Millen, presented by WPA Federal Project at Mason theatre, Los Angeles, Nov. 17, '36; J. Howard Miller, regional director; directed by Walter Bernard.

Cast: Adda Gleason, Judith Alden, Loretta Miller, Frank Roberts, Bertha Carlisle, Arthur Page, Dallas Welford, William Moran, Arthur Gardner, Truly Shattuck, Roy Sutherland, Westcott B. Clarke.

Something substantial may some day come out of the Federal Theatre Project, but before that time arrives there must be injected into the preparations, rehearsals and presentations some good old-fashioned capitalistic enthusiasm. Theatre is a place of excitement and entertainment, a forum where the writer, who has something to state, can get his message across like a fast pitch, not on the tail of a slow curve. Most of the get-up-and-go is reserved exclusively for the audience.

'Old Autumn' is worth comment only because everything which the WPAites attempt is part of a record that is heading towards something tangible, even if no one seems to

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MATS HELP 'MULATTO' TO FAIR $5,000 IN L. A.

Los Angeles, Nov. 24.

'Mulatto,' Martin Jones' sex problem legit, winds up two and one-half weeks sojourn at the Biltmore theatre here Saturday (28). Opus moves on to San Francisco to open the following day at the Curran theatre for three weeks.

Federal Theatre project is bringing in one new play this week. 'Purple Is as Purple Does' replaces 'The Devil Passes' at the Hollywood Playhouse (26) for a three-week stay.

Estimate for Last Week

'Mulatto,' Biltmore (D-1,656; $3.00) (2d wk). Strong matinee trade helped build a $5,000 gross on second week, just fair. One more week to go, house then going dark until 'Boy Meets Girl,' eastern company, moves in Jan. 10 for three weeks.

WPA

'Purple Is as Purple Does,' Hollywood Playhouse. Gets under way Thursday (26).

'It Can't Happen Here,' Mayan. Continues to attract trade, with closing date now set for Dec. 6.

'Old Autumn,' Mason. Now in final week after couple of so-so stanzas.

'Class of '29,' Musart. Folded Saturday (22).

'Captain Kidd,' 'Petrouchka,' Marionette. Closing date indefinite.

LOOP'S LEGIT LIST SHRINKS

Chicago, Nov. 24.

After a fine early season start, the loop dives into sudden lassitude with only a single legit show probable next week and only two current. Two weeks ago every house in town was occupied and all were doing excellent business. Today there is only 'Leaning on Letty' ('First Road') at the Selwyn, and 'Call It a Day' at the Grand. And no other prospects until Christmas, when 'First Lady' is slated at the Harris.

Horace Sistare, local producer, is now talking of bringing a couple of plays in and, if set, will get going some time after Christmas.

Last week, which marked the local finish for three shows, 'Dead End,' 'Pride and Prejudice' and 'Night of Jan. 16,' was profitable for all, especially 'Pride,' which zipped up to better than $13,000 on its final week. Originally in for two weeks under American Theatre Society auspices, show stayed six, and all to good grosses.

Estimates for Last Week

'Call It a Day,' Grand (1,400; $2.75) (3d-final week). Above $13,000, great, on second week of ATS session. Goes on its own this week.

'Dead End,' Studebaker (1,200; $2.75). Closed on Saturday (21) after 10 solid weeks. Built last week to nearly $12,000 on closing notice, excellent. Goes to Boston to open tonight (Tuesday) at the Colonial for a four-week stay, and then Philadelphia, Pittsburgh and on. Simplifying set and scenery out of Boston for easier trouping.

'Leaning on Letty,' Selwyn (1,000; $2.75) (1st week). Opened Sunday night (22), with Charlotte Greenwood starred. Henry Duffy's first show in this town in years. Was known in New York as 'Post Road.'

'Night of Jan. 16,' Selwyn (1,000; $2.75). Hit the road Saturday (21) after nine satisfactory weeks here; climbed to $9,500, hotcha, on final session.

'Pride and Prejudice,' Harris (1,000; $2.75). Galloped off to road after six bang-up weeks, best all-around box-office business of the season thus far. Real winner, building to solid $13,000 for finale here.

WPA

'It Can't Happen Here,' Blackstone. Harry Minturn's unit repeating click of 'Broken Dishes' on attendance.

'Stream' Okay, Balto

Baltimore, Nov. 24.

'Lady recious Stream,' in four performances at Ford's last week at $2.22 top, snagged $4,300, just about satisfactory to the house and attraction.

This week a full stanza of 'Naughty Marietta' got away to a good start last (Monday) night.

Estimate for Last Week

'Lady Precious Stream,' Ford's (1,988; $2.22). Last-half stand of four performances copped satisfactory $4,300. 'Naughty Marietta' current.

'WALTZ' OKAY IN MIDWEST

$14,500 on Three Days for Indianapolis—$4,000 One Show, Nashville

Indianapolis, Nov. 24.

'Great Waltz' played the 3,330-seat Indiana for three evening performances and a matinee (16-18), to garner approximately $14,500 paid by nearly 12,000, near capacity for the house. House was reopened for legit production after being shuttered since last spring.

Nashville, Nov.

'Great Waltz' drew $4,000 in its one-night stand at the Ryman Auditorium last Thursday (19) night. Audience and critics cordially approved the spectacle on its first showing here.

Pic Version Aids Legit 'Hour' to $17,000, Pittsb'g

Pittsburgh, Nov. 24.

It took 'Children's Hour' to give the Nixon its best take of the legit season so far. Drama kicked in with a great $17,000 last week to top by about $4,000 the previous high for the year. Offered here under the subscription auspices of the ATS, show got away disappointingly, but picked up momentum and finished near capacity.

Management made a point of letting the public know that the play had already been made into a motion picture ('These Three') and cricks helped, too, in calling attention to the differences between the two versions. Both matinees developed into virtual riots and women jammed in to give the house standee biz at both afternoon performances. First time a show previously made into a flicker has ever clicked locally and could have staged a second week with no trouble.

Nixon has 'Night of Jan. 16' currently, which mid-week mat switched to Thanksgiving Day, and gets Kath Cornell's 'Wingless Victory' Monday (30) at the highest top of the season so far, $3.30.

Estimate for Last Week

'Children's Hour,' Nixon (2,100; $2.85). Healthiest gross of the season, around $17,000, and stopped from a second week only by previous bookings. Not a seat to be had at matinees, and a couple of nights, too.

COWARD $37,000 TWO WKS. D. C.

raditional claims of Steve Cochran, manager of the National, that the Capital is a two-week stand for a good show are vindicated in the engagement of 'Tonight at 8:30,' which wound up two stanzas Saturday (21) with a total take of approximately $37,000.

First week was hurt by the Ballet Russe on two nights and the fact that customers were waiting to see which Coward playets the critics liked best. Discovering that they liked all of them, the patrons stormed the b.o. on the second week to chalk up approximately $22,000 and plenty were turned away.

Opening tonight (24) is Katharine Cornell in 'Wingless Victory,' first Cornell premiere ever staged here.

Next on the docket is the Shuberts' revival of 'Naughty Marietta,' opening Nov. 30.

$11,500 'BLOSSOM', DET.

Motor Town Falls for Umpteenth Farewell Tour

Detroit, Nov. 24.

'Farewell tour' of 'Blossom Time' worked the locals up into a lather again last week for the umpteenth time, and gross at the Cass hit a good $11,500, despite reduced admish prices of $2.20 top. Perennial operetta got off to a flying start and held up fine throughout the ni performances.

San Carlo Opera series, first gagement under a new chain setup of Alex Yokel, got under way nicely at the Wilson, town's other legit spot, Friday night (20). Will run ten days, and marks the first lighting of the Wilson this season. Yokel expects to bring in one of his own shows for the Xmas holidays.

Estimates for Last Week

'Blossom Time' (Cass; 1,400; $2.20 top). 'Farewell tour' of operetta scored again, and gross hit good $11,500.

San Carlo Opera (Wilson; 1,900; $1.65 top). Got off to a nice start, Friday (20) and figures to do nicely on 10-day stand.

Final Big Gross Week of 1936 This Stanza, No Change of B'way Pace

This figures to be the final big gross week of the fall period, climaxed by Thanksgiving tomorrow (26). With schools and colleges taking off the long week-end, the metropolis should attract a large influx. Most attractions have switched midweek matinees to the holiday, while several have added an extra performance.

Last week-end was not as good as the previous two, with Saturday biz disappointing to the ticket agencies. No real explanation, except that the out-of-town football games perhaps absorbed too many potential theatregoers. However, grosses held to big figures on the week and there were some instances when takings moved a notch or so upward.

Last week's arrivals drew differences of opinion after late week starts. 'Johnny Johnson' at the 44th Street and '200 Were Chosen' at the 48th Street are both propaganda plays and chances of neither are definitely indicated. First full week of 'Matrimony, Ptd.,' at the Playhouse, was encouraging, with the gross estimated at $9,000 or better, okay figure for the short-cast play. Critics had accorded exceptional personal mentions to Grace George and A. E. Matthews in the cast.

Two 'Hamlets' stand about the same, with the Gielgud show going to virtual capacity, while Leslie Howard drew about the same money as during his first week. Former's run has been extended an extra week and will play until Dec. 19.

This week Noel Coward has the premiere field to himself, with 'Tonight at 8.30,' and two sets of his playlets going on at the National Tuesday and Friday. His third set of three plays is carded for Monday, and next week may see a fresh hit or two with schedule calling for: 'The Country Wife,' Miller; 'Prelude to Exile,' Guild, and 'Bedtime for Ali Baba,' postponed from this week at the Lyceum.

No closings last Saturday and none are carded this week, but there is doubt about 'And Stars Remain,' which may be moved from the Guild and 'St. Helena,' held over at the Lyceum again at the last minute. It, too, would be moved, if sticking further.

'Three Mc.. Cn a Horse' is now playing on both stage and screen on Broadway.

Estimates for Last Week

'And Stars Remain' Guild (7th week) (C-914-$3.30). Theatre parties a factor in gross last week, quoted over $10,000; may move to another house; 'Prelude to Exile' next week.

'Black Limelight,' Mansfield (3d week) (D-1,097-$3.30). Some pickup, but pace must better for show to stick; last week estimated around $4,000.

'Boy Meets Girl,' Cort (53d week) (C-1,059-$3.30). Starts second year and figures to play through another winter; approximately $9,000.

'Dead End,' Belasco (57th week) (C-1,000-$3.30). Another longstayer continues to pile up profits; moderate grosses enough for holdover drama; topped $8,000 last week.

'Double Dummy,' Golden (3d week) (C-1,156-$3.30). Probably staying for picture rights; little coin to date; last week estimated under $4,000.

'Follies,' Winter Garden (resumed eng.) (26th week) (R-1,493-$3.85). Another three weeks indicated before going to road; around $25,000 estimated last week; 'The Show Is On' will follow.

'Forbidden Melody,' New Amsterdam (4th week) (M-1,717-$3.85). Not certain after this week; rated around $9,500; musical must get plenty more to break even.

'Hamlet,' Empire (7th week) (D-1,096-$3.30. Lines at box-office continuously and engagement extended at least one week longer than intended; $18,200 last week; about all show can gross.

'Hamlet,' Imperial (3d week) (D-1,463-$3.30). Somewhat disappointing, with the other 'Hamlet' leading; house under guarantee; around $13,500 again in large theatre.

'Idiot's Delight,' Shubert (resumed eng.) (28th week) (C-1,387-$3.30). Held to nearly same figure as previous week; affected Saturday, as most others; but over $21,000.

'Johnny Johnson,' 44th St. (2d week) (M-1,323-$3.30). Opened late last week; propaganda play with score drew mixed notices; chances not definite.

'Matrimony Ptd,' Playhouse (3d week) (D-878-$3.30). Agencies made buy and looks set for profitable engagement; first full week estimated over $9,000.

'On Your Toes,' Majestic (33d week) (M-1,717-$3.30). Moved up last week, with $20,000 approximated; run musical slated to stick all winter.

'Pre-Honeymoon' Little (31st week) (C-1,375-$3.30). Making real run of it; not much coi , but profitable; house and show under same management; $4,500 estimated.

'Red, Hot and Blue,' Alvin (5th week) (M-1,355-$4.40). Some shows affected Saturday afternoon and same here, but over 30 standees at night; another excellent week at $30,000.

'Reflected Glory,' Morosco (10th week) (M-1,355-$4.40). Many shows successes and is definitely slated to play through winter, paced over $12,000 last week.

'Stage Door,' Music Box (6th week) (C-1,013-$3.30). Cinch for run; went up last week, with takings almost reaching $20,000 mark; virtually capacity all performances.

'St. Helena,' Lyceum (8th week) (D-957-$3.30). Extended again after advertising 'last times'; business spurted to $8,000 because of that; 'Bedtime for Ali Baba,' postponed to next week; 'Helena' may move.

'Swing Your Lady,' Booth (6th week) (C-704-$3.30). Getting moderate grosses, but making money and should stick through winter; $7,500 estimated.

'200 Were Chosen,' 48th St. (2d week) (D-696-$3.30). Another propaganda play which opened late last week; notices in-between and chances not definitely indicated.

'Tonight at 8.30,' National (1st week) (C-1,132-$4.40). Presented by John C. Wilson (Noel Coward and associates); written by Noel Coward, who is starred with Gertrude Lawrence; first series of playlets opened Tuesday.

'Three Men On a Horse,' Fulton (96th week) (C-913-$2.20). Going along despite film version, which was released in New York last week; quoted at $6,600 and okay.

'Tobacco Road,' Forrest (155th week) (D-1,017-$1.65). Has been cleaning up at moderate grosses; averaging over $6,000 at pop scale.

'Tovarich,' Plymouth (7th week) (CD-1,036-$3.30). Just a matter of standees most performances; comedy smash again got $21,300 and slated into summer.

'Victoria Regina,' Broadhurst (resumed eng.) (39th week) (D-1,110-$3.30). Going into 10th month and still cleaning up; paced around $20,000 again last week.

'White Horse Inn,' Center (9th week) (M-3,321-$3.85). Has been getting much more money than first indicated and should span the season; last week around $48,000; important money, even for Radio City.

Revivals

D'Oyly Carte Opera Co., Beck; engagement will likely include Christmas holidays; English G. & S. troupe piling up box-office record for such attractions; average over $20,000.

'Hedda Gabler,' Longacre; Nazimova in limited engagement of Ibsen drama.

WPA

'It Can't Happen Here,' Adelphia; advance sell-outs figure in strong attendance; also playing at Majestic, Brooklyn.

'The Path of Flowers,' Daly's 63d St.; closed Saturday (21); Yiddish version of 'It Can't Happen Here' moved in from the Biltmore.

'Noah,' Lafayette, Harlem.

'SHOW IS ON' $30,000 3D WK., HUB

Boston, Nov. 24.

'Show Is On,' closing here last Saturday (21), cleaned up again on its third week. Generally rated in comments here ahead of 'Red, Hot and Blue' as potential b. . property.

'Boy Meets Girl' is closing Saturday, 'Lady Precious Stream' following at the Plymouth.

'New Faces,' starring the Duncan Sisters, opened at the Shubert Monday (23); 'Dead End' is slated to open tonight (24) at the Colonial for two weeks, and the Ballet Russe enters the Opera House tonight for a five-day stand.

'Othello,' with Walter Hu.ton, opens at the Opera House next Monday (30) for one week. 'Lady Precious Stream' is penciled in at Plymouth for next Monday a week later as the second show on the Theatre Guild subscription list.

Estimates for Last Week

'Show Is On' (Shubert; $3.85; 3d week). Held hot pace all the way, clearing about $30,000 for the final frame.

'Boy Meets Girl' (Plymouth; $2.75, 7th week). Swerved to $8,000, and this is the final week.

WPA

'It Can't Happen Here' (Repertory; 55c.; 4th week). Perked up to $1,700 under hypo of special lights and events. No sign of closing c.to yet.

Plays Abroad

TOUT PARIS CHANTE

('All Paris Sings')

Paris, Nov. 4.

enri Varna production in two acts (34 scenes) by Henri Varna, Leo Lelievre, Marc-Cab, and Charles Tutelier. Ballet mistress, Helen Greasley; additional numbers, Louis Douglas, Andre La roix; music, Vincent Scotto; settings, R. Forst, executed by Roger and Durand-Desbarps; costumes, Jenny Carre, R. Forst. At Casino de Paris, Pari

This is one of those revues bound for success. But not entirely because of the reasons one usually attributes to a production of the sort.

In choosing Tino Rossi as the star, Varna has chosen a 'controversy' and that alone is enough to fill houses for a time. Rossi is without a doubt one of the largest attractions in this town at the moment—for women. In a small way he might be compared to Valentino of days past—his femme following is enormous, his male admirers practically nil.

To add to that, Varna seems to have an intuitive sense of being able to judge just how much real talent he must present with such a topliner to make his revues a success. That he has hit correctly in this production is without doubt. And two of these are American acts.

First is Louis Douglas, Negro tapper, who is asily ceded the place of best on this side of the Atlantic. He only appears in one number but that scene is one of the most spectacular and colorfully staged of the show. And the Dromonde Brothers certainly deserve credit for the convulsions they cause with their monocycle act.

With these are the Four Wilkys, three men one woman dance act; Liliane and Mario, dance team; the Six Fratelli Cristiani, with a spectacular tumbling act; Alice Meva, singer; Marthe Ferrare, singer and dancer, Marcelle Lucas and Jany Briand, who do the same thing effectively; Mlle. Foujane, Robert Berri, M. None and Emile Dellyas.

Also the Helena Stars, a hard-working, well trained troupe of girls, set by Helena Greasley, who furnish a commendable foundation and some real attractions for this revue. Also there are the French Beauties and the Ballet Helene, also set by Miss Greasley.

Rossi makes only two appearances. First in a Foreign Legion scene, where his perfectly set, brilliantined hair and stagey make-up make him look entirely out of place in an effective setting. It's a bit ludicrous, too, that he sings in a clear voice when the little band with him has allegedly been surrounded for days and is short of water. More unusual is his singing an entire chorus of a song without even a throb in his voice after he has been shot by a comrade.

But of the appeal of his voice there is no doubt. Clear, well controlled and sweet—too sweet for some, perhaps—it is without doubt what puts Rossi over; for he can hardly be called an actor.

He makes his second appearance in the last half, where much more could have been done with settings and costuming. Color combinations are also bad in this scene. Backed by no more than four guitar players, Rossi sings old favorites and new songs for an excellent reception. He makes the mistake, however, of holding a guitar himself, when it is very obvious that he can't play a chord.

That Varna can produce splendor when he wishes is proven by "Show Boat," where costumes and settings make a gay, colorful display for the appearance of Louis Douglas. A single nude holds a miniature stage deep back from the footlights, while gay girls and dandies in the costumes of the day descend from the seats of the supposed theatre on the stage to furnish an enlightened background for Douglas to do one of his routines.

Unusual is a scene wherein revolving pillars of mirrors are employed against a black background to reflect posing nudes, while Liliane and Mario offer a nice rhumba. Little-seen color combination of green and purple is used effectively in costuming the chorus and Liliane. Not extraordinary, this ball-room team, but with class.

Comedy that can only be labelled French pleases in 'A Night at the Sub-Prefecture.' Loupeau invites a general, a priest and a baroness to her home. Valet steps on the train of the baroness's dress, which promptly comes off to reveal, unknown to the lady, much more than could be called proper. Ensuing complications make the laughs and plenty of them. Jacques Lerner does well as the baroness, as does Nono as the priest.

Amusing also is 'International Love,' where the English, French, German and Russian methods of amour are burlesqued. French couple is as loving as the English is cold, while Nono and Foujane, as the Germans, have swastikas on their underwear and 'Heil Hitler' before taking to bed.

One of the excellent scenes presented by the Helena Stars is a routine in which drums play a big part. As tin soldiers, with Alice Meva as drum major, girls execute some interesting formations and end by pyramiding their drums and dancing on the steps of the pyramid. *Hugo.*

BELLEROFONTE

Rome, Nov. 6.

Modern tragedy in three acts by Luigi Antonelli; produced by Emma Gramatica Co. at Odrino theatre, Rome.

Vera Turner.....Emma Gramatica
Rudolf (Steffen).....Cesare Bettarini
Dornach.....Memo Benassi
Cristina.....Franca Dominici

This is a modern idea of a tragic hero, who—like Bellerophon of old—had to fight a monster.

Rudolf Turner's father took Rudolf away from the small Swiss town in which he was born and went to America with him because his wife had become a bad woman and he could not bear to live in the same town with her any more. When Rudolf was 26 years old his father died and Rudolf decided to go back to Europe and find his mother.

After some searching he hears by chance that Vera Turner has gone down to a small Bulgarian town on the shore of the Black Sea and is living there with Dornach, the keeper of the inn. When Rudolf (who has changed his name to Steffen so that he will not be recognized) finds the inn he also finds himself in the midst of a very sinister, not to say nasty, situation. Inn is a shady place and Dornach is a veritable monster, who has the whole countryside in jitters.

Near the inn there is a precipice, a huge terrifying wall of rock that juts out over the sea. Tourists are attracted to this place because it has the fascination of horror, and the rock becomes known as The Horror. Many who go to see it never return; and their bodies are found shattered on the rock ledges below. All the countryside seems to believe that Dornach is responsible for these deaths, but no one can pin the guilt on him. Now the play gets really complicated, but eventually Steffen jumps off the cliff voluntarily, but in such a manner as to definitely implicate Dornach, thus freeing his mother.

Rather difficult to remember all the time that Dornach is the personification of evil and Cristina of good, etc. At times they just seem like people acting queer. *Hehn.*

LESE-MAJESTE

London, Nov.

Comedy in three acts by John Bennes, presented by Repertory Players for single performance at Aldwych theatre, London, Nov. 8, '36. Produced by Clare Harris.

Ex-Queen Cecilie of Mitteleuropa.....Ethel Griffies
Countess Volkenstein.....Dorothy Turner
Princess Faustina.....Ruth Taylor
Prince Joseph of San Piccolo.....Laidman Browne
Princess Theresa of San Piccolo..Viola Lyel
Prince Maximilian.....Nigel Patrick
Princess Alexandra.....Rosemary Lomax
Prince Hugo.....Anthony Quayle
April Higgins.....Hermione Hannen
The Mayor of Letchbury....Ralph Roberts
Baron Relsky.....Derek Birch
Count Malka.....Charles Lefeaux
Ex-King Anatol ...Mitteleuropa.....Athol Fleming
Clementine Oscille.....Agnes Lauchlan

'Lese-Majeste' is a well-constructed, witty comedy, with an underlying dramatic touch that is occasionally moving. Author, relatively unknown, has had another play accepted for production in New York by Noel Coward.

It is an excellent narrative, sustained by amusing dialog, following its purpose to provide appetizing stage diversion. Characters take shape in the early scenes. Seventy-year-old king of a small European country has lived in England in exile for 12 years. Family and servants observe the regal formalities, and a throne is placed in the living room on the anniversary of each of the king's birthdays.

First act develops the plot with easy breeziness. King's second son, Hugo, has gone to America to earn a living, and is employed by a wealthy radio manufacturer. Hugo and the wireless magnate's daughter fall in love, and he brings her home for his father's consent. Then occurs the question of the young man's possible accession to the throne, in which event marriage with a plebian is out of the question. Manner in which the family discusses it makes for splendid humor. Even the queen intimates it is all right for the boy to take the girl as a mistress, but not as a wife.

This is the main line of the story, but there are several sidelines.

Each of the three acts takes on a different hue and mode, and an interesting twist in the story. It all makes for light entertainment with a modicum of sentiment. Final solution is ingenious and, while the general outline is familiar, it has not been told in quite the same way.

Exceptionally shipshape production for a single private performance. Whole thing looks like a commercial 'natural.' *Jolo.*

Eine Insel Entdeckt

('An Island Discovered')

Vienna, Nov.

Comedy by Karl von Stigler; at Academy theatre, Vienna.

Count ... Donlan.....Maarr
Walpurga.....ach Retty
Sabin.....Stepanek
Anneloulse.....Jannsen
Mr. Robert.....Haeussermann
Photographer.....Paulmann
Ansager.....Wolf Thaler

This branch of the Burgtheatre is doing better business with Stigler's excellent comedy than the 'home' theatre, which is operating on raised prices because of Paula Wessely's appearance in Shaw's 'Jean d'Arc.'

Stigler's play depicts an island in the Pacific where people do not know that there ever was such a thing as a World War. Then a film company 'discovers' the island and shoots pictures of the war.

Maarr and Haeussermann as the 'opposing' forces of the island are excellent. Femmes have very little to say in the play; love of ondary interest.

MUTED STRINGS

London, Nov. 11.

Biographical play in three acts and epilog by Arthur Watkyn; presented by Maurice Browne at Daly's theatre, London, Nov. 10, '36. Produced by Henry Cass.

Countess Guicciardi.....Netta Westcott
Baroness van Swieten.....Dora Barton
Mihkel.....Richard Warner
Countess von Brunsvik.....Violet Vanbrugh
Princess Lichnowsky.....Isobel Elsom
Count Guicciardi.....A. Scott-Gatty
Giulietta Guicciardi.....Jane Baxter
Ludwig van Beethoven.....Keneth Kent
Maria.....Frances Waring
Herr Paul Nasedi.....Allan Aynesworth
Ferdinand Ries.....Robert Andrews
Johann van Beethoven..George Woodbridge
Dr. Schmidt.....Maurice Browne
Gustav.....Charles Doe
Ignaz.....Andrea Malandrinos

'Muted Strings' suffers from the same handicaps as all biographical plays. Those interested know the facts; if they are not given a true recounting, they are apt to be resentful. Those unfamiliar with the history are not likely to be sufficiently interested.

This one is the life of Beethoven. First act shows him telling a young girl pupil that he is in love with her; that she will always stay in his memory. A moment later he decides his life must be devoted to music, 'which can only be written in pain and anguish.'

End of second act shows the composer a year later, when he learns there is no escape from practically absolute deafness. Another act is made up of character drawings, attired in period costuming; it reveals Beethoven 12 years older, very tousled and with one of the pet of royalty and at the height of his fame. Epilog 10 years later shows his room in Vienna; he is an old man, broken and disillusioned, and is visited by the girl whom he renounced for his music.

Central part is played by Keneth Kent, who first came to attention in a similar role as Napoleon at St. Helena. These characterizations stand out in stage work principally for the reason that those doing them are called upon to speak louder than the other characters. This always has the result of eliciting robust applause and paeans of praise on the part of the drama critics. Kent's is a creditable performance, but no better than numerous others he has given.

Long list of players are mostly competent. Small parts in the hands of such artists as Allan Aynesworth, A. Scott Gatty, Maurice Browne, etc., is proof that care and intelligence were exercised in casti

DECREE NISI

London, Nov. 10.

Play in three acts by John Sheppard (with acknowledgments to John Watts-Phillips). Produced by Campbell Gullan at Embassy theatre, London, Nov. 9, '36.

Annie Brewer.....Katie Johnson
Claire Hopwood.....Joyce Bland
Bill Seymour.....Ronald Adam
Shirley Seymour.....esley Waring
Gregory Hopwood.....Charles Quartermaine
Tim Harding.....Donald Wolfit
Mr. Winstone.....Norman Shelley
Mr. Wise.....John Gatrell
A Judge of the High .....J. Fisher-White
Mr. Canford, K. C.....Campbell Gullan
Mr. Gillow.....Robert Simsom
Sir Michael Cardington, K. C.....Clifford Marquand
Bolton.....Denis Valnorton
Howard Prentice.....Nelson Phillips
Valerie Mobray.....Cicely Paget-Bowman

Title of this play is the equivalent of the American interlocutory decree. Initial effort by a young lawyer and, as such, shows promise.

First two acts are unconvincing, planting seeds of suspicion in a brutish, possessive husband, who proceeds to bribe and fake evidence to divorce his wife. His main idea is to smash the co-respondent by claiming heavy damages, which will ruin him, and, with his financial interests and influence, deprive the innocent man of his livelihood.

Joyce Bland gives a sincere and emotional rendering of the framed wife, especially in the witness box, where she is harried and bullied by

(Continued on page 62)

ON TOUR
2 MARTIN JONES 2
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DAILY : "Revue tri- umph . . . ic entertai - "

BURNS MANTLE, Daily News: "Imogene Coca with Beatrice Lillie leanings and Fannie Brice impulses . . . A RIOT."

BROOKS ATKINSON, N. Y. Times: "Bustling with zest . . . a cheerful thing."

DOUGLAS ILBERT, World Telegram: "I am sure Erik Charrell would have booked the Duncan Sisters for his 'White Horse Inn' had he been aware of their talent. Alas, it is too late and if the ily Mr. Jones chuckles wickedly at his shrewdness, leave him to the laugh he is entitled to."

ROWLAND : erriest, most amusing musical in sev- eral seasons!"

Read the Philadelphia Critics' Raves:

ILADELPHIA DAILY NEWS: on laugh market . . conti

ILADELPHIA RECORD: Hilari enjoyable . .

ILADELPHIA INQUIRER: you are going to beg ti

JAMES KIRKWOOD
in
"MULATTO"

NEW YORK TI ing With Sincari

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ROBERT GARLAND—Paying playgoers are beside themselves assigning prizes, plaques, and pretty phrases to "Winterset," "Dead-End," "Idiot's Delight" and "MULATTO!"

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Train-Catchers Spoil Matinees Of Symphony

Philadelphi Nov.

Philadelphia Orchestra audiences, long since accustomed to walking Leopold Stokowski's chalk line, are center of another controversy. Latest tempest in a symphony program concerns habit of certain Friday afternoon concertgoers to leave Academy of Music during final numbers instead of waiting until end. Particular spark causing fuss was recent instance of playing of Rachmaninoff's new symphony, with composer in audience.

In middle of softest portion of one movement, number of persons rose and scurried for exits. Action was termed not only rude to composer but annoying to those who remained. Pointed out at time that those who scrammed were same ones who do it every Friday afternoon, being commuters with trains to catch to suburbs. Argued that those unable to remain until end should leave between numbers or at least between movements of numbers, thus not annoying remainder of audience.

Improbable any definite action will be taken, though letters are being written to Orchestra Association about it and Alfred Reginald Allen, orchestra manager, has expressed disapproval of practice. It was at Philadelphia Orchestra concerts some seasons ago that Stoki became so irritated at late comers making noise at concerts that he ordered attendants to lock all doors on dot of beginning of concert. That forced tardy ones to stand in lobby until end of first number.

Ed Perkins Slugged

Havana, Nov. 24.

Ed Perkins, ex-Hollywood p.a. and more recently globe-trotting concert impresario, was slugged, robbed and stripped of all identification here.

Had to cable for help to get to Mexico City. Rhumba-rollers as yet uncaught.

OLD AUTUMN

(Continued from page 57)

know just what. Government will spend $8,000,000 this year on theatre relief employment. That sum wouldn't build a new dam across the Mississippi, but it could steam up plenty of theatrical imagination if it were spent in the right channels.

This particular piece has a quite good farce idea, the temperamental clash between guests at an old folks home when a 40-year-old scandal breaks over the head of one of the femme residents. Boys and girls are as avid for the dirt as if it all happened this morning. Factions form, sides are taken and a first-class civil war is soon waging. Then the author, not content with straight (and good) fun, goes pathetic, and whatever reason the piece had goes right out the window.

James Knox Millen is the author. He has done some film writing. Direction of the play by Walter Bernard is just so-so.

Truly Shattuck, formerly of vaudeville, plays the leading role very capably. Splendid bit is done also by Dallas Welford. Others are good in the comedy scenes and everyone is pretty bad when the pathos is turned on. *Flin.*

200 WERE CHOSEN

from page 56)

acters. There is even a sort of romantic element dragged i . But the play grows progressively weaker as it proceeds, rather than building, and that is a fault few plays can conquer.

There are a number of good performances, notably those of Anthony Ross, Kathryn Grill, Frank Tweddell, Dorothy Brackett, Will Geer, Robert Porterfield and Norma Chambers. It's a big cast and a lot of other good bits are done, but it is the mass movements that count in a play of this sort and, for such, this young group of actors is admirably suited. Worthington Miner's direction is not all it could be, and yet it is firm and direct. Quite probably the difficulty here stems from the same script source as other troubles of the play. Donald Oenslager, season's busiest stage-designer, has provided the show with a simple (for him) and acceptable stationary background.

By strengthening the romance and adding just a mite more syrup (which probably won't hurt, since it is already present) it could be made into an okay film. *Kauf.*

DEEMS TAYLOR SPIEL FOR PAUL WHITEMAN

iladelphia, Nov.

Paul Whiteman makes double appearances here Friday Saturday (27-28) as guest conductor of Philadelphi rchestra, it being first time any maestro has batoned symph group in regular season concert in Academy of Music. Whiteman will bri 20 men from his band combine them with orchestra for the Program notes, instead of being by Lawrence Gilman, usually, will be written Deems Taylor and will be read aloud from platform during intermission—disti

Whiteman has conducted Philadelphi Orchestra on several previous occasions, but always in Robin Hood Dell summer concerts, never in Academy. Story last summer when he played final Dell date was that he had agreed to make that appearance for nominal fee on stipulation he'd be given guest date during regular season.

Chase Baromeo's Son Dies

St. Louis, Nov. 24.

Chase Baromeo sang role of Mephistopheles in 'Damnation of Faust' in presentation by St. Louis Symph Ork Friday (19) unaware his son had died in New York hospital while he was on local stage. Baromeo cancelled engagement for Saturday (20) and planed to New York after Friday engagement.

Herbert Gould, located in Des Moines, by A. J. Gaines, mgr. of St. Louis Symphony Ork, arrived here in time to rehearse and fill Baromeo's role in performance Saturday night.

Barbirolli Asking Price

John Barbirolli leading off the list of Philharmonic conductors this season at Carnegie Hall, N. Y., is being submitted to the networks for solo guest dates after his current symph run at $1,000 a performance. He still has several weeks' chores to handle for the Philharmonic before he is free.

Columbia concerts is handli

CONCERT NOTES

C. M. Franklin of Columbia Concerts has arrived back in New York after several weeks' stay on the Coast. He handles Nelson Eddy.

S. Hurok is in Boston for the week during engagement of the DeBasil Ballet Russe. Gerald Goode, his p.a. is in Chicago doing advance chores on the Chi run which follows directly.

Robert Weede, Radio City Music Hall baritone, will sing a group of Vance Campbell's compositions at a concert in Baltimore, Dec. 1.

Play Shortage

(Continued from page 1)

financing may be the answer. Reports that plenty of other money is around for show business investment may still be accurate, but that ki of coin going into failures is discouraging to backers. Hollywood has been involved in a number of shows this season because of prior contracts. Coast otherwise appears to be standing on its declaration that legit is out unless there are changes in the rules covering picture rights.

Rumor has it that the Dramatist Guild thinking over ways and means of softening up the terms to placate Hollywood. Authors took position that picture people would change their attitude but that has not proven true, as yet, Hollywood is in on the top musicals thus far, Warners being interested in 'White Horse Inn' and Paramount owning most of 'Red, Hot and Blue.' Both deals were dated last winter, or before.

Gorin's Concerts

Igor Gorin bows in as a concert singer on the Coast, Tuscon, Ariz., and Santa Barbara get him first. Handled through Haensel & Jones.

PARENT BALLET FOLDS

Curtain Fails to Swing for Third Performance

Chicago, Nov. 24.

Attempt of W. Harrison Parent to launch a Chicago-produced ballet group under the name of Russian Ballet Royale folded after two performances at McVickers Theatre last week. Opened on Sunday (15) and failed to raise curtain Tuesday (17) performance.

Parent still expects to take ballet to Canada, however, where he is understood to have several concert course dates.

STANDARD OF CALIF. ALTERNATES 4 SYMPHS

San Francisco, Nov.

Winter season of symphony broadcasts bankrolled by Standard Oil of California gets under way Thursday (26) with the Los Angeles Philharmonic playing the first program in the series over the Coast NBC-Red network. San Francisco, Portland and Seattle symphonies will alternate with the Los Angeles musicians during the 23-w ek series, which is five weeks longer than previous seasons. Los Angeles ork will play nine programs, San Francisco eight, and Portland and Seattle, three each.

Oil company will use full 90-piece symphony for local broadcasts, but only 55 musicians in Los Angeles, due to higher union wage scale, which requires payment per man instead of a flat rate, as arranged here. Local group will do the heavier numbers, with the other three orks playi the lighter works.

Regular conductors will be used, except in Los Angeles, where Henri Svedrovsky will direct in place of Otto Klemperer, who is said to have his own ideas regarding programming. Pierre Monteux is the local conductor, with Willem van Hoogstraten in Portland and Basil Cameron in Seattle.

Balleting Montana

St. Paul, Nov. 24.

Jooss Ballet did around $4,000 last week (14) at the City Auditorium. It was a single performance.

From here troupe hits Montana, first time a ballet attraction has gone through there in years. Great Falls, Billings and Missoula get it. Dates, 19-20-21 respectively, came as result new community concert series bei ized in area this year.

WPA Music Project Move

WPA Federal Music Project moves into new quarters at the New Yorker legit house shortly. Four floors for office space included in the lease. Spot was formerly illy Rose's Casino de Paree.

First performance in new location is expected to be given by the middle of Dec.

Negro WPA's 'Aida'

Negro singers rehearsing a grand opera production of 'Aida' which will be given shortly under WPA auspices. Last spring same group took a flyer with 'Il Trovatore.' They rehearsed it eight months. 'Aida' will be cut somewhat.

Cable Piano Co. Burned

Atlanta, Nov.

Day or two before fire destroyed Cable iano Co. building, WATL took one of firm's $1,250 Hammond electric organs for tryout.

That's about the only instrument in Cable's $200,000 stock that came out of the blaze intact.

San Carlo's Atlanta Spot

Atlanta, Nov.

San Carlo troupe comes into the Georgi several dates in February. It's a film house.

'Follies Caprice' unit bows in on the stage for three days starting Nov. 30. O. radbury, Jr. is nouse manager.

Tchelitchew Is

Pavel Tchelitchew, Russian scenic designer, has arrived on this side after a summer in Paris and is dickering with the Metropolitan Opera, N. Y., to do some new sets.

He did 'Orpheus' last spring for the American Ballet at the Met.

Military Funeral for Schumann-Heink On Coast; Was 'Mother' to War Vets

Hollywood, Nov. 24.

In an American Legion clubhouse where she had sung many times to doughboys who affectionately termed her 'mother,' a full military funeral was given Mme. Ernestine Schumann-Heink last Friday (20). Family of the Wagnerian contralto requested that the Legion and the Disabled American Veterans of the World War have charge of the rites. Father Keating of Burbank delivered the eulogy and prayer was offered by Rabbi Edgar F. Magnin.

At the conclusion of the brief services for the singer, who died at her Hollywood home Nov. 17, taps were sounded and a guard of honor remained with the body until it was taken to San Diego, which, for many years, was her home. Upon its arrival in San Diego, a military guard and the United States Marine band accompanied the body to a funeral chapel, where it remained in state until the final obsequies, which were in charge of the San Diego chapter of the Disabled Veterans. Burial was made in the Greenwood cemetery there.

Funeral arrangements were completed by Dr. Samuel Alter, her personal physician for 20 years, and Father M. C. Keating.

Walter Schumann, icago, rived by plane after his mother died. Only one of the six surviving children unable to attend the rites was Mrs. Charlotte Greif-Heink, living in Leipzig.

Mme. Schumann-Hei ied of leukemia, a chronic anemia. She seemed to have resigned herself to death and kept up conversation with her two sons, Henry and Ferdinand, and others until she lost consciousness. She had been suffering from the disease for some time.

Readying for Metro Pic

At the time of her last illness the singer, who was 75 last June 15, was making preparations to start in a picture at Metro, which had placed her under contract following her last appearance as Nino Martini's singi teacher in 'Here's to Romance,' which Jesse L. Lasky made for 20th-Fox.

She made her debut at the Ursuline convent in Prague at the age of 11. Six years later, in 1878, she was signed to sing at the Dresden Royal Opera i 'Il Trovatore.' From Dresden she went to Hamburg where she obtained stardom in the leading role in 'Carmen.' In 1887 she made her first appearance in Berlin. Again 'Il Trovatore' was the vehicle. Then followed appearances in all the Wagnerian roles.

On Nov. 7, 1898, she made her American debut as Ortrud in Wagner's 'Lohengrin' at the Auditorium theatre in Chicago. met with success and bought her contract with the Berlin Opera. From then on she divided her time between the U. S. and Germany.

Her health broke in 1905 following a tour of the U. S. She was advised her voice was gone but she refused to quit. She went to Germany to rest and returned two years later, her voice fully recovered.

She spent the next season in Germany where the singer created the role in Strauss' 'Electra.' After her American season of 1909-10 Mme. Schumann-Heink limited her activities as a singer.

U. zen Since 1905

As evidence of her gratefulness to America, where she acquired the greater part of her wealth as a singer, she became an American citizen in Cincinnati in 1905.

On Feb. 25, 1926, she came out of retirement to sing the role of Erda in 'Das Rheingold' at the Metropolitan Opera house in New York.

Mme. Schumann-Heink, who essa d 150 roles during her career, was born in what was then Prague, Austria. Her father was an Austrian army officer, Major Hens Roessler. Her mother was Carlotta Goldmen, a concert singer.

Diva was married three times. Her first husband was Ernest Heink, whom she wed in 1882. They were separated, four children being born to the union. 1893 she married Paul Schumann, who died eight years later. She married William Rapp in 1905 and divorced him in 1914.

Besides Henry Ferdinand, Mme. Schumann-Heink is survived by two other sons, Walter and George W. Schumann, two daughters, Charlotte Greif-Heink, Marie Fox, and two grandchildren.

World war was difficult for singer. From her San Diego home she ited practically every army training camp in the country. Her young sons of her second marriage were serving with the American forces and she stoutly retained her loyalty to this country. But she acked American forgiveness of her older boys with the Austro-German forces. One of these, August Heink, was killed in action.

At the height of her career Mme. Schumann-Heink earned approximately $200,000 a year. Shortly after her death an eastern agency wired an offer for her to sing lullabies on a world-wide hookup on Christmas eve.

Monte Carlo's 23 Operas

Monte , Nov. 15.

Some 23 operas in French and Italian will be given during 1937 Monte Carlo opera season. Raoul Gunsbourg, who has been director for more than 40 years, continues.

Added repertory will not mean an increase in price of seats which, under the subscription system, will work out at about 25 francs or $1.25 a head. Autori, Chaliapin, Dalla Rizza, Norena Tapales Ysang and Doubrowsky are some of the artists who will appear.

Concerts at the Casino will be under the direction of Charles Putnam who has for the first time in several years engaged a British conductor, Sidney Beer, to conduct two certs i February.

Steel Pier Exec Sails

Atlantic City, Nov. 24.

Jules Falk, director of music of Steel Pier here, goes to Europe this week for six weeks' concert talent hunt. Will visit London, Amsterdam, The Hague, Brussels, Paris, Monte Carlo and Nice.

During summer season on Steel Pier he has active charge of Steel Pier Grand Opera Company, which gives week-end productions of operas in English.

Lily Pons' Responsibility

St. Louis, Nov. 24.

Guy Golterman, pres. St. Louis Grand Opera Co., has enlisted aid of Associated Retailers, indenwood College, The Principi and other educational forces to assure success of Lily Pons concert in Municipal Auditorium Dec. . Blocks of tickets have been disposed of to various organizations. Purchasers of approximately $7,000 worth of ducats for operas cancelled last spring are privileged exchange them for Pons opera.

Others will be paid off with revenue obtained from Pons' appearance. Her program will include five arias, one of which will be 'The Bell Song' from opera 'Lakme.'

Dorle Jarmel Back

Dorle Jarmel, in charge of publicity for Columbia Concerts, returned last week from Arabia and Syri Reports organization of a symphony in Palestine.

Was gone three months.

Concert Review

Juan Martinez Dancers

Mexico ity, Nov. 18.

Class Spanish dancing of concert caliber, laden with entertainment values and of definite popular appeal for Latin America. Played two weeks at the Cine-Teatro Alameda here and spent another fortnight on a Mexican road tour. Company is headed by Juan Martinez, an ace stepper, and includes six femmes, a young male dancer and Carlos Montoya, guitar soloist. Music here was provided by the house symphony ork. Costuming authentic and props are okay.

Repertoire affords plenty enjoyment for the general dance lover and is far up the street of Spanish dancing devotees. Martinez and his younger associate are always pleasing in solos. One femme does a good solo, but the others perform in units. Theirs is a swift moving program of short, snappy and varied numbers. There are effective comedy touches.

Company is booked into the Guild theatre, New York, where it is scheduled to open in December. *-Graham.*

CHATTER

Broadway

Jack Lait and son, George, motoring to Coast.

R. H. Cochrane back from brief biz trip to Chicago.

Bob Gillham made a quick trip to Chicago last week.

George Balanchine lectured at Wells College last week.

Perry Charles had six teeth pulled Monday afternoon (23).

Herbert Adams in tux walking a funny looking dog around.

Paul Magriel p.a.'ing American Ballet at the Met. Opera.

Claire Trevor back to the Coast after about 10 days in N. Y.

Sammy Cohen (UA) vacationing in Panama and points south.

Lou Cowan again commuti tween New York and Chicago.

Benny Rubin dashed to the Coast to see his kid and planed back.

John Gielgud will be guest of honor at the Players Club Sunday (29).

Harry Harris due out of Park West hospital this week after tion.

Dave Epstein came in from Hollywood Sunday, raving about the planes.

Amon G. Carter, the Fort Worth publisher, gave Paul Whiteman six horses.

Gypsy Markoff, back from world cruise, now at Dimitri's Club Gaucho.

French dramatist, Bernstein, now spells his first name Henry—used to be Henri.

Bob Weitman's little girl, Abbie, has been very sick but is now on the mend.

Diana Ward, singer at Mon Paris, had furs stolen from her hotel on Friday, Nov. 13.

Entertainment Managers Ass'n will hold its second annual show Nov. 29 at the A.W.A. clubhouse.

William Dover, of 20th-Fox, returns to Hollywood this week after two-week story hunt in east.

New British National of America film company moving into larger quarters in RKO building.

Boyd Marti, film critic of the Louisville Courier-Journal, in New York seeing the shows.

Eddie Golden resuming old tacts with film producers and sidering offers as sales chief.

Walter E. Branson, RKO midwest district sales manager, in town talking things over with Jules Levy, his chief.

George Alabama Florida has been managing Jacques theatre, Waterbury, but will switch to a Bridgeport house.

Marc Lachmann back to the Coast. Hubert Voight, U studio press head, due east also, never made it. Kept west on biz.

Harold B. Franklin to Chicago and thence to the Coast, returning here again in three weeks or so. On a theatre proposish.

Comedian Eddie Conrad to be Clark Gabled by Dr. Burson. Impending picture contract necessitated the facial retouching.

John C. Wilson's office in the RKO bldg. all done over with series of framed window-cards of Noel Coward hits on the walls.

Tom Mulrooney won the baby derby in the UA foreign department with a boy Friday (20). Walter Gould is a week or two behind.

Max Gordon's office is now being called the 'Convent.' Label is derived from activity there in casting for his all-femme play, 'The Women.'

Dan Hennessy, former exec of the old Keith office, will be 81 Nov. 26 at the Hotel Taft. Mrs. Hennessy died of a heart attack in March at that hotel.

Bob Broder threw a cocktail party for a flock of Hollywood literati Saturday (21), a mob of Coast scribblers all happening to be in town at the same time.

The 8:50 Club had its first annual dinner at Jack Dempsey's Tuesday (24). President Roosevelt, for whom the former champ campaigned, is a charter member.

Pageant for the annual Beaux Arts ball on Dec. 4 at the Astor, N. Y., will have John Gielgud and Gypsy Rose Lee featured. Monty Woolley staging.

Gus Eysell is commuting these days between the Radio City Music Hall and the N. Y. Eye and Ear hospital where his mother recently underwent an operation. On the mend.

Clem Tamraz, former W. & J. grid star, sold his first play, 'According to Law,' to Paul DeMaris for January production. Has two others in readiness, including operetta for Marion Talley.

Larry Beatus, Loew district manager in charge of Westchester and Jersey houses, also the Capitol; and Johnny Murphy, assistant to Joe Vogel, leave today (Wed.) for a 2-week vacation.

Erskine Gwynne, scion of the Vanderbilts, is transplanting his now defunct Paris mag tag, The Boulevardier, the nitery in the Normandie on C. P. South. 'New Faces' company last held forth there.

Just when Sid Silvers was enjoying the novelty of catching a cold in N. Y.'s near-freezing weather a Metro studio call hurried him back ahead of sked. Was to have been here until Dec. 5, when the Friars [illegible] dinner planned for him. Sil[illegible] trip east in over three [illegible].

Berlin

Wallner theatre (legit).

'Annemarie' (UFA) premiered in Hanover.

Helge Roswaenge to State Opera, Vienna.

Chaliapin discussing a last farewell tour in the U.S.A.

Circus Sarrasani laying off, ing Xmas in Dresden.

Bradley Martin booked the Scala month of December.

Joe Jackson getting offers from American fairs for next season.

Bavaria breaking record, with eight new films current this month.

Billy Branch Co. returning to N. Y. after the close of their current Scala date.

Six Lucky Girls, all of 'em hailing from Chicago, booked three months in Germany.

Sir Thomas Beecham over from London with his Philharmonic Orchestra for an extended concert tour.

Another new magyar orchestra, Ernoe Kaizs' 13 Hungarians, over from Budapest for a month at the Excelsior.

Mary Costes, wife of the French ace flyer, here from Paris for an international lieder evening at the Beethovensaal.

Nick Kaufmann, vet American vaudevillian, from Rochester, N. Y., who together with the late Ike Rose opened the first roller skating rink in Berlin in 1909, is 75.

Martha Eggerth, newly wedded wife of Jan Kiepura, is changing over to opera, having been signatured by the Paris Opera Comique; is also dickering with Berlin and Warsaw opera houses.

All the files of the defunct show paper Das Programm, founded in 1902 and forbidden by the Secret State Police last year, were acquired by Stanley Wathon, London agent, for £200.

Professor Dr. Lehnich, president of the Reichs Film Chamber, during his visit in Rome made arrangements with the official Italian 'Federazione Nationale Fascisto degli Industriali dello Spectacolo' for mutual cooperation.

Sydney

rlc Gorrick

Charles Munro to Melbourne.

John Kennebeck (Par) ill in hospital.

Jack Percival handling Barrier exploitation.

'Ramona' (Fox) booked for a long-run try in Sydney.

Jack Musgrove to New Zealand to exploit Jean Batten.

Monte Carlo Ballet got away to a big b. o. start in Adelaide.

Joe Hummel, Warners, carrying out an extensive local visit.

With very little rai, the outdoors men are making out very well.

Roy Barmby has thoroughly recovered from his auto accident.

Walter Hutchinson given a presentation Melbourne by the Hoyts' boys.

Gilbert-Sullivan opera troupe will begin a repeat season in Sydney for W-T.

Stuart Codde has been on a visit to Melbourne for Fox. He is in charge of publicity.

Roy Rene will make a series of comedy records commercial broadcasting.

Amalgamated Wireless turned in a profit of around $600,000 for the financial.

Williamson-Tait asking $4 top for the opening night of the Monte Carlo Ballet in Melbourne.

Dan Carroll will soon be able to resume control of the Film Board of Trade, following his recent indisposition.

Dog racing still continues to draw big crowds in Sydney. Craze is also doing well in country centres and hurting pic biz.

Alfred Frith is dickering to make a series of comedies for Cinesound. Has just completed the comedy lead in 'White Death' for Barrier.

Another local pic, 'Phantom Gold,' being prepared for release in Sydney. Was produced by H. V. Foy and directed by Rupert Kathner.

Sir Ben Fuller will shortly take another quick trip to New Zealand in connection with the proposed Fuller-Hayward-Williamson link.

Wirth's Circus is playing its annual season Melbourne with a lineup of new acts. After Melbourne run, show goes out on the road.

Frank Marden has taken control of Station 2 U.W. and is introducing some snappy ideas. 2 U.W. is the only air unit here to broadcast 24 hours daily.

Acts playing Melbourne for Frank Neil include Roy Rene, Brookins & Van, Morgan & Hadley, Rich & Adair, Jack Goldie, Gardner & Kane, and Billy Shenton.

Ken Hall busy irecting 'It Isn't Done' for Cinesound. Eric Thompson designed the sets, and Carl Dudley handled the scenario from a story by Cecil Kellaway.

Hal Carleton, Bill Tinkler, and Myron J. Lustig will handle the special exploitation for Metro's "His Brother's Wife." Pic follows "Ziegfeld" into the St. James, Sydney.

Crooks pinched Norman Gillespie's auto and splashed black paint all over it. Also introduced a nude mascot which Gillespie's wife made him discard. Gillespie is on the executive staff of G. U. T.

London

John Stuart to be leading man in Gracie Fields' film, 'The Show Goes On.'

Will Fyffe has written a film script for himself.

Jules Stein back from Budapest, where he contracted 'flu.

Sally O'Neil to do another picture for British International, with terms to be set.

Fred Sanborn booked in the Jack Taylor summer revue at Blackpool for 16 weeks.

'Going Places,' starring June Knight and Arthur Riscoe, closed Nov. 14 after five weeks.

Stanley Lupino absent from 'Over She Goes' cast at the Saville for a few days due to a cold.

Flora Robson will have an important part in 'I, Claudi ' film with Charles Laughton.

Mary Glynne has joined the cast of 'The Two Bouquets,' replacing Gertrude Musgrove, ill.

Valerie Hobson to co-star with Fairbanks, Jr. in Criterion's 'Now and Ever,' starting shortly.

Wallace Ford to make one for an indie company, headed by Ed Conne, at Joe Rock Elstree studios.

Dagmar Wolfski, talent and play scout formerly with Universal, now free-lanci with headquarters in Paris.

Eugene Frenke blew in from Hollywood and is in conference with Charles Woolf on several icture deals.

John Loder having jubilee at Shepherd's Bush. 'King Solomon's Mines' is his 50th film in 10 years on the screen.

Markova and Anton Dolin, touring in a ballet, are to appear in the 'Mother Goose' pantomime at London Hippodrome.

Jack Davies, Jr., arranging a show for British Broadcasting Corp. which will be headed by Henry Hall and his BBC band.

Edward G. Robinson threw a party at Denham to the executives and staff, following completion of his film, 'Thunder in the City.'

Ralph Spence will collaborate on dialog for 'Non-Stop New York' G.-B. film for the Atlantic airways being prepared for early production.

Chaz Chase playing seven shows daily, which constitutes a record. Spots are the Paramount, Paramount-Astoria and Trocadero restaurant.

Larry Adler sails for America, Dec. 18, on the same boat that carries Sophie Tucker; both going to Hollywood to appear in Metro's 'Broadway Melody of 1937.'

Neville Clarke, Englishman who spent six years in Hollywood has entered the field of film production here. His first effort will be 'Well Done, Henry,' starring Will Fyffe.

Leslie Bloom, president of Gallery First-Nighters, making his first 'personal' in the Hampstead Heath scene in 'Careless Rapture,' Ivor Novello musical at the Drury Lane.

New Haven

By Harold M. Bone

incoln may try foreign films after flop of stock.

Joe Carroll heading WPA publicity in Bridgeport.

Walter Huston due 27-8 bert in 'Othello.'

Don Chambers commuti as Paramount p. a. in Conn.

Randolph Carter has scripted story for film to be produced here.

Former theatrical hotel prop, Mrs. Amanda Benson, died here recently.

Since landing Poli managership, Bob Russell has started a scrapbook.

Marion Bergeron (ex-Miss America) doing nite club warbling here.

Dorothea Bryant has temporarily laid down her pen for operation at local hosp.

Hall Shelton and Ben Parker directing Conn.-made film for Child Welfare Assn.

Lew Schaefer sprucing up Paramount for first stage show (NTG revue) in months (Dec. 4).

Sam Yaffe guest-planoed N. H. Symph's third concert (23) with Prof. Hugo Kortschak directing.

Paris

Elyane Celis at Europeen.

Harry Baur a grandfather.

Henry Astric in from Nice.

Reine Paulet off to Berlin.

Indus Hollingsworth to N. Y.

Miss Dora at the Petit Casino.

Irene Hilda at the Mogador.

Three Swifts at the Alhambra.

Maurice and May at the Medrano.

Jack Bushby opening the Cocorico Bar.

Reine Paulet's photo in the Intransigeant.

Joan Orner mistaken for Joan Warner.

Raymond Deshays set by Clifford Fischer.

Con Colleano featured at the Medrano.

Pierre Colombier lunching with Tino Rossi.

Della and Billy Mack lettering from Lyon.

Maud Mansfield drinking chocolate in beer glass.

Georges Dormonde telephoning Peggy Taylor, in for a few days from London.

Quintilla's icture featured in Intransigeant.

Pierre Guimier resigning from the Agence Havas.

'Avec le Sourire,' Chevalier's newest film finished.

Billancourt personnel staging an 18 minute strike.

Al Romans and orchestra at the Dolphin Club, Cannes.

Dolly Arden now at the Alhambra and sailing home Dec. 2.

Vicky Baum off for Amsterdam en route back to Hollywood.

Laurel and Hardy Club initiating its 100,000th local member.

Noel Noel opening at the A. C. with Lecuona Cuban boys.

Trislet Bernard has completed a new play called 'First Stones.'

First stone of the Egyptian pavillion for the '37 expo placed.

Sacha Guitry making first shots of film version of his 'Mot de Cambronne.'

Nancy Monteux making her Paris dance debut with the Paris Symphony orchestra.

Lucienne Delforge postcarding from Budapest, middle stop in her piano concert tour.

Rouche collaborators looking over the Theatre de Champs-Elysees for moving in of opera.

Vladimir Sokoloff getting set for Hollywood trip, where he is to make 'Danton' for Warners.

Both Charles Laughton and Alex Korda expected here for the premiere of 'Rembrandt.'

La Compagnie Francaise Cinematographique starting four new films before the end of year.

Jean Girandoux to go to Vienna to witness German version of his 'Guerre de Troie n'Aura pas Lieu.'

Kurt Robitschek announcing departure for N. Y. Three days later papers carrying story of his return from an American tri

Chicago

Joe Foley's married.

Jack Pollock handling librettos at the Opera.

Paul Benson in ahead of 'Glorified Follies' unit.

Art Linick on a midwest tour for some WJJD biz.

Ina Frawley, wife Congress hotel chief, out of hosp.

Henry Duffy around town for the first time in many years.

Dave Nowinson ducked in from Des Moines to get spliced.

Bill Hampton handling special material for the Morin Sisters.

W. H. Stein now practically a weekly Chi-N. Y. commuter.

Willard Rutzen, of the Morrison to p. a. the new Casino Parisienne.

Peggy Wall back from New York, where she was tested by Paramount.

Phil R. Davis guiding light in newly organized First Nighters club.

A. J. Balaban and family motoring to New York for a couple of weeks.

Boys tossed a party for Sam Roberts last week on his 50th birthday.

John Balaban out of hospital rest cure saying he feels like two new guys.

Guiseppe Cavadore recouping from backstage accident at Chicago City Opera.

Max Bachman's celebrating their 20th wedding anniversary on Thanksgiving Day.

Benny Fields getting some synthetic tan and sunshine from an ultra-violet lamp daily.

Bookmakers off to Hot Springs for a couple of weeks as racing hits the low-spot between seasons.

Tom Fizdale, p. a., goes on the Fibber McGee and Molly show on Nov. 30, playing the part of a press-agent.

Travel to Florida already 300% ahead of last year, with the hotels there refusing to publish rates for January.

Hollywood

Mose Gumbel in from N. Y.

Valerie Bergere making a try at pix.

Andy Rice, Jr., to China for nitery dates.

Cold hastened Della Lind to the Hollywood hosp.

Arthur Lubin planed to N. Y. two-week vacash.

Herman Pan went for a ranch i San Fernando valley.

Helen Twelvetrees at the Hollywood hosp.

Francine Larrimore next month to see her mother.

Fred Quimby elected member of the 'Hoboes of America.'

immy Stewart planed to his home town of Indiana, Pa.

Grant Withers underwent an operation at the Hollywood hosp.

Martha Raye visiting members of her family in Great Falls, Mont.

Montagu Love writing and illustrating mag series on Hollywood.

Ann Nagel back at Warners following eight-week layoff for an appenop.

Marian Rhea is taking trip around the world with her husband, John Campbell.

Colbert Clark has gone to Texas to select army post locales for Rep's 'Army Girl.'

W. C. Fields will host patients of Las Encinitas sanitarium, Thanksgiving Day.

Raymond Friedgen has gone to Key West to nab scenes for 'Killers of the Sea,' (GN).

Lynn Farnol and Rodney Bush in for huddle with Walter Wanger on product advertising.

Carroll Dunning introduced to the trade a four-reel picture filmed with his new color process.

Chico Marx played an autograph hound in a Metro two-reeler, but he won't get any billing.

James Cagney planning rest at Martha's Vineyard upon completion of 'Great Guy' at Pathe.

Jules Liberman sailed from Vancouver, B. C., on five-month round-the-world trip on agency biz.

Larry Wickland goes to Alaska shortly to grab backgrounds for Rep's 'The Return of Zorro.'

Wesley Ruggles planed to Lake Placid to ogle possible locations for 'I Met Him in Paris,' for Par.

Jack Benny will p.a. Dec. 8 at Phoenix, Ariz., at an annual benefit for under-nourished children.

Les Whalen and Roy Simmonds, in charge of 20th-Fox publicity in England, ogling studio for 10 days.

I. Berman, erstwhile Metro manager in Poland, stopped off here en-route to take a similar spot in Japan.

Lurline Fleming, Australian radi artist, tested at Metro. Singer won a popularity contest to reach Hollywood.

Carroll Peacock has been named chairman of the advisory board of the Film Row branch of the Bank of America.

Studio workers have started a campaign to obtain three-day vacations over the Christmas and New Year's holidays.

Donald Henderson Clarke motored in from Florida to write 'The World's Our Oyster,' for S-I, which will star Edward Arnold.

Recovering from an attack of appendicitis, George Bancroft has returned to work in B. P. Schulberg's 'A Doctor's Diary.'

Wilhelmina Morris, former member of the William Morris vaude troupe, makes her pic debut in 'A Star is Born' at S-I.

Rodney Bush in from N. Y. to line up ad campaign for Walter Wanger's 'History is Made at Night' and 'You Only Live Once.'

Marjorye Gage, aviatrix and niece of Paul Block, signed at U recently when she flew her ship out from N. Y., has asked studio for a release.

Mrs. Richard Day, wife of Samuel Goldwyn's art director, has gone to Honolulu to meet him on return from location tri for 'Hurricane' in Samoa.

Karl Tunberg, assistant to Gene Markey, 20th-Fox producer, has been upped to the writing staff. Ralph Dietrich, film editor, becomes Markey's aide.

Francis Lederer will sponsor Thanksgiving dinner for the Hollywood Newsboys' Association. Outfit is composed of 50 members, with ages ranging from 11 to 79.

Barbara Stanwyck, Zeppo Marx and Harry Hart have purchased 127 acres in San Fernando Valley and plan to erect three homes and training quarters for thoroughbreds.

Magdalene Maskel has switched from WB to Walter Wanger's publicity outfit to do fashions and fan mag contact. Edward Selzer has upped Marie Dyekes at Warners.

After giving out word he was going to Palm Springs on his honeymoon, Harry Ritz moved into a barricaded apartment. Other Ritz brothers really went to the Springs.

Bing Crosby is putting up $2,000 as prizes in an invitational golf tourney at the Rancho Santa Fe club next Feb. 6-7. Tourney will be limited to 25 pros and 25 ams. Crosby owns a ranch nearby and is interested in a race track short distance away.

Football

By Dick Fishell

The second largest week of upsets occurred last Saturday, when more of unbeaten teams crashed—'n' how! There were more tie games among the major clubs than on any one day this fall and that, added to the unlooked for results, made the dopesters look pretty sad.

Notre Dame's win over Northwestern is still a puzzle. Marquette was completely outmanned and outmaneuvered by Duquesne. The answer to that Fordham tie may have been over-confidence.

The annual Turkey Day battles should provide some fireworks and Saturday practically closes the season.

THANKSGIVING DAY (26)

Fordham-N. Y. U.

Mal Stevens left his flaming Violets to scout the Ram, only to find at the end of the first half that City College had put out his flame and had the ball game tied up at seven-all. The Ram will rebound very much embittered and will atone for not only their huge disappointment, but also for an issue that occurred one year ago, when Fordham and N. Y. U. players became embroiled in fisticuffs, and it was resumed on the basketball court at the Garden last winter. The Rose Hill lads will not spare the rod and will overwhelm New York U.

Penn-Cornell

Regardless of past performances, this ivy-covered traditional tracas will be a mighty tough one. The Cornell sophomores have come along with a dangerous passing attack that might click and make their rooters very happy. The Red and Blue have their most potent squad of moleskiners in the past decade. It's the swan song for Murray, Iverson, Kurlish and Warwick. These rough-riding gents will without difficulty attempt to finish their grid careers in a blaze of glory. They will, and Iverson will lead the way.

Alabama-Vanderbilt

Vandy has been buffeted around, but their famed ringmaster, Ray Morrison, can never be sold short and the danger there lies in his aerial circus. 'Bama, now the No. 1 respect for the Rose Bowl invitashould win. Though it's been the underdog's year, and it's not beyond vision to see a Vanderbilt triumph, somebody's got to go to the Rose Bowl, and the Crimson Tide looks it.

Pittsburgh-Carnegie Tech

Jock Sutherland's eleven proved they were a great group of competitors by alighting from a train one hour before their Nebraska kickoff, stopping the Cornhuskers' two great backs, Cardwell and Francis and romping in. Tech cannot visualize topping the Panthers.

Colgate-Brown

It's the Red Raiders' worst season in the Andy Kerr regime. They have been flattened by Tulane, Duke and Holy Cross. But the Bruins have nothing and can only remi isce of the famous iron-mer. days.

Duke-North Carolina State

State was unable to fathom the Manhattan attack, and since that game they have been duck soup for everybody. Duke's all-American backs, Ace Parker and Tipton, will have a field day.

Southern California-U. C. L. A.

Southern California defeated Stanford and played a scoreless tie with Washington State. The initials lost to Stanford and to Washington State by an overwhelming score. However, they did defeat California, so Southern Cal. gets the nod.

Temple-Bucknell

The Owls were very impressive till they accidentally ran into a cyclone, dressed in Iowa uniforms. Bucknell has had only one victory of importance, and that against Villaneva. They seem to be vulnerable to the passing attack. Temple has a passing attack and this should break that Bucknel jinx.

Tennessee-Kentucky

A flock of southern gentlemen will congregate to socialize with no particular love in their hear's. The Colonels of Kentucky have been weak sisters, with most everyone gaining a verdict over them. Tennessee, on the other hand, have proved one of the best in that sector. Tenn's scoreless ti with Alabama and the win over Duke was enough to give them a successful year. They'll celebrate with mint juleps.

Texas-Texas A. & M.

The Longhorns, regardless of what else they'll do, point for A. & M. On paper Texas would be the underdog. But there's so much tradition and so much town pride involved that it makes it an almos ick 'em game. On their record, & M. should get the verdict.

Washington-Washington State

This affair decides the leaders of the Western Conference. And Washington State's decisive score over U. C. L. A. gives it a good possibility of upsetting the apple-cart once again, with the two squads fairly well matched i man power and talent. The game is to be played i Seattle, which Washington's baili ick, and this might give them the call.

SATURDAY (28)

Louisiana-Tulane

The dark horse for national honors and the Pacific Coast invitation is winding up its season entirely in the blue. One tie which counted as an official trip to the plate, and that was their 6-6 setto with Texas. Tulane, reputed to be tops after giving Colgate the works, has slumped considerably and thi one is all Louisiana.

Columbia-Stanford

A young but big, fast and powerful group of Indians come 3,000 miles to do battle with Lou Little's Lions in an encore of their 1933 Rose Bowl date. Stanford perked up after a poor start and looked good until last Saturday when California gained at will and turned them back. The Morningside Heights eleven have shown nothing but good coaching and a keen desire to win. The material is not there, but when you give Little two weeks to point for any one game, stick with Lou and his capable staff of assistants in an upset.

Boston College-Holy Cross

Begorra, this is one for the books. Every Irishman in the vicinity of Boston will walk, run, swim and fight his way to see the Sons of Old Erin go to town. Forget your records, as the boys from the auld sod start hanging each other around. Defensively it's a standoff and Cross, having a slightly better offense, should win.

Army-Navy

The injury-riddled Cadets, hampered by one thing or another all season, particularly good opponents, are not the favorites. Monk Meyers is their only asset while the Middies have a well-balanced squad. In taking Notre Dame and Harvard, Lieut. Hamilton's Sailors showed a sound defense and a potent attack. This colorful conflict should swimmingly go down to the sea in ships.

Nebraska-Oregon

One of the best backs in the country, Sam Francis and his co-worker, Cardwell should put the skids under a strong State outfit. Here's one that's closer than it appears on paper and the Cornhuskers, already the Big Six champions, will boost Francis's stock for the all-star squad by grabbing a decision.

Baylor-Rice

Another Southwest encounter that will whiten more hairs on the heads of their respective coaches. It will b give and take with Baylor's win over Methodist giving them the edge. If Rice's overhead game is not too accurate, it will be Baylor.

Texas Christian-Southern Methodist

The Mustangs have proven themselves not immune from footballs in the ozone. They were thrashed soundly by Fordham, Arkansas, Baylor and Texas A. & M. Sammy Baugh will hurl enough strikes to wind up on the right side.

Georgia-Georgia Tech

Here's another that will be played to a fare-thee-well. Both teams will run themselves into the ground trying to pull this one out of the bag. Tech started with potentialities of becoming the outstanding eleven in the nation. They folded and since have been hit with everything but the kitchen sink. The Bulldogs have come with a rush in the past month. Their defeats of Florida and Tulane and their tie with Fordham make them an even choice. Tech has the shade.

Probable Football Winners and Proper Odds

November 26 and 28, 1936

By Dick Fishell

(Inter-City Network Sports Commentator)

THANKSGIVING DAY (26)

GAMES	WINNERS	ODDS
Fordham-NYU	Fordham	3/1
Alabama-Vanderbilt	Alabama	2/1
Penn-Cornell	Penn	2/1
Pittsburgh-Carnegie	Pittsburgh	8/5
Brown-Colgate	Colgate	2½/1
Temple-Bucknell	Temple	9/5
Tennessee-Kentucky	Tennessee	8/5
Texas-Texas A. & M.	Texas & M.	8/5
Duke-North Carolina State	Duke	2/1
Southern California—UCLA	Southern California	/5
Washington-Washington State	Washington	8/5
NOV. 28		
Army-Navy	Navy	ven
Columbia-Stanford	Columbia	5/8
Boston College-Holy Cross	Holy Cross	7/5
Georgia-Georgia Tech	Georgia Tech	6/5
LSU-Tulane	LSU	9/5
Nebraska-Oregon State	Nebraska	6/5
Rice-Baylor	Baylor	6/5
Texas Christian-Methodist	Texas Christian	/

(Predictions based on fair weather)

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Coronation Buildup

Tampa, Fla., Nov.

King Edward VII cigar, now a two-for-fiver, is presently down on 'seventh' billing altogether for straight 'King Edward,'

MARRIAGES

Ida Hyman to Dave Nowinson, in Chicago, Nov. 19. Groom is with continuity department of KRNT-KSO, Des Moines.

Mrs. Harriet Hastings to immy Littlefield, Nov. 17, in Elkton, Md. Groom Philadelphia orchestra leader. Bride, widow, is non-pro.

Polly Webster to Harry Foster, singer with Jimmy Grier's orchestra, Nov. 22, in Los Angeles.

Rose Morice to Anthony Browne, film actor, Nov. 22, in Las Vegas.

Aloha Porter, screen player, to Dr. Eugene Robinson, Nov. 23, in Los Angeles.

Kay Bailey to Joe Alvin, NBC's Hollywood publicist, Nov. 23, in Las Vegas.

Florence Pearson, on sales staff of WMBD, Peoria, to Harry Luedeke, salesman and announcer with same st tion, on Nov. 7.

BIRTHS

Mr. and Mrs. Ralph A. Sayres, son, in Philadelphia, Nov. 16. Father is sales director of KYW, Philadelphia.

Mr. and Mrs. Walter Wise, daughter, Nov. 23, in Los Angeles. Father is a writer at Metro.

Mr. and Mrs. John Mustacchio, daughter, Nov. 23, Pittsburgh. Mother is former Henrietta Leaver, Miss America of 1935.

Mr. and Mrs. Tom Mulrooney, son, in New York, Nov. 20. Father is exec in United Artists foreign department.

BABY FACE FOOLS WISE GUYS, TAKING AMBERS

By JACK PULASKI

Jimmy McLarnin fooled the wise guys at the Garden Friday (20) by out-boxing Lew Ambers, the new lightweight champ, 10 rounds. The lads were saying that Baby Face wouldn't lay a glove on the upstater's kisser. He did, and plenty, left-handing the bouncing one every time he surged in.

Why fighters go out of their division to trade wallops with McLarnin is somewhat a mystery. Jimmy was probably 10 pounds heavier than Lew, and that means plenty in the lighter classes. Looked like Al Weill pulled a boner in making the match for his Herkimer Hurricane, but may be they needed the coi House was so-so and there was a reason for that. The top was $11.50. About the poorest draw since McLarnin came east—he has changed from Vancouver to Los Angeles as the place where hangs his kelly.

McLarnin has lost his kayo sock. The lad with the green bathrobe used to put them down with alacrity. No more. Another angle is that Ambers seems to have a jaw of iron. He was smacked on the button plenty but nothing serious happened. Twice his knees buckled, but he waded in and traded punches immediately.

It was rather a revelation to see McLarnin out-box Ambers. They said he would have to knock out the younger man within two rounds to win. But he exhibited more skill than the hopper-arounder. The ex-dynamite kid is getting better as he grows older. Has plenty of coin and fights for the love of it and old Pop Foster, who just about makes it when he climbs the steps to talk to his meal ticket between rounds.

Both men are angle punchers. They can land blows from almost any position, and that may explain why Jimmy's prize wallops didn't take effect. The other surprise was the effectiveness of the older man as the match progressed. That youth will be served thing was strictly out. From the sixth round on there was no doubt as to the winner. Ambers is a cream puff puncher and, despite his sallies, the westerner was never in danger.

Ambers copped the lightweight title recently from Tony Canzoneri but the edge was narrow. McLarnin lost the welter title to Barney Ross who is still the best at the weight—Jimmy found that out after getting licked three times. Ross will defend his crown Friday (27) Issy Jannazzo essaying to turn the trick.

Hearing Today (Wed.) On Injunction Suit Vs. Eleanor Jarrett

Hearing the New York action against Eleanor Holm Jarrett, swimming star, by the National Professional Swimming Tour, Inc., for alleged breach of an oral agreement to join that organization, was postponed Monday (23), by Supreme Court Justice Louis A. Valente until today (Wednesday) on request of attorneys for both sides. Plainti is seeking to enjoin Miss Holm from performing with any other professional group.

Suit, if and when it comes to trial, will establish Miss Holm's standing in the swimming ranks. She has insisted she is still an amateur despite the fact that the A. A. U. suspended her during the Olympics. Attorneys for the swim tour firm insist that she had promised, through her agent, Mark Hanna, to join up with their professional group, which includes Dorothy Poynton Hill and Georgia Coleman.

Plaintiff claims that the swimmer agreed through Hanna to accept a percentage of gross receipts with a weekly guarantee of $1,250 for a 10-week tour.

Stanford Nitery

(Continued from page 1)

with the statement that 'Stanford shall not be converted into a country club.' He told the student body that the nitery 'is a good thing, but too much hysteria at first will blow it right out of the water.'

Wilbur feels that if a campus nite club were established and opened every night, parents would complain and yank their kids out of Stanford.

But Stanford students still intend to run their make-shift night spot, with phonograph records for music, in the Union Friday and Saturday nights. Only they've changed it from a nitery to a weekery.

New York Theatres



PARAMOUNT TIMES SQUARE
HELD OVER
"Go West Young Man"
with MAE WEST
ON THE STAGE:
Al Donahue Orc.—Paul Draper

STATE 52nd STREET & BROADWAY
"LIBELED LADY"
Harlow - Powell - Loy and Tracy
On Stage! RUDY VALLEE and Big Revue

The Funniest Ever Made!
ON HORSE
nk McHUGH - Jean BLONDELL
Guy KIBBEE
25c to 1 P.M.
NEW YORK Strand
B'way & 47th Street
Doors Open 9 A. M.

7th Av. & 50th St.
ROXY
ALL SEATS 25c TO 1 P.M.
"REUNION"
—On the Stage—
Edgar Bergen, Ben Yost Singers
Welford Pots and others

RADIO CITY MUSIC HALL
HELD OVER
"GARDEN OF ALLAH"
in TECHNICOLOR
Spectacular Stage Productions

HELD OVER
"COME AND GET IT"
ARNOLD — JOEL McCREA
and FRANCES FARMER
UNITED ARTISTS RIVOLI B'WAY at 49th St.

CAPITOL B'way at 51st St.
"TARZAN ESCAPES"
With Johnny Weissmuller
Starts Thanksgiving Day
CRAWFORD • GABLE
"Love On the Run"

BOB BENCHLEY AS CAFE M.C.

Versailles, New York nitery, is after Robert Benchley to fill the m.c. spot in its floor show.

Benchley is wanted for the show following that headed by Elsa Maxwell, which opens Dec. 3 for two weeks.

OBITUARIES

MAX OBENDORF

Max Obendorf, 62, died Nov. 20 in the Montefiore home, ronx, N. Y. He had been ailing for the past four years and entered the Home several months ago.

Obendorf was the oldest Loew-franchised agent, having sold acts to Loew's when it was the People's Vaudeville Exchange, Marcus Loew's first corporation. He specialized in novelty acts, at one time rating as the top salesman of this type turn in vaudeville.

A brother, living in Ft. Worth, survives. Burial Nov. 24, in Mt. Hebron cemetery, Brooklyn.

SAM LIVESEY

Sam Livesey, well known character actor, died in London Royal Masonic Hospital, Nov. 7, following an operation. Deceased had spent all his life on the stage, touring his own companies, and appearing in dozens of plays on both sides of the Atlantic. His most recent appearances were the films 'Private Life of Henry VIII,' 'Jew Suss' and 'Drake of England.'

Survived by wife and three actor sons.

GRACE CANNON

Grace Cannon, 31, secretary to Harry M. Weinberg, vice president and general manager of Central States Theaters Corp. since 1923, died suddenly from an attack of spinal meningitis at Marcy hospital, Des Moines, Nov. 16.

Miss Gannon served as secretary of the NRA Film Code Board in Kansas City for about two years, returning to Des Moines when the office was closed.

She is survived by her parents, three sisters and a brother.

JAMES PEPPARD

James (Jimmy) Peppard, about 50, box office treasurer, died of tuberculosis at Saranac Lake, Nov. 17. He was buried in New York Friday. Deceased had been working in the ticket department of Madison Square Garden. Nearly 150 members of the Treasurers Club followed the casket around the Garden as a last gesture of respect. Previously he was in a number of legit box offices and for a time conducted his own agency.

ROBERT P. WESTON

Robert P. (Bob) Weston, 58, one of the best known song writers in England for the past generation or more, died at his home in Twickenham, Eng., Nov. 6. He wrote many hundreds of songs in collaboration with Bert Lee, and they were identified with musical comedy books and lyrics. The team name will be continued as Weston's place in the collaboration will be taken by his son.

GRETCHEN LYONS

Gretchen Lyons, in later years Mrs. Edward Congdon, died at Milford, Mass., Nov. 22, following an operation. Some years ago she was prominent on the stage and played leads to Otis Skinner and Richard Mansfield. She also played with James K. Hackett, Kyrle Bellew and others of that day.

Her husband and two sons survive.

FAY WEBB VALLEE

Fay Webb Vallee, 30, former film actress and ex-wife of Rudy Vallee, died Nov. 18 in Santa Monica, Cal., following an abdominal operation.

She achieved considerable publicity through her court skirmishes with Vallee after their divorce. Before the marriage she worked in pictures at Metro.

Her father
Santa Monica.

DIXIE CRANE

Dixie Crane (Mrs. Henry Johnson), 48, former vaude actress, died Nov. 18 in Hollywood. She appeared with the early Jesse Lasky units and later toured with her husband (Johnson and Crane). She was daughter of Sam Crane, onetime eastern sports writer.

Survived by husband, on the writing staff at Warners.

HORATIO CONNELL

Horatio Connell, bass-baritone and vocal instructor of Nelson Eddy, Rose Bampton and others, died Nov. 16 in Hahnemann hospital, Philadelphia, of a heart attack after several days' illness. He was 60.

His widow, two brothers and three sisters survive.

CHARLES ZARUBA

Charles Zaruba, 55, Los Angeles exhibitor and well known in Coast music circles, died there Nov. 18 after a long illness. With his brother, Leo, he operated the Arlington theatre.

Leaves a son and the widow, the former Emma Loeffler, grand opera and concert singer.

DELL REED

Dell Reed, 28, ether and orchestra singer, was killed in a plunge from the fourth floor of the Miles hotel in La Salle, Ill., last week.

Known as the 'Dixi tenor,' Reed had sung with such orchestras as Don Bestor, Dan Russo and Ted Rio-Rito, and most recently solo over the Affiliated midwest web.

ARCH BONGE

Arch Bonge, former Paramount N. Y. doorman and later manager of Fox Bklyn Theatre, died Nov. 21 in Veterans' Hosp., Biloxi, Miss. Death due to sleeping sickness.

Wife and son survive.

FRITZ THIMIG

Fritz Thimig, actor and son of Hugo Thimig, noted Austrian acting family, died in Vienna last week. Death was attributed to an accident that occurred while he was out hunting.

NORMAN STORM

Norman F. Storm, 45, died Nov. 13, in Seattle. Had been advertising manager of Station KOL for five years.

Wife and four sons survive.

KNOX REEVES

Knox Reeves, 44, presi of Knox Reeves Advertising, specializing in radio accounts, ied of heart disease in Minneapolis, Sunday (15).

WILLIAM KUSER

William Kuser, 29, chief announcer of Station KHJ, Los Angeles, killed Nov. 23, 1936, in automobile accident.

Was a bachelor.

ERNESTINE SCHUMANN-HEINK

Mme. Ernestine Schumann-Heink, 75, internationally known grand opera contralto, died Nov. 17 in Hollywood of chronic anemia. Additional details on concert page.

LILLIAN STOCKER

Mrs. Lillian Stocker, former scenario writer in Hollywood, committed suicide in Sacramento Nov. 20 by monoxide poisoning.

Virginia Allender, cashier, daughter of J. W. Allender, owner and manager of Rex theatre, Spokane, died this week from injuries suffered in auto collision.

Marcelle Montabat Carroll, wife of Earl Carroll, died in New York, Nov. 18.

Eva Black, sister of Zizz and Ben Black, died in San Francisco, Nov. 20.

DECREE NISI

(Continued from page 58)

prosecuting counsel. Childhood friend, victim of her husband's spite, is naturally and pleasingly played by Ronald Adam.

Acting is generally on a high level, particularly Campbell Gullan as the barrister and Denis Val-Norton as a scoundrelly perjurer.

Last scene, where the whole evidence in court collapses through the skill of the young barrister defending the co-respondent, is interesting and splendidly handled, with J. Fisher-White making a brief appearance as the presiding judge.

Show might do for West End presentation if the first two acts are doctored, but the ending is unsatisfactory.

Felteleles Magallohely

('Stop by Request')

Budapest, Nov. 11.

Comedy in three acts by Istvan Zagon; at National theatre, Budapest.
Cast: Anna Tokes, Eva Szorenyi, Mariska Vizvari, Paul Javor, Theodore Uray.

An ambitious young actress has a long-coveted part taken away from her and handed to the elderly leading lady of established standing. Anna, the young actress, quarrels with her friend, an influential newspaperman, because he did not protect her from this insult. She buries herself in the country—in a village where trains stop only by request. Here a brief romance with an unspoiled gentleman-farmer, who loses his head playing opposite her in amateur theatricals, makes her think she'll give up the futile world of the stage. But a conciliatory letter from her boy friend, with the promise of a leading part in a new play, carries her back to the old life, the metropolis and the theatre.

An unpretentiously amusing play, which aims neither at being very profound nor very true to life. However, malicious sidelights thrown upon backstage intrigues are always diverting on the stage. Unsophisticated audiences here like it, and, since the same type of audience exists everywhere, 'Stop by Request' may pass muster elsewhere.

King and Mistress Shore

London, Nov. 12.

Historical play in three acts by Clifford Bax, presented by Peoples' National Theatre at Little theatre, London, Nov. 6, '36. Production, Nancy Price.

An indifferent, weak, and historically incorrect narration of the life of Jane Shore, studiously written, but devoid of imagination.

Story commences with her first meeting with King Edward IV, whose mistress she becomes; continuing until her fall from grace through the hunchback brother of the King, Duke of Gloucester. He persecutes her following the death of her royal lover, and compels her to walk in penance through the streets of London, barefoot, to St. Paul's Cathedral.

Despite the talents of Joan Maude, Gyles Isham and Esmond Knight in the major roles, the characters do not give one the illusion of being alive and human—mere puppets.

ABRAKADABRA

Vienna, Nov.

Comedy in three acts by Fritz Koselka presented by Academy theatre, Vienna, Nov. 4, 1936.

Direktor Halden	Wilhelm Helm
Direktor Margyn	Frank Hoebbling
Frau Halden	Hilde Wagner
Actress	Maria Kramer
Actress	Maria Mayer

New author has an idea here which, though not quite new to the legitimate stage, is presented a new fashion.

Fritz Koselka wants to tell the audience here that it is wrong to write a play and then produce it. It is better to first produce it—and then write it down, he feels. Originally presented, there are two plays in one. Koselka reverses In the first two acts the entire procedure of the stage. Plot, a simple love story, runs backwards at times, then forward again. Direktor Halden has as guest a theatre manager whom he wants to show the play which is to be produced. Theatre manager, on the other hand, wishes to get a nice amount of money for the setting from the finance man. They both, unwillingly, play parts in the play which is to be written and at the same time they have parts in the play concerning the financing of the theatre.

Resultant mix-up sometimes leads to comparing piece with Pirandello's 'Six Persons in Search of an Author,' but the alert author of this piece quickly disperses these thoughts of plagiarism, because there is none. Actors and actresses of the Academy theatre are excellent as. *Mass.*

HOUSEMASTER

London, Nov. 13.

Comedy in three acts by Ian Hay; presented by Firth Shepherd at Apollo, London, Nov. 12, '36.

Charles Donkin	Frederick Leister
Bimbo Farringdon	Tony Wickham
Victor Reamish	Robert Craven
Frank Headings	H. R. Roberts
Barbara Fane	Ida Trevelyan
Button Faringdon	Joan White
Matron	Winifred Willard
Rosemary Faringdon	Rosalyn Boulter
Chris Faringdon	Elizabeth Nolan
Phillip de Pourville	John Ford
Flossie Nightingale	Humphrey Morton
Rev. Edmund Ovington, P.	Kynaston Reeves
Sir Berkeley Nightingale	H. G. Stoker
Old Crump	Lawrence Kitchen

Major Ian Hay Beith, successful novelist under the name of Ian Hay, has contributed another clean and wholesome comedy to the stage. Himself an ex-schoolmaster, and knowing the routine of such an establishment to a tee, he dishes out a few situations in such environment which would be well-nigh impossible in such a locale. But nobody cares, as long as suitable amusement provided, and this is done. Cast is headed by Frederick Leister, J. H. Roberts and Kynaston Reeves, and every member of the organization takes full advantage of the opportunities.

Not exactly the type of play which would appeal to an American audience, but it should strongly appeal to the schoolboys here who are shortly to enjoy their Christmas holidays, and would understand the situations presented in the plot.

Il Pozzo Dei Miracoli

('The Well of Miracles')

Rome, Nov. 5.

Comedy in three acts by Enrico Corra and Giuseppe Achille; produced by Gandusio-Carli Co. at Quirino theatre, Rome; stars Antonio Gandusio and Laura Carli.

This is a very light comedy about a lady, Margit Tolnay, whose husband's will forces her to become engaged to a beggar. The husband, Tibot Tolnay, was tired of his wife's putting on grand airs and being superior to him, so, in a vengeful mood he wrote his will to the effect that withi many months she must become engaged to a beggar, whom she must pick out of a breadline and eventually marry in order to come into her property.

The beggar, Stefano Kiapka, picked up as stipulated by Margit's lawyer and introduced into her luxurious apartment, turns out to be a pleasant surprise. He is a sort of charming mountebank who does all sorts of things just for the experience, and who opens up a real grab-bag of surprises and new interests in life for Margit.

So Tibor's joke on his wife turns out to be not so bad after all, and everybody is rather annoyed when—just as Margit is supposed to marry Stefano—the husband turns up to explain that he wasn't dead at all and that he had planned it all as a lesson to the snobbish Margit.

Good entertainment. *Helm.*

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.

East

Buffalo photographer, Peter Kosteros, is held for extradition to North Dakota where he, with two convicts and prison guard, are under charges of seeking to shake down the Ponselles, Lily Pons and other opera singers with photos in which their heads were superimposed on nude bodies. One of the convicts is a lifer.

Miami Beach announces it's all set to entertain 2,500,000 visitors this winter. Starting the leg art already.

Harry Madden, Brooklyn newspaper man, revealed as the Kennedy Kane who authored 'Bedtime for Ali Baba.'

Mark Hilliard will produce Don Carle Gillette's play, in December.

Gaby Morlay coming over from Paris to see Helen Hayes in 'Victoria Regina.' She'll play the part in Paris.

Leslie Howard denies he will quit 'Hamlet' for the Theatre Guild. Had been announced he would shift after the 100th performance.

Registration shows 2,442,894 autos with N. Y. plates.

Estate of the late Marilyn Miller valued at $51,000, with claims of $33,000 filed. Bank seeks to dispose of the claim of her husband for $32,500.

Gilbert Miller and Alex Yokel to do 'Charlotte Corday' in London in the spring.

Lillian Hellman's new play to be labeled 'Days to Come.'

Former clubhouse of the Brooklyn Elks taken over by city for Board of Education.

Bert Lahr charged by Jos. S. Robinson with harboring Mrs. Mildred Schroeder Robinson, former showgirl, whom he married. Asked to pay $500,000 for alienation.

Richard A. Knight, attorney, summonsed to answer contempt charge, again failed to appear in city court. For two years Walter Fried man, of the Adelphia agency, has been trying to collect $169.40, which he alleges Knight owes him for theatre tickets.

Federal authorities after George Graham Rice again. Assert he violated his parole.

Rosa Ponselle, in Balto, peeved over stories she is to marry Carle Shoecraft, son of the mayor. Good friends of long standing, she explained, but no matrimonial intentions.

Cops arrested 10 women and 36 men at the Federal Writers' Project Friday when they refused to leave the building after being told there was no work.

Authorities reconstruct the Venice theatre, one of the historic Italian spots. Will cost 3,000,000 lire.

Westchesterites all stewed up over the proposed Negro country club at New Castle. Promoters seeking control of the former Pine Bridge club. Raising a $200,000 fund.

Dwight Deere Wiman mulling 'Tumbrils Aweigh,' operetta of the French revolution. Book by Dayton Stoddart. Deems Taylor may write the music. Maybe in February.

Richard Keene has replaced Jack Sheehan in 'Forbidden Melody.'

Elizabeth Miele takes the Masque for her 'Holmes of Baker Street.'

Ann Winslow to have the lead in Barnard College production of 'Again Vain Death,' Dec. 2-5. Peace propaganda play done mostly by the students.

Nat Karson writing a new version of 'Alice in Wonderland' with one hand and doing sets for Radio City Music Hall with the other. Doing a few dramatic sets for outside managements in the intervals.

David Warfield to celebrate his 70th birthday next Saturday (28).

David Lucas, of Brooklyn, winner of the $1,000 top prize for best radio program suggestion conducted by Pilot Radio Corp. That's $10 a word.

Coast

Suit brought against Ezio Pinza, concert baritone, in San Francisco by Octavi Picchioni, who asks $500,000 for alleged breach of promise. She charges Pinza promised to marry her when he already had a wife.

Buster Keaton filed petition in L.A. asking alimony cut from $300 to $100 monthly and transfer of custody of his two sons, Joseph, 14, and Robert, 12, from his former wife, Natalie Talmadge Keaton. Actor claims tap too heavy in face of present earnings.

Malibu Lake Mountain Club burned to ground for estimated loss of $100,000. Sir Guy Standing, president, announced new club will be built.

Rex Bell and Clara Bow both denied Hollywood rumor that they are separating. Former actress announced she expects another child soon.

Suit for separate maintenance filed in L.A. by Alice Day, former screen actress, against Jack B. Cohn, jeweler.

Joseph W. Sefton, husband of Minna Gombel, sued in San Diego by first wife, who claims he owes her $10,080 on property settlement.

Suit for divorce filed in L.A. by Lola Lane, screen actress, against Alexander Hall, director.

Rube Wolf, emcee and vaudevillian, was target of $1,560 damage suit filed in L.A. by his former landlady. She charges he damaged property to that amount.

Mrs. Oliver Hardy granted $1,000 monthly by L.A. court. She sued comedian for separate maintenance.

Diamond K Ranch Circus, owned principally by Ken Maynard, filed bankruptcy petition in L.A.

Dan J. Richards, studio employe, shot and killed his sweetheart, beat her mother, and committed suicide, Van Nuys police reported.

Will of Chic Sale, filed for probate in L. A., left estate valued at more than $5,000 to widow. Document expressed confidence that she would take care of their four children.

C. W. Davis was named executor.

Mrs. Mae Laurel, former vaudevillian, was denied petition in L. A. for temporary alimony pending hearing on separate maintenance suit. She claims she is Stan Laurel's common-law wife.

Suit for $125,000 heart balm was filed in L. A. by Faith Morris, stage actress, against Mark M. Hanson, nitery operator, whom actress claims betrayed her with promises of marriage.

Josephy Kominsky, screen actor, sentenced to one year in L. county jail for hitting wife with monkey wrench.

L.A. court granted Mrs. Dorothy Murray a divorce, custody of two-year-old son and $50 weekly alimony from Johnny Murray, radio m.c.

Ben Rinaldo Agency brought suit in L.A. against Nick Lukats, screen actor and former football player, for $960 allegedly due in commissions. Lukats claims he is under contract to Doug Tauszi formerly associated with Rinaldo Agency.

Property settlement effected out of court in Luis Alberni's marital difficulties gives his wife $2,000 monthly separate maintenance.

In L.A. interview, Fritz Kreisler advised youths to steer clear of concert or stage career.

Betty Blossom, nitery dancer, who figured in San Francisco night club fire, was injured in Bay City theatre when she fell over footlights into pit.

French Without Tears

, Nov. 7.

Comedy in three acts by Terence Rattigan, produced by Harold French at Criterion theatre, London, Nov. 6, '36.

Kenneth Lake	Trevor Howard
Brian Curtis	Guy Liddleton
The Hon. Alan Howard	Rex Harrison
Marianne	Yvonne Andre
Monsieur Malingot	Percy Walsh
Lieutenant-Commander Rogers	Roland Culver
Diana Lake	Kay Hammond
Kit Nellan	Robert Flemyng
Jacqueline Malingot	Jessica Tandy
Lord Heybrook	William Dear

Frothy piece of flippancy which may amuse Mayfair and Park Avenue, but is hardly substantial enough for the man and woman in the street.

First starring vehicle of Kay Hammond, whose father (Sir Guy Standing) and grandfather, made some of their big successes in this house. She has hitherto been cast in part roles, but in this opus depicts a heartless scalp-hunter, who plays havoc with the male companions of her brother, with whom she is staying in the South of France.

Most of the wit is derived from the struggles of the students to master the language. If you don't understand French, of course, it no dice.

Jessica Tandy and Percy Walsh give lively characterizations of daughter and father who run the place, and the various victims of the predatory female are nicely handled.

In its class, the piece is praiseworthy, but modern playgoers demand something more for their money. Besides, there are no b.o. names to draw them in.

UNIONS, MUSIC, EYE CARNIES

Carnivals Take to Rails in '37; Truck License Nixes Motor Use

By BILL RICE

Los Angeles, Nov. 24.

The ival season now closing has been the most successful financially since the organized carnivals started in the U. S. in 1898. Over 300 shows operated the past year and most every town played from two to five carnivals on the season. It is estimated that at least 200 new outfits will take the road in 1937. What they will do for territory is a question, but they have skyrocketed the salary of the general agents. Los Angeles situation is general throughout the U. There are 16 shows now wintering in this county and 10 new outfits being built. The same ratio obtains elsewhere.

Independent owners of shows and rides are booking on their own terms. Shows now organized are offering to contract for 20% of the gross and furnish complete outfits of tents, lights, stages, platforms and fronts. Ride owners are being offered light, power and transporta- 25% of the gross. This is unheard of in the carnival business before, as the local committee is paid from 15% to 20% of the gross.

The answer to this is the paid gate to enter the grounds and the concessions. It is a mighty small trick that don't carry at least 15 concessions, medium sized shows at least 30 and the big ones 60 to 100.

Many shows are returning to the railroads as the licenses for trucks in many states are prohibitive and getting tougher every month. Most owners of truck shows now figure 1937 will be the end of the motorized shows, unless they confine their route to one state.

Orville Craft, who owns the largest truck show in the world has never played outside the state of California for the very good reason that his trucks and trailers are so large they would not be permitted on the roads of any other state. Craft operated a number 2 show the past season and it is rumored he is to build a 3 trick this winter. He recently purchased 20 acres of ground for winter quarters at Burbank. Craft pilots his own plane to keep with both hsows.

I once asked Craft why he used such big trucks that could not get out of the state, and he said, 'Who in hell wants to get out of California?'

Showman Assn. Prosperous

The Pacific Coast Showmen's Assn, now located in its new club rooms at 720 S. Grand St., Los Angeles, is in the most prosperous condition of its history. 770 members in good standing, with $3,660.60 in the working bank account, $5,682.10 in the general fund and $4,200.00 in the cemetery fund. Meet every Monday night with 200 members present. The Ladies Auxiliary with over 100 members has its own club rooms at same address. The annual banquet and ball to be held at the Hotel Biltmore, Dec. 9th, will be a turn away, as the advance sale has almost reached the limit. The program has grossed over $1,000 to date.

At the last meeting it was suggested by H. C. Zeiger, owner of the Zeiger Shows, that a monster carnival be presented by the P. C. S. A. ibiting the 16 shows now wintering here on one lot. Sure would be a sight to see 16 merry-go-rounds, 16 Ferris wheels, etc., in operation at one time. Committee been appointed will report the next meeti

Harry Ki , the steward of the ill-fated Rice & Dore Water Circus, now located at San Fernando promoting fraternal benefits. He holds the world's record for feeding a stranded troupe of over 100 people one meal for less than MacFadden's penny restaurants. Fink had plenty of tea, crackers and molasses and one lone two-bit piece. He went uptown and finally located a farmer with one barrel of cabbage left and got him to deliver it on board the steamboat for a quarter. Harry served cabbage soup, cabbage, tea and crackers.

William Barie has contracted with the Japan Exposition to take a Midget Circus sailing next March. There will be 10 midget performers and Woody's troupe of trained ponies, dogs and goats in the uni

SHERIFF RAN SIDESHOW

Cage runks Beats Admission Tricks at S. C. Fair

Charlotte, N. C., Nov. 24.

The improvised 'hog pen' that Sheriff H. J. Stockard rigged up on the Mebane fairgrounds last year to impound drunks temporarily gave way this year to a wire cage on wheels. It almost stole the midway crowd, too, attracting more attention than some of the shows.

Sheriff borrowed a wired truck from the state prison camp, used in transporting prisoners, to hold the usual collection of celebrants until they could be carried 'en masse' to the county jail at Graham.

Vehicle was placed at the most conspicuous and public spot on the grounds. When two men were placed inside in a highly inebriated condition, Black Maria drew the crowds from the midway and immediately became the most popular sideshow on the lot.

RECIPROCITY SET FOR PARIS AND N. Y. EXPOS

Paris, Nov. 15.

American participation in the 1937 French Expo is going to be something 'formidable,' to hear Francois de Tessan, Under-Secretary of State attached to the Premier's Office, tell it.

Returning from the United States, where he went to represent France at the Statue of Liberty celebrations, and officially invite America to take part the expo, de Tessan had plenty enthusiasm.

Stating he had taken advantage of several occasions to talk with President Roosevelt regarding American participation in the French show, de Tessan said, 'I found a spirit of comprehension in the United States that impressed me very much. We laid the foundation for continued collaboration. The Americans will work for us in 1937 and we will work for them in 1939 in New York.'

Police Regulations Kill Akron Burley

Akron, Nov. 24.

Miles-Royal here is dark again after another unsuccessful attempt to revive burlesque. Indie wheel shows were routed for several weeks, four days a week, opening every Saturday.

Strict police ban on the shows was responsible.

Showman May Lose Eye

Charlotte, N. C., Nov. 24.

Almond, widely known outdoor showman and business man of Albemarle, entered the Charlotte Eye, Ear and Throat hospital last week suffering from a steel sliver in his left eye.

Mr. Almond was operated on and his family is still fearful that the showman may lose his eye.

CARL HATHAWAY MOVED

Atlanta, Nov. 24.

Carl Hathaway, assistant general manager of Ringling Brothers-Barnum & Bailey Circus, who was stricken ill on a train near Cordele, Ga., recently, has been moved to an Atlanta hospital for further examination. Attending physicians stated that his condition was 'satisfactory.'

IB, IA, ASCAP WATCH CHICAGO

Seek to Unionize All Outfits, Collect on Music Rights—Will Attend Outdoor Show Meet

SEE OPPORTUNITY

Chicago, Nov. 24.

With the carnival business having just concluded its most successful year in history, the tion of the outdoors field in Chicago, starting next week (30) at the Sherman hotel, figures as the most important meet the industry has ever had, particularly since several major subjects of discussion are stated for plenty of argument. And of all of these, the most important problem for the convention will be the admittedly imminent unionization of the entire outdoors and carnival industry.

Both the International Alliance of Theatre Stage Employees and the International Brotherhood of Electrical Workers have been making considerable studies and surveys of the carnival business during the past couple of years, and with the carnies finishing their season with strong results, both the IATSE and the IBEW want to know how these traveling shows and carnivals can operate without them.

What Interests IATSE

Particularly is the IATSE investigating the field to find out why carnivals and traveling shows can play without stagehands and spotlight people, especially when these carnivals are doing most of the advertising and business on the fact that they are giving regular theatrical entertainment. The IATSE wants to know why the simple fact that these shows are under canvas gives these shows the ability to operate without trained technical stage employees.

Also the IBEW is looking into the carnivals which carry their own power plants, running from three to as high as 10 uni

And still another association which is an important figure in the carnival industry at present is the American Society of Composers, Authors and Publishers, which is making a concerted drive against carnies which are bootlegging music without paying the ASCAP license fee, whether this music be mechanical or otherwise.

These are three organizations which are current problems of great importance and which will be discussed as serious problems at the outdoors convention next week. And still another worry for the confabs is the increasing amount of legislation directed against the carnivals, many of the laws actually banning the appearance and showing of carnivals in their localities. Illinois is an example, having one of the strongest laws to the effect that traveling carnivals, whether trai , truck or gilly, must have a license to play within the corporate limits, and in that way these carnies must go before the city councils which are making it tough for the tricks to get a license.

Among Those Present

At the meeting here next week will be the National Association of Amusement Parks, the International Fairs Association and the Showmen's League, the latter tossing the annual banquet at the Sherman hotel on Dec. 2.

More and more are the parks finding themselves tied in with the carnival biz since these parks and rides are catering steadily to more nivals.

Meeting figures as the biggest in years with reservations already 90% ahead of last year. Carnies are coming off the road this year with the bags full of coin. Season just closed saw between 150 and 200 shows out, with almost each and every one of them making important profits.

Bel Geddes May Do Scenery, Sanford To Stage Minskys' Classy B'way Burly

H. K. and Morton Minsky were waiting for Norman Bel Geddes to get back in town yesterday (Tuesday) to talk to him about their forthcoming stock burlesque venture at the Oriental (formerly Warner) on Broadway at 52nd street. They want the legit stager and producer of 'Dead End' to do the settings, and claim he's interested.

With or without Bel Geddes, the Minsky venture looks like the most ambitious burlesque show try to date. Bobby Sanford, nitery and show boat show producer, will do the staging, and Dave Rosen will manage the house.

Cast will include Margie Hart, Queenie King, Betty LaVonne, Cora La Redd (colored), Julie Bryan, Helen Colby, Billy Grant, Billy Mack, Phil Silvers, Clark Hunter. Opens Dec. 11. House will do four-a-day with a 55c top.

The Minskys recently split with Joe Weinstock, leaving the latter to solo at the Republic, and this is their first New York try on their own. They are related to but not associated with Abe Minsky, who runs the Gaiety at Broadway and 46th with I. H. Herk.

After 30 Years

Baltimore, Nov. 24.

After operating a burlesque house for 30 years, Hon Nickel, of the Gayety, local cog on the Indie Wheel, has decided to start plugging himself as well as his shows.

On spots daily on WFBR, copy prefaced with 'Hon. Nickel Says—.' Same three words also top frames outside the theatre.

Nickel has remained background of his theatre operation for so long, large lot of public is baffled as to identity of him who 'says.'

Burlesque Reviews

CASINO, B'KLYN

Although hidden away in an alley, Max Rudnick's Casino, the city's largest burley house, draws what looks like the largest crowds. Because of its situation it gets strictly local trade, and the locals are turning out. Friday nights, opening, ams are part of the bi , which might account for the heavy turnout at the show caught.

Peeling is conducted on the no-encore principle, girls doing two entrances for the town's mildest and least revealing tease. That makes it light burley, but there is heavy production. Comedy is also negligible, employing some of the oldest bits, rinsed out.

Show resembles a musical, with heavy production numbers, involving principals, good singers, neat costumes and props. Size of stage contributes to this impression. Dance routines of the line are augmented by LaVodis and Harry, mixed tap team, and Bordoni and Carroll, adagio team. How all is rendered in one hour, after the full hour of tyros, is something in timing. Show regularly runs an hour and 40 mins., with an hour of films added. George Pronath produced.

Layout of the program listing each turn and with cast is the flirst indication of what is to come. Management calls it a 'Follies burlesque revue.' The explanation to the jumbled words is found in observation.

Misses Lovett, Wood, St. Clair, Doane and Zonia Du Val, latter ballyed as star, furnish the peelings; Brown, Rosen and Forth, the comedy, and Denny and Tuttle, straight. Miss Juno is primma donna. Singing and dancing of non-burley acts rates a boost.

B'WAY REVELLERS

(DRURY LANE, LOUISVILLE)

Louisville, Nov. 21.

Jack Kane, prexy of the Eastern Burlesque Ass'n, is responsible for this one, and the formula does not deviate one iota from what goes for standard burly, either road shows or stock. This show is the third of a group of four produced by Kane.

Chorus is the only department which is up to standard. Routines are well worked out, and girls make several pretty pictures along with the tenor soloing of Bob Evans. Best number 'Empty Saddles' with Evans piping the tune and the gals decked out in 10-gallon skimmers. Very colorful, and a welcome change from the usual chorus maneuvers. Evans experienced some mike trouble, but after getting hep to the difficulty, stepped out without amplification. Result was pleasing and registered.

Bimbo Davis, Buddy Brewer and George Grafe handle the comedy along too famili lines, and evidently did not receive the tip to soft pedal a. did comics in the shows which preceded this one.

Strippers and specialists also revealed more epidermis, instead of the diluted version of the past two weeks. Virginia Mylie, Margie Dale, Estella Montillo, Patsy Selby, and Louise Keller lead the numbers and offer specialties, all in the usual manner. Girls are long on looks, but short on ability to sing the songs allotted to them, or deliver lines.

Show is attractively mounted, and costuming is okay. Hold.

Corio Extortion Threat Suspect Cleared On Handwriting Evidence

Philadelphia, Nov. 24.

Paul Reno, former theatre doorman, was cleared of sending extortion notes to Ann Corio while the stripper was playing the Shubert here.

At the hearing before Magistrate Atkinson Costello in Central Police Court, a detective testified examination of Reno's handwriting revealed no resemblance to that in note. In discharging suspect, Costello ordered him to 'get out of town.'

Reno was arrested when Miss Corio said he approached her with a 'protection' offer after she received threatening notes.

OSCAR RAPHAEL FINED IN DAVENPORT PINCH

Davenport, Nov. 24.

Oscar Raphael, owner of the Liberty, burleque house, was fined ; ; and costs for permitting a lewd performance and Morris and Sam Sturn, brothers, paid $25 and costs each for selling obscene literature.

Arrests were made after plain clothes men witnessed the strip acts and purchased pamphlets and pictures from the Sturns. Action has been taken to revoke Raphael's license and close the house. The 17 members of the stock company were released after they had been held a brief time at headquarters.

Independent Burlesque

Week of Nov. 29

'Red Rhythm'—Gayety, Minneapolis.
'Bozo Snyder's Own Show—Rialto, Chicago.
'Gayety Girls'—Casino, Toronto.
'Babes of B'way'—Open.
'Too Hot for Paris'—Gayety, Buffalo.
'Red Hot'—Lyric, Allentown, Mon.-Tues.; Majestic, Harrisburg, Wed.; Capitol, Reading, Thurs.-Fri.; Majestic, Williamsport, Sat.
'Speed and Sparkle'—Troc, Philadelphia.
'Garden of Girls'—Hudson, Union City.
'Dizzy Dames'—Jacques, Waterbury.
'Scan-Dolls'—Howard, Boston.
'Vaniteasers'—Empire, Newark.
'Modes and Models'—Gayety, Washington.
'Ha-Cha'—Gayety, Baltimore.
'Scan-Tees'—Roxy, Cleveland.
'Ballyhoo'—Capitol, Toledo.
'Wine, Woman and Song'—Gayety, Detroit.
'Hi-Flyers'—Princess, Mon.-Tues.-Wed.-Thurs.
'Hindu Belles'—Garrick, St. Louis.
'Beauty Parade'—President, Des Moines.
'Steppin' Stars'—Casino, Pittsburgh, Nov. 30.
'Steppin' days, Fri.-

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Flash—

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