

VARIETY

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64 PAGES

B'WAY LEGITS' BIG GROSSES

New 6th Ave. (N. Y.) Will Be More Shopping Than Theatre District

With the demolition of the Sixth ave. el and the completion of the replacing subway, Sixth ave. landlords will attempt to build the thoroughfare into a retail shopping center and not a theatrical zone, according to the Fifth Ave. Association. City zoning protectors issued a feeler because of the concern it would cause association's restriction of theatricals ordinance being considered by the City Board of Standards and Apportionment.

Ordinance, if successful, would not only include Fifth, Park and Madison avenues, but would also extend east and west of the avenues for a specified distance and thereby include Sixth ave.

Landlords, it is said, are anxious to create a new retail shopping district, feeling that already existent theatres on Broadway and its environs would make any new zone of such unprofitable. Since Times Sq. district is unquestionably the easiest to get to, irrespective of the new (Continued on page 57)

PLUGGING U.S. STAMP TO HONOR EDWIN BOOTH

Cyrus E. Wilder of Chicago is campaigning that Edw. Booth, America's greatest Shakespearean actor, should be honored by having his picture on an issue of U. S. stamps, and he has written Postmaster-General Farley to this effect. Actor, who was born in 1833, is generally conceded to have been tops in the Bard's works.

Booth, whose brother killed Abraham Lincoln, emerged from self-imposed retirement to win the acclaim of the nation on the stage, and the stigma attached to the name of Booth. This fact, Wilder feels, is a reason why the actor should be honored by a memorial stamp.

Billed as 'Freaks,' Side Show Folks Do Walkout

Atlanta, Ga., March 2. Management's billing of performers out front as 'freaks' caused strike last week at local Congress of Oddities. Group walked out and stood around on sidewalk in front of downtown building, where they've been showing, and wouldn't go back in until their spokesman and management did some hurried collective bargaining on the curbstone.

Talent claimed they're not freaks and wouldn't stand for being so called, holding out until objectionable signs came down, to the disappointment of large crowd who gaped at them during progress of short-lived walkout.

Few days' preview. White, 'human pin cushion,' married Kathleen Berry, Atlanta girl, with Lobbello, alligator-skin boy, and Priscilla, monkey girl, as witnesses, which was good for space in local news sheets, although strike was passed up by papers.

Pix Pooch's Plastic

Hollywood, March 2. Face lifting has hit filmdom's dogs.

Harry Lyon, owner of a boxer, listed among the first nine in the nation, had the pooch's jaws done over so he'd look better in films.

Proposal to Rope Off London's West End for Crowning

London, March 2.

Biggest solar plexus blow to English show business may yet be handed to West End entertainment by a measure which, it is understood, is being seriously considered by the governmental bigwigs. This regulation would close off the entire West End amusement center and shut it up for three days during the Coronation period.

As outlined, it's planned to rope off a five-mile radius in the center of town for the three-day Coronation ceremonial period. That would automatically shutter all theatres, cinemas, nighties, etc., for that time, in order to give the government a chance to concentrate on making its own royalty show a real splash and without hindrance.

It would involve loss of more than \$1,000,000 to London's show biz in that period since, naturally, the three days are figured to be the hottest of all for shows and nite life of all kinds. On the other hand, of course, it is conceivable that with the parades, etc., which the official function would call for, visitors wouldn't be wanting to sit around in cafes and theatres much, anyway.

'England expects' have more visitors for the ceremonies than at any time within memory. The influx of visitors from all over the world, aided by easier travel facilities of modern times, is reason to believe (Continued on page 60)

Stage Bicycling

cycle racing on theatre stages follows basketball, badminton and other experiments as box office hypo, the Terminal, Newark, being the first to revive bikes on the rostrum. House is on the Skouras chair. The Terminal, starting bike races a week ago, has the pedalers doing their work on treadmills.

17 SHOWS OUT OF 27 OVER \$15,000

Eight Exceed \$20,000 During Final Winter Weeks—Income Taxes Will Hurt Biz Starting Now

MANY WINNERS

Last week, which started with Washington's birthday (22), was the final big gross period of the season. Usually there is a sharp dive in attendance immediately after that holiday, but this season proved the exception. Out of a total of 27 attractions on Broadway, 17 drew better than \$15,000, while eight shows topped \$20,000. Four were musicals, with an equal number of straight plays.

Approaching income tax payment deadlines are expected to dent theatre grosses, but again Lent does not materially count, as indicated last week, when it was figured that not a single attraction operated in the red, although several about broke even. As evidence of the week's prosperous going there are no closings scheduled for this Saturday.

'The Women' topped its previous high gross mark by a couple of hundred dollars, getting \$23,500, it being (Continued on page 57)

Neighborhood Tolerance As Giant NBC Program

retentive program emphasizing the theme of Americanism and serving as an antidote to the spread of European racial and other hatreds, will be launched on NBC within the next few weeks. Behind the broadcasts will be a group of outstanding publicists, industrial figures and educators, headed by Newton D. Baker.

Noted playwrights have agreed to contribute scripts to the broadcasts which will originate from New York and Hollywood. Top names in legit and pictures have been lined up for the casts. Each program will run an hour, with all but the first two and the last three minutes devoted to entertainment.

John Doe—New Style

la, March 2. WIP is now plugging 'Barry Sloan and His Scintillating Music' in newspaper space and publicity. Sloan is heard on Hill Clothing Co. program, which just jumped from spot commercials to 15-minute sessions.

'Barry Sloan' is any set of discs. Program Director Jim Allen decides to choose from transcription service, it leaked out this week.

Here's What Happens to Riviera Nite Life When Wally Makes Whoopee

Uplift Flops

Winnipeg, March 2. Convicts in local bastille bored with the classical music fed 'em through p.a. horns at noon repast and evening recreation periods.

Strippers threatened to riot unless they got it sweet 'n' hot. Officials have finally assented, so the cons now stop their soup in swing time.

By CHARLES LANIUS

Cannes, Feb. 19.

Mrs. Impson had her first taste of night life since she has been in Cannes when Henry Clews, American Rivieraite, threw a party in her honor at Bobby Guessey's 'Le Relais.' Al Roman's orchestra was borrowed from the Dolphin Club and the ballroom was carefully curtained from the bar. Precautions were taken to prevent news of the blow-out from reaching the ears of the newshawks, but the management, appreciating its publicity, couldn't resist and by the time the party was in full swing the bar was doing a flourishing half-price business with the press boys.

Although the party was originally intended for 45 people—only about twenty-five managed to arrive when several British and American women who are eligible for the Cannes social register—providing Cannes had a social register—decided to snub up on the ex-king's intended 'little woman.'

French Surete coppers looking full of business hung about the entrance. (Continued on page 63)

Poor Vaudeville; Here's All Left Of It 'Round N.Y.

Total vaudeville time in metropolitan New York in combined Broadway, nabe and one night theatres, has reached the all time low of 11 weeks. Computation includes one night 'amateur' theatres, split week vaude, weekend flesh bolsters and Loew's State, Radio City Music Hall, the Roxy and Apollo, colored vaudeville in Harlem. Actually there are only four full weeks, three split weeks in the lesser stands and the remaining two on the supposed neophyte time in the naves.

State, Music Hall, Roxy and the 125th Street Apollo are the four full weeks. The Folly, Brooklyn, has (Continued on page 57)

'JESSE JAMES' A WOW ON PERSONAL APPEARANCES

Pi. Juff, Ark., March 2. It took a detail of city firemen to handle the crowd at Community theatre here when Jesse James appeared in person. James, 89 years old, claims that it was not he who was shot to death by Bob Ford on April 3, 1882, but that it was Charles Bigelow who died, James changing clothes with the slain man and attending his own funeral and saw 'himself' buried.

James tells a convincing tale and is drawing good crowds to hear it. For 50 years he has lived under the name of Jim Williams.

PHILATORIUM, NEW B.O.

National Stamp Exhibition, first of its kind held in Manhattan, has been set for May 1-9 in the N. Y. Museum of Science and Industry.

A Philatorium, special display of valuable stamps will be a feature of the exhibit which is to be in charge of W. E. Southard, publicist and promotion chief for the museum.

BOWES' AMS GETTIN' THE CARRIAGE TRADE

Major Edward Bowes' Chrysler program at CBS' Manhattan playhouse, N. Y., Thursday nights sees the first 10 rows of the 1,400-seater filled with plenty of soup-and-fish plus ermine. Class attendance is accounted for in the new Chrysler tie-up. Socialite cronies of the motor mogul and his associates are making lots of requests for the cuffs of the ams, many of them being weekly repeats. Bowes' large circle of cultured pals also swell the list.

Tyros show is a natural for the socialists in that it gives them plenty of time to arrive at the 9 p.m. frolic. Weekly change of the am program makes it a completely different show each week, and the added zest of a pseudo-slumming party is another attraction.

N.Y. Public School Teacher Becomes Pupil's Manager

Sarah Wittstein, teacher at P. 20, N. Y. C., has turned theatrical manager to handle business of Sammy Goldberg, 13-year-old singer who clicked. Major Bowes' amateur program.

Since kid copped a first prize, girl has handled all his affairs, at insistence of the kid's parents, residing on N. Y.'s lower East Side. Singer who has been on call for weddings and socials has too received several contributions since heard on the air. Engagements also accounted for i air appearance.

William Morris' office was interested in the kid and there is talk that Gertrude Berg is considering him for her new radio program.

Jeff McCarthy, Pioneer Creator of the \$2 Roadshow Film, Dies at 58

Joseph Jefferson (Jeff) McCarthy, who died of diabetes at the age of 58 in Beverly Hills last Thursday (25), was the outstanding figure in special exploitation of the spotlight pictures. For the past several years he was with the Hays organization in New York, but previously his name was connected with the Broadway roadshow \$2 films. Hollywood executives often consulted Jeff McCarthy whether a picture was strong enough for a special try, and his judgment was always followed.

McCarthy entered the picture field from the legitimate theatre. Starting in his native New Orleans as a billboard poster he became an advance man on the road and gravitated to Broadway. He agitated Cohan & Harris attractions and then became general manager for George Brennan when the latter produced "The Clansman." It was that connection that led to his entry into the picture field.

When D. W. Griffith made "The Clansman" into "The Birth of a Nation," McCarthy took keen interest. He had joined with Theodore Mitchell, also a legit publicity man, in exploiting what was eventually regarded as one of the greatest, if not the No. 1 silent film. So well did they rate "Nation" that it was decided to charge \$2 top.

Top Money-Maker

It was the first picture with that scale and show business was skeptical until the "Nation" went on to set all sorts of records, as to run and receipts. The film was presented at the Liberty, N. Y., in 1915, two showings daily, with a full orchestra in the pit, and sound effects back stage. "Nation" ran for 18 months on Broadway.

It was the greatest money maker of its kind for the amount spent in making it. "Nation" cost a little over \$100,000 to turn out. From three years of roadshowing it netted a profit of \$4,000,000.

The Liberty engagement and exploitation of the Griffith picture proved that films could be presented along legit lines, with reserved seats and at the same prices then secured by stage shows. The firm of McCarthy and Mitchell proceeded to expand the possibilities and initiated the multiple film roadshow idea with "Nation." McCarthy's personality and business judgment made him well known and to his office were drawn many number of legit agents and company managers, who were sent out with roadshow pictures.

McCarthy's success was such that to theatre men across the country the matter of playing a roadshow film depended upon whether McCarthy was handling it. In other words, McCarthy's name was more important than the title of the picture, who was in it, or who made it. They had found that McCarthy would not touch a bad one.

There were 12 units of "Nation" sent on tour and those outfits, too, set a new style in picture exhibition. With each print there were 21 men, complement being made up of a leader and 12 men in the orchestra, company manager, agent and second man, three stage hands and two operators. McCarthy and his partner at one time took over the Chestnut St. opera house, Philadelphia, and lived in that city with "The Spoilers" (film). Next they gave Griffith's "Intolerance" a big start, but did not handle another Griffith film until "Way Down East," which proved the success anticipated. "The Covered Wagon" was another major assignment, with 14 units toured. Next came "The Big Parade."

Erlanger's Assignment

McCarthy was sent to the Coast by the late L. Erlanger to look over Metro's "Ben Hur" which Erlanger had a percentage interest. While in Hollywood he saw a preview of "Parade" and begged Marcus Loew not to release it as a programmer. He promised to send the film into the big brackets it retakes strengthened the feature. His keen judgment in film values was clearly demonstrated, for "Parade" ran a full year at the Astor, N. Y.

McCarthy handled "Ben Hur" at the same time, directing 18 "Hur" companies and 26 units of "Big Parade" over a two year period—a total of 44 companies. The Ten

McCarthy and D. C.

The late Jeff McCarthy single-handedly defeated a possible national censorship of the screen. It was in 1916 when a censorship bill was readied in Washington and it had the okay of picture leaders who went on the theory that a Governmental measure would forestall individual censorship in the various states. McCarthy took the opposite view, figuring the states would follow Congress.

Jack Connolly, then secretary for a Massachusetts representative, asked McCarthy if he was interested in combating the proposed Congressional measure. McCarthy engaged the late Martin W. Littleton as attorney, and their efforts, at the capital, killed the bill. The anti-censorship fight was financed by D. W. Griffith who put up the coin over a period of two years to combat other censoring moves.

At the outbreak of the World War, Jeff McCarthy was close to the War Dept. He was asked to recommend names of men who were used in the propaganda division and some were sent to Europe for that purpose. McCarthy never mentioned his official connection with Washington.

Commandments' and Rainey's "Hunting Wild Game in Africa" were among other films guided to big money by the McCarthy idea.

In 1927, Jeff McCarthy went to Hollywood as general assistant to Winfield R. Sheehan at the Fox studios. He returned to New York about two years later and opened a talent and script office for that studio. In 1933 he joined the Motion Picture Producers & Distributors of America as chairman of the advertising advisory council, passing on all film-ad-copy, stills and other publicity, which required his okay before release.

Among other ventures that attracted McCarthy's attention, when he was exploiting pictures, was the first visit here of the Vatican Choir consisting of 84 voices. J. P. Muller, the ad agency man, was one of the backers. McCarthy booked the choir and presented it along legit show lines too, and pulled the venture out of the red.

Cohan & Harris paved the way for the roadshowing of pictures with "Quo Vadis," which they handled for George Kleine. It was first shown at the Astor, N. Y., in 1914, afternoon prices being 50c, and \$1 at night. When the late Jeff McCarthy was preparing the debut of "Birth of a Nation," he called upon George M. Cohan and revealed his idea of charging \$2, asking the manager's advice. Cohan okayed the price immediately and stated he was sorry the habit of established the same scale, because, "If they'll pay \$1 they will pay two."

Hays, Harrison Statements

Will H. Hays, president of the MPPDA, issued this statement on the passing of the showman:

"The death of J. J. McCarthy is an historic loss. The motion picture industry loses one of its finest leaders and I lose an invaluable associate and a loyal friend."

"Jeff McCarthy was part of the history of motion pictures. No man knew more of their development. No man ever stood more firmly or courageously for what was right and good."

"His work in connection with our advertising code won universal approval. His character, his integrity, his experience, his vision and his counsel are qualities which we can ill afford to spare. His memory will never fade."

Senator Pat Harrison's Statement:

"Jeff McCarthy was one of the finest men that ever lived. He had strong convictions and stood steadfastly by them. He was a real, loyal friend. His splendid character was appreciated by everyone who knew him. He has done much for the screen



KEN MURRAY AND OSWALD

Completing the last of a series of shorts at Warner Bros. Vitaphone Studios.

Many thanks to Dick Willis, Lloyd French, Ray Foster, Jack Henley, Ed Foreman and to all the rest who have made our stay so pleasant. Especially to our very dear friend, Sam Sa.

Direction:

WILLIAM MORRIS AGENCY

Hollywood Virtually Deserted on the Day of Santa Anita Handicap

Hollywood, March 2. Santa Anita 53-day race meet ending March 6, is up many new turf records for the West. Total handle up to March was \$25,246,035, which is nearly a half million over last year's entire meet, and there are six days yet to go.

Handicap day (27) drew new attendance high of 55,000 with wagering that day totaling \$1,539,879. Wagering on Santa Anita handicap race was \$364,553.

Hollywood was practically deserted the day of the race and studios at a virtual standstill. Al Sisto, Danny Varsity handicapper, was the only local oracle to pick winners in both the derby and handicap.

Voguing Baxter, Bennett

Hollywood, March 2. Warner Baxter and Joan Bennett will play the leads in Walter Wanger's "Vogues of 1938," which Irving Cummings directs. Baxter is on loan from 20th-Fox.

Frank Buck's Jungler

Hollywood, March 2. George Melford will direct "Jungle Menace," first of four serials Louis Weiss will make for Columbia. Arthur Hoel is scripting the thriller, which will feature Frank Buck.

and his untimely death is a loss to the country."

Interment East

The casket will arrive at Grand Central station, N. Y., Thursday (4) at 2 p. m., for transfer by train to Mount Pleasant (White Plains) where interment will be made at the Gate of Heaven cemetery. Accompanying the remains are the widow, Mrs. Sadie McCarthy, the deceased's brother-in-law and his sister, Mr. and Mrs. Earle Hammons (Educational Films).

Party will be met at the station by Walter Moore and Clayton Sheehan, who arranged for the funeral; also Mrs. Mary Gilman of New Orleans, a sister of the widow. There will be no services other than final rites at the cemetery, two p. m.

Hollywood, March 2. Funeral services for J. J. McCarthy were held Saturday (27) at Church of the Good Shepherd in Beverly Hills, with mass conducted by Father John J. Devlin, pastor of St. Victor's Roman Catholic Church in West Hollywood. Rosary was said at a service at the residence Friday night (26).

Body was shipped yesterday (Monday) to New York for interment.

Mary Summers' Roach Pic

Chicago, March 2. Mary Summers, daughter of Allan Summers of vaude, going to Coast for Hal Roach.

Spotted for next Laurel and Hardy flicker.

Hollywood Odds and Ends

By Joe Laurie, Jr.

Hollywood, March 2.

You can make more money writing for Hollywood than about Hollywood. The art of acting here has developed tremendously. They even rehearse in the restaurants.

Paul Muni is in a great spot out here. All the girls say here to make Muni.

Haven't met Garbo, Dietrich, Simone, Simon, Marion Davies or Joan Crawford as yet. For that matter they haven't met me either, so we're even.

You can't walk the streets of Hollywood without staggering into an old vaudevilian.

Julius Tannen claims it's hard to get the picture boys to play favorites at Santa Anita. They are so used to "long shots."

Caught some guys out here exchanging autographs for fingerprints.

They get all tired out knocking wood. They ring bells for traffic here. The nicer neighborhoods are thinking of putting in Swiss Bell Ringers.

Some of the boys out here have no faith in mirrors. But as Johnny Stanley once said, "When you get home at night you gotta be on the level with your pillow. You can't cut that down to four minutes."

When the old boys out here talk about vaudeville they say it with a caress in their voice.

Wonder how they find it out when a radio writer goes insane?

The weather out here is beautiful between rains.

Funny how some guys let success go to their stomachs.

Sidney Fields has the most photographed ear in the picture busi-

Been in pictures for years and they haven't caught his eye yet.

It's funny to watch the evolution of a guy from the east... first week he is panning everything... second week he decides to get one of those funny shirts... just a plain polo shirt... then as the weeks go on and he gets more confident his option will be taken up, he starts going to town... he ends up with a very quiet pair of red pants, blue shoes, yellow handkerchief, plaid socks, ink underwear and an old devil-take-it hat. The next step is to boost the weather. By that time, brother, you're gone. They can sell you anything.

Tom Mix carries two hats. If one blows away he has the other one. Some locals figure the same way about wives.

Gene Fowler says, "If you do favors for friends they will never forgive you for it."

Joe Bigelow says that the boys get so lonesome in their big offices, just to pass the time away several have been known to give a hot foot to their desks.

One gets many nods of non-recognition here.

Was in a picture house and remarked to the manager about the small crowd. "That's all right," said he, "there will be less complaints about the show."

When Eli Perkins, the great humorist, was asked by a lecture bureau, "What will you take for 40 nights in California?" Perkins wired back, "Brandy and soda." I guess he knew the rainy season was on.

Eddie Cantor, after reading a pan from a radio critic, "I am very unfortunate; the only ones I can please is my public."

Saw a picture star who is touted as a polo player (by his press agent) learning how to ride a horse.

Some day someone is going to write about the Heart of Hollywood. has one. But they figure it isn't big enough for a feature.

L. A. to N. Y.

Harry Baldwin.
Monty Banks.
Eddie Beloin.
Jack Benny.
Al Bousberg.
Kate Brown.
Howard Dietz.
Janet Gaynor.
Mack Gordon.
Earle W. Hammons.
Tom Harrington.
William Keighley.
Edgar Kennedy.
Jere Knight.
Margaret Lindsay.
Mrs. J. J. McCarthy.
Dick Mooney.
Polly Moran.
Bill Morrow.
Mary Pickford.
William A. Pierce.
Harry Rogers.
Charles R. Rogers.
Don Wilson.

N. Y. to L. A.

Myrt Blum.
Rufe Davis.
Monroe Greenhal.
Arthur Kent.
James A. Mulvey.
ZaSu Pitts.
George J. Schaefer.
Oscar Strauss.

SAILINGS

March 3 (London to New York),
Gracie Fields, Ruth Arons, Ben Goetz, Benny Thau, Bob Ritchie, Cecil Bernstein, Cecilia Colledge, George Sherrard (Queen Mary).

March 3 (London to New York),
Simon Van Lier (De France),
March 3 (New York to London),
Reg Connolly, Frank Harle, Mme. Gina Cigna, Mary Pickford, Ruth Chatterton, Sergei Rachmaninoff, Gilbert Miller, Hassard Shott, Winifred Shott, Maj. W. L. Greenless, Ignace Friedman, Mr. and Mrs. Max Baer, Mr. and Mrs. Harlan E. Read (Berengaria).

Feb. 28 (New York to Hamburg),
Elizabeth Schumann (Hamburg),
Feb. 27 (New York to London),
Africke, Ernest Hemingway, Sidney Franklin, Gregor Matigorsky, Uday Shan-Kar and Ball, Mme. Lea L. Hutz, Jeanne Gautier, Arnold Meckel (Paris).

Feb. 26 (West Indies Cruise), Mr. and Mrs. J. R. Popple (Staatenland),
Feb. 26 (New York to London),
Mr. and Mrs. Nelson Doubleday, Camillo Aldao (Europa).

Feb. 25 (New York to British Guinea), Josef Israels, 2d (Nerissa).

GRETA STARTS EARLY TOUR OF THE LOTS

Hollywood, March 2.

Sirgi Gurin, Norwegian actress, recently imported by Samuel Goldwyn for the lead opposite Gary Cooper in "The Adventures of Marco Polo," has been borrowed by Universal for a spot in "The Road Back." She has changed her screen name to Greta Gynte.

U Signs Radio Spieler And Princeton Senior

Universal has signed William Lundigan, announcer at WFBL, Syracuse, for a six-month trial starting March 15. Youth, who has been announcing and playing in skits at this radio station for about two years, gets a leave of absence from WFBL. He attended Syracuse U. James Foran, son of Senator Foran of New Jersey, and brother of Dick Foran, already in films, has also been signed. He is a senior at Princeton and won't go to work for Universal until after his graduation in June.

2 Twain Pic Kids Set

Hollywood, March 2. Jackie Moran, child actor who made a splash in "Valiant" is the Word For Carrie and has since played a role in "Outcast," has been signed to a term contract by David Selznick.

He joins A. W. Sweatt, nickel-international's child-star group. Sweatt was discovered in nationwide quest for Tom Sawyer, and Jackie Moran looks set for the Twain classic with him.

Metro's Stripper Testee

June St. Clair, youthful blonde stripper last seen in N. Y. at the Apollo (42nd Street, N. Y. burley house), is being screen tested by Metro.

ARRIVALS

Oscar Strauss, Federico Longas, Margherita Sali, Clifford Gray, Jeanne Bouquet, C. Wynn, Lou Broullard, Milton Shu'rt, Mr. and Mrs. Edward Anthony, Lillian Fischer, Max Schmeling, Mrs. Belloc Lowndes, Fritz Reinert, Raymond Massey, Otto Kruger, Victor Jory, Joseph Schmidt, F. Mannheim, Diamond Bros., Mr. and Mrs. Con Colleano, Kurt Stood.

SHEARER, MUNI--ACAD TOPS?

N. Y. World's Fair (1939) Counting On Real Support From the Pix Biz For a Creditable H'wood Exhibit

Officials of the New York World's Fair already are laying tentative plans to enlist the leading picture companies in a vast industry exhibit that will be a real credit to the cinema. Reason that they are starting early on this project is because they do not want a repetition of the experience suffered by Chicago Fair officials when a private corporation eventually staged and conducted the big studio-film show or exhibit. This Chicago replica of a film studio was designated as "Hollywood in Chicago" and viewed by many industry leaders subsequently as a detriment rather than an educational boost for pictures.

One factor entirely changed for the New York fair will be that the picture companies will be considerably richer and better able to provide the money for such an exposition exhibit than in Chicago. Originally film companies were not particularly interested in 'Chi' expo exhibit, because of its ready funds, for one thing, at that time. This prompted all major companies to steer clear of backing a picture industry exhibit of the type proposed—a replica of a modern Hollywood studio plant. In its place was the privately financed and operated "Hollywood" show, with old cameras, makeshift sets, etc. For the 25c admission fee, the average World's Fair visitor felt that the strip of film he received was the biggest break he obtained at the exhibit.

Idea of bringing name stars to the 1939 model exhibit, while they are on vacation, also is to be incorporated in plans outlined to industry executives. While an effort was made to do this with the Chicago Hollywood show, only a couple of near-celebs actually put in an appearance, say Chicago officials. This was due primarily to the fact that the industry gave the Chicago exhibit little backing or official recognition.

With so much interest already being displayed in advance in the New York exposition by numerous private enterprises, the film industry undoubtedly will be approached from the angle that the business should have an official exhibit or display, staged and conducted under guidance of top flight producer supervision.

Sol Wurtzel Japaning For Reaction on 'Moto'

Hollywood, March 2. Sol Wurtzel, 20th-Fox producer, will sail for Japan in May on a combined business and pleasure trip.

Wurtzel, who is making a series of "Mr. Moto" detective pictures with Peter Lorre in the role of the J. P. Marquand Japanese sleuth, will feel out the Japanese government on the characterization by a foreigner.

Grover Jones in a Spot

Hollywood, March 2. Grover Jones, Satevepost's true confessor on the Hollywood scene, has missed his best story again. When the wife to whom he has been married 16 years, went to a hospital suffering from a nervous breakdown, Jones, loathe to break the family circle, went along, too. No other room being available, hospital booked Jones into the maternity ward.

ing non-Catholic in a Catholic hospital, Par's veteran scribe, now named to Walter Wanger, can't get used to a nun quietly turning down his bed and putting out his pajamas next to his newspapers and scripts. Can't get used either to nuns' confiding all the blessed event news from day to day.

Liberty Mag Briefies

Hollywood, March 2. "Reflection" will be the first of a series of 12 shorts to be made by Featurettes, Inc., from Liberty mag short yarns. Esther Ralston, Pierre Watkin and Brooks Benedict top cast. Group will be made in Vericolor and Cinecolor.

Tommy Atkins will direct from Dale Armstrong's screen play.

High Court OK's Anew Pix Actors' 10% Obligations

Los Angeles, March 2. Far-reaching decision in regard to actors' agency suits in California was reached last week when the state supreme court refused to review a case in which Small & Landau, agents, received a verdict of \$10,000 from Lloyd Nolan over his breaking of a contract which had three years to run.

Swartz & Tannenbaum, attorneys for the agency, sued on the ground that their client should receive commission on Nolan's probable earnings for the remainder of the contract. Court ruled that inasmuch as Nolan had a contract at Columbia studio for three years, the agency should receive \$10,000.

Laurence Beilenson, attorney for the Screen Actors' Guild, and Simon & Garbus, appeared in behalf of Nolan. Lloyd Wright and Charles E. Millikan, attorneys for actors' agencies, filed briefs for the plaintiff.

STAN LAUREL MAY MAKE OWN FILM PRODUCTIONS

Hollywood, March 2. Stan Laurel is snubbing Hal Roach on overtures for a new contract, and insists that he will produce on his own. He's reported here en route from N. Y., with sufficient capital promoted for a series of feature-length comedies. It's still indefinite, however, whether this means a split with his running mate, Oliver Hardy, although that's been previously reported.

Laurel intimates he will bracket himself alternately with various ranking funnymen. Attorneys on Monday filed in Sacramento incorporation papers under name of Stan Laurel Productions, Ltd., capitalized at \$100,000, for general theatre amusement enterprises. Directors named are Marjorie Glen, Lockwood Miller, Richmond Wharton.

Roach declares he knows nothing of Laurel's plans. Hardy's contract with Roach has two more years to run.

Ed Wynn's \$3,000 From WB Typewriter Effect

Ed Wynn has accepted a settlement out of court from Warner Bros., who used an effect owned by him, first seen in "The Perfect Fool," produced on Broadway in 1924. The effect, used in the film, "Ready, Willing and Able," is that of a huge typewriter with irks used in place of keys and type bars.

Sidney R. Fleisher, attorney for Wynn, advised the acceptance of \$3,000 rather than have the claim drag through the courts.

DOPIN' WINNAHS: WYLER, 'FRISCO'

Thursday Is Der Tag for the Annual Academy Awards—Inside Stuff on How the Studios May Be Trading Votes for Prestige—Miss Shearer's 'Juliet' and Paul Muni's 'Pasteur' Look Strong

IMPOSING ROSTER

Hollywood, March 2. Selection for winners of the ninth annual Academy of Motion Picture Arts and Sciences award will go pretty much the way of Metro. With the so-called inner circle antipathy of the extinct Screen Writers' Guild and the Screen Actors' Guild members toward the Academy, there has not been any exuberance or enthusiasm with respect to the voting of the awards, which will be announced at the banquet Thursday night (4) in the Biltmore Bowl.

Though the disinterest is shown outside of studios, many of them are not so keen about the awards, due to the selections that were made for balloting. Heaviest interest is being shown by Metro, Warners and Sam Goldwyn; with Columbia, of course, interested, as it has been since the company garnered a flock of awards two years ago.

With Metro having the heaviest employee membership in the Academy (Continued on page 22)

FRANKLIN GIVEN 1ST 7-YEAR TERM AT MG

Hollywood, March 2. First straight seven-year contract ever given a director was inked last Wednesday (24) by Sidney Franklin at Metro. His last picture was "The Good Earth." He has been at the studio 10 years.

Franklin will spend two months in New York looking over plays and upon his return direct Norma Shearer in her next picture, the first since her husband's death.

Dorothy Hall's Pix Bids

Warner and 20th-Fox are dickering with Dorothy Hall, legit, for pictures. She's starring currently in Jack Curtis' play, "Behind Red Lights."

Miss Hall previously was tested by Fox and made pictures for Paramount, east and west.

Reno's Crop of Show Biz Divorces Ups; Cowboys Raid Beery's Lodge

By JOE McDONALD.

Reno, March 2. Headed by Arline Judge, who just landed, Reno's colony of film celebrity divorce seekers is reaching old time proportions and like spring, after a hard winter, the change is welcome.

Miss Judge and her lawyer from Los Angeles, Milton Black, climbed out one car of the train, posed for a lot of pictures and gave Reno the glad hand. From another car, but keeping well the background for the moment, her milli air fiancé dropped off unnoticed and his presence in Reno was not known until the next day. He is Daniel Reed Topping and he owns the Brooklyn Dodgers professional football team and is going to marry Miss Judge about April 5, when she secures her divorce from Wesley.

Mrs. Fan is Todd Mitchell, playwright, has only a few more days to wait for her decree. In fact Miss

H'wood P.A.'s May Have Become Suppress Agents But Here's How They Regard Certain Chiselers

Slight Switch

London, London, Films' casting director hurriedly called an agency the other morning for three "vestal virgins." And make it snappy, he urged, "we want them quick for Claud's sequence." Agency rapidly thumbed file of lovelies, picked three, dated 'em, and called back the studio to report.

"Oh, we'll have deal off," came the answer, "we shan't want 'em now—we got three of the Dorchester Girls!"

WB SIGNS 'ICE FOLLIES' CO. OF 50 FOR PIC

Detroit, March 2. "Ice Follies of 1937," comprising 50 professional skaters, were signed to a Warner Bros. contract here last week while revue was making a four-day stand at Olympia arena. Long distance wires burned all week between Jack Warner and Edward A. Mahlik, manager of the revue, and Jacob Wilk came here Wednesday (24) to give the carnival the final o.o. and close deal.

Contract, which has been brewing for some time, calls for all members of revue, including Bess Ehrhardt, young Duluth star, and Eddie Shipstad and Oscar Johnson, ice comedians who are co-producers of the revue with Mahlik, to be on the Coast in April after completion of a transcontinental tour. Story will feature Miss Ehrhardt and Shipstad and will be built around pro skating.

Title hasn't been selected, but sub-tag will read "Featuring Ice Follies of 1937." Flicker is scheduled for release next October.

Hollywood, March 2. Milt Gross is back on the 20th-Fox lot collaborating with Wallace Sullivan on the script of "Thin Ice," the next Sonja Henie flicker.

Gross' last chore was on a loanout to Metro.

Hollywood, March. Hollywood press agents may have become suppress agents, concede the p.a.'s for the sake of argument, but what have the newshounds become? A flock of sleepy-eyed Horace Greeleys, if p.a.'s can read their own notes right, which nobody concedes for a moment.

Recent survey by p.a.'s shows scribbles behind the eight-ball, almost any news item and snoring their heads off till cracked by a billboard cue and told, "Here, here's an item for your paper."

Foeds between studios and city desks are rarely caused, argue flacks, by fact that scribes are too good. They're caused because they're not good enough. For one scribbler who will go out and hustle for news, the town has a dozen who can't even see a story that's told them, or handed them, until somebody else prints it and an editor banners it. Then the rival scribbles scream that they've been denied the right to vibrate a confidence.

Thing that burns exclusive-addicts, according to survey held by flacks, is that girl-reporters top boy-reporters (Continued on page 11)

LA CAVA WILL DIRECT 'STAGE DOOR' AT RKO

Hollywood, March 2. Gregory La Cava goes to RKO to direct the Pandro S. Berman production of the Broadway play, "Stage Door," which will star Ginger Rogers, Katharine Hepburn and Burgess Meredith. Marjorie Lord, recently contracted at the studio, also goes into the cast.

Play by George S. Kaufman and Edna Ferber is being adopted by Anthony Veiller. Production is slated for early May.

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PIC STUDIOS REGULATING PLAYERS' AIR TIME; COWAN NEW CHECKER AT PAR

Hollywood Cooperating More With Radio—Expedites Schedules Not to Jazz Up Film Work—WB Already Has Similar System

Hollywood, March 2. Regulation of the radio activities of its contract players has been invoked by Paramount, the second studio to take such a step. Rubey Cowan is moving over on the lot from National Broadcasting Co.'s artists' bureau to take charge.

With a half dozen of its leading comedians and crooners on frequent call for rehearsals and broadcasting, it will be Cowan's duty to see that time is cleared so that absences from the lot won't conflict with shooting schedules.

All radio contacts for players will be handled by Cowan, who will okay all commitments for air time, sustaining or otherwise. He takes over April 1.

Warners has a similar setup in operation through its financing of Transamerican. All radio deals and matters are referred to Martin Gersch of Transamerican for okay.

With heavy drain on players for guest shots on transcontinentals, it is likely that other major lots will follow suit and institute some kind of an arrangement to keep the studio records straight. Heaviest squawk against players taking air dates is that it interferes with their picture work. It is felt that the kinks can be ironed out by apprising the radio contractors of just what periods are available for outside work and schedules arranged accordingly. This would also create a friendlier feeling between picture studios and agencies buying the talent.

A 30-piece band will be assembled on the Paramount lot in Hollywood as background for the Far broadcasts which begin Sunday. (4). No names as leaders are being considered.

Boris Morros is getting orchestra together now.

Studios Ship 22 Pix Out of State To Beat Tax Rap

Hollywood, March 2. In order to escape the property tax, major studios shipped out 22 negatives last week, leaving 48 on hand to take the rap. It's a yearly bid to get 'em out of the state. Bite went on yesterday (Mon.).

Negatives on hand, subject to the 4% tax are: Columbia, three; Metro, six; Paramount, four; RKO, six; Republic, three; 20th-Fox, six; Universal, six; Warners, 10, and Grand National, four.

N. O. Has Pix Prod. Yen

New Orleans, March 2. Mel Washburn, pix editor and dramatic critic of the New Orleans Item and Morning Tribune, to Hollywood for a month doing special stories and interviews these newspapers. He is also on a special mission to the film capital to interest producers in establishing a pix studio recently developed lake front there.

Meyers, former radio editor, is rubbing for Washburn while he is away.

Bill Grady Goes RKO

Hollywood, March 2. Bill Grady checks in at RKO this week to head the new talent department.

He recently pulled out as casting director at Metro.

Polly Moran P.A.'ing

Hollywood, March 2. Polly Moran has gone to New York on a personal appearance and radio tour. She'll be away six weeks.

Lewin to Concentrate On Lombard Flickers

Hollywood, March 2. Albert Lewin, back from a European vacation, has checked in as associate producer at Paramount to assume charge of the Carole Lombard pictures. He and Miss Lombard are huddling on stories.

Lewin left Metro after the death of Irving Thalberg, with whom he had been associated in production for years.

PIX TO THE KING'S TASTE

London, Feb. 21. With the King and Queen among the keenest film fans in Britain, British distributors are paying a lot of attention to royalty.

Royal residence at Sandringham has its own projection theatre, and a list of motion pictures 'commanded' for presentation during the King's recent holiday stay there contains 27 features, together with a considerable number of cartoons and shorts.

Pictures endorsed by royal approval were:

'Modern Times' (UA), 'Gay Desperado' (UA), 'Ghost Goes West' (UA), 'Ire Over England' (UA), 'Romeo and Juliet' (MG), 'Great Ziegfeld' (MG), 'Born to Dance' (MG), 'Tale of Two Cities' (MG), 'Love on the Run' (MG), 'San Francisco' (MG), 'Mr. Cinderella' (MG), 'Gorgeous Rusey' (MG), 'Rose Marie' (MG), 'Windbag the Sailor' (G-B), 'Saboteur' (G-B), 'O.H.M.S.' (G-B), 'Good Morning, Boys' (G-B), 'Petrified Forest' (WB), 'Green Pastures' (WB), 'Light Brigade' (WB), 'White Angel' (WB), 'Mr. Deeds' (Col), 'Invisible Man' (U), 'Lloyds of London' (20th-Fox), and 'Hortobagay' (Mayerling) and 'Bonnie Chance'. Last three are European productions.

WANGER, METRO, U RUSH SPANISH WAR THEMERS

Hollywood, March 2. Metro, Universal and Walter Wanger (UA) are rushing pictures concerning Spanish revolution with Wanger having the production edge at this time. His 'The River Is Blue,' formerly 'Castles in Spain' is in production; Lewis Milestone directing from Clifford Odets' script.

Universal has taken 'Delay In the Sun' off the shelf for a Robert Preston production. Metro recently purchased 'Spanish Omelette,' by Edward Hope Coffey, Jr. U's story concerns a busload of tourists stranded in Spain during the revolution, while 'Omelette' is built around happenings in an American consulate during the war.

Par Pacts 2, Drops 1

Hollywood, March 2. Paramount has given a new two-year producer contract to George Arthur, head cutter. Harlan Thompson has his producer pact extended two years also.

Studio dropped Ketti from contract list.

3 FROM CHI FOR M-G

Marianne Bertrand, Linda Yale and Jack Hubbard, all of Chicago, have been placed under option by Metro and will be brought to N. Y. for grooming before being screen tested.

Miss Bertrand and Hubbard came from the Goodman theatre organization.

PIX CO-OPERATIVE

So Says Hays, Re Television or For Radio Usages

There will be no ban on the use of motion picture films in television broadcasts. This statement from Will Hays last week clears up general belief in the industry that major picture companies would not rent or lease product for sight-sound programs when television actually arrives. While films have been used on test televisual broadcasts and large picture companies were agreed that they would willingly supply them for this purpose, the attitude on their usage on big television programs was not so clear.

There is no intention to confine screen product, as an art, to one medium, according to Hays. He stated that pictures would be furnished for any new entertainment field, with usual limitations as to usage, fees, etc.

Relative to the use of picture stars on radio network programs, Hays confirmed radio's earlier report that exhibitor antagonism was subsiding. He expressed the belief that a better understanding was being effected on the Coast through the more intelligent use of individuals and values (material).

Full recognition has been given to the fact that the player-radio situation is a problem requiring painstaking judgment, according to Hays, but he claimed that the industry had no differences with the radio biz.

Repatriated Balaban

Chicago, March 2.

A. J. Balaban is sailing from Geneva, Switzerland, March 10, to re-establish a permanent residence for himself and family in this country. Two theatre deals, here and in St. Louis, are nearing completion, and necessitate a return from Europe, where he has lived for the past seven years.

Par's Strong \$18,000,000 Cash Position; Net Earnings \$3,700,000

Wall Street sees Paramount's new issue of \$15,000,000 3 1/2 10-year convertible debentures (March 1, 1947) over the top. Next important financial move in Paramount, from the downtown angle, appears to be the declaration of a dividend on the company's common stock.

Fact that the firm is clearing up its arrears' dividend on the second preferred shares leads to this, and by April 1 the company shall have been fully paid up on its dividends on both the first and second preferred shares.

Also, the firm is expected now to make a study of means for refunding the remainder of its 6 per cent sinking fund debentures.

Paramount's cash position is considered in the trade as unusually strong, and amounting to around \$18,000,000 to \$20,000,000, according to estimate.

Rights to exchange the 20-year 6 per cent sinking fund debentures for the new convertible 3 1/2 per cent convertible debentures expires on March 9, next.

The new debentures are convertible until five days prior to redemption date or maturity into common shares at \$33 1/3 per share until March 1, 1942, and thereafter until Feb. 23, 1947, at \$40 per share.

The exchange of debentures is made without adjustment of interest.

Write-off on Spain

Paramount has written down its entire investment in Spain, amounting to approximately \$240,000, its report on fourth quarter, 1936, earnings show. Estimated net earnings of the company for this period ending Jan. 2, 1937, are \$3,700,000, after all charges.

This represents around \$1.72 per share on the 1,907,179 shares of common outstanding at the end of the quarter.

There were outstanding at the end of the quarter 210,129 shares of cumulative convertible \$100 par value

Clearing All Wires

Hollywood, March 2. Republic studios switchboard is so busy that all personal calls between employees have been ordered plugged out. Front office pointed to the increased production in dictating the edict.

VALIANT GOES AS METRO EPIC

Hollywood, March 2. With a budget comparable to that of 'Mutiny on the Bounty,' Metro has sketched 'All the Brothers Were Valiant,' Ben Ames Williams story, for an all-star cast. Yarn was made as a silent.

'Blue Blood,' story of life in a fashionable girls' school by Myles Connolly, producer at Columbia, has been put on the MG production schedule. Andy Garland will have her most important spot in the picture.

MG's Building Splurge

Hollywood, March 2. Metro is erecting an executive building on the Culver City lot. Bids also will be received next week for six new sound stages.

New S-I Story Head

Hollywood, March 2. Mrs. Jere Knight, for the past year assistant to Val Lawton, head of Selznick-International's story staff, has been appointed eastern story editor by Katharine Brown, David O. Selznick's eastern representative. Miss Brown, who has been on the Coast for confabs, has returned to New York with Mrs. Knight.

KENNY BAKER CROONING WB

Hollywood, March 2. Kenny Baker, tenor on Jack Benny program, has a lead in Warner's 'The Great Crooner.' Mervyn Le Roy produces, when ready.

CONCILIATION PLANK BEST IN MPTOA PLAN

Even if the conciliation plank alone in the Motion Picture Theatre Owners association's 10-point program were the sole constructive accomplishment, it would be a marvelous forward stride in the industry. That was indicated by Will Hays last week when questioned regarding complaints that the MPTOA program to remedy certain trade practices had not accomplished as much as had been anticipated.

Hays further held that what has been accomplished to date was a step in the right direction, and he felt confident that serious consideration has been and is being given to the MPTOA program by the companies involved. He pointed out that the immeasurable complexities of any campaign to correct so-called trade practice evils made progress naturally slow. He cited the 27,000 miles of films and 12,000,000 people who daily see them as indicative of the vastness of the picture business, and the consequent seemingly 'slow progress that results on any project.

The conciliation plan, incidentally, is one of the few on which all major companies, responding to the MPTOA program, have agreed at least in part. It is generally understood in trade circles that the plan will be placed in operation as soon as the necessary machinery is set up.

YATES ON COAST TO OKAY REP EXPANSION

Hollywood, March 2. Expansion plans at Republic, entailing an expenditure of \$250,000, are expected to be okayed this week with the arrival of Herbert Yates from New York. Four stages, a New York street and additional dressing rooms will be erected.

Yates also will go over production plans. It is not likely that a new production head will be chosen at this time to succeed Nat Levine, resigned, to handle the current crop of pix. Yates, however, will confer with potential candidates for the job.

Joe Brown's 2d for Loew

Hollywood, March 2. Joe E. Brown's second picture for RKO release, titled 'All Is Confusion,' gets under way March 8. Edgar Sedgwick is producing for David Loew.

Mono Samoan Pic

Hollywood, March 2. Monogram is sending a production crew of 12, under the guidance of Dorothy Reid, associate producer of 'Paradise Island,' to Samoa this week to obtain atmosphere and background shots for the picture.

Company had to obtain permission from the U. S. government to use the island naval base.

Biano, Herdon Scouting

Hollywood, March 2. Solly Biano has joined Warners' talent scouting department. He's covering local spots for the Maxwell Arnow department. Prior to joining Warners, Biano was connected with the Zeppo Marx agency.

Jerry Herdon has been made an assistant to Ted Lesser, talent chief at Paramount. He is ogling neophytes in the little theatres.

1ST SIT-DOWN PIC

Hollywood, March 2. General Pictures has bought the first of what will probably be a flood of sit-down strikers stories called 'We Can Wait.' William McGrath authored it tale.

LEDERER'S COL. 'HOPE'

Hollywood, March 2. Columbia's 'Capt. of God Hope' gets Francis Lederer for male lead. Myles Connolly produces.

LAWMAKERS PICKING ON PIX

J. J. McCarthy

J. J. McCarthy, who passed on last week in Beverly Hills, made notable contributions to the motion picture industry. It was he who literally lifted moving pictures overnight from the 10c. class into \$2 film production.

McCarthy was the film industry's leading impresario for 12 years before the introduction of sound, and to his unusual showmanship and managerial ability may be attributed substantially the great success of 'The Birth of a Nation,' 'Way Down East,' 'The Covered Wagon,' 'The Ten Commandments,' 'Ben Hur' and 'The Big Parade.' He had nothing to do with the writing, directing or producing of these pictures, but he had everything to do with launching their public presentation. He believed pictures were important and made them so.

McCarthy found audiences for films which the old time nickelodeon both neglected and repelled. Far more than a decade, from 1915 to 1927, McCarthy's film road shows furnished playing time to thousands of legitimate theatres, at legitimate admission prices, on a twice daily basis and of a presentation standard which never since has been approached. He put films into the same entertainment bracket with Maude Adams, John Drew, Ethel Barrymore and George Cohan. He played his engagements in the same theatres, at the same boxoffice scale, to the same audiences. The method of handling the current so-called road show film is far from the same.

Like every pioneer he had his early struggle to improve the exhibition standards of the industry. Aligned against him were theatre men, and producers, who thought his road showing would lessen subsequent picture theatre grosses. The facts are, that every picture he handled subsequently returned greater receipts at popular prices than films which were denied McCarthy's exploitation.

The record shows also that each succeeding season during his operations, which began with 'The Nation' and continued through 'Ben Hur,' road show theatre receipts increased materially; clear indication of theatre management cooperation, with the McCarthy method and the rapidly spreading enthusiasm for fine film entertainment. Others who adopted his road show plan also had success, but McCarthy stood in a class by himself as a presentation artist and manager. At one time there were three \$2 pictures on Broadway and McCarthy was handling the entire trio—one himself, and the other two by proxy via their managers constantly seeking his advice. He had 18 'Hur' companies and 26 units of 'Parade' out over a period of two years—44 in all.

His last years of business activity, while not so publicly conspicuous, were devoted to bettering the standard of film advertising and publicity. As chairman of the Hays association's advertising men he was less a censor, although his rules were strictly adhered to and never temporized, than a veritable encyclopedia of helpful knowledge for anyone who sought his advice and help. Few men of this business found so much time to give of his own experience for the benefit of others. He never weighed robbery from a personal viewpoint.

Long after McCarthy's meticulous files of road show receipts are yellowed and indistinct with the passing years, there will be retained in the hearts of hundreds of his associates, former employees and theatre managers, who accepted his word as a written agreement, a deep affection for him as a man.

He was unique in everything he did. The high standard of excellence and square dealing which characterized his business operations were excellent, if that is possible, by his personal dealings and his relationships with his friends.

He knew only one way—the right way. He was least compromising among men, a stickler for principle in his own affairs, sympathetic and understanding of others. Great among showmen; greater in his personal unselfishness.

DISTRIBS NEED METRO GETTING SET FOR BRITISH STUDIOS NOT SELL PIX IF DISINCLINED

Minneapolis, March 2. Distributors are within their rights in refusing for any reason deemed inimical to the trade's best interests to sell their film to any individual, according to decision of Judge Patrick Stone in federal district court.

Dismissal of the \$50,000 damage suit brought by Minnie Pulverman against Metro-Goldwyn Pictures, Fox and WB exchanges of Minneapolis, Judge Stone held no cause of action existed.

Mrs. Pulverman charged the exchanges with conspiracy because they refused to sell her film to exhibit at CCC camps and otherwise. Legitimate exhibitors had brought pressure to bear on the distributors not to service traveling shows and the like.

EDDIE SOBEL GOES RKO

Eddie Sobel, formerly with the Max Gordon office, left last week to fill a RKO contract in Hollywood. Understood his immediate duties haven't been determined, but it's believed he'll eventually go into some directional capacity. Sobel staged the Spewacks' play, 'Spring Song,' for Gordon in 1934. Gordon is already at RKO on the Coast.

METRO GETTING SET FOR BRITISH STUDIOS

London, Feb. 21. Metro-Goldwyn-Picture British Studios, Ltd., has taken offices in Waterloo Place, which will be its permanent address in London. This is the organization to make pictures for Metro in England. Ben Goetz is the managing director, and Michael Balcon production chief. Angus McPhail is scenario editor, and is at present co-operating with Leon Gordon.

No artists yet engaged and no contract yet made. Three pictures already prepared are 'Rage in Heaven,' 'The Wind and the Rain' and 'A Yank at Oxford.'

Matthews Pix Stay

London, Feb. 21. Gaumont-British declares that whatever decision is taken by the board on the general question of continuing in production, it will definitely produce the three pictures with Jessie Matthews for which her contract provides. Miss Matthews just got in from a South American trip and starts work on 'Gang Way' March 30, with her husband, Sonnie Hale, meggin.

UA's West

George J. Schaefer, United Artists v. p. and g. m., left Monday (1) for New Orleans, where he will stop off to see E. V. Richards, on his way to the Coast. Leaving from New York with Schaefer, but planning no stopoff was James A. Mulvey, Sam Goldwyn's general manager on the New York end.

INDUSTRY CANNOT UNDERSTAND WHY

Film Biz, More Lily-White Than Ever, Starting to Greatly Resent Governmental, State and Municipal Ogling of the B. O.—Every Legislative Front Seems to Want Cut-In on Films

A SPECIAL TARGET?

By MIKE WEAR With motion pictures now more alabaster pure than ever before, high industry chieftains are taking inventory and beginning to ponder why they are being forced to take all of the legislative abuse that is being heaped on them this winter.

While they do not want any special credit for this present lily-white status, nor the fact that they have taken this vast American enterprise to all parts of the world, these film leaders do feel that it is tough to be singled out as a target for the legislative barbs of solons in some 42 states as well as in Washington.

The film industry is being attacked on four separate and distinct fronts, but all emanate in state legislative bodies or in the nation's capital.

The four fronts on which the attack is being waged are:

(1) Via trade practice legislation, perhaps as best exemplified by the Pettengill block-booking measure now in Congress;

(2) By means of tax proposals, a majority of which would levy on admissions to all film theatres, in some 30 or more states of the 42 in the union in session this year;

(3) Through censorship proposals in some 17 states. (Indiana now seems doomed to defeat.);

(4) Discriminatory or freak legislation which would bar juveniles from certain types of pictures, with a special board not unlike present censorial bodies, set up to decide which films the younger generation must not gaze upon.

Always, before, it has been the moral aspect in films that provided the alibi for legislative attacks. But with the code administration's purty perusal of picture productions before they even are projected before the cameras, and the generally good behavior in the business, high (Continued on page 58)

HAYS MEET MARCH 29

Annual meeting of the Hays organization will be held this year on March 29.

Will Hays will address session as usual and will submit yearly reports.

See Nick Schenck as Loew Chairman, With Al Lichtman Upped Into Prez

Wall Street sees Nicholas M. Schenck stepping out of the presidency of Loew's, Inc., the near future to become chairman of the company's board. Al Lichtman, vice-president of the firm, is understood in downtown circles to be Schenck's personal choice as his successor in the presidency. The change is entirely within Schenck's control and may occur in a few months.

There are no official indications on the possibilities of the situation or the time when Schenck may determine to elevate Lichtman.

Schenck's authority in the firm will not undergo any change, according to accepted business practice. However, it is held to be Schenck's personal wish to ease himself of some of the operating burdens of the company, which he

G-B and C. M. Woolf Financial

Maneuvers Has Picture Biz

On Both Hemispheres Dizzy

U and G-B in U. S.

There is report in New York that when—and if the Gaumont-British deal with C. M. Woolf is completed abroad, the product of that company will be distributed in the U. S. by Universal. This is denied by J. Chever Cowdin, chairman of the Universal board, but nevertheless likely.

Under terms of the deal, as outlined in London and set to go if okayed by the various boards, stockholders, debenture holders, etc., C. M. Woolf would get all world distribution of all G-B pictures.

G-B's present American distribution outlet is nowhere mentioned but, it is inferred, would be allowed to stand. That company has tried several times during the past year to increase its distribution list through ing on films of other British companies, with 20th-Fox objecting. Company has its own sales organization in the U. S., but uses the physical distribution facilities of 20th-Fox. Organization feels it can't continue with only the G-B pictures, especially if these are curtailed.

If 20th-Fox persists in refusing to let G-B picture on the Woolf (GFB) pictures, or the British International pictures, or both, G-B will be faced with the necessity of opening its own American exchanges for physical distribution, or seeking another tie. And it is there that the Woolf-Universal tie will probably figure.

British financiers representing Woolf are heavy investors in Universal, with Woolf and J. Arthur Rank on the U board. In denying that U would take over G-B pictures in the U. S., Cowdin said that there may be a chance of his company distributing the films of General Films (Woolf's production unit). Since General Films will also distribute G-B pictures, when and if the Woolf-GB deal is completed, that may be the answer to the Universal report.

Giannini's New Home

Hollywood, March 2. Dr. A. H. Giannini, president and chairman of the board of United Artists, is moving his exec offices to Beverly Hills March 15.

Giannini has been occupying one of the star dressing rooms on the UA lot.

London, March 2. Despite controversial discussions, Gaumont-British ordinary shares rose appreciably in the past two days.

London, March 2. There is a good chance that Gaumont-British is in trouble again, although over the week-end it had looked as though the company was, for the first time in months, clear waters.

If the company's deal with C. M. Woolf, as worked out last Thursday (25), is allowed to stand, it would seem to solve all its difficulties. But it may be challenged, it is indicated today, perhaps once more forcing G-B back into a position of being surrounded by headaches.

Newest storm comes from an unsuspected source, the Law Debenture Corp., representing debenture holders of Gaumont, who, allied with the Maxwell debenture holders, it now seems, must give consent before any deal with Woolf or anyone else is consummated. It is still possible that these debenture holders will say okay, thus clearing the decks, but there is a strong rumor in the 'City' that they are not satisfied with the GB-Woolf deal as outlined, feeling that the GB assets might be jeopardized.

Pros and Cons

GB's deal with Woolf, on the face of it, would seem to clear the decks (Continued on page 28)

PERLBERG MADE PROD. EXEC. OF COLUMBIA

Hollywood, March 2.

William Perlberg has been made production executive at Columbia with five producers under his command. Group will turn out 30 pictures annually. Those under Perlberg's wing are Sidney Buchman, Irving Briski, Edward Chodorov, Monta Bell and Sam Mintz.

Perlberg has been executive aide to Harry Cohn. Columbia studio has tagged Frances Marion under term contract as a producer. She is looking for an initial yarn.

Miss Marion last was under contract to Metro as a writer.

She becomes Hollywood's first femme producer.

Leo Spitz Not Due East For Another Week or So

indications are that president of RKO, may to New York for more than a week. Studio business is still detaining him on the Coast. Various hearings on matters in connection with RKO's proposed reorganization are scheduled for this month in the Federal Courts.

On March 9, Federal Judge William Bondy is to hold a hearing on the Orpheum Circuit matter; on March 11, regarding the Chemical Bank notes; and on March 18 on the RKO reorganization.

Zukor Heads for Miami

Hollywood, March 2. Adolph Zukor and Christopher Dunphy, Paramount studio publicity head, will depart for Chicago, en route to Miami, March 12. They will attend the convention of Motion Picture Theatre Owners of America, March 10-18, and huddle with Paramount theatre partners.

They will go to New York for a banquet March 29 to be tendered by Manhattan exhibitors at the Waldorf-Astoria. The theatre owners of New York are the hosts: William Brandt and George P. Skouras in charge.

Strong Stock Market Pace of Loew's So Far Points to a \$9 Annual Yield

Persistent strength in Loew common stock in the last 10 days is attributed to the vastly improved earnings outlook, according to best Wall Street opinion. These shares have moved up exactly 16 points since the low of 64½ was recorded early in the year, with bulges of two and three points not uncommon in recent daily trading sessions.

One recent estimate in the street was that Loew's, Inc. common was selling along at a \$9 annual earnings pace. The earnings per common share in the first quarter of the company's fiscal year ended \$2.14 with those on the preferred placed at \$25.29. This three-month period covered September, October and November. The second quarter, covering December, January and February, will be around \$3 on the common or possibly slightly higher, say Wall Street sources. This would make Loew common earnings more than \$5 a share for the first half of the 1936-37 fiscal year.

With these earnings in, company officials expect to have a fair line on what the return will be for the full fiscal year that ends next August 31. Although few in the street are optimistic enough to believe that the current rate of earnings will be maintained through the final quarter (this includes the summer dog days of June, July and August), the hand-some grosses being rolled up by Metro feature productions and the upped returns in Loew circuit houses the basis for the \$9 or greater earnings prediction.

Loew already has declared \$1 on the common thus far this year, this being equally divided between the regular quarterly payment and an extra divvy. Annual rate is \$2 but present earnings indicate either a hike in the regular dividend payments or several substantial and additional extras, or both.

While the company always has maintained a conservative dividend policy, the present federal tax on undistributed profits makes extra divvy disbursements practically mandatory. In this regard, Loew directors probably will follow the method of other large industrial companies in cutting extra melons as earnings swell.

SHOW BIZ 'WIDOWS' TO HAVE OWN ALIBI CLUB

Milwaukee, March 2. A new club with aspirations of becoming national in scope has been formed here by a group of theatre executives and managers' wives. As the men in the motion picture industry keep irregular hours and because their wives have had too many empty hours in consequence, the club was formed for the purpose of relieving their headaches and loneliness. The name of the club which will engage in social and charity work is the Alibi Club.

Mrs. Jack Keegan, wife of the assistant manager of the Warner-Saxe theatres in Wisconsin, is chairman of the organization.

Sablon's H'wood Repeat

Hollywood, March 2. Jean Sablon, top French musical singer, who crowned on Rudy Vallee hour last Thursday (25), and is Hollywood-bound, is no newcomer to the Coast. He was out here (in-cognito), three years ago, guest of Ramon Novarro.

Didn't get a single film.ibble then.

RCA'S REGULAR DIVVY

Radio Corp. of America declared its usual quarterly dividend on the first preferred stock last week. The declaration of 87½¢ per share covers the quarter ended March 31. It is payable April 1 to stock on record at the close of business March 10.

Dividend also goes to holders to whom first preferred stock is issued after March 10 and prior to April 1 to conversion of preferred stock for the first preferred.

Lamour Opp Benny

Hollywood, March 2. Jack Benny's vis-a-vis in Artists and Models, at Paramount will be Dorothy Lamour.

Randolph Scott has been assigned to the picture, also.

Incorporations

NEW YORK
Krayhar, Inc., Manhattan; theatrical business; capital stock, \$31,000—200 shares of preferred, par value, \$100; 100 shares of common, par value, \$10. Incorporators: Gertrude Cone, 1501 Broadway, New York City; Freda Jaret, 16 Court street, Brooklyn; Essie Burdman, 1501 Broadway, New York City.
Globe Escort Service, Inc., Manhattan; operate theatre, clubs, restaurants, etc.; capital stock, 100 shares, no par value. Incorporators: Ted Peckham and Frances Peckham, both of The New Weston Hotel, New York City; Coline E. Currie, 265 Fifth Avenue, New York City.
Markery, Inc., Manhattan; theatrical business; capital stock, \$16,000—100 shares of preferred, \$100 par value; 100 shares common, par value, \$10. Incorporators: Carl Louis Burdman, 1501 Broadway, New York City; Freda Jaret, 16 Court str., Brooklyn.
Richmond County Amusement Co., Inc., incorporated; Richmond; theatrical business; capital stock, 200 shares, no par value. Incorporators: Samuel J. Ernst, Jacob Bobrow and Hattie Newman, all of 25 Broadway, New York City.
Jose L. Kaufman, Inc., Manhattan; theatrical business; capital stock, 1,000 shares, \$100 par value. Incorporators: Jesse L. Kaufman, 10 Linden Avenue, Richmond, N. Y.; Chester A. Pearlman, 265 New York Avenue, Brooklyn; Harry Weinberger, 70 West 40th street, New York City.
Hena Theatre Group, Inc., Bronx; theatrical business; capital stock, 100 shares, no par value. Incorporators: Frank, Morton Frank and Jacob Frank, all of 151 West 40th street, New York City.
East 101 Street Theatre Corp., Kings; theatrical business; capital stock, 200 shares, no par value. Incorporators: Isador M. Racer, 2235 Ocean Parkway, Brooklyn; Julian Geller, 340 Seventh street, Brooklyn; Aubrey G. Haven, 132 Montague street, Brooklyn.
Arma Production Co., Inc., Manhattan; theatrical business; capital stock, 200 shares, no par value. Incorporators: Mary Hone, 680 Madison Avenue, New York City; Arthur Hanna, 11 West 12nd street, New York City; Randolph Carter, 15 East 38th street, New York City.
Babes in Arms, Inc., Manhattan; theatrical business; capital stock, 100 shares, no par value. Incorporators: David Kessel, Russell J. Wilde, Howard Selts, all of 61 Broadway, New York City.
Consolidated Theatre Supply Corp., Manhattan; theatrical supplies; capital stock, 100 shares, no par value. Incorporators: William J. Overman, Raymond Rudolphine Schreiber, all of 1501 Broadway, New York City.
Russell Kertson, Perennette, Inc., Manhattan; marionettes, puppets, etc.; capital stock, 100 shares, no par value. Incorporators: Ruth Cleary, Doris Levine, Lily Barrett, all of 1450 Broadway, New York City.
Dalecar Theatre Corp., New York; theatrical business; capital stock, 100 shares, no par value. Incorporators: Augusta Kessler, Beale Goldenberg, Anne Nadelman, all of 1501 Broadway, New York City.

Statement and Designation

Garrett Klement Pictures, Ltd., England; motion picture business. New York office, 1450 Broadway, Otto Klement, managing director.

RCA NET FOR 1936 UP 20% OVER PRECEDING

Net profit of Radio Corp. of America for 1936, as set forth in the annual report to stockholders last week, was \$6,155,937, an increase of 20% over that in 1935 and higher than the official estimate made about three weeks ago. This net is equal to nearly two times the annual dividend requirements for the preferred stocks and is the highest of the year. After allowance for all preferred divvies in 1936, a total of \$2,645,285 was earned on the common or 20.5¢ per share. This represents the best showing for the common stock in many years.

Gross income of the company totalled \$101,186,309 or 13.4% greater than in 1935. Cost of operations rose 13.7% over the previous year. Annual preferred dividend requirements were trimmed from \$5,569,100, before the recapitalization plan was made effective on April 7, 1936, to \$2,325,100 at the close of the past year. This represents a reduction of 42%. Details of how the recapitalization plan worked out for the benefit of the company and stockholders was detailed. A high-light was the statement showing that accrued dividends on 'B' Preferred stock, which stood at \$17,255,182 when the recapitalization plan was approved, had been reduced to \$463,391 by the close of 1936.

It also was indicated that a further saving on outlay for dividends would be possible in 1937 because no payments would have to be made on the 'A' Preferred stock. Two payments amounting to \$1.75 per share were made on this class of stock in 1936 before the stock was retired on July 1, and three quarterly dividends of 87½¢ each were made on the new first preferred in the year.

Radio Corp. expended \$3,589,402

MIXING 'EM UP

Goldwyn to Use Ritz Bros. in 'Belly-Laug Ballet'

Hollywood, March 2. American Ballet and its creator, Georges Ballanchine, currently at the Metropolitan Opera house in New York, has been signed by Samuel Goldwyn for his 'Goldwyn Follies'. Producer also has borrowed the Ritz Bros. from 20th-Fox for the musical, which is budgeted at \$150,000.

Ballet and the Ritzes will cavort in a series of comedy routines tagged 'Belly Laughs in Ballet'. George and Ira Gershwin will write the music for the ballet, titled 'The Swing Symphony'.

H. M. CRANDALL TAKES OWN LIFE

Washington, March 2.

Harry M. Crandall, once the most powerful film theatre magnate in the Capital area, committed suicide here Friday (26), leaving note addressed to 'The Newspaper Boys' in which he said, 'I miss my theatre, oh, so much.'

Although Crandall, who at one time had a fortune estimated at \$6,000,000, still maintained a \$385,000 residence here, the body was found in a small hotel room, rented six months ago, notes indicated, for the purpose of killing himself. He died from fumes of a gas stove.

While it is known that 58-year old former theatre operator lost heavily in the 1929 stock crash, it is believed he still had a sizable income. Former \$3-a-week telephone company clerk was pioneer film house operator in Capital building chain of a dozen paying houses, in which he sold 75% interest to Stanley Co. in 1928 for \$250,000. He remained active as Stanley zone manager until 1929 when Warner Bros. took over chain.

Several local sheets bannered fact that Crandall's death was second suicide of those involved in Knickerbocker Theatre disaster of 1922, in which roof collapsed under heavy snow, killing 98 persons. Architect Reginald W. Geare, designer of theatre, took his life in 1927. Crandall, Geare and others indicted for the disaster were completely exonerated, but it is known that Crandall brooded over the tragedy during the pending of more than 70 suits against the theatre management.

Crandall is survived by his widow and three daughters, one of whom, Mrs. John J. Payette, wife of Warner ros. zone manager, operating many of the theatres Crandall built.

As implied in notes, Crandall was anxious to get back in harness again, but major venture, exhibition of World War panorama painting in Chicago and here, failed.

Note, addressed 'To the Newspaper Boys', in part:

'Please don't be too hard on me, boys, not for my sake, but for those I am leaving behind me. You don't have to look for the cause of me taking my life. I'll tell you I haven't committed any crime. Have no love affairs. Not insane. Have very good health. No None of these are the reason. Only it is I'm despondent and miss my theatre, oh, so much. I have tried to get back in the game, but no luck. Boys, I never did any harm to anyone in my life, and I don't crave headlines. So just a few lines on an inside page. What do you say, boys? H.M.C.'

Several other notes, written later, discussed the effects of the gas, the theatre it required and requests to the police when his body was found.

Pathe Film Corp. directors at their monthly meeting last week declared the usual quarterly dividend of \$1.75 per share on the \$7 convertible preferred stock. It is payable April 1 to stock on record March 24.

Action on common dividend was deferred until a later meeting when directors will have a better line on company earnings for the first quarter this year.

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Inside Stuff—Pictures

An optimistic picture of television possibilities and the constant research being done by Radio Corp. of America is painted in the annual report to stockholders. While pointing out that field tests, started on June 26, 1936, have not been completed, admission is made that the company is now moving toward ultimate realization of satisfactory, high-definition television for public service. Claims that the major problem is the network program distribution needed to serve 128,000,000 people.

The RCA report stresses the possibilities of multiple transmission and says that the ultra-short wave is still far from exhausted. Claims that this part of the spectrum is radio's frontier and that it probably is the only place in the ether in which television, high speed facsimile and other new services can be accommodated. Adds that the corporation is still exploring these possibilities.

The company statement recites how field tests were carried out by transmitting motion pictures and living talent, the televisual programs going to about 100 RCA technicians having receiving sets in greater N. Y. Top distance covered in the television broadcasts was 45 miles but this exceeded expectations.

Series of whodunits, featuring Lynne Overman and Roscoe Karns, as result of their reception in 'Murder Goes to College', is being wrought at Paramount studio. Overman plays a dumb detective with Karns a newspaper reporter. 'Murder' is reported to have cost \$180,000 and came through as a sleeper. Brian Marlow, Robert Wyler and Eddie Welch left the ending open for a continuation. Garnet Weston has been added to Par's scenarist staff to work on the next yarn. Harold Hurley will produce the series in line with agreement reached sometime ago between Par execs and theatre owners on low cost pix.

Another actor gouge was turned up recently on the Coast when salesmen invaded the major studios to sell advertising in a program for a 'Grid-iron Diaper' to be held at the Biltmore hotel April 1 under the auspices of the 'Los Angeles Press Club'. Newspapersmen disclaimed any connection with the management of the club; consequently the studios clamped down on possible advertising. Investigation showed that the solicitors, posing as newsmen, are really former classified ad salesmen.

Paramount is going to transport snow to the Mount Van Hovenber bobbed run near Lake Placid, N. Y., in order to get a shot needed in 'The Met Him in Paris', the N. Y. State Conservation Department has announced. The department is without funds to continue the maintenance of the slide by packing the turns, after winter of unprecedentedly light snowfall. Only one championship event has been run this winter. The cost to the picture company will be about \$1,000, state officials estimate.

Scenarist pals of Earl Felton ganged on the writer last week when he left Warners to join Columbia's scrivener staff. Pals planted three new unproduced scripts in his car. When he left the lot, the gate copper pounced on the jalopy and turned the scripts over to the lot's chief-of-police. Later searched the pockets of his car and when the rib cooled they let Felton go.

Radio chatterer recently asked a Paramount actor to appear on her radi program. His agents rejected the request. However, gossipier put pressure on the publicity department and player was induced to okay the deal. When script was delivered the actor had only a couple of lines to read so he bowed out, with both muttering under their becupids.

Revival of the tome, 'Freedom of the Seas', English composition, sent scouts for a couple of Coast studios on the negotiation route. However, it was learned that Jesse L. Lasky had bought the world rights five years ago. Lasky may produce it himself, using Charles Laughton in the topper.

Three stars jockey in every scene for ace camera position went to look at their rushes and got the surprise of their lives on seeing a newcomer playing juve-love interest was stealing the picture without half trying. The three stars are now jockeying for second position.

Sigmund Romberg, composer at Metro studio, received his 100th royalty check from radio and other renditions of the song, 'When I Grow Too Old to Dream', which he and Oscar Hammerstein II wrote for Metro's 'The Night Is Young'. Tune has netted \$26,000 in royalties so far.

Metro's quandary over whether Clark Gable should have worn a beard in 'Parnell' is as nothing next to Warners' trouble in deciding whether or not Paul Muni, as novelist Emile Zola, should lip. Speech impediment was most famous characteristic of crusading French romancer.

Selznick's 'Star Is Born' gets special montage treatment from John Hoffman, signed for dramatic transition sequences. Hoffman created earthquake scenes for 'San Francisco', and has done other special effects jobs at Metro, including 'Great Ziegfeld'.

Metro studio has the largest technical sound crew on the Coast. There are 170 men on the payroll to handle the 21 sound channels. Payroll of the outfit runs around \$500,000 yearly.

C. B. DeMille, who is producing 'The Buccaneer' at Paramount, wanted his daughter, Katherine, for a part. So he had to borrow her from 20th-Fox where she's under contract.

Hays office rejected the original Viennese lyrics of a song Kay Francis is to sing in Warners' 'One Hour of Romance'. Jack Scholl is concocting an English version to get by the blue pencil.

Clarence Russell, youthful protégé of Mary Garden, has si tract at Metro but won't report until 1938. Russell is studyi He's 23 and a native of Chicago.

Musical score from 'Wai iki Wedding' (Par), clefted by Ralph Rai is being orchestrated for symphony to be conducted by Artur Rodzi at Hollywood Bowl.

Bill Harrigan missed out on role of sergeant in M-G's 'They Gave Him a Gun'. In the army he worked up to Captain of the Lost Battalion, but Hollywood casters decided he wasn't the type.

REPUBLIC'S TALENT BUILDUP, MAIN IDEA

Thorough purging of the player list to eliminate so-called weak timber is now being undertaken by Republic in order to clear the decks for production activity on 1937-38 program. Company has virtually completed its line-up of features and hopes to set on talent within the next three or four week.

In the meantime, the company is in no hurry about picking a new president to fill the spot left vacant through Nat Levine's resignation.

Board of strategy probably will have control for time being under the guidance of M. Siegel, vice-president and director, and R. L. Poucher, v. p., with headquarters in N. Y.

Burden of arranging next season's schedule more or less rests on their shoulders currently because Walter Vincent, chairman, is on a vacati cruise in South America.

Hollywood, March 2. Republic's talent school has been abandoned.

Group of youths, numbering around 12, are being given frequent casting assignments with the majority working in current productions.

New A. H. Blank-Par Theatre Deal Combines 70-75 Houses; 10 Years

A. H. Blank, it is understood, has consented to merge his indie-operated Central States Theatre Corp., comprising 40 theatres in Nebraska and Iowa, with Par's Tri-State Theatre Corp., comprising around 30 houses in Illinois, Iowa and Nebraska, under a new deal whereby Blank continues as Par's owner-partner. These territories. Understanding is that this blank-Par deal runs for 10 years.

The merged chain, which will be operated by Blank as one group, rather than two separate and unaffiliated units, as now, will comprise approximately 65-70 theatres. This new Blank-Par deal is similar to that which Par concluded with the former Interstate (Hobbs-Little-Moroney-O'Donnell) circuit in Texas.

In clinching the Blank arrangement Par just about clears up its partnership situation on its theatres all the way around.

Blank did most of his talking with Y. Frank Freeman, v.p. in charge of theatre for Par, and Austin Keough, Par attorney.

In acquiring an interest in Central States Theatre Corp., Par looks to enhance its take from the territories of Illinois, Nebraska and Iowa very substantially. Estimates of Par's take from the Blank partnership during 1936 may be figured at around \$350,000. Official figures are not known.

Hays Resumes Trade Press Confabs After A Lapse of 7 Years

Will Hays, president of the Motion Picture Producers & Distributors, resumed press confabs with trade paper representatives last Friday (26) after a lapse of about seven years. Attempt to hold these conferences with trade publication scribes was abandoned as unsatisfactory a number of years ago. Will be continued this time if wanted by the trade press.

Aside from answering timely topics of interest to the industry, Hays halted the interviewing long enough to pay tribute to J. J. McCarthy, head of advertising division, who died last week in Hollywood. Described him as a great showman and a fine character, who always displayed a fine balance of judgment. Nobody has been named in his place, according to Hays.

COURT ORDERS FRELS' TEXAS SUIT TO TRIAL

March 2. Echoes of the long-standing dispute between Ruben Frels and the Jefferson Amus. Co. over film theatres in small Texas towns were heard in the district court here when the court ruled that the Frels vs. Jefferson action should go to trial. This step was taken after preliminary skirmishes in which the usual motion to quash, general demurrer and special exceptions were heard.

U. S. district judge ordered that pleadings of the plaintiff should be revamped to eliminate part of somewhat inflammatory allegations and improper basis for damages. However, he held that the character of the allegations and persistence of the plaintiff in claiming a combination and agreement between the defendants made it best for the case to go to trial.

While the NRA code was in operation, Frels filed a number of complaints against Jefferson Amusement, operated by Sol Gordon, charging overbuying and violations on other sections of code. Blue Eagle officials provided relief on certain issues but others were still hanging fire when the NRA was ruled unconstitutional. The battle has continued since then with the pending action a direct outcome.

Plaintiff Frels' houses at Victoria, El Campo, Yorktown and Belleville are most heavily involved in the current suit. Frels has charged that the Jefferson people offered to buy him out, but he refused because of the small price mentioned by the defendants. When he rejected the bid, Frels' co-tenants that the Jefferson crowd put on the pressure and actively entered what previously had been regarded as territory dominated by Frels.

Par Renews Grant Rice

Paramount has exercised its option of Grantland Rice Sportlights shorts, taking another five-year hitch in series that has been released by Par since company went into shorts distribution 10 years ago.

Two-reelers will continue to be turned out at the 13-a-year rate.

FOX-W.C.'S 5-10c. SCALE UPPING

Los Angeles, March 2.

With admission prices already upped 5-10c. in several Southern California houses, Fox-West Coast is working on a plan to make the increase general throughout the entire circuit.

Higher exhibition costs, due to increased rentals and percentage on current film output, plus a tendency on the part of the public, with the return of prosperity, to higher prices for everything else, prompted the upward revision.

F-WC first runs locally continue at 55c. top, with a general 40c. top established for nabe and suburban first runs. Correspondingly, nabe and suburban subsequent situations are being boosted.

LINCOLN'S RENEWED ADMISH PRICE MOVE

Lincoln, March 2.

Cut price fight here giving that tired feeling to everyone involved. Move being made by Bob Livingston, owner-manager of the Capitol, and Milton Overman, city manager of Westland's two theatres here, the Variety and Kiva. Attempt has been made by Livingston at various times to interest the J. H. Cooper Lincoln Theatres Corp. (five houses) in a price jack, but it has so far been unavailable.

Capitol recently abandoned dual features and upped the prices 5c. all around. In December, Overman led the way by jacking the Variety to 55c., a dime boost. Cooper and his quintet, and George O. Monroe with this indie Colonial which is dependent on 3rd run action and western product are the two holdbacks.

Livingston was stirred into action by the recent selling of A. B. Marcus' 76-people show with a film at the Orpheum, by LTC for 35-40c., where 55c. had been the big fish unit's lowest night price in months.

Cheap entertainment never did any good, says Livingston. "Show going has to be an event to be successful. It never prospers in penny-ante operation."

Educational-20th May Not Renew Distribution

There is trade doubt on whether 20th Century-Fox company's distributing services will be available to Educational after the 1937-38 season. The present agreement between the two firms whereby 20th Century-Fox distributes Educational's product, it is understood, expires in the spring of 1938, leaving the 1938-39 season open. Grand National has taken over Educational's Coast studios but whether that deal is one which is contemplative of having Educational's product going under the GN banner, if and when, is one of those things.

In contractual situations of this kind, it is frequently a matter of routine to give such notice before effecting possible new arrangements.

TRACY BARHAMS' AUTO SPILL

Hamilton, O., March 2.

Tracy Barham, general manager Southio Theatres, Inc., with headquarters here, and his wife, were injured, although not seriously, when their automobile was forced off the road by another car few miles from the city.

Metro's Bldg. Program

Hollywood, March 2. Metro starts work soon on a new administration building and five new sound stages.

Structure for execs will cover 150,000 square feet of floor space.

PA'S NOVELTY; DROPPING AN AMUS. TAX

Harrisburg, March 2.

After May 31 Pennsylvania's amusement tax, at the rate of 4c. on dollar, will be dropped. That date is the end of the biennium and the tax law, of a series of emergency measures passed to raise money for unemployment relief, was provided only for a two-year term.

Governor George H. Earle, in his proposed budget for 1937-38, just sent to the legislature, recommends the discontinuance of this tax with others that would bring in \$31,450,000.

The amusement tax during the past two years has brought into the treasury \$6,700,000. The Governor's budget contemplates revenue aggregating \$510,000,000 for the next two years, the largest in the state's history, and the dropping of the amusement tax, an unpopular one, is made possible through collections of much greater taxes from other sources, including the returns from state liquor sales, amounting to \$25,800,000 a year, and the 2c.-per-pack tax on cigarets, bringing in \$9,750,000 a year.

The new budget provides \$110,000 for the State Board of Censors for the next two years, the same amount appropriated in 1935. In 1929 the legislature provided \$175,500; in 1931, \$160,000, and in 1933, \$130,000.

Albany Dailies Point To Upped Scales As Alibi for Ad Rate Tilt

Albany, March 2.

Albany theatres, with the exception of three nabe, have withdrawn their advertising from the Knickerbocker Press and Albany Evening News (Gannett) in protest against increased advertising rates. No ads of the Fabian or Warner Bros. theatres appeared in either paper yesterday (1), nor today. Neither were there reviews nor publicity matter. The theatres affected are the Palace, Harmanus, Bleacher Hall, Leland and Grand of the Fabian string and the Strand, Ritz and Albany, WB houses.

Newspaper management retaliates by pointing out that the theatres, or at least some of them, have hiked admissions within the last few weeks, matinees now costing 35c. instead of 25, and nights 50 and 55c.

Kresel Committee to Argue Today (Wed.) Why Its Orph Bid Is O.K.

Federal Judge Caffey's order of last week restraining Marcus Heiman, trustee, Orpheum Circuit, from carrying out the proposed sale of Orpheum assets to Stadium Corp. for \$700,000 means the prospect of another long delay through court squabbles before Orpheum's financial status is finally settled. Hearing on the matter is set for today (Wednesday) before Judge Hulbert. The preferred stockholders of the defunct circuit, through their counsel, Isadore J. Kresel, obtained the restraining order after they had claimed fraud in the proposed sale to Stadium.

The stockholders claim they will offer as high as \$2,000,000 for Orpheum's assets, chattels and its head-aches in the form of debts and despite this attractive bid it was turned down in order that Stadium come into possession for only \$700,000.

Judge Caffey's order is a temporary one and argument for a permanent injunction is set for Wednesday; also a review of Kresel's offer.

Referee Oscar W. Erhorn in opposing the restraining order declared

Mort Singer's Vaudfilm Yen May Cause Mpls. Pooling Split With Par

Mrs. Butterfield Marries

Detroit, March 2.

Mrs. Irene D. Butterfield, widow of Col. Walter S. Butterfield, theatre magnate, was married to Maxwell A. Goodwin, of Battle Creek, Mich., in Atlanta Feb. 22, it became known here this week.

Mr. and Mrs. Goodwin will reside at Gull View Farms, Gull Lake, near Battle Creek, Mich. Goodwin is connected with the Clark Equipment Co. in Battle Creek.

RKO-LOEW'S Q.T. ADMISH UPPING

Both RKO and Loew houses in Greater New York are carrying on a systematic but quiet campaign of admission scale tilt in all spots where the traffic will bear the increase or there are seating arrangements that enable an easy price boost. Maximum hike generally has been 10c., with higher scale generally invoked on Saturdays and Sundays or days when attendance is heaviest. In this way, executives hope to distribute gross biz more evenly through the week and at the same time take advantage of upped fees.

Drive for stronger price structure has been slowly growing over a period of months. Independent circuits and indie exhibitors have been ignored usually, circuit executives figuring that it was up to them to decide for themselves whether they should follow the lead set by the majors.

Most of the admission tilts have been adjusted so that the new scale maximums are not above 40c., where the federal admittance tax starts in. Many of the raises in admission have been in theatres having a balcony or two or three levels, which makes possible two sets of prices. Managers have discovered that in such type of house, no bar is put up on all patrons since the balcony ducares remain usually at the old fee. Increase then applies only to downstairs seats. Circuit operators believe that only in exceptional cases is there justification for putting the scale up to 50c. They give two reasons, first being that the theatres have to give 5c. of the hike to the federal government. The other is the natural resistance of patrons to the bigger prices when they go into higher brackets.

COOPER'S 1ST GOLDWYNNER

Hollywood, March 2.

Screen yarn which Fredric Lonsdale is writing for Sam Goldwyn as Gary Cooper's starer has been given the title of "Woman Chases Man." Leo McCarey credited with the original.

Minneapolis, March 2.

Possibility looms of a split-up between Mort Singer and the Friedl-Ludwig (Paramount Northwest) circuit-in-the-operation-set-up-in the downtown theatre sector here. Singer is understood to have become increasingly dissatisfied over the deal, and would like to call the whole thing off and return to the sole independent operation of his Hennepin Orpheum.

Singer's particular squawk is the manner in which the deal has forced the dropping of vaude out of the Orpheum, despite the fact that the house had its greatest money success with flesh attractions over a number of years. Singer believes that Friedl-Ludwig's long-standing disinterest in vaudeville of any kind is hurting his theatre, and for that reason would like to call the deal off and take over the operation of the theatre independently.

Under Singer's independent operation the Orpheum was always somewhat a thorn in the Paramount side around this town, offering the big circuit plenty of competition headache with its pop-oriented vaudeville policy. When Ludwig-Friedl began sitting in on the operation of the house, especially on bookings, vaude was forced out, but quick. And Singer is not happy about it.

Dec., 1936, Grosses Dropped Sharply, U. S. Taxes Disclose

Washington, March 2.

Theatre business at the end of 1936 plunged dizzily, Treasury Department tax reports indicated last year, but wicket receipts still hit a level materially higher than during the corresponding period of 1935.

Announcing January tax collections from the 10% levy on admissions, Internal Revenue Bureau revealed a drop of nearly \$700,000 below the previous month. The total January haul, based on December box-office patronage, was \$1,505,876, the lowest since August. Although there was a \$688,998 drop in a single month, the government started out 1937 ahead of the previous year. January yield was \$45,982 better than the same month of 1936 and more than \$175,000 ahead of January, 1935.

The dip from December to January was the steepest recorded in more than two years. Last year, government revenue from amusements fell as much as \$500,000 in a single month in August, 1934, when receipts were \$822,000 under the July, 1934, level.

METRO'S FIELD FORCE OF P. A.'S NOW UP TO 30

Metro has gradually expanded its staff of field p.a.'s to 30, all-time high for company. In past firm usually maintained only about 12 to service the country.

Additions have not been put on payroll for any specific campaign drive, but will form regular force. Zones formerly handled by one man have been sliced up into territories for either two or three p.a.'s, all laboring under Bill Ferguson, Metro campaign chief in New York office.

Britain May Go for 2,000 Foot Reels Also

F. W. Allport, of the Hays office, is presenting facts and data on 2,000-foot reels as they are in use in this country while he is in England. Great Britain exhibitors or the film industry of England have not adopted the larger spools thus far, although the British Standard Institute now has the matter up for consideration.

This organization is comparable with the American Standards Institute, but will have the final say on whether 2,000-foot reels are suitable for use in the English film trade.

Mr. Laughton Declines

Hollywood, March 2.

Charles Laughton has rejected offer to head cast of Jesse Lasky's "Freedom of the Seas."

L. A. Trade Peps Up with Clearing

**Skies: 'Love News,' 2 Spots, 25G;
'Holiday' \$16,700, Brown Tame 13G**

Los Angeles, March 2. First run situations got away to a slow start, trade being retarded by heavy rains which kept away prospective customers. Brisk trade on clearing weekend helped plenty, however. Down was overrun with mob here for the two big horse races.

The Good Earth continues to draw top solo coin at the Carthy Circle, with 'Love Is News' faring okay at the day-date rate and Chinese, WB's 'Stolen Holiday' is heading the two Warner houses for combined \$14,500, while Paramount, on six-day holdover, is doing okay with Par's 'Maid of Salem' (WB).

Estimates for This Week

Carthy Circle (Fox) (1,518; 55-53-140-165)—'Good Earth' (MG), last week (4th), dropped on last two days, due to rains, but wound up with satisfactory \$14,500. Chinese (Gramm) (2,028; 30-40-55)—'Love Is News' (20th), dual. Doing well, with okay \$10,900 in sight. Last week, 'Last of the Mohicans' (20th) and 'Man of the People' (MG), very good \$10,400.

Downtown (WB) (1,800; 30-40-55-65)—'Stolen Holiday' (20th), dual. 'Man Betrayed' (Republic), dual. Kay Francis name responsible for what draw there is and at \$8,200. Last week, 'Black Legion' (WB) and 'Woman of Glamour' (Col), very good \$8,900.

Four Star (Fox) (900; 30-40-55)—'Man Who Could Work Miracles' (U.A.), week \$3,000 on eight days, with house going dark Thursday (4) for week to prepare for road show run of Col's 'Lost Horizon'. Last week, 'Wings of the Morning' (20th), grabbed \$1,600 on five days of second week.

Hollywood (WB) (2,750; 30-40-55-65)—'Stolen Holiday' (FN) and 'A Man Betrayed' (Republic), dual. Trade holds brisk, and \$8,500 profitable. Last week, 'Black Legion' (WB) and 'Woman of Glamour' (Col), sweet \$8,900.

Orpheum (WB) (2,280; 25-30-35-40)—'Daniel Boone' (RKO) and 'Captain Calamity' (GN) dual and vaudeville. Biz off here with rest of downtown area and will have to rest at \$8,000. Last week, 'Maid of Salem' (WB) and 'Larceny on the Air' (Republic) hit about normal take of \$7,000.

Pantages (WB) (2,000; 30-40-55)—'When's Your Birthday' (RKO) and 'Breezing Home' (U), dual. Joe E. Brown pic rather disappointing at only fair \$6,400. Last week, 'Michael Strogoff' (RKO) and 'Don't Tell the Wife' (RKO), pretty bad at \$4,600. Effective next week, house day-date with RKO gets first Paramount dual bill, made possible by congestion of product at local Paramount.

Paramount (Partmar) (3,585; 30-40-55)—'Maid of Salem' (Par) (3d week) and state show. Holdover is for six days with satisfactory \$107,000 in sight. First week, excellent \$17,500, plenty profitable.

RKO (2,850; 30-40-55)—'When's Your Birthday' (RKO) and 'Breezing Home' (U), dual. Running neck-and-neck with its day-dater, Pantages, and will probably beat latter house by \$100 for fair \$5,500. Last week, 'Michael Strogoff' (RKO) and 'Don't Tell the Wife' (RKO), n. g. \$4,700.

State (Loew-Fox) (2,024; 30-40-55-75)—'Love Is News' (20th) and 'The Holy Terror' (20th), dual. Good socko here at \$14,600. Last week, 'Mrs. Cheyney' (MG) and 'Man of the People' (MG), very profitable \$14,200.

United Artists (Fox-UA) (2,140; 30-40-55)—'Mrs. Cheyney' (MG) and 'Man of the People' (MG), dual. On moveover this house displaying extreme weakness and probably will garner \$3,000. Last week, 'On Avenue' (20th) and 'Under Cover of Night' (MG), hit fair \$4,400.

Wishart (Fox) (2,280; 30-40-55-65)—'Mrs. Cheyney' (MG) and 'Man of the People' (MG), dual. Moveover faring a little better here; \$5,500 will be fair. Last week, 'On Avenue' (20th) and 'Man of the People' (MG), oke \$6,800.

GLADYS SWARTHOUT'S TUNEFUL \$6,500, PORT.

Portland, Ore., March 2. 'Mrs. Cheyney' big stuff in its second week at the Broadway. 'Green Light' also worth a second week at UA, thanks to good bally in the quiet manner.

Top gross of the week is 'Loyals' at the Par. That house just closed three record-breaking weeks of 'One in a Million'.

Estimates for This Week

Broadway (Parker) (2,000; 30-40)—'Mrs. Cheyney' (MG) and 'Dangerous Number' (JG) (2d week). Going strong for good \$5,500; first week

registered heavy, big stuff at \$5,500. Mayfair (Parker-Evergreen) (1,400; 30-40)—'One in a Million' (Fox) and 'Night Waitress' (RKO). Moved in from the Paramount after three big weeks at that house. Looks like nice \$3,000 in fourth week here. Last week 'We Who Are About to Die' (RKO) and 'Let's Make a Million' (Par) \$2,300.

Orpheum (Hamrick-Evergreen) (2,000; 30-40)—'Champagne Waltz' (Par) and 'Woman Wise' (Fox). Well exploited and going bang-up, \$6,500. Last week 'Girl from Paris' (RKO) and 'Crack Up' (Fox) registered nice biz at \$5,800.

Paramount (Hamrick-Evergreen) (3,600; 30-40)—'Loyals' (20th) and 'We're on Duty' (RKO), answering to bally for great results, in line for big \$8,500. Last week 'One in a Million' (20th) and 'Woman in Distress' (Col) third week nicely \$5,000. First two weeks piled up \$26,000, a record buster for this house.

United Artists (Parker) (1,000; 30-40)—'Green Light' (FN) (2d week). Good enough \$4,000. First week good \$5,900.

'AVE' AND BELLE BAKER SOCKO \$30,000, DET.

Detroit, March 2. March roaring in like a man-sized lion, and things look generally good here for first time since Lent started and sit-downs became a tad. Deceptive raft of musicals, though, seems to be plentiful for all houses.

Race for top coin honors is a scramble between 'On the Avenue,' plus Belle Baker, at the Fox, and 'Ready, Willing, and Able,' with Bowes revue, at the Michigan.

Estimates for This Week

Adams (Balaban) (1,700; 25-40)—'When You're in Love' (Col) (2d week) plus 'She's Dangerous' (U), dual. Grace Moore opus moved here from Fox; oke \$5,500. Last week nice \$6,000 on 'Woman Alone' (GB) and 'Holy Terror' (20th).

Wanted Woman (Ind.) (2,500; 25-35)—'Men Are Not Gods' (GB) and 'Red Light Ahead' (dual). Good \$3,300, following oke \$3,000 last stanza on 'Carnival on Flanders' (Tobis) plus 'Wanted Woman' (Ind.).

Fox (Indie) (5,000; 30-40-65)—'On Avenue' (20th) with Belle Baker topping selling house to fine \$50,000. Not exciting but oke \$21,000 last week on 'When You're in Love' (Col) plus vaude.

Madison (United Detroit) (2,000; 30-40-65)—'Meade's Woman' (Par). House can't break spell so \$7,500 coming up. Oke \$5,700 last stanza on third session of 'Camille' (MG), moved to this spot after two good weeks at UA.

Michigan (United Detroit) (4,000; 30-40-65)—'Ready, Willing, Able' (WB) and Bowes revue on stage. Not up to former grosses of Bowes

flavor. 'Mrs. Cheyney' is away out in front this week, with Crawford-Powell-Montgomery proving that where the stars are there is the dough. Only competitor is 'Ready, Willing and Able,' which has Eddie Duchin's band to live bill pop swing

Keith's, which hasn't had good week this year, down in the dumps again with 'We're on the Jury.' Critics liked it, but Victor Moore and Helen O'Conor not sock enough yet to overcome total lack of romantic appeal on marquee.

Estimates for This Week

Capitol (Loew) (3,424; 25-35-60)—'John Meade's Woman' (Par) and vaude. Fats Waller and unit on stage, but town is showing signs of surfeit of colored footlight fare. Won't better n. g. \$19,000. Last week 'Love Is News' (20th) and Bowes gal unit oke \$22,000.

Columbia (Loew) (1,583; 25-40)—'Plainsman' (Par) (2d run). Fourth week on mainstage getting nice \$4,

1st Run on Broadway

(Subject to Change)
Week of March 5
Astor — 'Good Earth' (MG)
(5th wk).

Capitol — 'Romeo and Juliet' (RKO)
Criterion — 'Women of Glamour' (Col) (4).

Globe — 'Lost Horizon' (Col)
(3).

Music Hall — 'Fire Over Land' (UA) (4).

Paramount — 'Maid of Salem' (Par) (2d wk).

Rialto — 'Outcast' (Par) (2).

Rivoli — 'Nancy Steele Is Missing' (20th) (6).

Roxey — 'Love Is News' (20th).
Strand — 'Great O'Malley' (WB) (5).

Week of March 12
Astor — 'Good Earth' (MG)
(6th wk).

Capitol — 'Romeo and Juliet' (MG) (2d wk).

Criterion — 'Women of Glamour' (Col) (2d wk).

Globe — 'Lost Horizon' (Col) (2d wk).

Music Hall — 'Fire Over Land' (UA) (2d wk).

Paramount — 'Wai Iki Wedding' (Par) (10).

Rialto — 'Espionage' (MG) (9).

Rivoli — 'Nancy Steele Is Missing' (20th) (2d wk).

Roxey — 'Love Is News' (20th) (2d wk).

Strand — 'Great O'Malley' (WB) (2d wk).

units, but neat \$28,000 nevertheless. House \$33,000 last stanza on 'Stolen Holiday' (WB) and Waring's band, latter continuing his pop here. Combo smashed house record Sunday (21).

State (United Detroit) (3,000; 25-40)—'Doc's Diary' (Par) and 'Accused' (Critt), dual. Normal at \$7,000. Better last week at \$7,500 on 'Jane Turner' (RKO) plus 'Captain's Kid' (FN).

United Artists (United Detroit) (2,000; 30-40-55)—'Green Light' (FN) (2d week). Continuing at good clip, with h. o. \$14,000, after nice \$15,000, first session. Doubtful if it'll hold for third week.

Live Once, 'Sole New Balto Pic, Lively \$8,600

Baltimore, March 2. Unusual situation here this week, with every first-run house in town except the New holdover, over. Natural let-down after heavy grosses last week, but business on the whole is very satisfactory.

The New, opening Saturday (27) with 'You Only Live Once' (27), is getting a nice play, and will ring up a pleasing \$8,600. Keith's is opening supper show tonight (Tuesday) with 'Head Over Heels in Love'.

Hippodrome, now town's only concert house, held 'When You're in Love' on screen and changed vaude show.

Estimates for This Week
Century (Loew-UA) (8,000; 15-25-30-45-55)—'Mrs. Cheyney' (MG). Second week falling down and figure

000. Last week, same sock \$6,500.

Earle (WB) (2,244; 25-35-40-60-70)—'Ready, Willing and Able' (WB) and vaude. Duchin's band making perfect swing bill that should pull nice \$20,000. Last week 'Green Light' (WB) built to swell \$20,500.

Keith's (RKO) (1,830; 25-35-40)—'The Holy Terror' (RKO) (2d wk). Last week 'Sea Devils' (RKO) helped by holiday, climbed to satisfactory \$7,500.

Met (WB) (1,833; 25-40)—'Crack-Up' (20th). Week \$3,000. Last week 'Penrod and Sar' (WB), same figure.

Palace (Loew) (2,363; 25-35-60)—'Mrs. Cheyney' (MG). Leading town with swell \$23,000. Last week 'Loyals' (20th) (2d week) good \$14,000.

Rialto (Indie) (1,100; 25-30-40-55)—'Amateur Gentleman' (UA) and 'Duck Soup' (Par) (revivals) (2d week). First holdover in months should get by with oke \$1,800. Last week same bill mounted to big \$3,300.

Mpls. Apathetic; 'Only Live Once' And 'Maid of Salem' \$5,000 and \$6,000

will come to n. g. \$8,600. Last week, on stage, names, pic did swell \$16,100.

Hippodrome (Rappaport) (2,300; 15-25-35-40-55-60)—'When You're in Love' (2d wk), with new and inexpensive vaude show, ringing up profit with \$11,000. Last week same picture, with Bob Crosby's band on stage, led town with big \$18,800.

Loews (M. T. Co.) (3,200; 15-25-30-35-40-55)—'Head Over Heels in Love' (GB). Opened supper show tonight (Tuesday). Four additional days of 'Maid of Salem' (Par) rang up \$2,500 to swell previous week's okay \$10,000.

New (Mechanic) (1,400; 15-25-30-35-40-55)—'Only Live Once' (20th). Only new picture in town and doing good \$8,600. Last week second of 'Avenue' (20th), came through with \$6,100, okay.

Stanley (WB) (3,450; 15-25-35-40-55)—'Green Light' (FN) (2d wk). Coming through in nice style; gross indicates pleasing \$9,100. Last week, same pic got rosy \$12,200.

Minneapolis, March 1.
Business here continues to plumb the lower levels. Slump is hard to explain, but it has hit other lines of endeavor as well.

Picture lineup still is nothing to get excited about, and that, of course, has something to do with the public's apathy. 'Maid of Salem' and 'You Only Live Once' are the best of the current lot, but neither is proving itself hot box office. 'Three Smart Girls' still turning in a profit, remains for a ninth loop week at the World.

For a change, town has a stage show, 'Greenwich Village Scandals,' in conjunction with 'O'Malley' at the Orpheum, and it will land that house far out in front in the box office race.

Plenty of money was spent on extra newspaper advertising for 'Maid of Salem' and 'You Only Live Once,' but results to date leave much to be desired.

Estimates for This Week
Astor (Public-Singer) (900; 15-25)—'Girl from Paris' (RKO) (2d run), split, and 'Flying Hostess' (U) and 'Under Your Spell' (20th), first run dual last three days. Fair \$800 indicated. Last week 'White Hunter' (20th) (2d run) and 'Trail Dust' (Par) and 'Night Waitress' (RKO), first run dual last three days, \$700, mild.

Century (Public-Singer) (1,500; 25-35-55)—'Only Live Once' (UA). Well sold and meeting with favor, but tumbling kicking only fair \$5,000. Last week, second of 'On Avenue' (20th), \$4,000, good.

Loews (Public-Singer) (1,300; 20-25)—'Plainsman' (Par) and 'Stow-away' (20th) (2d run), split. Good \$3,000 indicated. Last week 'College Holiday' (Par) and 'Gold Diggers of 1937' (FN) (2d run), split, \$3,500, good.

Minneapolis (Public-Singer) (4,200; 25-35-55)—'Maid of Salem' (Par). Cast names and big advertising campaign helping some, but they're not coming in paying numbers, and gross will do well to touch \$6,000. Last week 'Green Light' (WB), \$9,000, pretty good.

Orpheum (Public-Singer) (2,800; 35-40-55)—'Greenwich Village Scandals' and 'Greenwich Village Scandals' on stage. Stage show—only one in town and first in a number of weeks—responsible for big gross. Fair \$12,000 will just keep 'em out of red. Last week 'Sea Devils' (RKO), \$4,000, bad.

State (Public-Singer) (2,300; 25-40)—'Dead End' (20th), (Col) (WB) and 'Let's Make a Million' (Par). This type of dual features still is cause of red ink on box office statements; looks like poor \$2,000. Last week 'About to Die' (RKO) and 'Longest Night' (MG), dual, \$2,400, bad.

Time (Berger) (200; 15-25)—'Mr. Deeds' (Col). Revival may go about four days at \$400. Last week 'Country Gentlemen' (Rep), \$600, light.

Uptown (Public) (290; 15-25)—'Thin Man' (MG). First name showing in this line, but bringing in big \$3,500. Last week 'One in a Million' (20th), \$3,000, oke.

World (Steffes) (350; 25-35-40-55)—'Smart Girl' (U). 19th week. Heading for another profitable \$2,000. Last week, \$2,500, big.

OK PIX DO OK B'KLYN BIZ
Durbi, \$16,500, Good; 'Ave,' Week, \$18,000.

Brooklyn, March 2.
Attractive flickers predominate on downtown screens, with RKO Albee, Fabian's Fox and Loew's Met coping fine honors this semester. Albee is holding 'On the Avenue' second week, and Par moved in today (Tuesday) with 'Green Light'.

Estimates for This Week
Albee (2,500; 25-35-55)—'On the Avenue' (20th) and 'Criminal Lawyer' (RKO) (2d week). Will draw nifty \$18,000. Last week house grabbed magnificent \$23,000.

Fox (4,000; 25-35-55)—'Devil's Playground' (Par). Will boost bill to tune of \$17,000, good. Last week 'Great Guy' (GN) and 'Join Marines' (Rep) (2d week) got handy \$17,000.

Metropolitan (2,500; 25-35-55)—'Smart Girls' (U) and 'Mysterious Crossing' (U). Nice dualers will produce good \$16,500. Last week, 'Camille' (MG) (2d week), \$17,000, okay.

Paramount (4,000; 25-35-55)—'Green Light' (WB) and 'Clarence' (Par). Open today (Tuesday). Last week, 'Champagne Waltz' (Par) and 'Drummond Escapes' (Par) (2d week), \$14,000, okay.

Strand (2,000; 25-35-50)—'Beloved' (Vagabond) (20th) and 'Larceny' (Air Rep) (20th). Last week, in attractive \$7,500. Last week 'Find the Witness' (Col) and 'Paradise Express' (Rep), \$8,700, good.

Estimates for This Week
Capitol (CT) (2,700; 50)—'Maid of Salem' (Par) and 'Clarence' (Par) dual. Expectations are for \$8,500. Good. Last week, 'Plough and Stars' (RKO) and 'We're on Jury' (RKO), fair \$5,500.

Loews (M. T. Co.) (3,200; 50)—'Breezing Home' (WB) and 'Holy Terror' (20th). Francis Lederer in person helping to \$12,000, good. Last week, Ray Noble band, 'Buildog Drummond' (Par) and 'Off to the Races' (U), fine \$12,500.

Princess (CT) (2,300; 50)—'Women of Glamour' (Col) and 'Devil's Playground' (Col). Should get \$8,000. Good. Last week, 'Avenue' (20th) and 'Trapped by Television' (20th), \$6,000.

Cinema de Paris (France-Film) (600; 50)—'Helene'. Expected to gross \$2,500, o.k. Last week, repeat of 'Rigobolche', \$1,500.

St. Denis (France-Film) (2,300; 34)—'Rue de la Paix' and 'Coeur de Gueux'. About \$4,000, after \$4,800 last week on 'Veille d'Armes' and 'Quand Minuit Sonnera'.

Wings of Morning in its fifth week at His Majesty's, which is a record for that house. Gross is holding up. 'Camille' in second week, also looks good.

Pic biz is feeling favorable sick weather and conditions.

Estimates for This Week
His Majesty (CT) (1,600; 50)—'Wings of the Morning' (Brit) (5th wk). May gross nice \$4,000, after good \$5,000 in fourth week.

Palace (CT) (2,700; 50)—'Camille' (MG) (2d wk). Looks like very good \$8,000, after looking \$13,000 first week.

Capitol (CT) (2,700; 50)—'Maid of Salem' (Par) and 'Clarence' (Par) dual. Expectations are for \$8,500. Good. Last week, 'Plough and Stars' (RKO) and 'We're on Jury' (RKO), fair \$5,500.

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Brit. Pix Dominate London West End, But 'Plainsman' \$20,000, Theodora' 25G, Town's Socks

London, Feb. 21. —West End picture theatres as a whole are in the money this week, with a goodly portion of the intake attributed to the BIP (British Industries Picture), but the fact that the product in most cases is interesting is also of considerable help.

For the first time in a decade British-made pictures are getting an inning this week. Gaumont-British have two of their own product, respectively, at the Tivoli and Gaiety. Haymarket (Par) plus 'Acquies' (UA), both houses are GB owned. Max Schach has two, one at the London Pavilion, a UA house, and the other at the Marble Arch and Dominion house, while British & Dominion have a solo offering at the New Gallery, also a GB house.

Really there are six British pictures in the West End of one includes 'Southern Roses', the supporting picture at Metro's Empire to 'Love on the Run' (Metro), made by Capitol-Grafton.

Approximate Grosses (At \$5 to the £)

Carlito—'Charge of Light Brigade' (FN). Opening on Boxing Day to smashing business, doing steady \$12,500 for five weeks. For the next three weeks never got below the \$10,000 mark. Finished its ninth and last week just below the \$8,000 mark, and now replaced by 'Maid of Salem' (Par), with Claudette Colbert, who has not been seen in the West End for six months, and should draw for at least four weeks. 'Soul's on Sea' (Par) follows, to be succeeded by Schach's 'Pagliacci', starring Tauber.

Empire—'Love on the Run' (MG). Crawford-Gable-Tone still very strong combo, and attracted 'em for two weeks, with first stanza close to \$30,000, and second week just touching \$22,000. Now replaced by 'This Will Make You Whistle' (Wilcox), a filmization of Jack Buchanan's musical, with same cast in both cases. Novelty of this offering is that both musical and farce are being playing at practically adjacent houses, musical being at Daly's theatre. Picture will not stay for more than one week, as house is wanted by Metro for own product, with 'Camille' set to follow soon.

Gaiety—'The Great Barrier' (GB). House is former Capitol, and now reconstructed into luxurious and far more comfortable quarters, necessitating reducing seating capacity from 1,800 to 1,300, all to the good. Reopening with new British picture, and far more than a helping to stimulate business. First week touched \$16,000; second just below \$15,000, while third stanza should better \$14,000, as it will be more than a full week of 10 days.

Head Over Heels (GB), starring Jessie Matthews, with songs by Gordon and Revel, replaces for fortnight. Cannot stay longer, as here is wanted for 'Three Smart Girls' (Universal-Woolf), with gala opening set for March 15.

Leicester Square—'Beloved Enemy' (UA). This is no 'Doddworth' or 'These Three Bachelors' entertainment. Yet as a whole has proved disappointing. Show people mainly Mere Oberon is not yet strong enough to carry full picture honors, and that's the reason picture is not the smash expected. In third week, with first week at \$12,500, second \$10,000 and third not expected to better \$8,000. Next week stay a fourth, with 'Fire Over England' (Korda) replacing. This is expected to stay at least six weeks.

London Pavilion—'Dreaming Lips' (Shach). Picture is remake from Bergner's earlier German work, now done in English. Picture had special premiere, attended by the Queen, which gave it good fillip. Opened to \$15,000, and has been doing a steady \$12,000. Now in third week and will most likely touch the \$10,000 mark. Doing very fine afternoon trade, mostly with old and middle aged clientele, and is still good enough to more weeks. 'Dark Journey' (London Films) set to follow.

Marble Arch—'Love from Stranger' (Shach). Was surprise hit at its recent month's run at London Pavilion, and taken off when still in the money to make room for 'Dreaming Lips'. Here in second West-End run, opened slowly, but built up a strong spread. First week, \$5,000, with second week around \$7,000, due to extra publicity. Must make room for second release of GB's own epic 'O.H.M.S.'.

New Gallery—'Talk of the Devil' (B & D) (UA release). Came in very quietly, but made big stir in the press, with a lot of the scribbles giving it heavy sugar, but customers did not respond. Chalked up \$8,000, with 'Aren't Men Beasts' (BIP) replacing.

Plaza—'Plainsman' (Par). This is

one of the socks of the West-End. The Cooper-Arthur combo means not with the sophisticated mob. Artists have been coming to give this the once over, including the Duke and Duchess of Windsor, and third week and still little sign of falling off. Fortnight's average topped \$20,000 per week. Has proved best thing houses have since 'Rugrats' (Par) closed. 'Maid of Salem' (Par) scheduled to follow.

Regal—'Theodora Goes Wild' (Col). Came in without much blast, but has set the town going, getting a terrific amount of word-of-mouth. While it is not a 'Deeds', lacking the Cooper-Arthur monikers, it is the next best since 'Deeds' this theatre. First week topped \$25,000, which is head of the class, and looks like continuing, if not bettering, in the second stanza. Definitely good for four weeks, and even more.

Albion—'Mighty Tundra'. Known in America as 'Tundra'. Another one of the Tarzan series, which has good following in England, and which is always sure money-maker for Arthur Dent and his Wardour Films, Limited. Will do \$4,000 this opening week, and in for several more, as this capacity house has little overhead.

Tivoli—'Good Morning, Boys' (GB). Will Hay, the scholastic comedian on vaudeville fame, starred. Makes his third picture at this house, where he has gained quite a following, and this one is best of his series. Will touch around \$10,000 for first week, and is in for another week, and may be longer. 'Crack Up' (Fox) due to replace. This house remains a difficult problem for GB, as it has lost its once premiere standing, with Americans not anxious to try for their big products' pre-releases. Definite talk of theatre adopting second West-End pre-release policy, placing in same category as the Marble Arch Pavilion, Dominion and New Victoria Cinemas, all GB houses.

Grace Moore's \$13,500 K.C.'s Highest Pitch

Kansas City, March 2. —Grace Moore pic, 'You're in Love', accounting for brisk biz at Midland. 'Love Is News' at Tower getting a fine play. Former has gross edge. 'On the Avenue' moved from the Tower to Uptown for second stanza and looks okay in new setting. Tower-to-Uptown will be routing for 'Love Is News' product that shows reasonable strength.

Estimates for This Week
Mainstreet (RKO) (3,200; 25-40)—'Green Light' (WB) and 'Penrod and Sam' (WB), dual. Former sold from Magnolia 'Obsession' angle and not getting what it should, \$7,000, fair. Last week, 'Great O'Malley' (WB) and Ethel Waters' 'Swing, Harlem, Swing' (WB), \$13,000, not so forte. House, in balcony, bargain scale this week to make it unanimous.

Midland (Loew) (4,000; 25-40)—'You're in Love' (Col). Holding even pace for okay \$13,500. Last week, 'Mrs. Cheyney' (MG), was good with \$13,000.

Newman (Par) (1,900; 25-40)—'John Meade' (WB) (Par) and 'King of Hockey' (WB). Dual bill lacks punch and marquee strength; so-so \$5,800. Last week, 'Sea Devils' (RKO) and 'Criminal Lawyer' (RKO), came along surprisingly well, \$7,300.

Tower (Fox) (2,200; 25-40)—'Love Is News' (20th) and vaude. Pic pleasing and may go good \$11,000. Last week, 'On the Avenue' (20th), and vaude, sockeroo \$14,000. House has only reached that figure two or three times in its history.

Uptown (20th) (2,200; 25-40)—'Avenue' (20th) (2d run). Warbling good \$5,000. Last week, 'One in a Million' (20th) (2d week). Completed second stanza (two downtown) with nifty \$3,400.

'God's Country' No Lure In Lincoln, So-So \$3,200

Lincoln, March 2. —Grace Moore's 'When You're in Love' holding over for a second seven days at the Varsity.

Black Legion and 'Beware of Ladies' duelling, breaks down the Orpheum's vaudeville policy this week. Combo is doing okay.

Estimates for This Week
Liberty (RKO) (1,200; 10-15)—'Big Show' (Rep.) plus 'Wild Brian Kent' (20th), split with 'Wanted Jane Turner' (RKO) and 'Join the Marines' (Rep). Gross is average at \$800 pace. Last week 'Traitor' (Par) plus 'Milky Way' (Par), split with 'Dangerous Number' (MG) plus

'Trouble for Two' (MG), likewise average \$800.

Lincoln (LTC) (1,600; 10-20-25)—'Stolen Holiday' (WB). Kay Francis always does pretty well in this house, \$2,600 likely. Last week 'Champagne Waltz' (Par), hit \$2,800, nice.

Orpheum (LTC) (1,350; 10-15-20-25)—'Black Legion' (WB) and 'Beware of Ladies' (Rep). House has given up vaude for this week and will carry this dual bill the full stretch. Normal policy is split weeks, dual one half and vaudeville the other. Combo doing well for straight films and seems likely to rate \$2,000.

Last week, 'Captain's Kid' (WB) and 'vaude, split with 'Mind Your Own Business' (Par) plus 'Accused' (UA), slim for the policy at \$2,200.

Stuart (LTC) (1,900; 10-25-40)—'God's Country' (WB). Although ballied with national ads and given good notices, pic isn't any too forte. Won't better average \$2,200. Last week 'On the Avenue' (20th), stepped out and averaged \$3,700, which is nice for this house.

Varsity (Westland) (1,100; 10-25-35)—'When You're in Love' (Col) (2d week). Grace Moore, film got going late after an early lull and hit \$2,300 in first seven days. Patrons thought it another portion of grand opera and were staying away until the word got around that the cantos were assured of \$1,600, nice.

Sales Day Vs. Lent in St. L., But Lent Wins

St. Louis, March 2. —Downtown Day sales, one of town's biggest yearly events in which all retail stores participate, only slightly offset toll Lent is taking here.

Borrah Minevitch and gang big help at Ambassador, but biz is over today. Last of Mrs. Cheyney, at Loew's, is first pic to h.o. here this year.

Estimates for This Week
Ambassador (F&M) (3,018; 25-40-55)—'You're in Love' (Col) and stage show. Borrah Minevitch and his harmonica band will help house to \$15,000, nice. Last week 'Women of Glamour' (C) and stage show, ended with \$17,000, okay.

Fox (F&M) (5,038; 25-35-55)—'Green Light' (WB) and 'Off to Races' (20th). Doing fair \$14,000.

'Mind Your Business' (Par), sagged a bit, but finished with \$13,500, above average.

Loew's (Loew) (3,162; 25-35-55)—'Last of Mrs. Cheyney' (MG) (2d week). Will collect okay \$12,000 after swell \$18,000 in first week.

Missouri (RKO) (3,514; 25-35-55)—'Breeding Home' (U) and 'Great O'Malley' (WB). Only \$9,000, weak in sight for this dual. Last week 'Avenue' (20th) and 'Criminal Lawyer' (RKO), collected \$11,000, which was good after run at Fox down the street.

St. Louis (F&M) (4,000; 25-40)—'Girl From Paris' (RKO) (2d run) and stage show. Lent denting house and the house to Col. Harry Brand has moved his first-run grind policy into the Central in the same block.

With the opening of 'Horizon,' week after big start; \$9,000 seen. Last week, a strong \$19,000.

Earle (2,000; 25-40-55)—'Dangerous Number' (MG) and vaude. Yacht Club Boys should be good magnets, but no more than \$14,500. Last week, 'Holy Terror' (20th) and vaude, weak \$12,500.

Fox (3,900; 40-55-65)—'Meade's Women' (Par) and stage show. Harry Brand's headline. All the crix panned pic, very chilly \$12,500. Last week, 'Women of Glamour' (Col) and stage show. Eddy Duchin saved the day with \$16,500.

Karlton (1,000; 25-35-40)—'Lloyds' (20th) (2d week). Second run and still hot, \$3,300 likely. Last week \$4,200.

Keith's (2,000; 30-40-50)—'You Only Live Once' (UA). Second run, fair \$2,500. Last week, 'On Avenue' (20th) second run, nice \$3,200.

Loew's (1,400; 55-83-114-173)—'Good Earth' (MG) (2d wk). Looks for prosperity run after first week's glowing \$19,000 for this roadshow.

Stanley (3,700; 40-55)—'Mrs. Cheyney' (MG). Getting even day second week for likely \$11,000. First week a very neat \$19,000.

Stanton (1,700; 30-40-50)—'Devil's Playground' (Col). Fairish \$5,000 seen. Last week, 'Green Light' (WB) About to Die' (RKO), \$2,000 okay.

'Woman Alone' Lone New B'way Entry \$36,000, So Biz Eases Off; Grace Moore 2d, 75G; Lent Denting

It's the middle of Lent but that probably isn't much the cause for slow motion at the ticket windows as the fact that the town is full of holdovers which got the majority of their plant for Washington's birthday last week. The weekend brought only one new picture, 'Woman Alone,' which is considerably behind the fast gate the Roxy has been showing of late.

'Alone' is ambling along for what looks like a \$36,000 week, picture being one of the few that the Roxy won't hold a second. While this figure is far from big, it is, however, okay. 'Love Is News' comes in Friday (5).

Early last week, on Tuesday morning (23), the Rialto brought in 'Man of Affairs' (2d week), it having become the habit to open pictures here on Tuesdays instead of Thursdays. 'People' fared satisfactory for the small-seater, getting \$7,700, but was followed by 'The Great Barrier' (GB) was ushered in yesterday morning (Tues.).

Of the holdovers, strongest is 'When You're in Love,' at the Music Hall, it cleared to a toby \$102,000 last week over Washington's birthday and on the holdover is standing up pretty good, indications pointing to no less than \$25,000. House brings 'Fire Over England' and 'The Great Barrier' (GB), booked from United Artists.

'Last of Mrs. Cheyney,' which sluffed off a little last week (its first) to \$37,000, looks no more than \$22,000, but okay on its second (current) and will be replaced tomorrow (Thurs.) by 'Romeo and Juliet,' first time at pop run. At the Paramount, 'Meade's Women' and the Guy Lombardo band are striving for \$28,000, also okay, on the second week after a surprise play over the Washington birthday weekend which got the house \$43,000 initial seven days.

'Maid of Salem' and the Benny Goodman orchestra comprises the new show today (Wed.).

The Strand, Rialto and Critterion, all with holdovers, aren't getting many customers this week. 'Man Who Could Work Miracles' has slipped considerably since its good opening and this week its second looks under \$15,000, while 'Green Light' (WB), on its third stanza at the Strand, appears shy of \$12,000.

'Light,' however, with its pretty good weeks behind it, turns out to be a rather profitable 21-day picture for the Warner house. 'Man of Affairs,' which got only \$10,000 on its first week at the Critterion should never have been held a second, answer being about \$5,500.

Crit brings in 'Women of Glamour' tomorrow night (Thurs.) on preview and on March 12 will be turned over to Gaumont-British for a two-day run of 'The Great Barrier,' the Columbia house has sought the house for 'Lost Horizon,' went into the Globe instead, where this picture opens tonight (Wed.) on a twice-daily basis at a \$2 pop. On leasing the house to Col. Harry Brand has moved his first-run grind policy into the Central in the same block.

With the opening of 'Horizon,'

Broadway ill have two roadshow attractions, 'Good Earth' being at the Astor. 'Latter' is a very strong draw and continues at capacity, having grossed \$22,000 last week, third for it.

Estimates for This Week
Astor (1,012; 55-83-10-11-65-82-20)—'Good Earth' (MG) (4th week). Continuing a sellout, gross last week (3d) being \$22,000. The second week's take was \$23,500.

Capitol (2,000; 25-35-55-85-125)—'Mrs. Cheyney' (MG) (2d week). Tapering off to a top of \$22,000 this week (2d) and out tonight (Wed.), making way for 'Romeo and Juliet' (MG). First week for 'Cheyney,' \$37,900, good.

Critterion (1,682; 25-40-55)—'Man of Affairs' (GB) (2d week). Looks no more than a week \$5,500 this week after a first seven days of only \$10,000. 'Women of Glamour' (Col) comes in tomorrow night (Thurs.) followed by 'The Great Barrier' (GB) on a twice daily basis. GB taking over the house for the run.

Music Hall (1,700; 25-35-55)—'Great Guy' (GN) (2d run) and 'Carnival in Flanders' (Tobis) (2d run), doubled. No dice at all and out last night (Tues.) after five brutal days, under \$5,000. 'On the Avenue' (20th) (2d run) and 'Midnight Court' (WB) (1st run), coupled, replaces today (Wed.). Last week 'Lloyds' (20th) (3d run) and 'Devil's Playground' (Col) (1st run) \$11,000, very good.

Paramount (3,668; 25-35-55-85-90)—'Meade's Women' (Par) and Guy Lombardo orchestra (2d week). Went to a fair \$43,000 last week (1st) and on second held pretty well, to \$28,000, showing good profit over 14-day run. 'Maid of Salem' (Par) and Benny Goodman orchestra is the new show today (Wed.).

Rialto City Music Hall (5,980; 40-60-85-96-141-65)—'When You're in Love' (Col) and stage show (2d week). Doing pretty well on the holdover, looking an easy \$75,000. First seven days totaled \$102,000, b.g. 'Fire Over England' (UA) shows up tomorrow (Thurs.) very good.

Rialto (750; 25-40-55)—'Outcast' (Par) opened here yesterday (Tues.), succeeding 'Man of the People' (MG), which on seven days wound up with \$7,700, okay. Last week, 'Doctor's Diary' (Par) got \$7,500.

Rivoli (2,002; 25-35-75-85-90)—'Man Who Could Work Miracles' (UA) (2d week). Probably this side of \$15,000, but at \$35,000 is satisfactory. Last week, second for 'Head Over Heels' (GB), \$32,000, excellent. 'Love Is News' (20th) opens Friday (5).

Strand (2,767; 25-55-75)—'Green Light' (WB) (3d week). Probably not as much as \$12,000, but on the 21-day run a quite profitable attraction. Second week a little better, to around \$20,000. 'Great O'Malley' (WB) opens Saturday morning (G).

State (3,450; 35-55-75)—'Plainsman' (Par) (2d run) and vaude. Last week, 'Stepin Fetchit'. Business pretty brisk here, maybe up to \$27,000, good. Last week 'Camille' (MG) (2d run) and vaude topped by Wind Shaw and team of Buck and Bubbles, \$33,000, fine.

No Floppos in Denver; 'Avenue,' \$11,000, Nice

Denver, March 2. —All the first runs are average or better, with 'On the Avenue' doing town best. Cost goes to the Aladdin for a second week.

'One in a Million' is still above average in fourth week at first run houses, two of them at the B'way.

Estimates for This Week
Aladdin (Huffman) (1,500; 25-40)—'God's Country' (WB). Following week at the Denver. Biz holding up here at okay \$3,500. Last week, 'Lloyds' (20th) did nicely at \$3,000.

Broadway (Huffman) (1,500; 25-40)—'One in a Million' (20th) (4th week). Holding up swell; \$3,000 will be excellent, all things considered. Last week, third, sailed to \$4,500, plenty good. Considering Hent film had just played a week each at Aladdin and Denver.

Denham (Cockrill) (1,500; 25-35)—'Salem' (Par). Fair grosser \$5,500. Last week, 'Outcast' (Par) backed by Marcus unit, with 55c top, did big \$11,500.

Denver (Huffman) (2,500; 25-35-50)—'Avenue' (20th) and stage band. Doing second week each at Aladdin. (Continued on page 15)

Yacht Club Boys With Dangerous Number' Only Mild \$14,500, Philly

Philadelphia, March 2. —No complaints from most of the downtown film houses last week, but indications are for considerable of a drop in the current week. Group of holdovers and a couple of weak b.o. sisters are held responsible.

'Good Earth' is hitting a terrific pace at the Locust and looks as if it would continue at that pace for at least four months unless the opening of the roadshowing 'Lost Horizon,' at the Chestnut next Sunday, puts a dent in it. One thing's certain, these two roadshowers hurt some of the regular 'B' pictures.

proved Philly can stand only a certain number of outstanding screen offerings in the downtown sector.

Estimates for This Week
Aldine (1,200; 40-55-65)—'Maid of Salem' (Par). Finishing first week tonight with \$13,000, under expectations. Adverse notices may have hurt. 'Man of Affairs' (GB) only \$5,000.

Arcadia (800; 25-40-55)—'Mind Your Business' (Par), second run, mediocre \$2,200. Last week, 'Camille' (MG), second week for this second run gave it a hot \$2,600.

Bayview (2,400; 25-40-55)—'Green Light' (WB). Getting only five-day second

week after big start; \$9,000 seen. Last week, a strong \$19,000.

Earle (2,000; 25-40-55)—'Dangerous Number' (MG) and vaude. Yacht Club Boys should be good magnets, but no more than \$14,500. Last week, 'Holy Terror' (20th) and vaude, weak \$12,500.

Fox (3,900; 40-55-65)—'Meade's Women' (Par) and stage show. Harry Brand's headline. All the crix panned pic, very chilly \$12,500. Last week, 'Women of Glamour' (Col) and stage show. Eddy Duchin saved the day with \$16,500.

Karlton (1,000; 25-35-40)—'Lloyds' (20th) (2d week). Second run and still hot, \$3,300 likely. Last week \$4,200.

Keith's (2,000; 30-40-50)—'You Only Live Once' (UA). Second run, fair \$2,500. Last week, 'On Avenue' (20th) second run, nice \$3,200.

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Stanley (3,700; 40-55)—'Mrs. Cheyney' (MG). Getting even day second week for likely \$11,000. First week a very neat \$19,000.

Stanton (1,700; 30-40-50)—'Devil's Playground' (Col). Fairish \$5,000 seen. Last week, 'Green Light' (WB) About to Die' (RKO), \$2,000 okay.

TWO NEW HITS OPEN IN LONDON

London, March 2.
"Retreat from Folly" opened at the Queen's theatre, Feb. 24, starring Marie Tempest. Written by Amy Kennedy Gould and Eileen Russell, shows Miss Tempest in the conventional role she has been identified with of recent years, and was nicely received by the first-nighters. Miss Tempest is supported by Antoinette Cellier, Paul Leyssac and W. Graham Browne, who also staged the play.

"George and Margaret" was seen at Wyndham's Feb. 25. Originally produced on a Sunday evening by the Repertory Players, it has been brought in here with practically the same cast and was splendidly received at its opening. Gerald Savary wrote the comedy and the cast is headed by Noel Howett and Joyce Barbour.

MANY COLORED ACTS IN RIVIERA NITERIES

Cannes, Feb. 19.
Colored importations, mostly from Paris's Little Harlem, are the vogue in Cannes niteries this season.

Valaida "Blackbirds" and the Cotton Club, opened at George Cavalli's Dolphin Club to a houseful of titled folk, with the help of Bert Marshall, singer, and Al Roman's orchestra.

Cavalli, to do things up right, threw a cocktail party before the opening for the press boys.

Next night the rival club O'Rio brought out Adelaide Hall, also a "Blackbirds" singer, and an all-black orchestra, to replace Bobby Martin and Thelma, who went over to the Knickerbocker Club in Monte Carlo for two weeks.

O'Rio also got Harvey White, melody specialists, who left Cavalli for a turn at Christy's Club in Nice but quit there in a hurry after two nights because of money troubles.

Kit Kat club tried a sketch labeled "Naked Woman's Land," a troupe of naked nudes which didn't succeed in arousing much interest. La Bastide slides its doors open next week.

Wm. Fountain, Theatre Architect, Air Victim

Sydney, March 2.
Burned wreckage of the Brisbane-Sydney airliner which disappeared Feb. 19 with William Fountain, New York theatre architect, four other passengers and two pilots, was located in the mountains 60 miles south of Brisbane Saturday (27) after an intensive eight-day search, hampered by weather conditions of cyclonic proportions.

Fountain had been killed instantly along with one other passenger and the two pilots. Of the three who survived, one was killed later by falling over a cliff in the darkness, while trying to get help, and the other two were found sitting beside the wreckage.

In Australia to design a new theatre for Metro-Brisbane, Mr. Fountain had recently been connected with the firm of Thomas W. Lamb, New York architects. He is survived by his wife and two children, who accompanied him from New York.

Shochiku Merging

Tokyo, Feb.
Theatrical and film interests of Shochiku, which have in the past been operated from separate companies, will shortly be merged into one outfit. Decision was reached yesterday (8) to submit the proposition to the stockholders' meeting scheduled for late this month.

Probable lineup of officers will be: Takejiro Otani, pres.; Shintaro Shirai, vice-pres.; Shiro Kido, Isidoro Inoue, Tadasuke Machida, Shigemasa Inoue, Ryozo Mishima and Hiroshi Otani, dir.

SO. AFRICAN PIX OKAY

Mostly Yank Product—"Garden" H.O. In Johannesburg

Capetown, Feb. 5.
Holdover of "Garden of Allah" (UA) at the Metro theatre, Johannesburg, forced late showing at the Plaza theatre, Capetown. Date was advanced to Feb. 15. Other current films are also doing well, with Yank product still way out front in number.

Locally, four of the current pix are American: "Message to Garcia" (20th), Alhambra (ACT); to be followed by "Accent on Youth" (Par); "Love on the Run" (MGM) at Plaza (U) to be followed by "Rembrandt" (UA); "Ourselves Alone" (BIP) at Grand (ACT); "Devil Doll" (MGM) at Royal (U); "Anne of Green Gables" (RKO) at Elfrise (ACT) and "Blossom Time" (BIP) at Ritz Lido-Cafe (Inde).

In Johannesburg are "Garden of Allah" (UA), Metro (MGM); "Under Two Flags" (20th), Colosseum (ACT); "Crime and Punishment" (Col), Palladium (ACT); "All In" (GB), Plaza (ACT); "Littlest Rebel" (20th), Standard (ACT) and "Gorgeous Hussy" (MGM), Bijou (U). "Give Us This Night" (Par) follows the Britisher at the Plaza.

Durban's lineup is entirely American, with "Last Outpost" (Par), Playhouse (ACT); "Singing Kid" (WB), Criterion (ACT); "Merry Widow" (MGM), King's (U); "Labeled Lady" (MGM), Prince's (U), and "Farmer Takes A Wife" (20th) at Cameo (Inde).

4 MORE ENG. VAUDE HOUSES

London, Feb.
Union Cinemas is swinging four of its major houses in the sticks over to straight vaude. Theatres are all in the Manchester district, and have been operating on mixed programs of films and flesh, but the company declares localities is like half-and-half.

Difficulty of getting product worthy of the theatres' standing partly forced the existing system, though Fred Bernhard adopts stage shows wherever possible.

NEW TOKYO THEATRE OF 5,000 CAPACITY

Tokyo, Feb. 9.
Kokusai Gekijo (International theatre), now under construction in the Asakusa amusement quarter, will be completed by the end of March and will be opened April 1. Building will stand Shochiku, when completed, about \$54,000. Revolving stage of 120 feet will accommodate Shochiku's revues, which have suffered because of lack of accommodations at the Shinjuku Kabukiza.

To meet competition of Takarazuka's Nippon Gekijo, the new house is scaled throughout at 15c. Seating capacity is 5,000.

Making Sure

London, Feb. 21.
While practically all details of preparation for the conversion of the Winter Garden theatre into an eatery are completed, definite decision to carry the scheme through will not be made until all local licenses are granted.

Directors of the Winter Garden say they won't proceed until they are certain there will be no objections from the County Council and other licensing authorities.

'Greeks' Follows 'Hour'

Melbourne.
Brett Randall, in conjunction with Fullers, will bring in The Greeks. Had a Word For It after the run of "The Children's Hour" concludes at the Princess. Makes Randall's the third legit show, after starting off with "Full House."

Grant Mitchell will begin a season shortly. Fullers's Apollo will grade-revue in opposition to Frank Wells. Mitchell made out oke in Brisbane, and is now itching to new territory.

CHEFALO AT THE HAGUE

The Hague, Feb. 12.
Big attraction at the Scala theatre here this week, now that vaudeville is again established there is Chefalo, illusion!

Gives a full hour's performance. Company consists of 14.

So. African Cinema Joining Legit Field

Capetown, Feb. 5.
African Consolidated Theatres (Schlesinger) is converting the Alhambra cinema into a playhouse with the construction of stages and revolving platforms. It will replace the Opera House, now being demolished.

Operators were refused permission to open with a pantomime "Cinderella" because of lack of a fire curtain. Wanted to operate minus the protection from Feb. 24 to March 1, when the curtain would be installed. Fire chief opposed this strongly. Workmen are laboring night and day to get the curtain up within the time specified for the opening.

"Cinderella" put in a short stay at the Theatre Royal, Durban, from Feb. 11 till opening at the Capetown house.

BRIT. MUSEUM GETS U. S. PIX

London, Feb. 21.
Ten outstanding pictures of 1936-7 have been presented to the National Film Library for preservation as representing current production standards. It is a 60-40 split between American and British films.

American pictures donated are: "Mr. Deeds Goes to Town" (Col.), "It Happened One Night" (Col.), "One Night of Love" (Col.), "Green Pastures" (WB), "Story of Louis Pasteur" (WB), and "My Man Godfrey" (U).

British contributions: "Man Who Could Work Miracles" (Korda), "Rembrandt" (Korda), "Song of Freedom" (Lion), and "Queen of Hearts" (ATP).

Suppress Agents

(Continued from page 3)

when it comes to old nose for news.

Gals are well up in the first 10, and among the tops, boys and girls, local chatterers and syndicated prima donnas alike, is Elizabeth Yeaman, a looker on the obscure Hollywood Citizen-News. Topping Miss Yeaman in looks, but a lap behind her on leg work, is that former Charles B. Cochran tap-dancer, Sheila Graham, whose NANA string goes to 40 papers here and four abroad, whereas Miss Yeaman's column is confined to Hollywood.

Louise Parsons, whose column everybody wants to make, is amply supported by scribbling stooges.

According to city hall politicians, the citizen-News, Miss Yeaman's sheet, isn't even rated as a metropolitan daily, but, according to studio appraisers, it makes some rivals look like throwaways in the Three-I league when it comes to film news.

Tests used by post-graduate reporters now bossing studio press bureaus to distinguish a good reporter from the run-of-the-mill chatterers is in knowing what he wants, the initiative to get it, and, finally, success of reporter in planting his own leads.

On the demerit side is the tendency of all too many scribblers to coast along on their luck, indulge in small-time moochi and borrowings with never any intention of paying back, and a yen for parties far above their b.r. and station in life.

Also on the demerit side is the number of worthless scripts scribbled have sold studios during the year, and for much. Any by-liner who has nicked a studio for \$7,500 for a story that never was and never will be produced, naturally loses a lot of credits gained by honest report.

If he throws 10% to somebody inside the studio as a kickback for selling the story, that may wipe out a whole year's work for good newspaper work.

Using a star's home, lawn and swimming pool as a weekend country club, ves the scribe plenty of demerits in the subtle system employed by the p.a.'s. Too, does the practice of making catty cracks in print at a star or producer merely because he or she didn't like the scribbler in question to his or her exclusive party for 200 diners.

But the main copy-manufacturers have rated their co-workers on the dailies, and wire services on their ability to see a story and point it, reserving top honors for those who dig for the news, rain or shine, parties or no parties.

Aussie Decision Not to Prosecute Quota Offenders Seen as Death Of Indie Producers Down Under

U. S. INDIES VICTORS

Get Court Order to Sidetrack Distribution on Hagen Collapse

London, Feb. 21.
Action by Chesterfield and In-viceable to sidetrack, a deal for Pathe to handle its pictures contracted to Twickenham went a stage further in the Courts this week, when Judge Crossman authorized the receiver for the latter company to appoint Gaumont-British to distribute its product in the U. K.

G-B will draw 15% on current contracts and 30% on future contracts. For Twickenham it was claimed the deal with Pathe will be of bet-cause advantage to the creditors, but the two American concerns argued that G-B distribution would be of greater benefit to them.

JAPS TO SEE 'MODERN TIMES'

Tokyo, Feb. 6.
Chaplin's "Modern Times" (UA) is to be released in Japan in the spring. In the past Chaplin's pix have taken from two to three years to reach the screens of Japan because of high percentages and large guarantees demanded. This time the Japanese figured out a way to outsmart the distributors.

Discarding the old method of the two chains bidding against each other for such subjects, they went into a huddle and decided to pool their interests. Result is that "Modern Times" will play day and date in both the Shochiku and the Toho chains at greatly reduced percentages and a much smaller guarantee than heretofore. U. A.'s asking guarantee was reported to have been \$3,000 against 60%, which was shaved down to a reported 50%. Evidently it was a case of take it or leave it.

HAIK MADE 1ST AIDE TO 20TH'S HUTCHINSON

C. V. Haik, formerly in charge of Japan for 20th-Fox, has been named assistant foreign manager of the company, next in line to Walter Hutchinson, chief. Irving Maas, assistant to Clayton Sheehan when the latter was in charge of the company's foreign biz, remains an exec of the foreign department in the h.o.

Frank Harle, company's rep in England, sails back today (Wednesday) after a month's visit with h.o. execs.

June Knight's New Show

London, Feb. 17.
June Knight will make her second stage appearance here in a musical staged by Paul Murray and Robert Nesbitt, new producing partnership. Show will be tried out in Manchester before coming to the West End. Also in the cast will be Marie Lohr, who makes her first musical appearance in the show, and Charles Heslop.

'Mary' in Dutch

The Hague, Feb. 19.
Big event of the week here was the simultaneous premiere at the Tuschinsky, Amsterdam, and the Metropole Palace, The Hague, of "Mary of Scotland" (Radio). Premi special in both citi.

Capetown Dancer to London

Capetown, Feb. 5.
Elaine Murray, local dancer, signed by Jimmy Hunter for "London Follies," opening at Brighton, England, July 16 for the summer season. Engagement is a tryout for the local dancer, who will get a London bid from Sir Oswald Stoll if she clicks.

Sydney, Feb. 9.

Decision of the New South Wales State Cabinet not to force foreign distributors to enter the production field on quota pix will give a great setback to the local producing industry. Decision came as a big surprise, more so to the distributors, who believed that the government would take some drastic action to overcome the apparent failure of the quota in this State.

For months past inside chatter intimated that the foreign distributors who failed to meet their quota obligations would be severely dealt with, and that the government intended revising the Act to make the foreign interests fall in line with local producers. Backing home-made ix. When the Cabinet went into session it was agreed all around that strong measures were mooted covering the quota tangle. Result of the Cabinet meeting created a great upset, especially in the ranks of those units which were contemplating breaking into the production game this year. Cabinet's decision will probably mean the death of several minor units. Financial interests will not be prepared to slip in coin for pie-making, without the assurance that the government intended carrying out the Act.

Quota for 1937 requires about 32 pix. Right now Cinesound is the only unit producing pix and the total required for this year cannot possibly be reached, even were other units to come into the field at once. As additional finance is not being offered to other units, it looks as though 1937 will see another low ebb in the local industry.

Foreign distributors have been willing all along to handle whatever quota pix were around, but state that there is nothing in the Act to force them into production. And for over a year they've stuck to this policy. After a long discussion, Cabinet decided that this is so. Word "Acquire" has been the trouble all along. Chief Secretary Chaffey admitted that the question of legislation to settle one and for all the real meaning of the word might be brought up again when it was: covered how the quota works out this year.

From inside sources, it is learned that the government knows its quota is a failure, and that moves are already under way for the scrapping of the Act and introduction of Imperial Quota through Federal channels. British interests have been moving for an Imperial meao throughout Australia and it is strongly believed that the various States will combine to cover the protection of British pix here in the near future.

Australian Biz Good

Sydney, Feb.
Week here should be highly profitable.

Nice line-up of pix plays her, including "Cal and Mabel" (WB), "Labeled Lady" (MGM), "Champagne Waltz" (Par), "Ladies in Love" (Fox), "Three Men on Horse" (WB), "Craig's Wife" (Col), "Woman Rebels" (RKO), "Show Boat" (U), "Under Your Spell" (Fox), "My American Wife" (Par), "Dodsworth" (UA), "East Meets West" (GB) and "Chan at the Oper" (Fox).

Melbourne, Feb. 9.

Yankex pix are well to the fore. List shows: "Champagne Waltz" (Par), "His Brother's Wife" (MGM), "Old Hired" (MGM), "Poor Little Rich Girl" (Fox), "Girls' Dormitory" (Fox) and "Gay Desperado" (UA).

Asprey Passing Through N.Y. En Route to Aussie

Ken Asprey, irector of Greater Union Theatres, Sydney, Australia, is due in New York Monday (8) en route back to his home from London. Asprey has been in London for about a month bringing up financial support for his chain, when it breaks away from Hoyt's and General Theatres in Australia at the end of 1937. He will stop in New York only day or two, going right on to Vancouver, from which port he sails week later for Sydney.



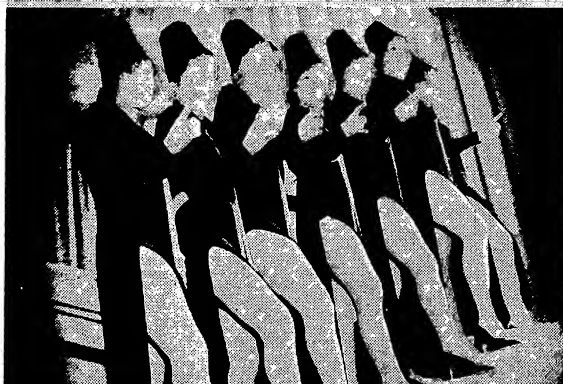
Fifty million Frenchwomen
can't be wrong!



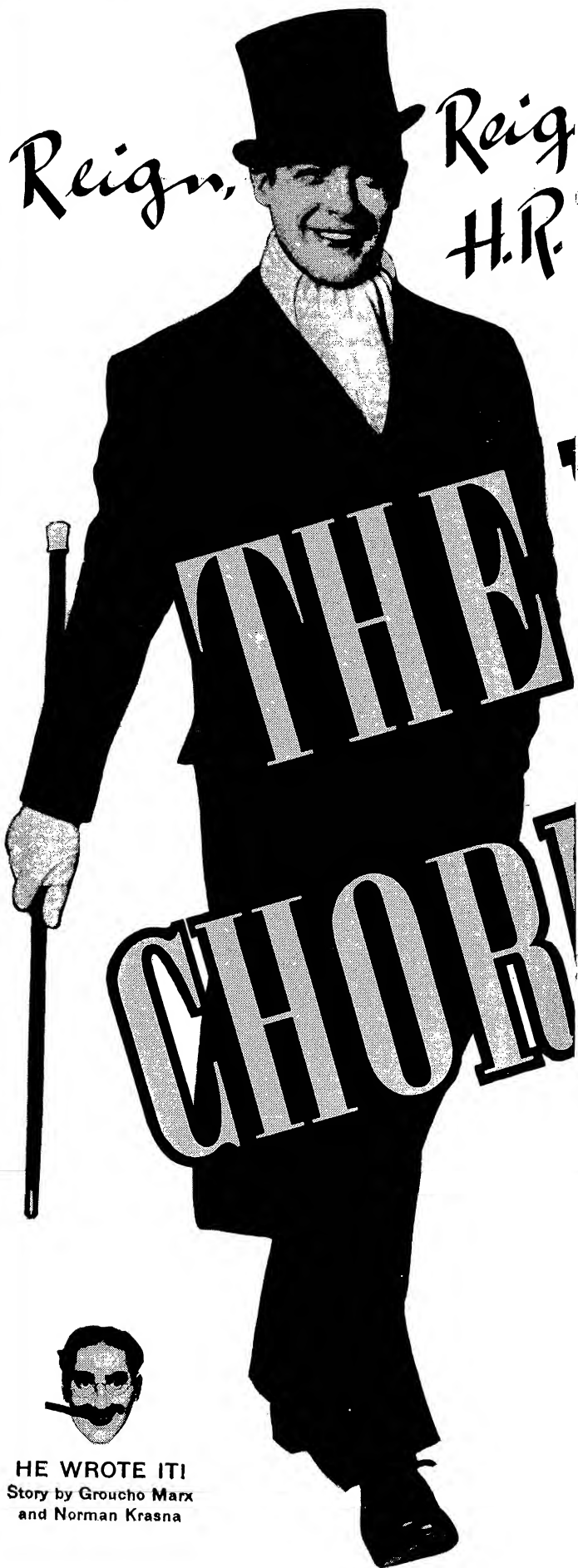
He turned his throne into a love seat—
so he ain't gonna reign no more!



Every girl has her day—
she had her knight!



His art was the talk of Europe—
especially his etchings!



HE WROTE IT!
Story by Groucho Marx
and Norman Krasna

*Go Away,
H. Wants to Play!*

--And He's Going To Play
For Big Stakes In

KING and the US GIRL

A MERVYN LEROY PRODUCTION

Arriving for the First Time In America
The Idol of the Continent

FERNAND GRAVET

And Their Royal Hi-De-Highnesses

JOAN BLONDELL • EDW. EVERETT HORTON

and Alan Mowbray • Mary Nash • Jane Wyman

Kenny Baker • Luis Alberni • Shaw and Lee

Songs by Werner R. Heymann and Ted Koehler

"CERTAIN FOR BOX-OFFICE CHAMPIONSHIP" *--EASTER WEEK FROM

WARNER BROS.

*Motion Picture Daily



The King can do no wrong! But look out for Ex King Alfred!



The King's in love!
Long love the King!



Home was never like this—unless
you lived with His Royal Highness!



And wasn't that a dainty dish
to set before the King?

HOTCHA UP THAR
Hollywood, March 2.
John Auer has been set by Republic to direct 'Rhythm-In the Clouds.'
Harry Ruskin is screenplaying with production start slated for March 20.

CAROLE LOMBARD FRED MacMURRAY

"SWING HIGH, SWING LOW"

ROMANCE! The most powerful love story either Carole or Fred has ever starred in. An up and down romance as real as young love itself.



with
CHARLES BUTTERWORTH
JEAN DIXON, DOROTHY
LAMOUR, HARVEY STEPHENS
Directed by Mitchell Leisen

GLAMOUR! When you add to the glamour of Carole herself the exotic appeal of Dorothy Lamour, star of "The Jungle Princess", you've got something to talk about.



COMEDY! Charlie Butterworth's funniest picture. You haven't learned to laugh till you've seen Hollywood's ace dead pan comic as the hottest piano player in Panama.



EXCITEMENT! Fred in another of those brawls that had you cheering in "The Trail of the Lonesome Pine."



MUSIC! Fred plays the trumpet and sings. Carole carols. Dorothy Lamour swings. Butterworth plays hot piano. There are five song hits.



"Swing High, Swing Low" Has Five Song Hits!

BUT "Swing High, Swing Low" is not a musical comedy. It is a romantic love story set to exciting music with the glamorous background of Panama honky tonks and New York night clubs.

"Swing High, Swing Low" is now one of the most played tunes on the air. Fred MacMurray has been plugging the picture on his "Hollywood Hotel" hour. So we can honestly say "Swing High, Swing Low" is receiving as strong an advance radio sales job as any picture in months.

(Sheet Music and Records of the "Swing High, Swing Low" score available. See press book).

Advance Production Chart

Hollywood, March.

With the state personal tax removed from all negatives on hand as of March 1, studios on the Coast piled up somewhat of a record last week by placing 14 new features before the cameras and took 9 from cutting rooms to preview during the same period.

While there were 70 pictures in the cutting rooms, as of March 1, only 10 were left to be edited, it is doubtful if a third of the negatives involved in these pictures remained in the state when assessments for the annual property

tax was made.

Placing of the 14 pictures in work last week brings studio production back to a healthy level with a total of 48 now in work. An equal number of new pictures started last week is expected to get the starting gun next week and for several weeks thereafter, as the aggregate number of pictures yet to be completed on the current season's program has barely reached the half-way mark.

Columbia

Five in work, 4 editing, 5 preparing. In work: 'THE DEVIL IS DRIVING,' reported VARIETY, Feb. 10; 'HONEYMOON PILOT' and 'VENUS MAKES TROUBLE,' reported Feb. Started last week.

'LEAGUE OF FRIGHTENED MEN,' produced by Edward Chodorov, directed by Alfred E. Green, original story by Rex Stout, screen play by Eugene Solow and Guy Endore. Cast: Walter Connolly, Irene Hervey, Lionel Stander, Allen Brook, Eduardo Ciannelli, Walter Kingsford, Victor Kilian, Nana Bryant.

Story is second of Rex Stout Stavepost murder mystery yarns to be produced by Columbia. This one continues the exploits of that master detective, Nero Wolfe, who is called upon by a group of men, from various professional walks in life, and all classmates in college. Three are mysteriously slain. Nero Wolfe suspects former classmate who was injured in a college hazing. It's discovered that this preyed on man's mind until he took murder route for vengeance.

'TIGHT GUY,' produced by Ralph Cohn, directed by D. Ros Lederman, original by Richard Womser, screen play by Harold Shumate. Cast: Paul Kelly, Jacqueline Wells, George McKay, Robert Emmett O'Connor, C. Montague Shaw, Nick Copeland, Wade Boteler, John Tyrell, Ted Oliver.

Story depicts Paul Kelly as detective employed by racing commission. Gangsters move into town a week before the big sweepstakes and begin laying heavy bets on an outsider. Kelly finds the ring is prepared to switch horses on the day of the race. Investigating further, Kelly finds owner of the entry is honest sportsman, but is being forced to submit to ruse by gang. Kelly lets plot go to the very end, and swoops down on the gangsters before the race goes on.

Readied to start: 'ALL STEAMED UP' and 'SHOOTING SHUTDOWN.'

Grand National

One in work, 4 editing, 10 preparing. Started last week: 'HITTING THE TRAIL,' produced by Edward Finney, directed by R. N. Bradbury, original story by Lindsey Parsons, screen play by Robert Emmett. Cast: Rex Ritter, Tommy Bupp, Earl Dwire, Snub Pollard, Jack Smith, Archie Ricks, Henry Warden.

Story tells of young horse trader who becomes involved with nag thieves and loses two herds, one of which belongs to his girl's father. He recovers the herds after plenty of dangerous gunplay and hard riding, thereby winning the confidence of the girl.

Readied to start: 'THE GIRL SAID NO,' 'SWEETHEART OF THE NAVY,' 'LOVE TAKES FLIGHT,' '1,000 BILLS,' 'THE SHADOW,' 'SOMETHING TO SING ABOUT,' 'DYNAMITE,' 'FIVE LITTLE PEPPERS AND HOW THEY GREW,' 'THE THIEF OF TAOS,' and 'THE SHADOW IN PARIS.'

Metro

Seven in work, 8 editing, 10 preparing. In work: 'A DAY AT THE RACES,' reported VARIETY, Sept. 16; 'CAPTAINS COURAGEOUS,' reported Oct. 7; 'I STAND ACCUSED,' reported as 'SEIDING,' Feb. 10; 'NIGHT MUST FALL,' reported Feb. 17. Started last week.

'THE OLD SOAK,' produced by Harry Rapf, directed by J. Walter Ruben, original by Don Marquis, adapted by A. E. Thomas. Cast: Wallace Beery, Lynne Carver, Janet Beecher, Ted Healy, Eric Linden, Una Merkel, Judith Barrett, James Bush, Robert McWade, George Sidney.

Story taken from play of same name. It depicts Wallace Beery as owner of garage in small Long Island town. When prohibition came in Beery, who likes his liquor, sells the garage so he will have more time to look for bootleg. He soon becomes known as the village drunk. His respected wife and family get by because of income from stock. Their son becomes involved with night club entertainer and is charged with embezzlement. Banker clears this charge after son has stolen the mother's stock. When the mother finds the stock is missing she accuses the Old Soak. He rebels and finds what has happened.

'BROADWAY MELODY OF 1937,' produced by Jack Cummings, directed by Roy Del Ruth, original by Sid Silvers and Jack McGowan, screen play by McGowan. Cast: Eleanor Powell, Robert Taylor, Binnie Barnes, George Murphy, Sophie Tucker, Buddy Ebsen, Robert Wildhack, Charles Gorin, Judy Garland, George Clayton.

Story is third of 'Broadway Melody' by Metro since 1929. This one is premised on a couple of Broadway race track boys who, in order to get to Baltimore for the big race, take \$20 bet from a barber on a long shot. Instead of placing the bet, they use it as train fare and the long shot wins. The boys can't go back to Broadway, but instead get a job as trainers for

PRODUCTION TABLE

(This table shows number of features promised to be delivered to exhibitors by the major distributing organizations, and the independent producers contributing product to their producing organizations for the 1936-37 season.)

Producers and contributing companies	Number now of pic com- promised, plotted	Fix new in cutting work	Fix to be placed in new cameras. Hon.	Stories in the ar-
COLUMBIA	36	24	5	3
Larry Darmour	8	2	1	2
GRAND NATIONAL	44	14	1	25
METRO	48	15	8	12
Hal Roach	4	2	1	9
PARAMOUNT	48	12	14	6
B. P. Schulberg	8	2	5	1
Emanuel Cohen	8	3	4	1
Harry Sherman	6	2	3	1
Frank Lloyd	1	1	1	1
RKO RADIO	39	8	1	1
David Leew	2	1	1	1
George Hillman	6	2	1	1
Sol Lesser	3	1	1	1
REPUBLIC	36	11	1	1
A. F. Hackett	3	3	12	1
20TH CENTURY-FOX	43	6	4	8
Sol Lesser	2	2	4	8
UNITED ARTISTS:				
Samuel Goldwyn				
Walt R. Wagner				
Selznick				
E. Berger				
Criterion				
Korda London				
UNIVERSAL				
Buck Jones				
WARNERS				
	556	222	70	225
			4	over
			82	4 over

Studio Placements

Hollywood, March 2.

Grace Goodall, Frank Melton, Dora Early, Charles Hamilton, Ruth Hilliard, Marian Collins, Russell Collier, Carlyle Blackwell, Frank Wilson, Ed Brandenberg, Walter A. Merrill, Robert Evans, Robert Clifford McDougall, Edna Altemus, Alma Chester, Mary Marsh, Almaden Fowler, Rhea Mayberry, Melissa Teneyck, Gertrude Weber, Byron Foulger, Fern Emmett, Georgia Cooper, Hugh McArthur, Ruth Cherrington, Helen Dixon, Charles Meakin, Bessie Wade, Fay Holder-ness, Edward Baker, Monte Vandergrift, Gladden James, Mary Blackwood, Ed Peil, Sr., Betty Farrington, William Marshall, C. A. Bachman, Walter Shumway, Jack Cheatham, Ted Vincent, Lloyd Ford, 'The Devil' Driver, Col.

Leonard Mudie, Nero Wolfe, Col. Earl Felton, writing original, 'The Campus Winks,' Col. Mike Simmons, screen play, Avenue Dame, Col. John Gallaudet, Ralph Byrd, Charles Hamilton, 'Honeymoon Pilot,' Col.

Ray Bennett, Carleton Griffin, Stanley Mack, Edward Cobb, Nick Copeland, Richard Curtis, Dan Wolheim, Bud Wiser, Earl Bunn, George Horne, Richard Scott, Charles Williams, Bud Jamison, Beatrice Curtis, Joy Kendall, Ernie Adams, Harry Bernard, Bob Ellsworth, Ethel Laidlaw, Charles Sherlock, Jockey Haefli, Charles Callahan, 'Right Guy,' Col.

Jack Daley, Tom London, Arthur S. Hull, Jack Eagen, Mildred Gay, Boyd King, Margaret Mann, John Impolito, Eli McKenzie, Wilfred Hart, William Irving, Sidney Bracy, Arthur Wanzel, Tom Chatterton, Charles Sherlock, Charles Conrad, Howard Hickman, Frances Morris, Ed Thomas, 'Venus Makes Trouble,' Col.

Lorraine Hayes, Nat Burns, engers of Broadway, Conn. Raymond Walburn, 'Broadway Melody of 1937,' Col. Billy Bevan, 'Night Must Fall,' MG.

Ether Howard, Sherwood Bailey, 'Alias Jimmy Valentine,' MG. Frank Shannon, Ralph Dunn, 'The Courtesan,' MG. Dave Snell, musical score, 'Accused,' MG.

Louis Jean Heydt, Howard Mitchell, Don Brodie, Jesse A. Graves, Dell Henderson, William Newell, Ben Franklin Gibson, Granville Bates, 'The Years Are So Long,' Par. Pat West, Charles Williams, 'Marjorie Gargan,' MG. Larry Crampton, 'Turn Off the Moon,' Par. Ethel Clayton, Gloria Williams, Sojin, Jr., Richard Terry, Alfonso Pedrosa, Harry Tyler, Harold Entwistle, 'The Years Are So Long,' Par.

Egon Brecher, Hans Joby, 'I Met Him in Paris,' Par. Helen Burgess, Henry Rocque-ment, Harvey Stephens, Porter Hall, Cecil Cunningham, Larry Crabbe, Colin Tapley, Priscilla Lawson, 'King of Gamblers,' Par.

Frank Mills, Tiny Jones, Richard Tucker, Torben Meyer, Arman Kavaliz, Jean Perry, Pete Theodore, Florence Roberts, 'Stepping Toes,' RKO. Dick Paxton, Douglas Gordon, Colleen Frainger, Mary Ann Edwards, Bobbie Lewis, Larry Sidney Tilbrick, Moyer Bupp, Jerry Henry, Tony and Harry Pina, Duke Johnson, Frank LaRue, B. F. Blinn, Eddie Griffin, Margaret Fielding, Ed Gargan, Buddy Frye, Billie Lechner, Ann Gillis, Harry Harvey, Gertrude Fisher, 'Borrowed Time,' RKO.

Charles Doherty, Mike Jeffries, Jack Egan, Margie Morris, Isabel La Mol, Don Broche, Homer Dickinson, Lynton Brent, Francis Tilton, Jack Kenny, Chris Francis, Stan Blystone, Robert Dudley, 'Toast of New York,' RKO.

Billie Lechner, Cy Jenkins, Charles Painter, 'Too Many Wives,' RKO. Roger Imhof, Marjorie Cameron, John T. Murphy, Sherry Hall, Edward Keane, Pat West, 'High, Wide and Handsome,' RKO.

Jerry Tucker, Mary Ellen Perrell, 'Outpost of Poker Fists,' RKO. Loew, Hite and Stanley, Sammy Lee, 'New Faces of 1937,' RKO. Edward Kelly, directs, 'There Goes My Girl,' RKO.

Nat Perrin, screen play, 'For Supper,' RKO. S. K. Lauren, screen play, 'Don't Forget to Remember,' RKO. Herman Mankiewicz, scri of Indesky-RKO.

Lon Chaney, Jr., Harold Huber, Russell Hopton, Cy Kendall, John Kelly, Al Lydell, Troy Brown, Virginia Sales, Frank Moran, Harrison Green, George O'Farmer, Jr., 'Angel's Holiday,' 20-F.

Douglas Wood, W. McDonough, Ed Peil, Jack McHugh, George Reed, 'This Is My Affair,' RKO. Fredrik Vogedinn, Albert Conti, Paul Porcasi, 'Café Metropole,' 20-F.

Theresa Harris, 'Charlie Chan at the Olympics,' 20-F. Maxine Francis, Emmett Vogan, Anthony Pawley, Allen Fox, Louis Vincent, Ray Cooper, Lester Dour, 'Navy Blues,' Rep.

Ranny W.eks, 'Hit Parade,' Rep. Frank Layva, ainted Stal-lon, Rep.

Paramount

Six in work, 8 editing, 8 preparing. In work: 'WAIKIKI WEDDING,' reported VARIETY, Dec. 30; 'HIGH, WIDE AND HANDSOME,' reported Jan. 13; 'THE YEARS ARE SO LONG,' reported Jan. 20; 'I MET HIM IN PARIS,' reported Feb. 3; 'THE HILLS OF OLD WYOMING,' 'KING OF GAMBLERS,' and 'TURN OFF THE MOON,' reported Feb. 24. Started last week: 'MOUNTAIN MUSIC,' 'THAT TRAIN FROM MADRID,' 'FORBORN RIVER,' 'EXCLUSIVE,' 'ARTISTS AND MODELS,' 'ANGEL,' and 'EASY LIVING.'

RKO-Radio

Four in work, 11 editing, 10 preparing. In work: 'THE WOMAN I LOVE,' reported VARIETY, Dec. 23; 'STEPPING TOES,' reported Jan. 6. Started last week: 'BORROWED TIME,' produced by Maury Cohen, directed by Lew Landers, original story, Martin Mooney; screen play, Mooney and Arthur T. Forman. Cast: Helen Mack, Onslow Stevens, Hedda Hopper, Paul Guilfoyle, Frank M. Thomas, Rick Lane, Murray Lane, Barbara Pepper, George Irving, William Corson, Patsy Lee Parsons, Dudley Clemens, Edgar Norton, Maxine Jennings, Edward Gargan, Willie Best.

Story centers around track gambler who spreads his money among the needy, payment for good luck insurance. In addition to this he has a girl of the gold-digging type who he believes, also brings him luck. Every thing goes okay until he throws big party for orphanage on day of big handicap in which one of his horses is entered. The horse loses, and for the first time with most of his fortune staked on that horse, he finds his philosophy of the luck shattered. He goes to see his girl and finds her dead. Circumstances point to him as the murderer, but eventually he is acquitted.

Readied to start: 'MISS AMERICA,' 'THERE GOES MY GIRL,' 'ALL IS CONFUSION,' 'I'M SANG FOR HER SUPPER,' 'YOU CAN'T BEAT LOVE,' 'GOING HOME,' 'TOMORROW'S HEADLINES,' 'NEW FACES OF 1937,' 'SUPER SLEUTH.'

Republic

Two in work, 8 editing, 8 preparing. In work: 'THE FABRE,' reported Feb. 1. Started last week: 'NAVY BLUES,' produced by Kert Kelly, directed by Ralph Staub; original and screenplay, Gordon Kahn and Eric Taylor. Cast: Mary Brian, Dick Purcell, Warren Hymer, Horace MacMahon, Joseph Sawyer.

Story concerns four pals who bet one can't date up any girl they choose. Mary Brian, bespectacled librarian, is picked out, with Dick Purcell, the go-getter. He dates the girl and wins the bet, but she learns of the scheme. In the meantime, Purcell is falsely accused of being a spy. Washup has Purcell capturing the spies.

Readied to start: 'BETWEEN THE CLOUDS,' 'EVER SINCE ADAM,' and 'LEGION OF THE LOST.'

United Artists

One in work, none editing, 6 preparing. In work: 'THE WOMAN'S TOUCH,' reported VARIETY, Feb. 24. Readied to start: 'STELLA DALLAS,' 'HUBRICANE,' 'VOGUES OF 1938,' 'THE RIVER IS BLUE,' 'PRISONER OF ZENDA,' and 'LET ME LIVE.'

20th-Fox

Seven in work, 7 editing, 8 preparing. In work: 'WAKE UP AND LIVE,' 'CAFE METROPOLE,' and 'WEE WILLIE WINKIE,' reported VARIETY, Jan. 27; 'THINK FAST, MR. MOTO,' reported Feb. 17; 'THIS IS MY AFFAIR,' reported Feb. 24. Started last week: 'ANGEL'S HOLIDAY,' produced by Sol M. Wurtzel, directed by Norman Foster, no writing credits. Cast: Jane Withers, Sally Blaine, Robert Kent, Joan Davis, Frank Jenks, John Qualen, Leon Janney, Jr., Al Lydell, John Kelly, Harold Huber, Russell Hopton, George Taylor, Cy Kendall, Troy Brown.

Story depicts Jane Withers in her usual character of being responsible for getting people into hot water. She accompanies her father on a trip. While sitting in her berth she reads detective stories out loud and tries to act the parts with the story. A mysterious woman boards the train. She happens to be an actress accompanied by her p. a. Withers overhears plot for a mysterious disappearance of the actress. Homesteaders turn out to meet the actress but find she has disappeared mysteriously. Withers tips off a newspaper man, who spoils the hoax. Actress goes to a farm. Gang-ster learn of the hideout and move in. They hold her for ransom until Withers, with aid of the newspaperman, comes to rescue.

'THE JONES FAMILY IN BIG BUSINESS,' produced by Max Golden, directed by Frank Strayer, original by Robert Ellis and Helen Logan. Cast: Russell Gleason, Frank Conroy, Marjorie Weaver, Jed Prouty, Spring Byington, Shirley Deane, Florence Roberts, Jane Carlson, Kenneth Howell, Billy Mahin.

Story is another of Jones Family series. Daughter, in love with a small town boy, thinks he is too slow when a sharpshooter promoter blows into town with a big oil deal tucked under his wings. Jones endorses stock issue and promoter makes the town. In promoter, two of the boys in the Jones family have invented a super-charger, in which a capitalist is inter-

(Continued on page 29)

(For information and guidance of theatre and film exchange bookers, VARIETY presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of the reviews as given VARIETY and the running time of prints, after passing by the New York State censor board, are included.)

WEEK	COLUMBIA	METRO	PARAMOUNT	E.K.O.	REPUBLIC	19TH CENTURY-FOX	UNITED ARTISTS	UNIVERSAL	WARNER	MISCELLANEOUS DISTRIBUTORS
2/22/37	West Bound Mail (C. Sullivan, Keith) Western Rev. Feb. 24, 10 Mins.	Dangerous Number (Don, Green) Comedy Rev. Feb. 24, 10 Mins.	Doctor's Diary (G. Brown, Williams) Drama Rev. Feb. 24, 11 Mins.	Racing Lady (A. S. Brown, Williams) Comedy Rev. Jan. 20, 20 Mins.	Bar Z Bad Men (G. Western) Western Rev. Jan. 20, 21 Mins.	Woman Wise (G. Brown, Williams) Comedy-Drama Rev. Jan. 20, 21 Mins.	You Live Only Once (G. Sidney-H. Fonda) Melodrama Rev. Feb. 8, 25 Mins.	She's Dangerous (W. Placenta, Brant) Comedy Rev. Feb. 8, 25 Mins.	Once a Doctor (J. Mull-D. Woods) Drama Rev. Feb. 8, 25 Mins.	Man of Affairs (*) (G. Arlen-R. Ray) Rev. Feb. 24, 10 Mins. (H. B. Brown, Williams) (H. B. Brown, Williams)
2/29/37	Devil's Playground (Del Rio-C. Morris-R. Dix) Western Rev. Feb. 24, 10 Mins.	Man of the People (J. C. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Champagne Waltz (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Criminal Lawyer (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Join the Marines (Paul Kelly-J. Fonda) Drama Rev. Feb. 17, 20 Mins.	Lloyd of London (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Men Are Not Gods (H. B. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Breathing Home (H. B. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Black Legion (H. B. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	
2/5/37	Dodge City Trail (C. Sullivan, Keith) Western Rev. Feb. 24, 10 Mins.	Man's Steps Out (G. Brown, Williams) Comedy Rev. Feb. 24, 10 Mins.	Outcast (W. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	They Wanted to Marry (G. Brown, Williams) Comedy Rev. Feb. 24, 10 Mins.	Two Wise Maids (A. Sullivan, Williams) Drama Rev. Feb. 17, 21 Mins.	Holy Terror (G. Brown, Williams) Drama Rev. Jan. 27, 20 Mins.	Men Are Not Gods (H. B. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Stolen Holiday (K. Francis-C. Rains) Drama Rev. Feb. 24, 10 Mins.		
2/12/37			Clarence (R. Kane-E. Williams) Comedy Rev. Feb. 24, 10 Mins.	We're on the Jury (B. Broderick-V. Moore) Drama Rev. Feb. 17, 21 Mins.	Two Wise Maids (A. Sullivan, Williams) Drama Rev. Feb. 17, 21 Mins.	On the Avenue (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.		Great O'Malley (O. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Navy Spy (†) (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	
2/19/37		Last of Mrs. Chenery (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Maid of Salem (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	San Devils (R. Kane-E. Williams) Comedy Rev. Feb. 24, 10 Mins.	Gambling Terror (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Of to the Bases (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Man Who Could Work Miracles (H. B. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Green Light (H. B. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Head Over Heels in Love (*) (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	
2/26/37		Espionage (L. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Borderland (W. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Park Ave. Logger (G. Brown, Williams) Comedy Rev. Feb. 24, 10 Mins.	Roundup Time in Texas (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Nancy Steele Is Missing (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.		Girl Overboard (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Perpet and Sam (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Trouble in Texas (†) (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.
3/5/37	Trapped (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.		Murder Goes to College (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Don't Tell the Wife (G. Brown, Williams) Comedy Rev. Feb. 24, 10 Mins.	Hit the Saddle (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Love Is News (G. Brown, Williams) Comedy Rev. Feb. 24, 10 Mins.	Fire Over England (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Ready, Willing and Able (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	You're in Army Now (*) (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	You're in Army Now (*) (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.
3/12/37	Racketeers in Exile (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Song of the City (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Swing High, Swing Low (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.			Fair Warning (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.		Land Beyond the Law (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Girl Loves Boy (†) (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Backstage (*) (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.
3/19/37		Parrell (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Her Husband Lies (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	China Passage (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Get Along Little Dogie (G. Brown, Williams) Comedy Rev. Feb. 24, 10 Mins.	Time Out for Romance (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.		We Have Our Moments (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Her Husband's Secretary (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Hittin' the Trail (†) (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.
3/26/37	Law of the Ranger (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Sliding (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Walkie Wedding (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Quality Street (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Trail of Vengeance (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Seventh Heaven (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Knight Without Armor (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	When Love Is Young (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	King and Chorus Girl (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	
4/2/37		Personal Property (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.		Man Who Found Himself (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Circus Girl (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Midnight Taxi (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	A Star Is Born (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Night Key (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Midnight Court (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Great Barrier (*) (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.
4/9/37	Let's Get Married (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Captain Courageous (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.				Slave Ship (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	California Straight Ahead (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Marked Woman (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Men in Exile (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Killers of the Sea (†) (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.
4/16/37	Speed to Spare (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Romeo and Juliet (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.		Outcasts Poker Flat (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.		Step Lively, Jeeves (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	Top of the Town (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	That Man's Here Again (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	King Solomon's Mind (*) (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.	King Solomon's Mind (*) (G. Brown, Williams) Drama Rev. Feb. 24, 10 Mins.

"NANCY STEELE IS MY REVENGE!"

"Yes! I know what happened!
But you can cut my heart and tongue out
and still you'll never find her!"

McLaglen smashes through with
another Academy Award per-
formance that rains blows of pas-
sion and emotion upon the heart!

20th again strikes forth with a daring, gripping theme!
A man pursued by hate...a woman avenged by love
...and the blasting drama behind the granite walls of
the Big House! Super-charged with audience sock
to stir up a tidal wave of word-of-mouth acclaim!

VICTOR WALTER
McLAGLEN · CONNOLLY

PETER **LORRE**

in
**'NANCY STEELE
IS MISSING!'**

with
JUNE LANG · ROBERT KENT
SHIRLEY DEANE · JOHN CARRADINE
JANE DARWELL · FRANK CONROY

Directed by George Marshall
Screen play by Gene Fowler and Hal Long · Based on a story by Charles Francis Coe
Associate Producer Nunnally Johnson
DARRYL F. ZANUCK in Charge of Production

**20th
CENTURY
FOX**
THE KEYSTONE
OF YOUR FUTURE

EXPLOITATION

By Epes W. Sargent

Short Got Coin

Greenville, S. C. Hoyle Wynne, producer and writer of a passably well sister feature film, "Palm Springs," with the exclusive Armitage released picture of Tennessee's child bride marriage and by blowing up this short subject to s.r.o. with customers consisting mainly of those attracted by morbid curiosity.

Ed Pettie, Rivoli, went to town last week with special art and numerous tricky gags to puff "Chan at the Opera" into the blue chips. Pettie played publicity from a "Karloff versus Olandi" angle since these two sinister actors are pitted against each other in film. A neatly printed card which at first sight appeared to be a reporter's police card was given out at the door, creating much attention to coming Chan pic.

Fred Curditz, Ritz, playing return engagement Powell-Lombard "Godfrey" pic stepped in against last week for his slice of publicity pie by getting out the city directory and sending out notes to all Godfreys listed enclosing ducats which were good when accompanied by one femme cash customer. Note read: "My Man Godfrey. The enclosed card with one paid admission will admit you to the Ritz to see another Godfrey as My Man Godfrey. (Signed) Fred Curditz, Mgr. Ritz." Stunt worked word-of-mouth wonders.

Scouts Flocked In

Washington. Tie-up with Boy Scouts is natural with "Mind Your Own Business." Warner bally boys and flicker for Scout officers and won letter from local Scout Executive to all scoutmasters.

Letter was read at meetings all over town in which film was called "great tribute to scouting and fine entertainment." House issued no invitations and kids didn't come in official groups, but Saturday found downtown spot alive with scout-age youngsters.

Local Warner pub staff dug up natural in campaign on "Green Light." Pic concerns fight against spotted fever and Frank LaFalle, cap WB exploiter, copped some space by screening it at nabe house for Public Health Service. Pay-off, however, came in preliminary arrangements when turned out that doctor in health agency actually went through thrills in pic. Chap is Dr. R. R. Sawyer, mentioned by name in the film, now senior surgeon with government agency.

Theatre wrote yarn, dragging in Spencer's experiments in Hamilton, Mont., in 1922, and landed nearly full column in news pages of Times, local Heart sheet.

'Lights' and 'Cam'

Spartanburg, S. C. Playing all the angles, Broadway pulled exploitation on "Green Light" mystery film, by tying tie-in with Carolina-wide automobile traffic safety movement.

Newspapers caution line, "Drive Carefully and Save Life," was plugged in with a new one coined for the stunt, "Wait for 'The Green Light'."

Carolina Motor Club, unit of American Automobile Association, new dealers, automobile and accessories dealers and others, came in for special spreads the day before the show opened. Art used with build-up featured Errol Flynn and Anita Louise stars, the novel and the exhibitor. Some of spreads were stepped up to as much as a page in newspapers.

Carolina, plugging "Camille," tied in with Wright-Scudder for shoes and star photo displays. Robert Taylor and Greta Garbo art used to tie-in with spring showing of shoe styles for one of most attractive window displays of the whole week along the main stem.

Garbo in Boston

Joe Longo, of the Loew Boston theatres, got two full pages, one in the Post and the other in the American on Garbo in the Globe. He also landed a six day serialization in the Globe, which used a two column cut each day. There were also radio spots in the Herald and Sunday Globe and the daily Globe.

Plenty of windows, with one store giving pictures of Taylor, book markers and four e.t. broadcasts over as many air lanes.

Just Shooting

Jack Fuld, up from the southland, reports an eight-foot by 22-inch sign over a Richmond restaurant which ran, "When You're in Love" (or any other time), you have to eat."

No theatre cuts just the title. But it seemed to help.

Matches

World Pictures is mailing out cards of matches 3 1/2 by 4 1/4 on "Masquerade in Vienna." Copy tells the picture is big, too. Better than a form letter.

Two for Pennies

Ed Rosenbaum, who is now anchored in Boston territory as promotion man for Columbia pic, writes-he has had plenty of success in that section on "Pennies from Heaven" and is offering a \$1 bank account to every "bundle from heaven" born during the run of the picture. Savings bank will generally kick in with the buck with the understanding it is not to be withdrawn for a certain period. Idea is that it helps get the parents into the habit habit.

Another good one in that section is a bowl-of-new pennies in a merchant's window with prizes to those who most accurately estimate the number of coins. Better to say "estimate" than "guess" since the post office objects to guessing contests.

Third gag is a down and out parade with an umbrella upside down. Froter and backsign inform crowd he is waiting for Pennies from Heaven to come to the theatre, stating the dates.

Off the Usual

Pittsburgh. Unusual newspaper ads being turned out by John Goring, manager of the "Pittsburgh Courier." Goring's recent backhanded slap at opposition recently created quite a stir, but not half the stir that occurred when a couple of weeks later he turned the other cheek and mentioned opposit houses and their attractions in his own ad.

This week in heralding holdover of "On the Avenue" Goring hit on something that town hasn't seen. His ad was in script form and addressed individually and personally to film critics on each sheet. Flicker to inform his readers that flicker was staying, and thanking him for helping put it over. For a follow-up he spotted cartoon ads in dailies, similar ones Theatre Guild has occasionally used in "New Yorker."

First of these showed two fellows at a station information booth. Beside them stood a painted sign announcing "Avenue" at "Pittsburgh." One of birds saying to the other: "Why not? It's the second week, and I'm getting tired telling 'em'."

Twins for Arliss

Milton Marien, manager of the N. Y. Criterion, put over a smart stunt for Arliss in "Man of Affairs" when that picture started off. He had the idea was that WINS broadcasts an Inquiring Reporter stunt from the Crit lobby each noon. For a week in advance Bill Goring, "Avenue" advertiser, had told listeners that there presently would be an important message for twins.

Message, when it came, was to the effect that the Crit was looking for twins and asking all twins to write in to the theatre. About 700 did so and received a letter telling them to go to a certain department store with their twin and get photographed without cost. At the store the letter was stamped and then served to admit the twins to a specified showing of the picture, in which Arliss plays twin brothers. At the conclusion of the show a committee, having made a selection from the photographs, invited the originals to the next week of his appearance and then awarded twin prizes. Pictures had been previously used for lobby display, and got plenty of attention. Prizes were donated by a jeweler in return for the air advertising. Seemed to help the pix to hold up.

Encouraging Songsmiths

Baltimore. Ted Routson of the Hippodrome, local combo house, sailed into showing of Grace Moore "When You're in Love" with a three-way "Write a Song" tie-in. From March 5 to 10 offering three prizes for total of \$50 started a daily splash in the News-Post, local Heart sheet, with suitable art from film.

Contest to run for two weeks (run of the film), with final judging by prominent local musical figures to be broadcast over WBAL and song selected to be played by Eddie Duchin during title. A card attached suggests that the recipient keep it as is until he has played the pix. Then he can use it for his wife or best girl.

Probably runs up the postage bill, but it's the second year Bam has been working by mail, so it must pay.

A Frame-Up

Leon J. Bamberger, sales promotion manager for RKO-Radio, is strong for direct-by-mail solicitation and gets out some novel pieces. His latest is a "Frame-Up" frame of a woman, gilt lettered "The Woman I Love." Frame contains an autographed picture of Miriam Hopkins, who is the lead in the picture of the same title. A card attached suggests that the recipient keep it as is until he has played the pix. Then he can use it for his wife or best girl.

Probably runs up the postage bill, but it's the second year Bam has been working by mail, so it must pay.

Blackstone Was There

There could be no question as to whether Blackstone was in Norfolk lately. The magician was playing a date at Loew's. State, and they smeared him all over the newspaper. Philco sets were all tied in to his trick of producing a Philco set, a mail order company hooked in to him on a tire trick, he made an air appearance on two casts, one of which was a bridge game in a furniture store window against local experts, and such smaller commodities as bread and ginger ale hooked in. There were about three pages of blackstone ads and another page and a half of text.

It was a swell layout and reflects credit on whoever it was who played the local end. Blackstone can pull plenty, but he has to have a local end.

Weil's Directors

Joe Weil, of Universal, gets right up to the moment with a novelty in the shape of a pipe cleaner. Manikin to advertise. Top of the Town. Body is formed from the fuzzy pipe cleaners and only lately hit the Broadway stores. Now it's working for Universal.

Sent to the usual mail

Bobby Breen in Braille

Hollywood. Sol Lesser, producer of "Rainbow on the River," sent out 1,000 special recordings of the music for the picture to a list of blind people. Lesser is following up, to this hit-or-miss, by sending to same list Braille photos of his young star, Bobby Breen.

Twins and 'Girls'

Spartanburg, S. C. State three-sheeted stunt to admit free all twins to "Their Relations," Laurel and Hardy feature-length comic, wherein the principals play the roles of twins. Newspapers came in nicely on idea as many pairs of twins thronged house for opening of show.

Three "Smart Girls" idea copied by many stores in Sunday merchandising advts., following co-operation of Carolina management. Star art, 2-cols. by 10 inches deep, was loaned to centerpiece special pages effects. Typical advertising caption: "This Page Will Appeal to 'Smart Girls.' Beauty shops, women's furnishing stores and similar layouts proved to be best approaches for selling stunt. Consistent advance plugging and advertising and merchandising tie-ups, using newspapers, radio and window displays, with shifting of merchandise in some instances to house lobbies, have greatly increased grosses, managers reported this week-end.

Wilby-Kinney comes in for cream of exploitation but majority of houses, even second runs, have opened their doors to advertising salesmen. Departures from stock stuff sent out from producers. Majority of exhibitors now do not supply newspapermen with press books, making it difficult for them to leave the newshawks to their own ideas, thus producing many new angles in writing and reviews treatment.

Plugged Songs

Columbus. Cooperation of all radio stations and dance spots in Columbus was enlisted by John Barcroft of the RKO Palace in campaign for Grace Moore's "When You're in Love."

Barcroft conducted a "Grace Moore Song Contest," advertising in classified pages of newspapers for girl to sing Grace Moore's song from the picture. Newspapers also cooperated with newsmen in getting the contest. Result was nearly 200 applications from girl singers.

Final auditions were held at State restaurant night before film opened at Palace. Winning girl sang number with Ernie McKay's orchestra as her troupe.

Winner of contest was taken on round-the-town tour on first night of film. On night of film, visiting every dance spot and dine-and-dance place in the city and singing songs from the film with the orchestra. If band had radio broadcast, girl sang on air with the orchestra. Of course, plugs for the picture accompanied every appearance.

Aftermath

Recently Ben M. Cohen, of the College, New Haven, went on the road to help "Romeo and Juliet," contract for a picture, in the lobby, where he found an English professor who was a regular patron of the 10c neighborhood house and an enthusiast on pictures. But there was one hitch in the picture, which Cohen could not remember who played which part. He gave Cohen an argument in favor of not only repeating the program at the certainly 10c, but also a brief sketch of each of the leading players.

Universal, and sometimes some of the other companies, repeat the program at the end, but it would not be feasible to add a biography. But it is entirely practical to supply this information in the lobby, and it very probably would help materially to build interest in the secondary players.

And anything that will help develop the interest of the cash customers is good exploitation. An information franchise in the lobby will certainly attract attention and make for interest. It does not have to be elaborate—merely informative. Most of the stuff could be taken from the press books, and the cost is easily feasible to typewrite the cast where the press book cuts it to a six point. However, most books give the cast in 10 or 12 point, which can easily be read. Most press books print brief comment on the first six to 10 players, and this could be played up with perhaps an explanatory line such as "The District Attorney," or just below the biographies of the character. It might also help to clip a scene cut or two, with the players clearly named. Such a frame probably would pay its small cost many times over. Why not try it?

New Haven. Gene Brasil, assistant manager Roger Sherman here, gets a boost to manager's post of Empress. Danbury Chamber of Commerce, manager of Empress, shifts to similar job at Alhambra, Torrington.

Boston. Vaughn O'Neill, assistant manager at the Orpheum for the past year, has been transferred to same position at the State. Frank Murphy, assistant from the State, steps into O'Neill's snowshoes.

Philadelphia. A new pix house will be erected in Kensington by Louis Rovner, proprietor of Parkside, Camden. Will seat 800.

Chicago. Mort Goodman, formerly with Warner Bros. theatres in Cleveland, has joined the Filmmark Trailer company here in charge of advertising.

Band Concert

Manager who recently used a bazooka orchestra for Bob Burns publicity in the lobby, has done it again. The bazooka band was composed of the pupils of one of the grade schools. There are six such schools in town, and the manner has hung in the lobby for the best publicity. (Continued on page 29)

BEHIND the KEYS

St. Louis. Fox-Midwest Theatres of Kansas City Mo., plan early erection of 1,200 seater in Mt. Vernon, Ill., to cost \$150,000.

Fire damaged theatre in Hoopesville, Ohio, by McFadden estate \$23,500 recently.

O. W. Stiegemeyer, St. Louis theatre architect drawing plans for new theatre in Alton, Ill., for E. K. Egan.

Majestic, Jacksonville, Ill., reopened after alterations.

Steve Farrar's Grand and Orpheum, Harrisburg, Ill., shuttered because of Ohio river flood, reopened.

W. A. Collins, owner of theatre at Metropolis, Ill., which was closed because flood prevented receipt of films, reopened with benefit night for flood sufferers.

Nash-Holloway Theatre Corp. has let contract for erection of 1,000-seater at Olive street and North and South streets.

Clintonia, Clinton, Ill., reopened.

Pythian, Marshall, Ill., newly furnished, reopened by Ralph Endicott.

L. J. Bennett, Perkin, Ill., head of Bennett Theatres, Inc., will erect 1,250-seater in Perkin.

Pittsburgh. Princess theatre, in Squirrel Hill district, opened just a few months ago, has been taken over from original owners by Beacon Amuse. Co. of Pittsburgh, under direction of M. W. Korach.

Warner Brothers opened new Squibb Hill theatre Sunday night 21st, giving circuit two hours in that section within three blocks of each other. Allan Davis, formerly at Strand, named manager.

Lincoln. Charley Williams, MPTOA prexy of Omaha, here busy with legislative lobbying also directing enlargements for his booth in the Park, Omaha.

Wymore, Neb., will have another house set for the spring when R. W. (Bob) Small opens his new one. Small had the lyric which was destroyed by fire Nov. 1, 1936.

Making it 56 theatres now, Harry Weinberg recently added two to his string in Iowa and Nebraska.

Atlanta. Resignation of J. J. Harbin as assistant manager of Lucas & Jenkins' Capitol theatre brings W. W. Wilkin from chain's Georgia to Cap and moves B. T. Gaddis, of Fox staff, to Wilkin's post. Harbin is now booker for Tom Bailey's chain of colored houses.

Martin Theatres, Inc., of Columbus, Ga., here leased Rylander theatre, in Americus Ga., for three years. J. N. Morgan is manager.

Martin & Thompson, operators of Haven theatre in Canton, Ga., are planning to replace old one with a larger house to replace old one.

Spartanburg, S. C. Motion picture examiners board named here by city council, following adoption of ordinance requiring examinations as to experience, etc., for stagehands, electricians, projectionists and others. Frank Amos of Wilby-Kinney's State named on board with two city officials.

State. Concord, damaged by fire night of Feb. 20 but all patrons out safely.

Springfield, O. Reopening of Majestic, closed since 1928, for showing of first run films scheduled in three months hence. Reuter-Ste Corporation (Chakkers) will operate the house.

Memphis. M. A. Lichtman has purchased the Capitol and six stores, a suburban house for \$20,000 from the Union & Planters Bank.

Springfield, O. Majestic, closed since 1928, is being reopened.

GAZE INTO THE MOUTH OF ETERNITY... and

read your box-office future! . . . Here comes Astrologer Joe, born under the Planet Zowie, cursed by the Sign of the Bull! . . . Let the trade paper boys who saw the Coast Preview tell you about Swami Joe, fortune-telling marvel of the Midway!



JOE E. BROWN

"Built of knockout stuff . . . show is full of laughs in action, situations, dialogue . . . A real showman's show with ready possibilities for smart exploitation."
— Motion Picture Daily

"This is a grand load of entertainment . . . an ideal vehicle for Joe E. Brown . . . Well gagged and with many laughs, will please all."
— Film Daily

"Any way you look at it, David L. Loew's initial production for Radio is a winner. Away out in front of the field from an entertainment viewpoint . . . a cast that will brighten any marquee."
— Variety Daily

"A rapid-fire succession of trusty gags on a frame of rattle-brained story building to a hilarious finish that is top-flight fun."
— Hollywood Reporter



When's Your Birthday?

DIRECTED BY HARRY BEAUMONT
A DAVID L. LOEW PRODUCTION

WITH
**MARIAN MARSH
FRED KEATING
EDGAR KENNEDY**
RELEASED THROUGH
RKO-RADIO PICTURES

PIX UNIONIZATION START?

Stenching of 6 S-C Houses Viewed As Move Vs. Mergers of Ops' Unions

In view of the fact that favorable progress, through three conferences during the past week, was being made toward the absorption of the Empire State operators union by Local 306, Moving Picture Machine Operators of New York, the stenching of six Springer & Cocalis theatres Saturday night (27) leads inside union sources to believe that someone is trying to upset the merger. It is stressed by the same sources that while possibly of a purely coincidental nature, several Harry Brandt houses were stenching the very night 306 and Allied forces were discussing similar details looking toward a combination of the two unions. Brandt houses for several years have been Allied-manned but responsibility for the bombing of his properties during operating hours was never fixed by the mayor's committee which quickly laid down the law and virtually made the two booth organizations combine.

What Mayor LaGuardia's commission will do following the bombing of the Springer-Cocalis houses, also at a time when merging was under discussion, is yet to become known but expected that 306, which now includes Allied, will press the committee for action. Police, meantime, are guarding all of the 38 S-C theatres in New York and Brooklyn.

One of the things that somewhat complicated the absorption of Empire by 306 up to now was an injunction which Springer & Cocalis obtained in Brooklyn two years ago restraining Empire from breaking the contract S. & C. had with that union. This contract expired Tuesday (23), leaving Empire on a month-to-month basis in the S. & C. houses. The union also has members in A. H. Schwartz's Century circuit in Brooklyn but no injunction stood in the way there.

Desire to bring Empire into 306 goes back as far as the administration of Harry Sherman, who sought to merge the so-called 'rump' union with his own. That was in 1934, with Allied in the meantime springing up to further complicate the whole situation. At that time, Empire was cross-picketing 306. It later dropped the practice, Allied taking it up.

The Emp union has a membership of around 225, of which about 125 men are employed at present in S-C and Schwartz theatres, two of the largest independent chains in the Greater New York area. While discussions for merging 306 and Emp during the past week brought up the problem of what to do about Empire's unemployed, it was stated at 306 that this matter did not seem to present a difficulty. However, 306's membership is now topheavy, being 2,175 with the induction into that union of all of Allied's 350 men.

The six S. & C. houses bombed were all on upper Broadway in Manhattan and are among the best theatres in the chain, which since the recent death of Jack Springer, is headed by Sam Cocalis. They were the Beacon, Stoddard, 77th St., Symphony, Carlton and Olympia. Around 50 people suffered injuries. Reports that an indie union trying to organize ushers and other service employees may have been responsible for the stenchings, is pooh-poohed. The International Alliance of Theatrical Stage Employees has complete jurisdiction over these workers in theatres, though unorganized.

Following the stenching, Emp and the S-C interests got together Monday (1) to discuss contractual terms on a different basis, with result Emp has an ace in the hole through an agreement to continue in S-C theatres but, on the other hand, if merger plans eventuate, it can withdraw from these theatres at any time on a reported two-week cancellation notice.

It is pointed out that Emp signed this contract so that it would be protected in the event merger negotiations with 306 came a cropper. Without the contract, should such

Geo. Walsh Goes Lawyer

George Walsh, Paramount's upstate N. Y. theatre partner, is being admitted to the bar today (Wed.). He will be sworn in at Brooklyn.

While Walsh studied law years ago and passed his examinations, he never went through the motions of being officially admitted to the bar, having swerved into the theatre operating field instead. He declares he has no intention of practicing law, although he now can do so.

NW Allied Meets To Back Up New Anti-Chain Bill

Minneapolis, March 2. Holding an 'emergency' meeting here this week, Northwest Allied States will map out plans to put its forces behind a bill in the Minnesota legislature prohibiting producers and distributors from owning or operating theatres and which would compel the Minnesota Amusement Co. (Public) to divorce itself from more than 80 theatres in this state.

The body also will be called upon to oppose measures now in the legislature prohibiting theatre gift nights and requiring employers to give their help one day's rest in seven at prevailing wage scales. Another bill in the legislature providing for daylight saving and opposed by exhibitors is believed to be dead, having been 'definitely postponed' in the House.

In North Dakota the bill prohibiting producer-distributor ownership and operation of theatres, already passed by the lower house, is expected to be reported out of committee to the Senate this week. At a committee hearing last week, two independent exhibitors along with John J. Friedl and L. J. Ludwig of Public opposed the bill. H. M. Ritchey, Detroit, prominent in national Allied States' councils, together with W. A. Steffes and Bennie Berger, urged favorable action. Ten Public theatres would be affected.

Columbus, March 2. Directors of the Independent Theatre Owners of Ohio will meet here March 9 to discuss the nine bills now before the Ohio General Assembly which would affect theatre biz.

Set Wehrenberg Fete

St. Louis, March 2. Barney Rosenthal, St. Louis representative for Republic, retiring chief baker of local Variety Club, was presented with a traveling bag by members at meeting held in new and enlarged quarters in Coronado hotel Friday (26). Ray Colvin, pres. Exhibitors' Supply Co., is incumbent chief baker.

Plans are progressing for circus carnival testimonial dinner to be given by Fred Wehrenberg, owner of string of nabes and pres. MTOA of Eastern Missouri and Southern Illinois at Jefferson hotel next Thursday (11). Dinner is being given in recognition of Wehrenberg's 30 years as St. Louis exhibitor. Profit of dinner will be donated to Child Conservation Conference, local organization under privileged school children.

negotiations be dropped, there would be nothing to stop 306 from making a drive for the S-C houses to the utter exclusion of Empire. On the other hand, if the Emp-306 combination goes through, it is merely a formality for Emp to cancel the contract which it has taken.

BOSTON SIT-DOWN MAY HASTEN IT

Vertical Unionization of Theatres Seen in Hub
Strike of Film Exchange Help—If Tied in With the Bootmen, It Could Paralyze the Exhibitors—Especially in Rural and Small-Town Nabes

GRAVE IMPORT

The sit-down strike of employees in the Boston film exchanges last week was viewed with considerable concern by leaders high in the industry, not because of the possibility that attempts to unionize workers will be made in other exchange centers, but because of the threatened tie-in with projectionists. Obviously this would cripple exhibitors in rural communities and small cities if carried out fully because of non-union operators employed in these spots.

Industry spokesmen claimed that the attempt to form a union of exchange employees in Boston undoubtedly would bring them under American Federation of Labor jurisdiction and invoke the sympathy of projectionist locals in case of non-recognition by company employers. That the situation is fraught with grave potentialities is the opinion expressed this week by numerous film company leaders.

The National Labor Relations law (Wagner-Connelly act) requires that various employers bargain collectively with a majority of employees, with the group showing a majority of workers being the bargaining body. This law is now up for decision before the U. S. supreme court but until it is ruled out, the law forces more or less complete organization of the industry.

Active executives in the film business are familiar with the background of union operation which seems to point towards full cooperation between projectionist unions and a union of picture exchange workers. The IATSE has been planning for several years to organize theatrical employees in all phases, including exchange workers, theatre doormen, cashiers, bill posters, artists, janitors, etc. That is no news to the company officials but the close affiliation of projectionist locals with the IATSE indicates that the effort to form picture exchange workers into unions is the opening gun in the fight to organize all down the line.

There is no doubt but that the sympathy of the film exchange unions for the projectionists and vice-versa would exert tremendous leverage in paving the way for a complete closed shop, say those familiar with the set-up.

Once a film exchange local is started in operation in territories where there are many non-union projectionists working, exhibitors may be forced to install union operators in their booths or have their film service cut off.

For instance, in the district about Memphis, which is rated a highly important exchange center, a number of small-town picture theatres use non-union projectionists at the present time. With a union controlling all exchange workers, the Memphis local could work hand-in-hand with existing operator's union to force exhibitors to employ only union bootmen. Exhibs would be confronted with the problem of either using union men in their film projection or having their picture service halted from the exchange by sympathetic workers at the exchange center.

Drastic 30-Hour Measure (Black's) May Hasten Milder NRA for All Biz

No Restraint

In a Brooklyn bankie house one night during the past week, a fan indicated public feeling about the cash giveaway proposition by getting up in the audience and snorting: 'Bank nights—phooey!'

While all plans for a substitute for the old NRA, as known to the picture business, still are in the formative stages, industry tycoons are hopeful that so-called objectionable angles of the former Blue Eagle setup will be eliminated in the new administration creation.

Attitude of former NRA officials is that the administration has certain definite ideas on economic and labor problems as well as agriculture. The Black 30-hour week measure, now pending in Congress, which has been given unqualified endorsement by all labor organizations, is the threat which is expected to swing the administration into action. It is generally regarded in New York that the Roosevelt administration will attempt to head off passage of the Black bill with a milder plan for hours, wages and industry problems.

This new NRA substitute may take the form of registration for all corporations engaged in interstate commerce. Or it may be put through by means of the regulation of interstate commerce through the Federal Trade Commish to curb unfair competition.

Leaders in the film industry are hopeful that the new alignment will be in the nature of semi-control. Such a plan would be patterned along the lines of individual trade organizations that would be designated to carry out the rules and regulations laid down by some Federal agency, commission or body. These would specify what could and could not be done in the matter of minimum wages, maximum hours and other reforms deemed essential. It would (Continued on page 27)

ROXY HEARING MAY SEE MORE FIREWORKS

There may be fireworks at the hearing on the Roxy theatre reorganization plan which will be held Friday (5) before Federal Judge Francis Caffey. Proponents of the plan represent approximately 63-65% of the outstanding \$3,700,000 aggregate amount of first mortgage bonds. Greater proportionate representation may be required for the plan to win.

Indie bondholders are maneuvering for a stronger position in the situation. Indicative of this is the fact that there has been fairly substantial movement in the bonds downtown over the past couple of weeks. There appears to be around \$1,500,000 aggregate amount of first mortgage bonds dissenting or not accounted for in the situation. This is a considerable amount and permits no certainty as to the ultimate outcome of the situation. The situation on the bonds leaves the indie side wide open and presumably strong.

The current proposal before the court calls for control of the theatre by 20th Century-Fox under an advantageous condition inclusive of a 20-year film franchise to the theatre. It is no secret that Harry Arthur has been winging towards a deal from 20th Century-Fox to let him operate the theatre for the company in the event the film firm acquires the house. This does not mean that Arthur will operate personally but that interests associated with him would be in charge, possibly Jack Partington, on a nominal compensation basis. However, it is official that no such deal has been closed.

Roxy's Earnings

Roxy theatre, N. Y., made a net profit of \$76,258 during the period from Dec. 31 to Jan. 28, according to the monthly report of Howard S. Cullman, trustee, which was filed in N. Y. Federal Court Monday (1). At the same time Cullman reported to the court that for the 27 weeks from July 3 to Jan. 7 the theatre had a net profit of \$97,726.

The trustee estimated that from June 15, 1934, when the theatre went into the hands of a receiver up to Jan. 7 last the Roxy's total net profits amounted to \$375,027.

For the 27 weeks from July 3, the income from admissions totaled \$950,059. The number of people visiting the theatre was 2,267,077, or an average of 11,995 weekly.

The report states that the funded debt of the theatre is \$6,001,763, of which \$4,237,900 is in first mortgage bonds and \$1,763,862 in five-year notes. A deficit as of Jan. 7, 1937, for the corporation was reported as \$1,818,717.

RKO's French Talker

Encouraged by the returns on 'Cloistered,' when it played in Greater New York, the RKO circuit started another foreign language 'Carnival in Flanders' on a tour of its New York theatres. 'Cloistered' was English-dubbed while 'Carnival' still remains in French, but with English titles.

Latter already has played at Albee, Brooklyn, double feature.

75 PAR-ITES ALL SET FOR MIAMI CONVENTION

The official list of Paramount theatre, sales, legal, insurance and other executives who will attend the three-day convention in Miami March 18-20, with expenses paid for themselves and wives by Par, stands at 75. It includes all of Paramount's partners and operators, whom Y. Frank Freeman prefers to call associates, with the exception of Sol Gordon of the Clements & Gordon Texas chain, whose wife is seriously ill.

In addition to home office executives in various branches and out-of-town operating associates, Par is bringing the chief auditors of eight of its larger circuits to the convention. These include the comptrollers of Balaban & Katz, Wilby-Kinney, Interstate circuit, Famous Players-Canadian, Saenger, Mullin & Flannan, Lucas-Jenkins and the Northwestern Minnesota Amus. Co. They will be there to provide figures for their respective territories. In addition, Adolph Zukor and Christopher J. Dunphy are coming on from the Coast, both to return to New York immediately after the Miami convale.

Harry Royster of the Par theatre department and Al Wilkie, manager of Par's publicity division under Bob Gillham, leave today (Wed.) for Miami to make arrangements for the convention, and will remain there until it convenes. Plans to premiere a Par picture at the time of the convention are under consideration, but original thought that it would be 'Swing High, Swing Low' is now out.

Those from the home office, in addition to Royster and Wilkie, who will attend the Par theatre meet, are Barney Balaban, Stanton L. Griffs, Y. Frank Freeman, Montague Gowthorpe, Leon Netter, Austin C. Keough, Neil F. Agnew, J. J. Unger, Charles Reagan, Fred Mohrhardt, E. Paul Phillips, Frank Meyers, Harry Nadel, Robert Weitman, Jack Knight, Bob Gillham and R. M. Anderson.

One of the partners going down in advance to vacation prior to the convention is Nate Goldstein, Massachusetts affiliate, who leaves with Mrs. Goldstein today (Wed.) by car.



**"Don't look now, Leo, but
there's somebody wants
to talk to you about
'MAYTIME'!"**

*(Watch the headlines from now on! "MAYTIME" starring Jeanette
MacDonald and Nelson Eddy is on the way from M-G-M.)*

Too Much Grief Causes N. Y. Chains To Drop Prize Giveaways; Sabotage

Behind that Loew and RKO announcement during the past week that these chains will discontinue audience games such as bank night and screen is one of those things motivated by a degree of public disapproval of bank night methods and awards generally. Too much turmoil has been evidencing itself on prize nights, in many instances, and the increasing sabotage of theatre equipment and furniture by disappointed or disgruntled patrons became a mounting headache in some neighborhoods.

The sabotage is understood to have reached more than ordinary proportions and caused some hefty inside confabs concerning the bank night and game stuff. The only conclusion was that the sabotage of seats and furniture could be avoided best by dropping the audience games.

The fact that both chains acted simultaneously may indicate that similar influences prompted both, but the officials are not talking about it.

Audiences who participate in the prize games apparently are motivated so strongly by the chance of winning a sizable sum of money that when no awards are made, as frequently occurs, the prize money mounts to unwieldy proportions. The theatres, meantime, took unusual hazards of public displeasure.

Dropping of bank nights, screen and other contests which involve the distribution of coin by exhibitors by Loew and RKO last week had been anticipated by independent exhibitors as early as late in January. One indie circuit official foresaw that they were on the way out for the Greater New York area on Feb. 1, though his chain had only a few weeks before involved an elaborate scheme for money distribution. Loew and RKO began giving serious consideration to abandonment of the bank night idea shortly after the first of February.

Charles C. Moskowitz explained that Loew's houses in Greater N. Y. would "run off" the bank distributions where large sums of money have accumulated, with March 8 apparently set as a deadline.

Paramount, Fox and Strand, the Fabian group in Brooklyn, may decide to abandon the bank nights and coin giveaway contests this week. Matter is under consideration and decision probably will be reached Thursday (4). Other indie circuits also are reported calling off the cash distributions or at least reducing the number of them per week.

FLOCK OF FOREIGN PIX INTO U.S. IN PAST WEEKS

Great influx of foreign-made feature productions, most of them from England, during the last three weeks was reported by the Hays organization. Eastern Production Code administration office. Product poured in from four or five companies, feature-length film being submitted every other day.

Code office reported it was the biggest batch of pictures to come in for the last six months.

Salt Lake Transfer

Salt Lake City, March 2.

Although Intermountain Theatres, Inc., acquired Orpheum and Studio houses from Fox-West Coast Jan. 1, actual physical operation and control was obtained Feb. 24. Harry David, v.p. and general manager of the Intermountain chain confirmed deal.

C. Clare Woods moved in to manage Orpheum. Paul Hendry is manager of Studio. Orpheum is second largest house in city (2,160 seats).

FONTAINE'S CAP POST

Eddie Fontaine upped to post of exchange "managership" for Paramount in Washington, D. C.

Replaces Harry Hunter, who has been sent to boss Par's theatres and product in Australia.

COL'S 'TREASURE' SERIAL

L. Ron Hubbard has sold an original story titled "The Secret of Treasure Island" to Columbia, which will serialize it.

Hubbard will go to Hollywood and id in its production.

Trendle's Successful Marquee Fight in Det.

Detroit, March 2.

Marquees on "loop" houses, located on Woodward Avenue, were saved from the scrap-heap last week by City Council, which relaxed the city ordinance prohibiting projecting signs on the recently-widened street.

George W. Trendle, prez United Detroit theatres, and a Detroit fire commissioner, who has led a four-month fight against the ordinance, requested Council to permit end-signs on marquees, declaring that they are an essential form of theatre advertising. In accordance with Trendle's request, Council voted 3 to 2.

A suit is pending in Traffic and Ordinance Court against the ordinance, which Council some months ago visualized would make widened Woodward "Detroit's Fifth Avenue."

\$1,000 Gambling License Fee, Nev. Idea to Curb Bank

Reno, March 2.

Because it takes 10 Reno cops to clear traffic around the three T. & D. Jr. Enterprise theatres in Reno on bank night, which is every Thursday, Reno city officials have induced Legislature to consider a bill slapping \$1,000 license fee on the show houses, by classing bank night same as gambling game. Nevada's constitution prohibits lotteries, but no action has ever been directed at theatre bank nights on gambling angle.

Starting at \$125, with the three theatres all in the same pot, the purse ran up to \$1,125 on Thursday (25), with no winner. Now it has been split, with \$1,000 in one drawing and \$250 in another, and half of Reno's 20,000 people, in addition to commuters from miles around, will block all the streets leading to the theatres from 8 p.m. on drawing time at 9 p.m. next Thursday.

Legislators look kindly on \$1,000 license bill and city officials think it may become a law. It will also cost drug stores and others who carry up biz with prizes, a license to build on.

PENNSY BANKO CASE UNDER ADVISEMENT

Philadelphia, March 2.

Decision was withheld by the court last Thursday in the exhibit suit to enjoin the mayor and police department from interfering with Harry S. McDevitt ordered attorneys on both sides to file briefs after hearing testimony of Sam Somerson, owner of the Palm theatre, in whose name the suit was brought.

Somerson said that a loud-speaker system carried procedure of the game to the lobby, where anybody could play without paying admission.

Assistant City Solicitor James F. Ryan declared this a subterfuge, and said few, if any, people ever played in the lobby. He termed the games a lottery and a scheme to pack the theatres.

Similar injunctions have been asked by the Lyric, owned by Leo Posel and William Spiegel, and the Grand, owned by Abe Rovner and Walter Muller. Ryan asked a postponement of the case, so that legality of all games could be determined at once. This was refused by the Court. Present action, therefore, tests only 'Lucky.' David S. Malis is exhibit attorney.

Celsor, Fleishette Upped

Dewitt Celsor has been named assistant treasurer at the N. Y. Paramount. Moved up to the treasure-house recently, when Ed Sullivan transferred to Dallas, was Eugene Fleishette.

For several years Celsor was chief doorman at the theatre.

LEGAL SAFE-CRACK

Follows Frustrated Attempt At Theatre Stronghold

St. Louis, March 2.

Patrons at the Crystal theatre, St. Joseph, Mo., were asked to leave house for a few minutes Wednesday (25) while an expert blew open office safe. They complied and after muffled explosion indicated deed was done patrons returned for balance of show. Situation was brought about when Paul Cluke, night watchman, routed a burglar who was preparing to blow safe in early hours after combination knob had been broken off safe which contained three days' receipts.

Safe experts said only way strong box could be opened was to blow it and a quarry manager from Webster City, Mo., was summoned. He neutralized action of "soup" used in job and box was opened without damaging office.

TELEVISION'S 'ART' FUTURE

How commercial artists will fit into television was the subject of a talk which E. P. H. James, NBC manager of advertising and promotion, delivered before the Art Directors Club at the Architectural League last week. Occasion was a luncheon and James had been invited over to tell the commercial artists whether there was a chance for them to crash the new picture medium.

James said that he believed that they would play an important part in television because there would not only be the matter of costumes, titles, scenery and cartoons, but the job of matching the right colors for best televising reception.

LARCENY INDICTMENT VS. SHERMAN NIXED

On recommendation of Assistant District Attorney Irving Mendelson, the grand jury indictment brought against Harry Sherman, former lab executive, last May, was dismissed yesterday (Tues.) by Judge John J. Freschi in General Sessions court where the day before (Monday), a 22-page recommendation in Sherman's favor had been presented to the court by the prosecution. Judge Freschi acted on the recommendation quickly, rendering his decision yesterday morning (Tues.) when he dictated a brief opinion in connection therewith.

This action by the courts completely exonerates Sherman of the charges brought against him by unknown persons nearly a year ago when he was indicted for larceny of \$156,000. This occurred May 18, 1935, when Sherman was operating theatres for Paramount in Sioux Falls, S. D.

A few months ago Sherman resigned from Par's theatre operating ranks in the midwest and settled in New York to prepare a fight against the indictment with his attorney, Judge Hyman Bushel, who represented him.

Sherman's future plans are undecided but expected that he will return to an executive berth in the film business.

Della Lind Gets Femme Lead in Metro's 'Prince'

Hollywood, March 2.

Della Lind, Viennese singer, will have the femme lead in remake of 'The Student Prince' at Metro. Composed by Sigmund Romberg, with book and lyrics by Dorothy Donnelly, the musical is based on the stageplay 'Old Heidelberg.'

Ernst Lubitsch filmed the silent version for Metro.

Rosen Blazes Away

Hollywood, March 2.

'Blazing Glory,' Larry Darnour production for Columbia release, is in production with Phil Rosen directing.

Cast includes Jack Holt, Grace Bradley, Raymond Hatton, Ruth Donnelly, J. Farrell MacDonald, Willard Robertson and Charles Wilson.

St. Paul's Banko Gyp Conviction Presages Outlawing of the Racket

Brown, L'ville, Last To Reopen After Flood

Louisville, March 2.

Last local house to open after the flood is the Brown, which lights up again Friday (5) with first-run, and operated under the joint management of Loew's and Fourth Avenue Amus. Co.

House was heaviest sufferer in recent disaster, having several feet of water covering lower floor. All first floor seats were replaced, and new carpets installed. Stage was seriously damaged, having buckled in several sections from tremendous pressure of water underneath, necessitating a great deal of concrete and steel work. Sidewalk in front of house also had to be rebuilt and reinforced from beneath.

House has billed 'Romeo and Juliet' as road show when flood hit the town. This pic has been cancelled, and a regular first-run bookings listed to open the house-March 5.

'Sweeten the Pot' Stall Riots Phila. Theatre's Banko

Philadelphia, March 2.

Police riot squads had to be called to calm customers at the Hamilton last week when the m.c. tried to postpone drawing of a second winner in a bank night pool. Moe Verbin, officiating, announced that he would put off drawing second to 'sweeten the pot' for the following week. But a lanky customer disented.

I drive 49 miles to play this game every week and I don't intend to leave until I see who gets second," he shouted. Some other patrons agreed with him, while another group sided with the management.

When the two groups threatened to get rough about it, Abe Resnick, the manager, called the cops. Second prize drawing wasn't held.

CRITERION, N. Y., LIKE GLOBE, GOING 2-A-DAY

After a deal for 'The Lost Horizon' (Col) to go into the Criterion, N. Y., on a two-a-day basis fell through, Gaumont-British's film, 'The Great Barrier' opens March 18 on a two-a-day run.

For 'Horizon' Charlie Washburn is doing special exploitation and Joe Plunkett is handling the roadshowings at the Globe, where the Frank Capra film finally landed. Its formal \$2 opening is tonight (Wednesday), but a special preview was staged last night.

Hitch in the Col deal for the Criterion was Harry Charnas and B. S. Moss insisting on extra rental whenever a third show (such as Saturday matinee) or an extra Sunday matinee at 3 p.m. was staged. The Globe deal with Col is on a flat rental.

Joe Plunkett, former general manager of the RKO theatre chain, is handling the roadshow end of 'Lost Horizon' for Columbia. Plunkett succeeds Al Grey, as special representative of the company in this respect. Grey resigned about two weeks ago. Plunkett also will handle the out-of-town roadshowing of the film.

The Coast showing of the film, it is understood, will be handled directly by the studio under personal direction of Harry Cohn.

Coincident with the roadshowing of 'Horizon' at the Globe, Branch Bros. operators of that house and the adjacent Central, switched their first runs to the latter house. Central, switched their first runs to the latter house. Central took over product ordinarily going to the Globe for the duration of the roadshow run and will then return to its subsequent and revival policy.

St. Paul, March 2.

With all eleven defendants in St. Paul's bank night gyp ring roundup convicted of second degree larceny, County Attorney Mike F. Kinkadee is now going after theatre operators, placing the bank night situation squarely before the grand jury this (Tuesday) afternoon.

Four St. Paul exhibs, David Gilman, J. L. Stern, Louis Rubenstein and Abe Kaplan, have been charged with violating lottery laws in conducting bank nights and, after posting \$1,000 bonds each, were released pending a court hearing tomorrow (Wednesday). All four surrendered voluntarily after Kinkadee issued lottery complaints against them. A fifth man named in the warrants is Charles Yeager of Denver, head of Affiliated Enterprises, Inc., which allegedly controls bank night drawings in most theatres throughout this territory.

District Court Judge Hugo O. Hart, slapped an indefinite prison sentence of up to five years on Donald Stroud, 30, former loop house manager, the admitted ring-leader.

Daniel V. Dow, 18, because of his youth, got only a year in the works. A former WPA worker, father of three children, was given a year in the works, suspended if someone finds him a job. Three women involved were given suspended sentences of one year and were placed on probation for that time.

The printer who turned out the fake tickets said he was paid "not more than \$50," though the ring cleaned up better than \$3,000 in its swiftest Chicago, St. Louis, and smaller Minnesota and Wisconsin towns. His case was turned over to the probation officer, as were those of other defendants. The 12-year-old boy, used as a pawn in the gyp and who received \$1 for every job pulled off, was turned over to juvenile authorities.

Senator J. V. Schaefer last week introduced a bill in the legislature to abolish bank night awards by theatres. Senator Weber's bill would prohibit the giving or awarding of money or articles of value by lot or chance for the purpose of advertising or stimulating patronage.

When informed of the bill, Kinkadee said, "I'm in favor of any legislation to abolish bank night, especially in view of what has been going on here." He speculated that 300 theatres in Minnesota, 11 in St. Paul, have had bank nights, which yielded about \$100,000 a year to corporations controlling them, and promised vigorous prosecutions of all theatre operators, if investigations warrant.

NEB. ATT'Y GENERAL PUTS NIX ON BANKO

Lincoln, March 2.

Bank night got the supreme rap this week by Attorney General Richard C. Hunter who said he believed the stunt was illegal and would take immediate steps to stop it throughout Nebraska. He advised all county attorneys he was putting on the go-ahead sign for prosecution.

Our office believes plan is in violation of the lottery laws and since it is in operation in virtually all counties of the state, I believe our office should start the action," Hunter said. This opinion is an about-face of a recent one from the office which stated the plan was probably all right if operated so the participants were not forced to buy tickets to be eligible.

We are satisfied that phase of the plan is an attempted subterfuge to escape the stigma of being a lottery," he said. "The subterfuge, however ingenious, is not convincing."

LA. K. O.'s Banko

New Orleans, March 2.

Louisiana supreme court on Monday (1) ruled bank nights illegal when refused an appeal for a writ of review against an appeals court ruling. With entry on the docket of the final adjudgment in this case, law officers are free to prosecute offenders.

The tribunal held banko a lottery. Many theatres announce they will abide by ruling and abandon prizes.

GET SET FOR THE SONG BARRAGE "TOP OF THE TOWN!"

22,869,000 radio sets will carry these swiny hit tunes from the NEW UNIVERSAL'S mighty musical to 90,000,000 people! America's greatest dance bands will broadcast them in the leading radio programs on the air! Watch for them! Be sure to listen in! They'll sell tickets for you!



"WHERE
ARE
YOU?"

"TOP OF
THE TOWN"

"BLAME IT
ON THE
RHUMBA"

"JAMBOREE"

"THAT
FOOLISH
FEELING"

By JIMMY McHUGH
and HAROLD ADAMSON
the Never-Miss Hit Song Writers
Published by LEO FEIST INC.
1629 Broadway

"FIREMAN
SAVE MY
CHILD"

EXTRA!

"TOP OF THE TOWN" breaks all records for song recordings! 18 recordings to date—of ALL published songs—by ALL three recording companies, Decker, Brunswick and Victor. And that's only the start!

"THERE ARE
NO TWO
WAYS
ABOUT IT"

WATCH FOR THE
BIG EXPLOITATION
RECORD!

Featuring catchy bits from
the songs interspersed
with selling talk on
the picture!



TUNE IN WITH THE NEW UNIVERSAL!

Modified NRA

(Continued from page 23)

be up to the inner industry organization or association to carry these rules into effect and make them stand up.

However, before this could be done, legislation must be passed so that these organizations for each individual industry can operate without violating the currently existing anti-trust laws.

Asked what the attitude of the Motion Picture Producers and Distributors association would be on some revised or new form of NRA setup, Will H. Hayes last week said the position of the association could not be outlined until it was known more definitely the details of such project. However, he indicated that the association would take no part in the Industrial Progress discussions of wages and hours in Washington, which is the same attitude taken previously by the Hays office when Major Berry's industrial confab was called last December. In taking this stand several months ago, Haydens and the industry generally merely kept step with other industries in ignoring the Berry parley. Feeling then was that when the administration definitely outlined its plans on a substitute for the NRA it would be time enough to enter into discussion.

Leaders in the trade are hopeful that the substitute NRA project will be known in full within the next few weeks, so that various exhibitor, distributor and producer associations can discuss its import and lay plans to remedy any supposed injustices. With the MPTOA convention scheduled for this month, spokesmen for that organization expressed hope that this would be in shape so they could survey all details and take needed action at the conclave.

Washington's Keynote

Washington, March 2. Revival of a modified NRA with limited powers, but more stringent control of business, was foreshadowed today by monumental report reviewing Blue Eagle history, analyzing operation of code systems and recommending future policies. With outlines of new law still unsettled, President Roosevelt sent Congress the report with a message pointing out the committee findings 'should furnish invaluable aid to the Congress in the consideration and determination of vital legislative problems.' said the document deserves serious pondering because the matter of code systems and trade practices is 'one of the most vital subjects of national concern.'

Confined to objective scrutiny of Blue Eagle operations, report says: 'Increase in labor income was brought about by codes. Substantial progress toward definite national labor policy was made under NRA auspices. While many deficiencies appeared in code and administration, principal reason why the NRA flopped was lack of previous experience combined with need for speed and vague policies. Numerous industries discovered "40-hour limit" was beneficial rather than costly or restrictive.'

The committee, consisting of Prof. J. M. Clark, Columbia University economist, and Geo. M. Harrison, president of Railway Clerks Brotherhood, did not analyze in detail any of the 400-odd codes negotiating during 1933, but referred to many of them as examples of certain policies, accomplishments or failures.

Only amusement pact mention was the legit code which was noted as example of exceptionally broad delegation of authority to the code authority and the first code recognize contracts negotiated between industry members. Both these features were related to ticket control provisions.

Although the President failed to signify whether he agrees generally with committee views, the report was accepted as indication that renewed attempts to control labor and trade practices will be parried after the Blue Eagle, but with serious attention given to improving codification, administration and enforcement.

Committee remarked that one of NRA's chief faults was desire to do too much at one stroke, plus fact that "wholly unexpected degrees of complexity" were encountered in solving simple-looking problems.

St. Paul, March 2. Legalization of slot machines and similar mechanical games of skill

Schwartzwald's First

Feature; Short Budget

Milton Schwartzwald, of Montone, is preparing spring production of 'April in Your Eyes' (tentative title), original script by Arthur Pierson. Will be Schwartzwald's first full-length picture and will be made on limited budget. Pic will be farce with incidental music, story being about a radio singer. Script is in stage form, adapters, director, composers and cast not yet set. Production, planned for spring, probably in New York.

Pierson is legit actor, is his first dramatic script, though he has done some writing for radio. Natalie Knapp, of the William Morris office, handled sale.

PITT THEATRE AREA UP 40% OVER LAST YR.

Pittsburgh, March 2.

That prosperity has definitely returned to the Pittsburgh area is reflected in unofficial reports from all over territory that biz is up more than 40% over same period last year. Indies and circuits alike are sharing in increased biz and being credited to many things, including industrial boom, big reduction in local transportation rates and general improvement in product.

Generally known that Warner zone of more than 60 houses is in the black again after several years of heavy losses and will show a nifty profit this season, as it did last. Once the dog of the WB chain, Pittsburgh zone is, now the shining light, with a lot of credit going to smart organization Harry Kalmine, zone manager has built up.

Elsewhere, too, is zooming. Rebirth of Harris chain, after five years of inactivity due to sale of circuit to WB, is putting family of pioneer showmen back on map. Ace House, Alvi, has been a consistent winner all year after some setbacks season ago and expansion program is likewise showing profitable results. That goes, too, for downtown's other first-runner, Fulton, owned by Shea-Hyde interests, which a year ago was doing an average biz of only about \$8,000 weekly. This year so far that figure has gone up around \$5,300, a barometer of conditions generally.

Bomb Victim on Pic Set Wills \$10,000 to Charity

Hollywood, March 2.

George E. Daley, 48, former Marine and gunnery expert, who was killed in an explosion of a bomb on the set of Universal's 'The Road Back' Feb. 24, left his \$10,000 insurance policy to the Red Cross and the Salvation Army, police revealed. Daley, unmarried, is survived by two sisters living in the east.

was recommended Minnesota's General Legislation committee of the currently convening lower house. Another major legislative development was introduction of a measure to prohibit motion picture producers or distributors from operating theatres.

Slot machine bill would give municipalities authority to license operators of slot machines, inball games and similar devices, the distributors of these machines would be licensed by the state.

Annual tax would be: distributors, \$500 for the first slot machine and \$50 for each additional device; for operators, \$50 for the first machine and \$25 for each additional.

Ingham, March 2. The city of Tarrant has set March 10 as the date on which an election will be held to determine the Sunday film question. Petitions have been circulated requesting the show-down.

Tenn.'s 3%

Memphis, March 2. State legislature is considering a bill to tax all six houses 3% of gross per year.

Aggressive Film-Radio Campaign Vs. Diseases

Troy, N. Y., March 2.

A soundfilm, 'For All Our Sakes,' is being shown by the N. Y. State Department of Health as part of the aggressive, showmanlike campaign now under way in the fight against social diseases. In connection with a two-day educational institute in Troy recently the picture was screened. The Times building on one of the city's busiest corners. An operator from the department handled the film. Also on exhibition, under floodlights, was a series of posters on hygienic diseases drawn by WPA artists. Herbert W. Cummi, director of the social hygiene division of the State Health Department, had charge of the exhibit, to which the public was invited.

Radio is likewise being used in the drive. A playlet on syphilis, presented over WCNY by the Health Hunters, department acting unit, was waxed for distribution to 16 state stations broadcast the troupe's weekly offering.

Restriction on 'cheap movies' and enforcement of a rigid ban on 'degenerate movies' that are smuggled into the country, the kind they show at smokers and other gatherings, were advocated by one speaker in a symposium on syphilis conducted by Troy character-building agencies.

Libson-Skirboll Merging Forces In Ohio Expansion

Cincinnati, March 2.

The Libson of south-central Ohio theatre interests, and Skirboll of Toledo and northwestern Ohio theatre interests, are joining forces for the purpose of organizing a new independent theatre circuit throughout the state and territory.

Are now in the market for theatres, and have sent scouts out through the state to hunt up available houses for immediate purchase. Also considering possibility of building a few medium-sized houses in likely spots.

Pearson's Death Still a West Coast Mystery

Banning, Cal., March 2.

Mystery surrounds the gunshot death of Humphrey Pearson, Hollywood scenarist, in his Palm Springs home Feb. 24. Coroner's jury failed to ascertain whether Pearson ended his life or died under criminal circumstances. His wife, Mrs. Rime King Pearson, was too hysterical to testify at first but, later told the sheriff the gun went off accidentally while they grappled for it during drinking session. She said she feared he would try and attempt suicide as on such previous.

'Pearson was an advertising man before he began writing. His first piece was 'Shoestring,' musical comedy dealing with the backstage. He dialogued 'Broadway Babies,' with Monte Katterjohn and collaborated on 'What Price Hollywood.' He worked on 'Bright Lights,' 'Top Speed,' 'Going Wild,' 'Sunny' and 'Ruggles of Red Gap.' In 1932 he began writing for radio and in 1934 wrote the screen play for 'The Great Flirtation.'

Pearson, ill health in recent years, rarely went to Los Angeles, but spent most of his time in Palm Springs.

GN'S MAYNARD MUSTANGERS

Hollywood, March 2.

Deal has been consummated between Grand National, George Hillman and M. H. Hoffman of Condon Pictures for GN release of next eight Ken Maynard westerns.

Maynard's last six mustangers were released by Columbia.

AUTRY'S PERSONALS

Gene Autry, Republic western player, will make a series of personal appearance tours this between picture assignments.

Martin Wagner, of the William Morris office, booked.

Ramblers Encore

Radio Ramblers start work on a new short for WB March 23 on the Brooklyn Vitaphone studios.

Sonja Henie's K.C. Ice Frolic A Frost; 1st Time Loss at the B.O.

Cut-Rate

Hollywood, March 2.

Medicos who play Hollywoodians for suckers are another local institution, but passively accepted. Probably tops for M.D. stories is an incident of a French film femme who had slight traffic mishap. After treatment for bruises, doctor was asked what nick would be. 'I usually charge \$10 a call, but for you, my dear, it will be \$15,' was his smiling reply—but on the level.

Kansas City, March 2.

Sonja Henie can put K. C. down on her never-again list, if she hasn't already done so. Almost without precedent as concerns personal appearance, Miss Henie's p. a. was as mangled as a fresh ground-hamburger. Unlike the huge grosses wherever she has appeared, this time a \$1,000 loss was chalked up by the producer, Jay Howard.

Booking was completed Wednesday (24) by Howard this first struggle since setting himself up as a booker and producer here a week and a half ago for appearances by the skater Saturday and Sunday (27-28) at the Plaza rink. He flooded the town with publicity and kept his story on page one of both papers but to no avail. The \$300 top he asked muted the opening matinee audience Saturday. Miss Henie's performance accounted for the two small audiences Saturday night and for the Sunday mat.

Miss Henie reluctantly accepted the dates sans her company. No attempt was made to produce 'show around her. Instead a group of mediocre local acts, some not even costumed, were spotted to space her numbers. Lighting and music were nil and inadequate. But the ice played the major role in the fiasco. The Plaza-mort besides the 'flat rental slapped on a 10% clause, something very rare for the Plaza-mort, then delivered the rink in a condition local ice addicts described as 'atrocious.'

On her initial appearance at Saturday matinee Miss Henie glided to center of the rink and took a seater. She left the ice after about two minutes of plain skating. She came back in about 10 minutes to again tackle the rough ice, did a few spins and simple figures and again left the ice rather than risk injury with her spectacular routines. Howard refunded coin to the small audience that attended the mat.

Miss Henie went on again for a night performance and for a mat Sunday, both to small audiences. The ice was still in bad condition and she was unable to work effectively.

The producer insisted the star was being temperamental, but audiences were inclined to believe that Miss Henie was using very good judgment.

She is en route to the Coast, where she will remain a few days before returning to film dates in Cleveland, Syracuse and other eastern points. Work on her next picture is skedded to start within next four or five weeks.

Sonja's Temperament

Chicago, March 2.

Town is still cringing with reverberations of the Sonja Henie personality in the Ice Show at the Stadium two weeks ago, but the managers and fellow performers are in a general pout and burn-up over the Henie temperament.

Following the newspapers' laudatory comments and buildup for Bess Ehrhart as a top figure skater and ice ballet dancer, Miss Henie is now readying for a return showing in Chicago April. Coming ice show will not include any performers or skaters who appeared with her two weeks ago.

Radio Community Sing Idea for 20th-Fox Pic

Hollywood, March 2.

Everybody singing, Ben Markson, musical based on the radio community tune garglers, has been set for March 15 production 'Sol' M. Wurtzel at 20th-Fox.

Marjorie Lane, Ray, Joan Davis, Dixie Dunbar, top cast.

Harry Akst and Sidney Clare are writing the songs. Milton Feld will be associate producer.

Lucille Ball's RKO Option Due; Slated for Guesters

Lucille Ball, RKO player, featured in recent Bartlett Cormack legit comedy, 'Hey, Diddle, Diddle,' left for the Coast Saturday (27), planning a two-day stop-off to visit her Jamestown, N. Y., home en route. Will do guesters on the Shell Chateau and Lux programs and is considered for comedy short screen version of 'Stage Door.' Her RKO option renewal comes up in three months.

Fred Stone's Rejuver

Hollywood, March 2.

Fred Stone's initialer at RKO after his illness of several months will be 'Ballyhoo Artist,' to be produced by Maury Cohen. Story is by Arthur T. Horman.

Stone has been for some time.

Academy Awards

(Continued from page 3)

and Warners next, these two companies were in a trading position on the balloting so far as getting award representation. It is likely that they have lined up other studios to trail along with their candidates which will show itself in the awards.

Shearer Looks Like Topper

For best performance of actresses indications are that Norma Shearer will get the statuette for 'Romeo and Juliet' unless the studio group has a last-minute change of heart and tosses its ballots toward Luise Rainer for her work in 'Great Ziegfeld,' also Metro. Efforts will be made by Paramount and Universal to bring Carole Lombard to the fore for 'My Man Godfrey,' but it is not believed enough strength can be mustered in that direction. Other candidates for femme distinction are Gladys George for 'Valiant Is the Word for Carol' (Par.), and Irene Dunne for

'Theodora Goes Wild' (Col.). In case Miss Shearer gets the award it will be the second time, as she received it for 'Barrett's of Wimpole Street.'

For best acting performance indications point toward Paul Muni in 'Story of Louis Pasteur' (W. B.). It was figured that Spencer Tracy might be a close contestant for top honors with his performance in 'San Francisco' (MG), but it is believed that Muni will get sufficient outside support to carry him over the line. Gary Cooper for his performance in 'Mr. Deeds Goes to Town' (Col.) would be a most formidable contestant, but Paramount is understood not to feel so kindly toward his candidacy, with Columbia not having sufficient trading power among the balloteers to garner the Oscar for him. Other contestants are Walter Huston for 'Dodsworth' (Goldwyn-U.A.) and William Powell for 'My Man Godfrey' (U.).

William Wyler,

'Dodsworth,' appears to be the outstanding candidate, with Robert Z. Leonard for handling of 'Great Ziegfeld' and Frank Capra for 'Mr. Deeds Goes to Town,' both close runners up. Possibility is that either might cross the winning barrier. A surprise contender for the honor may be W. S. Van Dyke directing 'San Francisco.' Other candidate is Gregory La Cava, who directed 'My Man Godfrey.'

Outstanding production will undoubtedly go to Metro, with indications that 'San Francisco' will grab the honor. Pic has been most sensation money-getter of the year, and, unless studio switches vote to 'Great Ziegfeld,' this one will rate tops. Other pix up for the award are three more Metro—'Romeo and Juliet,' 'Tale of Two Cities' and 'Labeled Lady'; Warner's two—'Anthony Adverse' and 'The Story of Louis Pasteur'; Sam Goldwyn's 'Dodsworth,' and Universal's 'Three Smart Girls.' It is more than likely that Warners would help the Metro

entry along in return for getting the support for Muni.

Performance by actress for best supporting role award lies between Maria Ouspenskaya in 'Dodsworth' and Gale Sondergaard in 'Anthony Adverse,' with the chances about even. Other candidates are Beulah Bondi for 'Gorgeous Hussey' and Alice Brady for 'My Man Godfrey.'

rennan Chief Supporter

Fore male support looks like cinch for Walter Brennan for his work in 'Come and Get It,' with closest candidate being Akim Tamiroff in 'General Died at Dawn.' Other candidates are Stuart Erwin for 'Pigskin Parade,' Basil Rathbone for 'Romeo and Juliet' and Mischa Auer in 'My Man Godfrey.'

Original story looks like toss-up between 'San Francisco,' by Robert Hopkins, and 'Pasteur,' by Sheridan Gibney and Pierre Collinge. Runner-up will probably be Adele Comandini's 'Three Smart Girls.' Other yarns being voted on are 'Fury,' by Norman Krassna, and 'Great Ziegfeld,' by William Anthony McGuire. Appears, however, that Metro will

throw its weight toward 'San Francisco' instead of 'Ziegfeld.'

Screen play honors look like cinch for 'Mr. Deeds,' by Robert Riski, unless 'Pasteur' does not get original story and is given screen play award instead. Other entries for this award are 'Dodsworth,' by Sidney Howard; 'My Man Godfrey,' by Morris Ryskind and Eric Hatch; 'After the Thin Man,' by Frances Goodrich and Albert Hackett.

Likely that Jack Sullivan at Warners will get the assistant director award for handling 'Charge of Light Brigade,' unless there is a last minute switch to give the honor to Eric C. Stacey for handling the same task on David O. Selznick's 'Garden of Allah.'

Another For Metro

Metro will probably garner the sound recording honor for 'San Francisco,' award going to Douglas Shearer, head of the department. 'Banjo on My Knee' looks like a runner-up but this one may be switched into the honor, which would give 20th Century-Fox something to crow about as far as the awards are concerned.

On film editing indications point to Warners 'Anthony Adverse.'

George Folsey, who photographed 'Gorgeous Hussey,' looks like the main contender with possibility that it may be a tight three-cornered race at last minute, others being Tony Gaudio, who cameraed 'Anthony Adverse,' and Victor Milner, last year's winner, who churned out 'The General Died at Dawn.'

For best song, shade seems to be for 'Pennies From Heaven,' sung by Bing Crosby in pic of same title, by Arthur Johnston and John Burke. 'The Way You Look Tonight,' from 'Swing Time,' sung by Fred Astaire and written by Jerome Kern and Dorothy Fields, and 'When Did You Leave Heaven,' from 'Sing Baby Sing,' by Richard Whiting and Walter Bullock, look like close contenders. This award is toss-up and has three other candidates.

For musical scoring 'General Died at Dawn' has outstanding chance.

G-B and Woolf

(Continued from page 5)

of the Metro-20th and Maxwell emblems. Official statement issued by Gaumont explaining the deal states that, according to it, Woolf (General Film Distributors) gets all distribution of GB around the world. GB is to produce four pictures annually at Pinewood (owned by Woolf) and four at Gainsborough (Islington). Woolf is to be responsible for half the total production cost. Gaumont newsreel is to be produced by GB as heretofore, as also British Instructional Films (shorts), but both distributed by Woolf. Agreement guarantees 'revenues to Gaumont-British over a span of years (unnamed in the public statement) on what has heretofore been the more speculative side of the company's business.'

This would mean that the company would retain only its theatre end without ties which, since the theatres have been profitable, would get GB almost immediately out of hot water.

Conservation Idea

In New York sources closely allied to GB divulge that the deal with Woolf would guarantee GB a \$2,500,000 return on the eight pictures to be produced by the company. Woolf, according to this source, promises to put up \$800,000 for the production of eight films, with GB to put up a similar amount. That would make possible a \$200,000 average per pic, which is about right for GB. Return of \$2,500,000 would seem to be high for these eight pictures, but it may include returns on the newsreel and shorts, which Woolf would also distribute, though Woolf doesn't share in the production cost of them.

It is also understood here that Jeffrey Bernard is now out of the GB distribution picture, being in complete charge of the newsreel production with no other duties.

Frank Ditcham, Universal's English rep, according to this info, will head distribution under Woolf, who will personally be in charge. Ditcham has been with Woolf, anyway, since the Woolf interests bought into Universal during that American company's recent reorganization.

Bell's 1st at Col.

Hollywood, March 2. Monta Bell's first assignment as a Columbia producer is 'For Tonight Only.'

Mary McCarthy is preparing the screen play for Bell's christener.

Carole Lombard says:

"Advised by my singing coach, I changed to Luckies"



"In my new picture 'Swing High, Swing Low' I sing a song for the first time since I have been on the screen. To do this, I spent months taking singing lessons. And with this added strain, my throat was not in good shape. My singing coach suggested that when choosing cigarettes, I select a light smoke. And so I changed to Luckies. Since then I've found that a light smoke and my throat get along together just fine."

Carole Lombard

CURRENTLY STARRING IN PARAMOUNT PICTURES' "SWING HIGH, SWING LOW"



THE FINEST TOBACCO—
"THE CREAM OF THE CROP"

An independent survey was made recently among professional men and women—lawyers, doctors, lecturers, scientists, etc. Of those who said they smoke cigarettes, more than 87% stated they personally prefer a light smoke.

Miss Lombard verifies the wisdom of this preference, and so do other leading artists of the radio, stage, screen and opera. Their voices are their fortunes. That's why so many of them smoke Luckies. You, too, can have the throat protection of Luckies—a light smoke, free of certain harsh irritants removed by the exclusive process "It's Toasted". Luckies are gentle on the throat.

A Light Smoke "It's Toasted"—Your Throat Protection

AGAINST IRRITATION—AGAINST COUGH

Copyright 1937, The American Tobacco Company

Advance Production Chart

(Continued from page 18)

ested. When they see Papa Jones in a jam over the oil stock issue, kids and capitalist come to rescue by offering stock of the super-charger in exchange for the oil stock. Super-charger makes good, oil promoter is ousted and the girl goes back to her small town sweetheart.

Readied to start: 'SHE HAD TO EAT' and 'ESCAPE FROM LOVE.'

Universal

Five in work, 7 editing, 9 preparing. In work: 'WINGS OVER HONOLULU' and 'THE ROAD BACK,' reported VARIETY, Feb. 3. 'GOOD AS MARRIED,' reported Feb. 17. Started last week: 'THE WILDCATTER,' produced by George Owen; director, Lew Collins; Harry Leon Wilson, original; Harry Clark, screenplay. Cast: E. Horton, William Demarest, Donnie Leighton, Catherine Doucet, Edward Brophy, Mabel Turner, Thurston Hall, William Hall.

Story is action melodrama concerning exploration for oil. Rich dame is willing to pick up the 'Wildcatter' and do all right by him, provided he leaves his wife, Jean Rogers. He refuses and continues his career. 'OH, DOCTOR,' produced by Edmund Grainger; director, Ray McCarey; Harry Leon Wilson, original; Harry Clark, screenplay. Cast: E. Horton, William Demarest, Donnie Leighton, Catherine Doucet, Edward Brophy, Mabel Turner, Thurston Hall, William Hall.

Story concerns hypochondriac controlling a fortune. Believing himself on the verge of death, he negotiates a loan, immediately prancing. His aunt, Mabel Turner, steps into the picture by attempting to alleviate his attentions through a pretty nurse.

Readied to start: 'LOVE IN A BUNGALOW,' 'DELAY IN THE SUN,' 'THE COP,' 'PRESCRIPTION FOR ROMANCE,' and 'HIPPOCRISY.'

Warners

Five in work, 13 editing, 8 preparing. In work: 'KID GALAHAD' and 'THE SINGING MARINE,' reported VARIETY, Jan. 27. 'FLY AWAY, BABY,' reported Feb. 10. Started last week: 'MADCAP HEIRESS,' produced by William Fox. Directed by William Clemens, screen play by Robertson White. Cast: Craig Reynolds, Anne Nagel, Ann Sheridan, Warren Hull, Hugh O'Connell, Teddy Hart, Raymond Hatton.

Story centers around 18-year-old heiress who, on the eve of reaching her legal age, decides to elope on a boat. Father learns of this and follows her elopement car to a point he is blocked by passing freight train. While waiting, a hobo engages in conversation and offers to help him. They succeed in apprehending the elopers, take the girl home, and as a reward the hobo is put up for the night. Old man takes interest in the hobo and tries to rehabilitate him, only to learn later that the chap is the son of big advertising man. Girl's father is framing radio program and the hobo helps on the scripts. Hobo spots with the heiress, who still thinks he is just a hobo. After many embarrassing situations, he leaves. Radio program clicks and girl discovers she's in love with him.

'ONE HOUR OF ROMANCE,' produced by Henry Blanke, irected by Joe May, story by Hans Rameau, screen play by Margaret LeVino and Jules Ergstei. Cast: Kay Francis, Basil Rathbone, James Bryan, Ian Hunter, Mary Maguire, Donald Crisp, Robert Barrat.

Story is backgrounded in Warsaw and Vienna where Kay Francis depicts a famous stage star gradually dropping to nitty entertainer in not too fashionable cafe in Vienna. While giving an exhibition, she notices a man in the audience and kills him. In courtroom she refuses to disclose the motive. Her whole background is surrounded by mystery. Eventually she is kept from knowing that it was her mother that killed the man (who had wronged the actress).

Readied to start: 'IN THE DEEP' and 'EMPTY HOLSTERS.'

Foreign Press 'H'wood Shindig Called Off

Hollywood, March 2.

Foreign Press Society dropped its plan for prize-award luncheon, after two postponements, when Academy annual affair loomed too close.

Outlanders have presented award certificates to winners, and will feature them at their luncheon, to chin and pose with members.

TITLE CHANGES

Hollywood, March 2.

Republic has changed tag on 'Steel to Bill Cracks Down.' Columbia will release 'Weather or No' as 'Let's Get Married.'

Warners 'Mazurka' changed to 'One Hour of Romance.' Warners 'Hobo and the Heiress' goes out as 'Footloose Heiress' after a brief fling as 'Madcap Heiress.'

New tag for Maurice Conn's 'Scavengers of Broadway' is 'Tough to Handle.'

20TH'S TUNING IMPORT

Albert Sennedy, composer, grandson of Mme. Schumann-Heink, and son of a Central European orchestra conductor, arrives Thursday from Europe en route to Hollywood to compose for 20th Century-Fox.

Carol Weyman's 20th Test

Darryl Zanuck caught a broadcast by Carol Weyman, new NBC songstress, and wired Joe Pincus to give her a screen test.

About a month ago Miss Weyman was discovered by John Royal and she is now heard on her own programs on Tuesday and Sunday evenings on NBC. Warbler took her 20th-Fox test Fri (26).

ALLEY'S DOMINICAN CHORE

Norman W. Alley, former Metro newsreel cameraman, has gone to the Dominican Republic on leave of absence from Universal newsreel. He will make a series of motion pictures for the Dominican Republic which are to be used in publicizing this country as a vacation spot for U. S. tourists.

Exploitation

(Continued from page 21)

sical novelty turned out by the sextet, public appreciation to be the determining factor.

Working with the music teacher who covers all the schools, the theatre has already suggested a jug band for one school, a harmonica band for another and a bass and guitar organization for a third. Now the manager is scratching his head for three more ideas, with one idea forming up for a bottle band, the performers tapping tuned bottles with heavy thimbles, the bottles being tuned by adding water until the proper tone is reached.

Idea is to give each band a tryout on a Tuesday which is an off night. This to give them the benefit of a public performance. Following this, one entire night show will be given to the massed bands, with each playing advanced and the bands put on following the first night show, when the films will be shown. Audience will vote by ballot rather than applause, and the prizes will be awarded immediately after the votes are counted, with shorts being run during the town.

Town is large enough to insure a good attendance and yet small enough to permit local interest to be worked up through the newspapers. If the idea hits, the bands will be toured to nearby towns for an added attraction, the house being one of a circuit.

Used Non-Sync

New Haven.

Bob Russell worked his non-sync to good advantage for a special 'On the Avenue' plug at Pol's. Used records of his a couple weeks ahead and worked in a duo of talented boothmen who did vocal and whistling specialties along with songs.

Stunt was accompanied by announcements of forthcoming run of film and was timed to get message across while house was unloading between shows, as well as at opening and closing time.

Real Goods

To stress its coalition with Consolidated Radio Artists, Inc., Fanchon & Marco has gotten out a splashy and artistic announcement, illustrates its chief entertainers and tells its good without going overboard on adjectives. It's a nice example of good taste.

Oh, Dear Dept.

Hollywood, March 2. Warner Baxter in interview with Molly Castle, Beaverbrook (Condon) sobber, confided why he can't afford to retire.

As a proof that he's living from hand to mouth star cited that his taxes amount to 75% of his earnings and he has to keep working to pay for last year's income.

PRESENTATIONS BACK AT STATE, SYDNEY

After years, presentations came back into the State theatre this week with the Richard White Ballet on stage in conjunction with the theatre's regular orchestra.

When the State first opened, Clyde Hood was imported from America to handle presentations. Will also from America, had charge of the orchestra. Hood died on a plane trip between Sydney and Melbourne, and shortly afterward the presentations were taken out and a dual pic policy brought in.

Divorces Up

(Continued from page 3)

in Reno to receive some kind of a property settlement from her former husband, spends much of her time writing.

Elopement

Ruth Mattimore, dancer and former wife of Richard Arlen, was a principal in an airplane elopement to Reno last week, when she became the bride of Byington Ford, son of a pioneer California family and a well-known sportsman and polo player. Both gave their residence as Carmel, Cal.

Armine Von Tempski, author, is coming to Reno next week, but not for the usual purpose. She will speak for the local branch of American League of Pen Women.

Valerie Savage, whose 'Summer Hail' RKO recently bought for Ginger Rogers and Fred Stone, lived here for six weeks to divorce her husband, Courtney Savage, New York playwright and newspaperman. She spent her time with the local literary lights and told them about her new book, 'Carnival on Quicksands,' that Doubleday will publish early in June. She left Reno for Hollywood.

Glen Perry, New York sports writer, spent six weeks here while he divorced his wife. He wasn't too popular with local sports fans after his article ridiculing the tactics of the Nevada basketball team in a game with the House of Davi.

No Show Town

Mabel Hazeltine, booking agent of the United Artists Bureau, was in Reno last week to see if local theater-goers were interested in booking Broadway hits en route to the coast. She decided the field was not so good, after Ruth Draper failed to draw a fair house.

Wallace Beery's \$18,000 summer cabin at Twin Lakes, south of Reno, collapsed from the heavy snow. Beery is coming here fast to rescue the remains, after reports reached him in Hollywood, that local cowboys were refurbishing their cabins with his expensive furniture.

Alfred Eisenstaedt, staff photographer of Life and Shelley town of the same mag, spent several days here taking pictures of Reno and its simpler activities. They took over 1,000 photos, concentrating on churches, schools and homes. Their idea is to show Reno to the world in an entirely different light with no Bank Club, light clubs or red light district. Life is being ordered ahead of time to see the result.

John Ward, film actor Hollywood, comes to Reno every month or so to visit his mother, Mrs. Margaret Beecher Ward, and other home folks.

Hazel Fay Estill, film actress, recently divorced Thomas O. Estill, who she said represented himself to her as a man of means and social position, but found him to be unemployed and in financial straits. He is a mining engineer with Reno as his address.

New Film Group Much Concerned Over Labor and Politix in Pix

Margaret Mitchell Again Denies Any 'H'wood Plans

Atlanta, March. Margaret Mitchell, author of 'Gone With the Wind,' will not go to Hollywood after all to collaborate with Selznick-International in the filmization of the tome.

Writer has said from the first she would have nothing to do with making of pic and is standing by her guns. She has made few appearances in public and has fought shy of publicity. One of her rare appearances took place last week when she attended the 'Gridiron Dinner' of the Georgia Press Institute, at Athens, mingling with cronies of her newspaper days.

In the meantime, Louisa Robert, daughter of W. (Chip) Robert, former ass't U. S. treasurer, and Mrs. Louise Ayres Robert, and Susan Falligant, daughter of Lieut. Col. and Mrs. Lewis Falligant, of Fort McPherson, Atlanta's Army post, are readying their affairs preparatory to making a trip to New York for screen tests for roles in 'Wind.' They were among the four Dixie girls selected for tests, the others being Abela Longmore, New Orleans, and Alicia Rhett, Charleston, C. socialite.

Falligant girl, student at Georgia U., has been cast currently in leading role of 'Moor Born,' play dealing with lives of Emily and Charlotte Bronte, winter quarter presentation of University theatre, at college.

Big Billboard Buildup By WB for Fernand Gravet

An extensive billboard campaign, largest to date for the company, is being prepared by Warner Bros. for 'King and the Chorus Girl,' Easter week release, and may lead to the inauguration of a policy to 24-sheet all principal features thereafter. Executives intimate that this is the probability.

The plans for 'King' are to spread 24-sheets around 1,200 cities from Coast to Coast two weeks in advance of the general release of the picture. Boards will be up for 30 days. This will be a costly campaign and greatly overshadows the posting done by WB on 'Midsummer Night's Dream.' It may be a larger 24-sheeting spread than any company has ever given a picture in the past.

While WB is encouraged by the value of 24-sheets, use of which has gradually lessened during recent years, with a view to putting over 'King,' the campaign is also designed to sell Fernand Gravet, French star, who makes his debut in this Mervyn LeRoy musical.

PIC BUG BITES BERNIE

Ol' Maestro Gives Up Band To Flirt With Flickers.

Hollywood, March 2.

Ben Bernie and all the 'Tads' will go their separate ways after they close their current engagement at Coconut Grove March 15. The old maestro will settle here and try to carve for himself a picture career. For his radio work he'll use a studio or pickup band.

Lads are scattering ither and yon, catching on where they can for picture and band work. Bernie will personally try and set each and every one of them. He's giving up the band act after 14 years.

Coming off the set of 'Wake Up and Live' at 20th-Fox one day last week, Bernie blurted to a pal, 'This is my racket. Life is being ordered with kicking around the country on dance dates.'

ie will pass a few weeks in Florida before digging in here.

STORY BUYS

Hollywood, March 2.

Radio bought 'The Muddled Deal,' Budapest stager by Aladar Laszlo. 'Of Great Riches,' unpublished novel by Rose Franken, and 'The Earl of Chicago,' by E. M. Williams, taken by Selznick-International. 'Halfway House,' mystery yarn by Ellery Queen, bought by Metro.

Republic obtained screen rights to Le McCarty's original, 'The Fighting Irish.' Gertrude Berg, radio actress, sold her original to Sol Lesser for Bobby Brown.

Newly formed Association of Film Audiences will take its first official step tomorrow (Thursday) with issuance of public announcement of its officers, aims of the organization and its permanent location at 250 West 57th street, N.Y. Statement will be issued by Dr. Worth M. Tippy, executive secretary of the Federated Council of Churches of Christ and honorary chairman of the new group.

icers of Audit Dr. Tippy, are Richard Constanti, of National Council for Prevention of War; treasurer; Viola Calder of Inter-Professional Association, ecutive secretary; and Edward Kern, of New Film Alliance, chairman. Executive board consists of Roswell Barnes, Federated Churches of Christ; Lester Gralinger, National Urban League; Madeline Heyman, School Motion Picture Committee; Abbott Simon, American Youth Congress; A. Rauber, Teachers' Union, and Rose Terlin of National Council of the YWCA.

rganizations which will be represented with Audiences in a reviewing membership are, Committee on Militarism and Education, Fellowship of Reconciliation, United Textile Workers, American Youth Congress, United Parent Association, Painters and Decorators District Council 9, Joint Council of Fur Workers, International Ladies Garment Workers Union, Workers' Alliance, Brotherhood of Sleeping Car Porters, Teachers' Union Local 5, National Committee Against Censorship in the Theatre and Arts, Inter-Professional Association and the New Film Alliance.

'Announcement does not mean that above organizations are affiliated with Audiences. There is no direct connection between any of the groups except in that all are to sit in on film showings, production of which audiences will attempt to influence.

Plans of Audiences are to encourage the production and true portrayal of the contemporary scene in films, films which will promote a better understanding between racial and religious groups, favor the production of anti-war films and conversely oppose films discrediting American democracy such as anti-labor, war and films with fascist taint.

Audiences is particularly concerned with candidness of newsreels. Alleged distortion of facts by commentators is a sore point with the organization. Special attention will be given reels to eliminate so-called fascist trends and partiality to anti-laborites.

CONTRACTS

Hollywood, March 2.

Elsa Connor, Canadian contest winner, pacted at Paramount for the stock school.

Karl Kamb, novelist, tagged at Metro.

Metro gave acting contract to George Zucco.

Johnny Downs, actor, tion hoisted at Paramount.

Warners picked up option on Doris Weston.

Barbara Weeks was term acting pact at Columbia.

Jack Woodford, Warners scenarist, had his option hoisted. Options on Marie Wilson and Jane Wyman, actresses, also picked up.

Selznick-International, has placed Jackie Moran, juve player, Alan Marshall, C. Aubrey Smith and Margaret Tallichet under contracts.

Warners lifted option on Director Nick Grinde.

Paramount extended pacts Benny Baker and Charlene Wyatt.

Richard English given writing contract at Columbia.

Republic picked up Phil Regan's option for four more pix.

Terry Walker, who debuted in 23 1/2 Hours for Grand National, had her contract extended at Par.

Robertson White had his writer option plucked at Warners.

Columbia optioned Fred Ni writer.

Writer-irector contracts were given Jean Yarrowborough and Lesli Goodwins at RKO.

Claudine West gets new three-year writing contract at Metro.

C. Bakaleinikoff drew new pact as ark conductor and contractor at Metro.

Everett Freeman inked new writi pact at Metro.

Tess Slesinger's option picked up at Metro.

Columbia lifted option on Charles Quigley, actor.

Jimmy Walker Tentatively Solicits Station Opinion on 'Game' Program

Terre Haute, March 2.

James J. Walker, former mayor of New York city, is apparently entering the radio business. Group of small-town department stores has been approached in his name with a game-program for the air. Walker's partner is understood to be Edwin W. Scheuing, former manager

& department stores is the respective advertiser for the 'Lucky' game. Assurances have reportedly been given by Walker that there is no legal problem. Walker, it is understood, has spent some time in Washington investigating that angle.

Pittsburgh, March 2.

Bank Night, not under that name, has hit radio here. Program over WWSW is being sponsored by jewelry firm of Louis DeRoy & Sons and to publicize their address at 544 Smithfield street. \$5.44 daily rise.

Program itself, a 15-minute show, is a combo news and question and answer stunt, with Walt Frammer conducting and holding discussions on the day's headlines with three or more passers-by on the street.

Program, which under way yesterday (1), goes over the waves under the title of Curbstone Cash.

Mutual-Don Lee Extending Coast Network Into NW

Los Angeles, March 2.

Extension of Don Lee-Mutual network to Seattle so as to cover Pacific Coast from border to border is in the works, having been inaugurated last week by Lewis Allen Weiss, general manager for Tommy Lee. Negotiations were opened with owners of a Seattle transmitter on a trip through the northwest by Weiss, during which he held conversations with broadcasters in Chico, Eureka and Redding in the northern part of the state.

Don Lee network, now comprising 10 units, would augment the setup with these three. Deal is reported near closing with only a few details remaining to be ironed out.

Weiss stated last week that the Don Lee tieup with Mutual already is showing a profit despite the heavy line haul from the east.

CBS ADDS KIRO, WCOC

KOL May Join Mutual's Pacific Group

Columbia has taken on two new station allies during the past week. One is KIRO, Seattle, and the other, WCOC, Meridian, Miss. KIRO will replace the network's present Seattle release, KOL, at the end of the current year, unless, before the tract expires, the latter should elect to ally itself with the Don Lee-Mutual setup. KIRO is now on 710 k.c. and operates at 1,000 watts day and night, but the indications are that it will move to go 5,000 watts so as to protect its wavelength. WOR, Newark, is on the eastern end of 710 k.c.

WCOC, which operates at 1,000 watts days and 500 nights on 880 k.c., makes the first CBS station in that state. It will become part of the southern supplementary group. Station will join Columbia as soon as it has completed construction of its new transmitter, which will likely be around the end of April.

Late Special Flash

(By Telegram)

Editor, VARIETY:

Stop press on born today Mr. and Mrs. Robert Convey. Father doing nicely.

Clarence Cosby,
KWK, St. Louis.

Show the Boss In

Radi orchestra conductor accepted a social invitation to visit the country-home-of-his saxophone player, long one of the group that gets the pick of radio commercials. Sax player has been in the for years.

Met at the station by a uniformed chauffeur, leader was whisked off in de luxe style to a veritable manor. Maestro lives modestly in west side hotel.

COLLEGE LADS TRY PROGRAM TESTING

Ithaca, N. Y., March 2.

Cornell Radio Guild, group of undergraduates with ideas of actually crashing the broadcasting business, last Sunday (28) stepped up its efforts in the production field by putting on the first air version of Erwin Shaw's 'Bury the Dead' over WESG. Program got better than favorable notices from the local dailies.

Guild membership is composed of over 100 students, with Melville Shavelson, the president. In line with the organization's intention to prepare the undergrads for commercial broadcasting the Guild produces a weekly program of straight entertainment over WESG.

Shavelson rates his organization as being one of professional calibre and ready to try out on a trained audience, any program idea which an advertising agency, network or local station has on ice. Guild's activities include obtaining written criticisms on each broadcast, thereby giving the outfit an immediate check on the program's possibilities. Shavelson has offered to carry on the experiments for outsiders at no cost, with the Guild taking over all the casting, production and script preparation.

Cutting Down the Story

Herb Petty of WHN, New York, departed last week for a little bass angling at Walaka, Fla.

For a gag Ida Bailey Allen mailed him a cooking recipe—for a three-ounce fish.

Booking Terms for Radio Acts

5% Sustaining, 10% Commersh, Fare Paid
By Station, 8 Wk. Guarantee

Parkyakarkas with Jolson

Los Angeles, March 2.

Parkyakarkas (Harry Einstein) has been signed for 13 weeks on Al Jolson's Rinsow show. Former Eddie Cantor helper is replacing Sid Silvers.

Starts to-night (Tues.).

Real Silk in Doubt

Real Silk renewal comes up this week. Program now consists of Harry Sosnik's orchestra and Edwin C. Hill.

Despite substantial improvement in popularity rating on C. A. B. survey, matter of renewal is in doubt due to anti-radio clique in doorbell-selling outfit.

Verdict Vs. Visio

A verdict of \$3,000 was awarded L. Stewart Getter, attorney, by N. Y. Federal Judge Clancy Friday (26) against the International Television Radio Corp. Plaintiff had sued for \$56,000 for services he claimed he rendered in the sale of the defendant's patent rights in Australia and New Zealand.

Robert Wood, Dan Thomas Join Radio Press Firm

Robert S. Wood, formerly associate editor of the old Evening World; N. Y., has joined the radio publicity office of Robert S. Taplinger as executive assistant to its head. Dan Thomas, formerly with Walter Wanger's office joined his Coast office this week along with Ray Buffum, formerly with station KFWB, Los Angeles, and Jane Grier, femme contact.

Sir Harry Lauder Got \$2,600 in Australia For Hour on the Air

Sydney, Feb.

Sir Harry Lauder's broadcast over the National (government) chain met with general approval despite a storm of protest over the high figure, \$2,600, paid the comedian for his hour's work. Lauder sang the same songs he used on all his tours over here, yet over the air they appeared to carry a new meaning and elation. Missing of course was the Lauder personality, but this did not distract to any great extent from the gram as a whole.

One pic exec. informed VARIETY that on the night of the broadcast city and nabe theatre receipts hit a marked low.

Despite the comedian's reported success it is not expected that another broadcast will be arranged, even at a reduced figure.

WLW Revives S. American Shortwaves in Spanish

Cincinnati, March 2.

After a layoff of more than a year, WLW has revived its Los Amigos weekly musical sale to South American countries. New series is aired at 11:15 to 11:45 p. m. on Thursdays. Virginia Marucci continues as conductor of orchestra. Vocal soloists are Franklin Bens and Flora Blackshaw. Announcements, made in both Spanish and English, are by Octavio Bermudez, of the foreign sales department of Crosley's electric appliance manufacturing division.

Programs are picked up and re-broadcast by various South American stations, according to Bob Kennett, production manager of the 500,000 watt, who says that program revival is in response to requests from South American listeners and stations.

Bob Goldstein Must Answer

Norman Miller, agent, was given the right to examine Bob Goldstein, president of Superior Radio Artists, Inc., before trial of his action to recover \$7,000 in commissions.

Supreme Court Justice Levy also directed the company to produce its books and records relating to Miller's alleged contract.

Jesse Kaufman and R. L. Ferguson, who are promoting a talent-bookings agency for hinterland radio stations, peddle acts by sending out 'audition' recordings. Some 57 stations are on the wax mailing list, regularly getting recordings of the Kaufman-Ferguson talent with 64 other broadcasters on a supplemental list, sent teaser letters in effort to warm 'em up to the new talent-bookings idea.

Agency has spotted Tony Cabochon on WHO, Des Moines, and Freddie Miller on WSYR, Syracuse, and has 15 acts under contract. Will not handle talent unless it's under exclusive management of firm.

Transportation

Terms under which talent is handled calls for 5% on sustainers, 10% on commercials, and 15% from any act that gets more than \$200 a week. Stations are to pay transportation out from New York to destination on all acts bought through agency.

Most of the talent firm is now handling rather unknown, with several having minor raps. Salaries asked chiefly circle around \$100 a week bracket, if commercial and half of that, or less, if sustain ing. Firm won't sell an act to a station with less than an eight-week guarantee.

Denver Stations Hear From Police

Chief Says Dramatization Represented Men as Hicks—Race Track Echo at KFEL

Idea Wanted

Buffalo, March 2.

A representative of the Addison Vars Advertising agency showed up in the WGR-WKBW sales department Friday (26) to inquire about some kind of an idea for presentation to the Moskin's Credit Clothing Co. Shortly after a member of Moss-Chase inquired on behalf of Moskins.

Then Landschaft & Warman, Inc., inquired. So did the Ellis Advertising company, Bowman & Block, Radio Advertising Co. and others—all with Moskin's in mind.

Moskin's had written a letter to each, asking in effect if they'd handle radio advertising and please submit an idea. Pay-off is that Moskin's figures to spend \$100 a week on radio.

LEGITS ACTIVE ON THE AIR

'Richard II' apparently won't be played on the air by Maurice Evans as long as his current stage version is available. Lord & Thomas last week ran into a snag on the thing after it had engaged him for an appearance on the RCA Matinee (NBC) Sunday (28).

What the agency had specifically in mind when it gave the British player a commitment was that he do a bit from 'Richard II'. Evans later advised the L & T that his co-producers of the piece at the St. James theatre didn't want him to do 'Richard' on the air. 'Hamlet' was substituted.

Some Broadway legit players now doubling into radio script serials:

Phyllis Welch ('High Tor') in 'John's Other Wife'; Stephen Fox ('Dr. Clitterhouse') in 'Just Plain Bill'; Everett Sloane ('Boy Meets Girl') in 'Easy Aces'; Rita Johnson ('Fulton of Oak Falls') in 'Lady In-terme'.

Radio also cops a couple of legit attractions for guest-star appearances this week and next on Kate Smith's A. & P. broadcast. Phil Marvale and Gladys Cooper will do a scene from 'Death Takes a Holiday' tomorrow night (Thursday). They follow up with a testimonial for Lucky Strike March 10. Both deals set by the William Morris office.

Margaret Sullivan, with four supporting players from the current 'Stage Door' will enact a scene from the latter for the Kate Smith show night of March 11. Curtis & Allen set this deal through Sam H. Harris, producer of the play.

RCA Matinee on NBC will a week from Sunday (14) bring together Sarah Allgood and Dudley Digges for the first time since 1905. They will do an excerpt from Lennox Robinson's 'Whitehead Boy' in kowtow to St. Patrick's Day.

Last time that the star of the Abbey Theatre and Digges worked together was in the first production of the Abbey Players. Miss Allgood was brought over for a part in the new Guild play, 'Storm Over Patsy', while Digges is now appearing in 'Masque of Kings'.

Flanzer Heads South

Adrian Flanzer, head of his own station promotion outfit, is undertaking a tour of the South to line up clients and campaigns.

Also issuing a house organ labeled 'Promotion'. Al Rose, sales promotion manager of WMCA, New York, responsible for one article in it.

Arthur's New Spot

Jack Arthur, who completed his run for Jim stores, will get a special sustainer on WOR, New York. Station will frame a 'Romance in Rhythm' idea, with Evelyn Case as the heartthrob.

Nat Brushoff orchestra backing up.

Les Gottlieb on Tour

Les Gottlieb, publicity director for Mutual, is on the road meeting stations.

Confabing with p. a. colleagues in Detroit, Chicago, Washington, Cincinnati, and St. Louis.

Denver, March 2.

Radio stations and personnel came in for police attention the past week. First KILZ broadcast a dramatization of the capture of a gunman and Chief of Police George W. Marland the next day let loose with a blast that branded the broadcast as 'garbled'. Program was based on the story of a young gunman, Clifford H. Moskin, who was shot and killed by Denver police last summer.

Marlin's statement leveled at the radio station, was: 'We read a script several weeks ago which was the true version of the McKissick case, but I did not recognize it on the radio as the same one which I had read; the affair as dramatized pictured Denver as a capital of crime and members of the police department as 'hicktown' detectives. The officers were depicted as perfume sniffers and gas meter readers in true story-book style. The broadcast, which was nation-wide, not only discredited Denver, but it discredited our police department. We agreed to permit members of the department to be used as characters on the theory that the radio play would be based on the facts in the case. In the future, I am going to demand that we be allowed to read and approve the script and that it will not be rewritten and changed after we have read it.'

Another Phase

In connection with the roundup of an alleged horse-race gambling ring in Denver, Gene O'Fallon and Frank Bishop of KFEL were booked for investigation and released to appear if wanted. Chief of police said he was satisfied neither O'Fallon nor Bishop had any connection with the gambling ring. Action was taken mainly because recently KFEL had installed the Annenbergs sports wire to use in connection with their news service. KFEL has obtained much of its standing with Denver radio fans through coverage sports events, and the installation of the wire was direct line with that policy.

This makes the second raid on alleged horse-race gambling bookies in Denver recently, and police thought that maybe they were using some of the information coming over KFEL wire. According to police, Paul Greenblatt, one of several released on bond on charges of running a gambling game and vagrancy, this relay of news from the KFEL news room (which was open to visitors) to the bookies.

No Studio Space, Frisco Loses Program to L.A.

San Francisco, March 2.

Lack of proper studio facilities at KSFO, (CBS) for ork broadcasts has resulted in the temporary shifting of the Western Home Hour programs to the web's Hollywood studios, effective March 8. Shows will originate in the south until new studios can be readied here.

Tom Newman, emcee, will continue to handle the programs, employing Hollywood talent in place of the local singers and musicians. Elma Latta Hackett's home economics talks, a daily feature of the hour, will be picked up from KSFO. Studio ork here has been given its notice, but conductor Earl Towner may remain to direct the station's vocal ensembles.

Musicians' Union may refuse KSFO permission to air remote control dance music pick-ups from the Fairmont Hotel while the station is without its own ork. Although CBS could continue to broadcast the Fairmont music over its other outlets, there is a possibility that the hotel will seek another network affiliation to secure a local release.

Fred Weber in Texas

red Weber, gen. mgr. of Mutual, is spending the current week Texas lining up a southwest leg for the network.

Towns in which he seeks to obtain affiliates are Dallas, Ft. Worth, Houston and Oklahoma City.

WLW'S MANHATTAN STUDIOS

Flood Prestige Pays Dividends

Chicago, March 2. Following the worst two months in the history of radio for mail-pulling, the stations through the Ohio and Mississippi River Valley territories have come back strongly in the past couple of weeks. Floods in January and February utterly wrecked the mail programs the stations throughout this district, and affected some of the key mail-pulling stations in the country. Mail in the south midwest states dropped as much as 90% during January and early February. But now it has come back even bigger than before the flood. This is credited to tremendous amount of good-will radio got among the flood states because of its aid and service during the catastrophe. Residents of some towns were prohibited to use electricity for any purpose, with the single exception of their radio.

And they grew to have new faith and good-will towards their loudspeaker, with the result that the citizens in these territories are more prone than ever to listen to and believe the messages from their station announcers, so that now when they are told to write in for samples or merchandise they are doing so more eagerly and willingly than ever before in the history of radio.

In the second place, merchandise is being sold over the radio for the simple reason that the residents of these territories have a great need for much of the products being offered to them on the ether, and many of these items, are still not available in a great many of the south-midwest towns where the stores have not yet been able to restock their shelves with sufficient merchandise to take care of the demand.

This lack of ample goods in the flood territories has brought a flock of mail-order accounts to the radio stations in these districts, and today these sections are offering for sale many items which previously weren't merchandizable over the ether. These include such products as shoes, stockings, dresses and other wearing apparel, household appliances, furniture, every possible kind of cosmetic and even books.

Reversing Previous Situation, Bowes Goes After Amateurs

Hartford, March 2. Stan Lee, traveling rep for Major Edward Bowes, here scouting for amateurs. Looking for individuals and groups that answer the Major's needs for novelty, new angles and variety. Hartford has had two locally sponsored amateur stanzas in past. Lee is particularly canvassing towns and stations that have had amateurs in an effort to turn up acceptable material for the Chrysler show.

On his visits to the stations here Lee was referred to the advertising agency that had handled the Hartford simon pure sessions. WDRR, CBS outlet, declined to provide studio space for Lee's auditioning so he worked out a deal with the new Hartford Times station, WTHH, which thought it might discover some talent for its own use.

Advertising agency in question proved very useful, with some 3,000 amateurs on file. All received letters of invitation to audition in Hartford for possible inclusion in the Chrysler broadcast from New York.

San Francisco, March 2. Using Bennie Walker of NBC's Woman's Magazine of the Air as emcee, Old Homestead Baking Company will launch a weekly one-hour combo tyro and semi-pro show over KGO here on Wednesday, March 10, at 7:00 p. m. PST.

Talent will be auditioned in advance and only best entrants will be used. Dialers will vote for the winners, who will compete every fifth week for a prize consisting of a week's engagement at the Golden Gate Theatre at \$50 per.

Programs will be produced by Arnold Maguire of NBC, in cooperation with Dick Stannard of the Leon Livingston agency.

LARRY WHITE TO L. A. AS CBS TALENT MAN

Columbia Broadcasting System's artists bureau on the Coast will undergo reorganization with the arrival there early next week of Lawrence Loman. Also going to Coast is Larry White, who will take charge of the new setup in Los Angeles. White precedes Loman to L. A., leaving Thursday (4).

White, presently a member of the CBS artists bureau staff in N. Y., returns to the h. o. after a few weeks on the Coast and then goes out again early in the summer to remain for at least six months.

NEW YORK SHOWS FOR CINCINNATI

Offers Free Lines to Eastern Advertisers—Facilities of WMCA, New York, Used on Hook-Up Starting on March 15 with Pedlar & Ryan Account

TRANSAMERICAN IN

WLW, starting March 15 will have permanent telephone lines and studio facilities in New York City. Both will be available free to advertisers wishing to use the super-water while retaining production supervision in Manhattan. First to contract for the service is Pedlar & Ryan on behalf of Vital-Latter will sponsor "For Men Only" formerly running on WLW itself, but due to move east. This show will originate Mondays, 9 p. m., EST.

There are several related angles to the establishment of WLW's remote studio (800 miles away) all of which have not been worked out as yet in detail. William S. Hedges, general manager of Crosley stations, will be in New York this week to supervise the arrangements. He will be accompanied by Commercial Manager Frank M. Smith.

WMCA, New York, the Donald Flamm station, will be the physical center of WLW's Manhattan headquarters. Telephone circuit hooking WMCA's switchboard to the Cincinnati station will be available night and day and in both directions. Facilities of WMCA as required by WLW accounts will be fully available.

Additional angle of the hook-up is that WLW-produced commercials can be taken off the air in New York for transcriptions. Lewis-Howe medicine program, "We Live Again," will be so recorded off the WLW-WMCA loop for use on spot series to be placed by account around country. It is expected this aspect may be important.

Macfadden's True Detective and True Story series on WLW will probably be transcribed in New York hereafter, Cincinnati is not a recording center.

Subsequently there may be exchanges of sustainers between the Crosley and Flamm outlets. WMCA figures to pick up prestige either way. Where advertisers want a limited market hook-up, the existing relationship between the New Yorker and Cincinnati has an obvious logic.

While the New York origination is a special service entirely free to advertisers WLW has one restriction on the remote fire. Transamerican has the exclusive sales representation in selling it. WLW will pay Transamerican commission on commercials using the loop.

Transamerican will in turn have a staff production man at WMCA to handle originations to Cincinnati, or reverse when programs come in from Ohio.

FULL MUTUAL SKED SEEN FOR BUFFALO

March 2. Possibility that Mutual web will come into Buffalo in full schedule increases. WGN-WKBW execs have now ordered control room to pipe Mutual programs into audition chambers for a daily hearing. Officials don't say yes and they don't say no, but this certainly indicates interest. Likely setup in case of taking Mutual would be for WKBW to be the local outlet for the younger chain, with WGR carrying the full CBS schedule. Two now alternate with Columbia programs.

Paul Bayner into Chicago on a general confab with Ed Bowers on Midwest activities and policies.

Rival Agency Parties on Same Cruise Look at Each Other Via Lorgnettes

THAT D. C. WEEK-END

CBS and NBC Kept Social Carousels in Motion

Washington, March 2. Big liquor bills were rolled up by two leading networks in Washington last week-end as newspaper crowd did unprecedented amount of drinking at broadcasters' expense. Three separate parties were tossed as side-shows to the White House Correspondents Association annual dinner, for which Columbia furnished entertainment.

Biggest investment was made by CBS. Friday (26) noon about 50 politicians, attorneys, radio people and writers lunched en masse to salute Ed Klauber, web v. p. and on Saturday (27) CBS staged a dusk-to-dawn drink-test for diners at Correspondents Association soiree. Not to be outdone, NBC seized the opportunity furnished by visit of Clay Morgan, new press department head, to cocktail the writers at a rival party preceding the dinner.

Hillbillies' Strike Ends When Director Asks Them to Write a Letter

St. Louis, March 2. Some 26 of Harry "Pappy" Cheshire's Hillbillies pulled a four hour strike at KMOX last week and — lost. Trouble began brewing recently when United Remedy Co. of Chicago, sponsors of twice-a-day "Barnyard Follies" conceived idea of offering pix of hillbillies to listeners requesting same. Billies objected saying this stunt deprived them of revenue as they had sold their pix. Last week United Remedy Co. advertised that all songs warbled and played by Cheshire's lads would be sent to those who wrote for them.

That was last straw and after a.m. program billies sat down and announced they not only would not rehearse for p.m. program, but would not go through with any more until matter was settled to their satisfaction. Cheshire, failed to reconcile them to idea of waiting until sponsor could be consulted. C. G. "Tiny" Renier, program director of station asked lads to write their grievances to him so he could take matter up with sponsor. After waiting several hours and receiving no word from billies Renier made an investigation and learned that some of lads couldn't write and they had held a secret powwow and decided to continue program. Sponsor has been appraised of situation and may decide to let boys collect all the revenue they can through sale of their individual mugs.

'Clyde Beatty's Circus' Produced at KMBC, K.C.

Kansas City, March 2. R. J. Potts agency has placed a 13-week airing of 'Clyde Beatty's Circus Adventures' on KMBC for Sinner's Ralsin Barn, Omaha. Quarter-hour strip, five times weekly, will be aired on KMBC at a talent show. KMBC will make pressings to be used by KTUL, which starts the series March 8. Sponsor is considering Omaha and Dallas spots for the feature. James McQueeny of the Potts agency is writing the show.

WLW After Talent

Frank Smith, Bill Hedges and Bob Kennett of WLW, Cincinnati, in New York this week. General station biz for Smith and Hedges.

Kennett will hold auditions of talent. This is a periodic custom of the Cincy super-water. Party is at Ambassador Hotel, but talent will be heard at Transamerican, 521 Fifth avenue.

Members of the personnel of Lord & Thomas and J. Walter Thompson got back last week from a three-day cruise, which threw them together aboard the same ship, without having crossed any caste lines. Mixed gang from each agency kept to itself and the ship retained intact the impression which one has always had of the other.

Place was aboard the S. S. Manhattan, which is controlled by the International Merchant Marine. Each agency has a piece of the account and when it was decided to make the ship available for a trip down to the Caribbean and back L & T and Thompson personae were invited to come along at half rates.

Behavior of one bunch toward the other during the voyage was the result of long conditioning. L & T gang had come to figure the Thompsons as a prim, snooty lot who spoke of and to no one but Standard Brands, with the latter, in turn, talking to nobody but the Morgans. What the Thompsons have always thought of the L & T-ites became evident during the first night out when the latter got together for a party. Looking on at a safe distance, the Thompsons testified the proceedings, but not too loudly, and occasionally remarked, "Well, now, what could you expect?" L & T mob, turned with heads slightly tingling but conscious of having had a good time, while the Thompsons took balm in the thought that they had come back with all Thompson traditions unimpaired.

Only exceptions to the non-mingling of the agencies aboard ship were Thomas McAvity, head of the L & T's radio department, and George Faulkner, Thompson writer and producer. Seated out on deck until dawning, with a stock of refreshments at their sides, McAvity and Faulkner talked about talent swaps. Faulkner offered to turn over Jean Sablon for L & T's Evans and McAvity said that it might be okay if a couple of Thompson's standby comics, a couple writers and a good radio idea were tossed in.

JUNIOR LEAGUE GOES COMMERCIAL IN CHI

Chicago, March 2. Junior League goes on the Bowman firm's Florida Theatre program on WGN, Chicago Tribune station, on March 17. Believed first time that any Junior League branch has been signed for a sponsored and paid-for job on the ether. Although J. L. gals have puttered about with radio elsewhere.

League players will be a short version of "Tom Sawyer." Bunny Daniels, who handles much of the Junior League theatrical activities around here, is p. a. for the J. Walter Thompson agency which places the Bowman biz.

American Bible Society Dramatizes Its Salesmen

American Bible Society will talk to the air March 7 over station WQXR, N. Y., on a regular Sunday half-hour program. First time that "good book" publishers have radio for sales promotion.

Program will consist of dramatized events in the selling of the Bible in remote places. Experiences of salesmen and representatives in distributing the book throughout the world is basis of show. Thought originally that Bible stories would be used.

Hackett Opens Agency

Montague H. Hackett, recently resigning vice-presidency and director post at Lord & Thomas, has opened own agency.

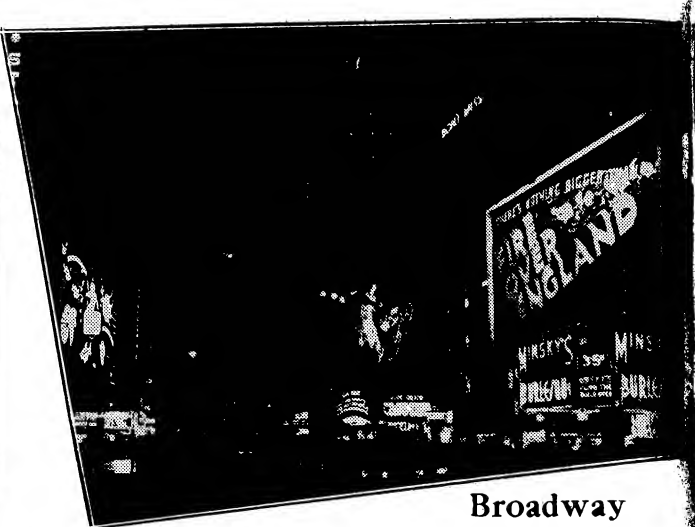
Has couple accounts of minor nature, none of which is placing any radio biz.

They're All Show



A Hurry Call

from the Music Hall: "Quick! Send a photographer over! Miss Mildred Newton appeared at the box-office Thursday, Feb. 25th, 7 days in advance of the opening to purchase a pair of reserved seats."



Broadway is Awed Way!

Hundreds daily point out the longest painted board ever used on a Times Square building to announce a mighty attraction!



In Packed Subways,

in homes, everywhere... they're reading about it in a big way! Full-page color roto sections, no less!

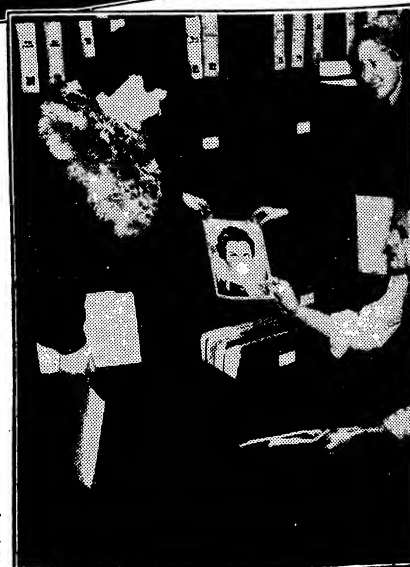


Gentlemen, Gentlemen

...gentlemen of the press! Please be patient with us! We know you want those special stories and photos! We know 'Fire' is hot news! We're burning midnight oil to get them for you!

They're cute

... and insistent! High Schools' Lovliest (Celeste Levy and Evelyn Daly) heard all about 'Fire' and they want those stills for their classes; their bulletin boards! Will they see the picture? And Mama and Daddy and the whole family, too!



ting "FIRE!"



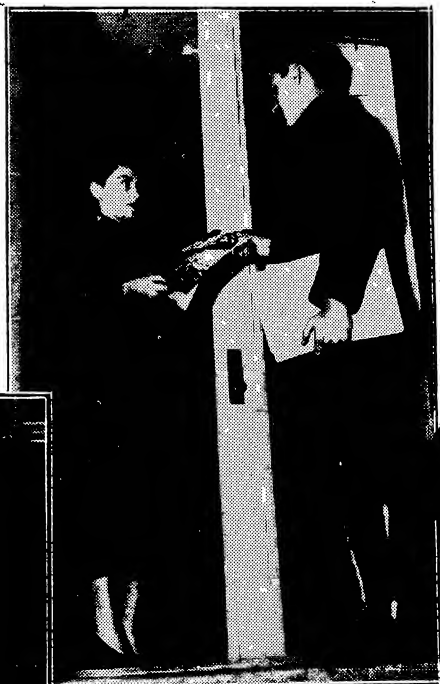
"Yes, Yes!

'Fire Over England' is a United Artists release!...Yes, yes! It will open at Radio City Music Hall!" All day long. The poor telephone girls (Alice Kennedy, Rose Hubert and Gertrude Downey) are going crazy with inquiries!



Wires! Rush!

Wires! Rush! Western Union's Mr. William Simon brings a load of wires from exhibitors to Frances Lesly of the Korda office, all asking: "What about 'Fire Over England'? When can we have it?"



Into Their Homes!

W. G. Van Schmus, Managing Director of Radio City Music Hall, sends out 25,000 souvenir booklets with a personal recommendation to his selected list. Here is Postal Telegraph messenger Harry Sacks delivering a copy at the door of Miss Bessie Ehrlich! Yes, sir! New York's on FIRE! Watch the Music Hall opening tomorrow!

ALEXANDER KORDA

FIRE OVER ENGLAND

By ERICH POMMER
Directed by WILLIAM K. HOWARD

FLORA ROBSON LAURENCE OLIVIER
VIVIEN LEIGH LESLIE BANKS
RAYMOND MASSEY TAMARA DESNI

Released thru UNITED ARTISTS

\$1-a-Word Announcements Okay On WOR, But With Restrictions

WOR, Newark-New York, is modifying its commercial policy as regards commercials of less than five minutes. This was the previous minimum.

Under new setup, station will sell 50-word announcements during the daylight hours, Monday to Saturday, inclusive. But the privilege is hedged in with a variety of restrictions. In all instances, announcements will be inserted after sustaining programs only.

No medical accounts will be accepted and no transcriptions permitted. Station also bars offers and premium stuff and will not guarantee schedule or sell Sunday time.

Straight 50-word announcement rate is \$50, but a six-a-week contract reduces this to \$30, or one dollar a word.

John Blair m Build-Up Moves For Spot Radio

John Blair & Co., station reps, are combining sound recording and commercial film in an elaborate promotional campaign in behalf of spot broadcasting. It's an educational job that will primarily be directed at selling and advertising groups in the manufacturing and distributing fields and will be presented at sales managers' meetings and business club gatherings.

Ad agency men who have been closely connected with the buying of spot time will cooperate with the Blair office in producing the promotional piece. These time buyers have agreed to give their viewpoints on various phases of spot broadcasting, and the remarks will be presented in interview form with actors doing the voice phoning for the agency men. Latter will get further credit by having their pictures included in the film clip. Harry Von Zell has the m.c. assignment.

Among the topics that will receive attention in the promotional recording are the following:

- (1) A Discussion of the Advantages of Radio as an Advertising Medium.
 - (2) The Decision to select Network or Spot Broadcasting to Do the Job.
 - (3) Announcement Campaigns including Time Signals, Chain Breaks.
 - (4) Participating Programs including Home Economics, News, Sports, etc.
 - (5) Live Talent and/or Transcriptions.
 - (6) A Problem of Selecting a List of Stations to Carry the Program.
- Agencies which will be represented in the project by way of their time buyers' samples and plans are Blackett-Optim-Hummert, Ruterauff & Ryan, N. W. Ayer, Young & Rubicam, and B. B. D. & O.

Longine, Radio Vet Acct, Back to Spot

For the first time in several years Longine-Whitnauer, watch makers, is back in the spot field in a big way. It's buying time signals on a 52-week basis and has already landed contracts to WLW, Cincinnati; WOR, Newark; WBZ, Boston, and KHL, Los Angeles.

Longine rates as first in the time-signal field. It got into broadcasting through a deal NBC made with it whereby time was swapped for chronometers which preceded the electric wall clocks around the studios.

WQAM, Miami, Has New Rep

icago, March 2.
Ferguson & Aston, station rep outfit, has been appointed national sales representative for station WQAM, Miami.

F. & A. formerly handled the station out for Chicago, but the new deal set last week by Gene Ferguson makes F. & A. sales supervisor nationally. This raises the F. & A. station list to 16 outlets.

Sponsors—Agencies

Bromo-Aspirin set for participation in WFIL, Philadelphia, Women's Club program: Cox & Tanx Agency.

U. S. Tobacco Co. ('Dill's Best') has tied Pick and Pat for renewal.

Frag dept. store on KTUL, Tulsa, with series of 'Movie Pictorials,' a U. P. ready-made news feature.

Mason, Au, Magenheimer (candy) Co. aboard WHN, N. Y., for 13 weeks with three weekly quarter-hour afternoon comedy program titled 'Kandy Andy and Nancy.' Grey Adv. agency set.

WFBL, Syracuse, has signed Dairy-men's League for indef stretch of recordings made outside school buildings on station's 'Junior' man-in-street broadcast. Water played back so that participants may hear selves.

Procter & Gamble on WHN, N. Y., for 'Crisco' five-a-week five-minute set for 26 weeks by Compton agency. Program called 'Tunes of Today.'

National Lead is testing a mystery drama series in eight cities starting March 14. Recorded programs, timed for quarter-hour each, will be run off in 17 weeks at the rate of two a week. Marchall & Pratt is the agency.

Roser & Mack is buying chain-break announcements for its Blue Jay compellers through Ruterauff & Ryan.

Crisco (Procter & Gamble) is going in for recorded one-minute announcements, with major cities the objective. Chain breaks between a sustaining program and a network commercial show are specified. Compton, formerly Blackman, is the agency.

Norge Co. has contracted for 30 quarter-hour transcriptions, two per week, on WMT, Cedar Rapids and Waterloo, Iowa, and KRNT, Des Moines, handled through the Cramer Krasselt agency, Milwaukee.

WHO, Des Moines, has live talent program called 'Presenting Virginia Dare' for Virg is Dare extracts. Use 'Three Gals and a Lad' and 'Four Dons,' instrumentalists and novelty singers. Mondays, Wednesdays and Fridays at 10 p. m.

United Airlines lining up an extensive spot campaign of one minute transcribed dramatized announce-

ments for the West Coast, and begin March 8 with KFI and KPBC, and more added since. Deal set by the Chicago office of J. Walter Thompson agency.

J. Walter Thompson, Chicago, has set Sift Meats for the WCAU 'Woman's Club of the Air' for 13 weeks, five times a week.

Brown & Williams has purchased the air rights to the Kentucky Derby this year for Kool cigarettes. Switch from CBS to NBC this year.

Powell Crosley, Jr., has placed the advertising of his Crosley Distributing Corp., manufacturer of Xerva, hair-growing device, with the O'Dea, Sheldon & Co. agency.

Parris-Dunn Corp., Clarinda, Ia., auto accessories, is figuring on a radio campaign. Agency is Less Adv. Co., Iowa Falls, Ia.

Jitz-Weinhard Co., Portland, Ore., beer brewers, using radio through Blitz & Short Advertising Agency, Portland.

Hand-Metager agency reading 15-minute disc musicals to be used in an extensive spot campaign for the ABC Washington Machine Co. To run once weekly for an indefinite period.

California chain stores folding their Sunday night broadcast after 11 months. Jack Runyon of Lord & Thomas produced.

ELECTRIC ICE BOXES GO RADIO

Chicago, March 2.
Refrigerator manufacturers seem to be going in for bigger hunks of radio advertising this year than ever before, one stepping into it forcing the rest to try and beat the first. Norge already has completed part of a series of platters, and is getting an 80 station coverage lined up; Frigidaire is understood to be planning a network variety show of name caliber, and other refrigerator manufacturers are laying similar plans.

Norge show is to consist of a series of 15 minute platters, each of which will hold name bands and guest stars. Deal is being handled by the Cramer-Krasselt agency with Music Corporation of America, Rockwell O'Keefe, and William Morris selling the talent. So far Freddie Martin, Kay Kayser, Little Jack Little, Gene Austin, and Tony Wons have been transcribed by Decca, and enough more to fill 34 weekly spots are being arranged.

Kelvinator, Electrolux, and General Household Utilities (Grunow) are all planning to increase radio budgets, and start the season earlier this year than last.

\$200,000 Over the Transom

Sponsor Comes to Town—Sends for Station Reps—Buys on 46 Outlets

Baldwin Laboratories, of Saegertown, Pa., last week completed the placing of one of the most extensive spot campaigns of the current broadcast season. In distributing the contracts, the makers of Dwin, an insecticide, did a Mohammed-comes-to-the-mountain. Accompanied by his sales manager and the head of the account's advertising agency, M. A. Young, of Erie, H. W. Baldwin, the lab rep, set up shop in a suite at the Waldorf-Astoria for a week and invited the station reps over to talk markets and campaign details.

Baldwin accounted for still another innovation. He brought along with him an elaborate promotional work on the product, copies of which were given the reps for relaying to the stations selected for the campaign. Baldwin and his aids made clear what detailed cooperation they expected of the station in furthering this campaign, which is slated to run through the spring and summer. Before the threesome left New York they had lined up 46 major stations, buying everything from spot announcements and participations to live programs. It is estimated that the time cost of these contracts will go easily over the \$200,000 mark. For the

money involved the campaign will rate as the most flexible which has come to the spot business in years.

The List
Stations picked for the Dwin campaign are WBZ, Boston; WTIC, Hartford; WGY, Schenectady; WOE, Newark; WCAU, Philadelphia; WJW, Washington; WBT, Charlotte; N. C. KDKA, Pittsburgh; WHAM, Rochester; WEEB, Buffalo; WSPD, Toledo; WJZ, Detroit; WKW, Cincinnati; WSB, Atlanta; WDAE, Tampa; WQAM, Miami; WWI, New Orleans; WSM, Nashville; WHAS, Louisville; WFBM, Indianapolis; KMOX, St. Louis; WHO, Des Moines; WCCO, Minneapolis; WDAY, Fargo; KFVR, Bismarck; WOV, Omaha; KVOO, Tulsa; KMA, Shenandoah, Ia.; WFAA, Dallas; KTHH, Houston; WOAI, San Antonio; WBAF, Fort Worth; KOB, Albuquerque; KOL, Denver; KSL, Salt Lake City; KTAH, Phoenix; KFI, Los Angeles; KGO, San Francisco; KEX, Portland, Ore.; KJR, Seattle, and KHQ, Spokane.

Comment around the trade was that for rank outsiders Baldwin and his two aids proved adept at picking the men when it comes to prestige, coverage getting value for the money.

Transamerican's Contract

Responsible for much of the prevailing jitter in spot broadcasting circles—which, of course, includes the station sales reps—Transamerican, latter's sales rep adjunct, Jaeger & Reiter, has been operating to some extent on the old general brokerage system. There is, of course, no secret that the exclusive reps have been having caution seizures as reports of Transamerican's activities have reached them.

Transamerican sends a letter to stations who copy it and send it back, signed. That's the Transamerican contract. As returned it reads as follows:

Transamerican Broadcasting and Television Corporation,
331 Fifth Avenue,
New York City.

Gentlemen:

The following is our agreement:

1. Our Radio Station, OPEU, Podunk, by the terms hereof becomes an "affiliate" of TRANSAMERICAN, as that term is understood in the Radio Broadcasting Industry.
2. You agree to pay us 70% of the net card rates for station facilities which you purchase from us for any of your clients when the method of program transmission is electrical transcription. You agree to pay the advertising agency commission.
3. You agree to pay to us 50% of the net card rates for station facilities which you may purchase from us for any of your clients when the method of program transmission is by wire. You agree to pay advertising agency commission. In the event we are unable to clear time for any wired program, and you send us such program on electrical transcription, you agree to pay us 50% of our net card rates for the station facilities purchased by you from us for such program.
4. This agreement is to remain in force for a period of one year from the date hereof, and is to be automatically renewed from year to year unless either party indicates the desire to terminate this agreement by giving written notice to the other sixty (60) days prior to the expired date of any given year hereunder.

5. We agree to identify Radio Station in the publication, Radio Advertising Rates and Data, on rate cards, and on advertising and promotional material as an affiliate of TRANSAMERICAN BROADCASTING AND TELEVISION CORPORATION.

6. When a wire for the transmission of your programs is put into effect, it is agreed that you will assume all cost of installation and maintenance thereof with the exception of any necessary loops to our station, which loops shall be paid for and maintained at our expense by us.

7. You agree to pay to us any monies due hereunder on or before the 10th of the calendar month following date of broadcast. We may bill you weekly or monthly in accordance with our customary practice.

8. It is agreed that in the event any of the facilities which you have purchased from us become unavailable for any reason beyond our control, we will promptly notify you by telephone, teletype, or wire, so that you may in turn notify your client.

9. It is agreed that, in the event any of your clients for whom we understand you are buying time from us, shall have a cancellation privilege in any contract with you, and in case they shall exercise such cancellation privilege, you in turn shall have the right to cancel and terminate any agreement between you and us with respect to time on our station for such clients. It is agreed, however, that you shall give us seven days' notice before any such cancellation shall become effective. Upon the expiration of such seven-day period, however, it is agreed that you shall have no further liability of any nature whatsoever with respect to the purchase of time from us for such client.

Our signature at the foot hereof together with yours underneath the word "accepted" will make this a valid, binding and enforceable agreement.

Yours truly yours,

By,

WSAI Rescinds Taboo On Spot Announcements

Cincinnati, March 2.
WSAI, baby brother of Crosley's super WLW, is undergoing hypo treatment, with Bob Jennings temporarily concentrating on administering the doses.

Push-up policy for the smallie started in earnest this week, with laying of foundation for spirited policy of civic, educational and historical programs of Greater Cincinnati for build-up of the WSAI title and claim as 'The Queen City station.'

Jennings, for the past two years sales manager of WSAI, is now assistant manager of that station in charge of sales and programs, under William S. Hedges, general manager of Crosley's broadcasting division.

WSAI will make use of many remote lines and its mobile units for broadcasting civic events, announces Jennings, and will have permanent line into the City Hall for pick-up of important municipal proceedings. Revamping also applies to the station's business department, which is again accepting spot announcements, after having thumbed 'em down for some months. Spot announcements, said Jennings, will be on a limited basis, running in special periods and on time signals.

Geo. Isaac with WCFL

Chicago, March 2.
George Isaac has been appointed exclusive national sales representative for WCFL, the Chicago Federation of Labor station here.

Isaac has worked out a mutual deal with Ralph Cockett for representation of WCFL in the Chicago area. Under the new setup Isaac is starting a campaign to exploit the WCFL coverage of the labor market in Chicago.

George Sutherland at WBBM

Chicago, March 2.
George Sutherland, Buffalo announcer, has been added to WBBM staff as sports commentator, replacing Johnny Harrington who has been farmed out to WJLD to do baseball.

Will assist Pat Flanagan on game and in sports summary periods.

COX-TANZ ASK A QUESTION

Stations last week turned over their individual reps copies of a circular letter sent out by Cox & Tanz, station rep office in Philadelphia. Letter, which was signed by A. P. Cox, explained that C. & T. was working with an agency that handled a food account which might use five 15-minute periods a week during the summer months and sought to find out whether the outlets' regular rep commitments would stand in the way in the event the business was available.

Commission angle was not brought out bluntly by the letter. It was gently inferred in the line which read, 'Please let us know by return mail if you wish to co-operate with you to bring this worthwhile contract to your station.'

Station reps in several cases advised their clients that the Philly outfit was obviously referring to F. Wallis Armstrong and the Campbell Soup account. Latter has several past weeks been reported as interested in an intensive spot campaign using daytime schedules. Campbell is now represented on the air with 'Hollywood Hotel' and Burns and Allen.

BENNY PEWS AT PREEM AS COMIC HITS N. Y.

Big demand for tickets to Jack Benny's Jello broadcast next Sunday (7) caused NBC this week to scurry around for a larger studio at Radio City than had been originally set.

Requests, which started pouring in to NBC as soon as Benny signed off last Sunday after announcer he would be in Manhattan for his next broadcast, easily justified using the main 1,400-seat studio. This may be pressed into service for the forthcoming broadcast if necessary shifts in studios with other Sunday sponsors can be arranged. Benny generally prefers more intimate stud-

FREE WAX HAUNTS SPOT

WEBS EAGER FOR FARM SURVEY

Pressure brought by NBC and Columbia upon the Joint Committee on Radio Research something started in the way of where rural audiences fit nowadays into the listening picture. week got some results. committee of the bureau voted study and develop the details for such survey which it would, in turn, recommend for approval by the main committee of 15. The details would include a questionnaire that could be used in probing around the farm

Networks have contended that it was time that some real studies be made of farm audiences and have even offered to finance a nation-wide study of this sort if the joint committee would agree to give its blessings to the results. This the committee has refused to do. What in previous years has stayed the webs from charting the farm areas was the high cost of rural investigation. One research organization, Hooper-Holmes, Inc., is now available which will do the questionnaires job at 50c. a call. Farm audiences are figured as half of the country's listening population.

It is Hooper-Holmes that has been doing some test probing for the joint committee. The territory which was originally assigned this outfit was the

Sponsor Note

Memphis, March 2.
Friendly rivalry among Memphis radio stations to sign up the 'singing mouse' captured recently by C. D. Roberts, local citizen, after he had served the Roberts' family for a week, finally resulted in a silent debut for the mouse over WMBR. Roberts coaxed, persuaded, pleaded, and Grover A. Godfrey of the WMBR staff apologized. Mouse went to sleep and wouldn't sing.
Program was by Orkin Exterminator

BECKER OFFICIALLY WITH TRANSAMERICAN

Becker, former program director WLW, Cincinnati, has been officially given a contract by the Transamerican Broadcasting & Television Corp. It's his first direct connection with the Transamerican payroll. He has been on Warner lot in Hollywood as a free lancer with an 'i'.

Becker started picking a production staff yesterday (Tuesday), contacting a prospect in Chicago. He leaves Chicago for Atlanta tomorrow (Thursday) and from there returns to Coast where he will engage a couple other assistants.

county inclusive of Hartford, Conn. Since then Hooper-Holmes has expanded its operations for the bureau, covering not only the entire state of Connecticut but five counties in western Massachusetts. Hartford findings are currently in process of graphing and analysis.

ADVERTISER GETS TALENT ON CUFF

But Those Who Don't Like New Device Say Cost Will Be Passed Back to Sponsor in Raised Rates

HAZY FUTURE

Spot broadcasting status quo will be drastically disturbed and existing system of special reps perhaps destroyed as the result of certain trends. Such is the admittedly prejudiced opinion of the worrying brigade that does not fancy recent developments. Not liked by the viewers-with-alarm

- (a) Deadheading transmissions to the advertiser.
- (b) Passing cost of programs back to stations.
- (c) Prospect of stations paying 40 to 50% commissions on national spot biz.

Opponents of transcription-deadheading claim that reduction of the net amount received by the station through an additional fee assessment for the program will set up a foolish circle. Stations will simply raise their rates to neutralize the differential and the advertiser will pay for the program in the end anyhow. Meanwhile, it is feared that the employment of this maneuver, with its seeming 'bargain' angle, will pose

(Continued on page 42)

Petry Strengthening His Staff; Expect Small Station Subsidy

Horse 'n' Buggy Days

Kansas City, March 2.
Kansas City Star in a weekly article 'The Horse and Buggy Days of Radio,' recalled that WDAF on Oct. 7, 1923, broadcast a 'little world series' game between the K. C. Blues and Baltimore. And that 'through the courtesy of WHB and WOQ the air will be free of interference from local stations.' Stations had agreed to relinquish their air time during time of the game.
Liddyap, Napoleon!

Several radio men in Chicago, Detroit and New York have been, and are being approached with propositions to join the Petry station rep organization. In some instances these approaches have not been made direct by any member of the Petry firm, but through round-about, go-between manner.

In several instances these offers have been laughed off without any further consideration by the men approached, especially when the coin question was broached. Among those approached are executives of both NBC and Columbia sales staffs, station managers and even a couple of Chicago station representatives themselves.

Behind these offers is understood to be the Petry desire to build up the strength of the New York sales personnel; and also the probable eventuality of a subsidiary of the present Petry sales rep firm to handle national sales of a flock of smaller and minor stations which cannot be repped by the present Petry setup.

Al Young has quit sales staff of WMCA, New York, to join office of Ed Petry, the station rep.

FACES YEAR IN JAIL AS SHORTWAVE OWNER

Feb.
order to shut out 'dangerous thoughts' which might trickle into Japan via radio over the shortwave route, the gendarmerie are enforcing the regulation which prohibits possession of shortwave sets without permit, id permits being impossible to obtain.

First victim of the move was J. F. Jordan, a foreigner, on the staff of Standard-Vacuum at Yokohama, arrested yesterday (9) for operating a G-E model A-125. Set was confiscated and if Jordan is found guilty faces maximum fine of 1000 Yen or imprisonment up to one year.

KRKD Deal in Works

Los Angeles, March 2.
J. F. Burke, Santa Ana, Cal., newspaper publisher, who recently acquired KFVD here, is on a deal with Frank Doherty to take over KRKD. Still haggling over how the price tag should read.

THE NATIONAL WEEKLY OF PROGRAMS AND PERSONALITIES
OFFICE OF MARTIN LEWIS
PHONE WABASH 8848

RADIO GUIDE
CHICAGO, ILLINOIS

February 25, 1937

Mr. Frank Smith
Station WLW
Union Central Life Bldg.
Cincinnati, Ohio
Dear Mr. Smith:

Sometime ago Radio Guide conducted a survey among its readers to determine their station preference for night time program listings. On the strength of this survey we were compelled to add the WLW evening schedules in all the editions that were not carrying them at the time.

We recently completed another survey, this time to find out the station preference for daytime listings. I am sure you will be interested to learn that we received a great number of requests from all sections of North America to publish the daytime WLW program schedules as well as nighttime.

Effective with the next issue going to press the complete program listings for WLW will be included in all sixteen sectional editions of Radio Guide. I appreciate to now, more than ever, why WLW is called "The Nation's Station".

Sincerely yours,
RADIO GUIDE

Martin Lewis
Associate Editor

ML:J

On and On Goes WLS Barn Dance

\$394,527 in Six Years — Alumni Scattered Everywhere — Corn-fed Showmanship

Chicago, March 2. WLS Barn Dance, going into its sixth year—as a flesh-attraction—at the Eight Street, has played to a total of 562,036 ticket buyers in the 260 Saturdays it has operated. At six bits a seat this makes \$394,527 at the box office, which, when the fact that there are no traveling expenses, no props, no extras, and very little exploitation expense, is taken into consideration, makes important money.

But that's not all; family albums are hooked at 50c a throw, song books are sold, and most important of all, the majority of both performances goes on as paid commercial.

Alumni

Edgar Bill, who conceived the idea, is now manager of WMBD; Louise Massey and the Westerners are now NBC performers; Max Terhune, Smiley Burnette, and Gene Autry are Hollywood; Hoosier

Hot Shots left yesterday (1) to make a Paramount feature with Bob Burns and Martha Raye; Maple City Four has just completed a Republic picture; Uncle Ezra has his own NBC commercial; George Hay, the Solemn Old Judge, is at WSM, Nashville; Gene and Glen at WMO, Des Moines; Pie Plant Pete at WTAM, Cleveland; Bradley Kincaid doing NBC stuff from WGY; Ford Rush is also at WTAM; Hugh Cross is at WVVU; Cumberland Ridge Runners at WJJD, and Jimmie and Eddie Dean are doing things on CBS; Lulu Belle was elected some sort of a 1936 Radio Queen, and so on down the line, making the WLS Barn Dance not only notable as an attraction, but as a swell stepping stone for its performers.

Stage direction on this WLS affair would, at first sight, seem to be the world's worst. During the show, anyone gives a war whoop at any time he or she feels so inclined; performers walk to right or left to talk to the front rows whenever the urge presents itself; indeed, when a star singer was in the middle of a soft ballad, another performer lay down in front of him and howled like a dog; all of which would be most upsetting to a Belascoesque director, but, nevertheless, prevents any letdown in the show.

Tactics which would ruin any other show in the world, make this one successful. There are no straight men; everybody, male and female, is toby; there are no stars, and no trying to falsely build the ordinary into star class. Uncle Ezra is presented with the same nonchalance as the lowliest singer. There is no line of girls, all the dancing being done by a dozen typical, and typically dressed, barn dancers.

Set Up

Entertainment is made up of music interspersed by comedy. Vocalists appear singly, in pairs, trios, and choruses; instrumentalists, aside from the orchestra used for a commercial broadcast, are in small groups, usually all string, or novelty and string. The music, itself, is hill-billy, old favorite tunes, and songs of the soil. Few, very few, hit tunes are used. Whole show is built on the three-ring circus idea of having so much

going on all the time that it has to click, and click it has, with the present seatholders laughing with the same enthusiasm, and applauding just as heartily as did the first audience five years ago. Station goes on, too, as it has done for six years, putting on two shows every Saturday night, selling them on the air as well as in the theatre, and doing them both without having too heavy a nut.

Towns from the size of Chicago down to the 162-person city of Siren, Minn., have been played by WLS Barn Dance units. Have gone west to Denver and east to White Plains, N. Y.

Fair dates are probably the greatest, both from the standpoint of b. o. and in numbers played. Last season 206 dates were filled, and an expected 300 will be done this year. Largest gross ever done by a WLS unit was last year at the Illinois State Fair, the troupe's third year, when the receipts upped to \$9,900 for one day.

For five years the WLS Barn Dance has been going on, both in and out of Chicago. It has become as much a part of America as 'Under the Gas Light' as 'Old Kentucky' or as 'Over the Hill to the Poor House'; and in its existence it has become as important to general show business as 'was burlesque in the days when it was the beginning step for stars. For five years the Barn Dance has been breaking every conceivable record, yet the reasons for its success are still a puzzler for the boys who're supposed to know show business, but even they will admit that it is one of the greatest attractions in America.

Experienced Newsmen Hired After Narrow Escapes From Libel

Tacoma, March 3. State's small watters have decided to stop taking chances of invoking libel or unfavorable listener opinion on news programs. Some of these outlets in recent months have come close to the border line in stories with uncertain law court origin and also several libel actions have been averted by narrow margins.

With the editing of copy left to announcer-salesmen, some of the stuff aired has left itself wide open to client chasing by the lower rung of talent. New order of things teaching expert newsmen to handle the day's grind, both on the editing and the legwork.

Guest List

AMERICAN CAN
(Tu. 9—WJZ)
Mar. 9—Adolph Menjou.
A. & P.
(Th. 8—WABC)
Mar. 4—Philip Merivale, Gladys Cooper.
AXTON-FISHER
(Spuds)
(Su. 8—WJZ)
Mar. 6—Frederick Jagel.
Mar. 13—Carlos Salcedo.
BRISTOL-MYERS
(Wed. 9—WEAF)
Mar. 3—Gary Morlo, William Hargreaves, 5 Riley.
CAMPBELL
(Fri. 9—WABC)
Mar. 5—Victor McLaglen, Peter Lotte, June Lang, Burns and Allen.
Mar. 12—Ian Hunter, The Mauch Twins.
FIRESTONE
(Mon. 8:30—WEAF)
Mar. 8—Margaret Speaks, Richard Crooks, Alfred Wallenstein guest cond.
FORD
(Su. 9—WABC)
Mar. 7—Myra Hess.
Mar. 14—Elizabeth Reithberg.
FORD DEALERS
(Tu. 9 p.m.—WABC)
Mar. 9—Neiona and his Hawaiians.
GENERAL FOODS
(Calumet)
(Su. 5—WJZ)
Mar. 7—Joseph Schmidt.
GROUP OF BANKS
(Fri. 10 p.m.—WABC)
Mar. 5—Willard Kiplinger.
HEINZ
(M-W-F, 11 a.m.—WABC)
Mar. 3—Dr. William E. Aughinbaugh.
Mar. 5—William Lingle.
Mar. 8—Mrs. Sarah Lockwood.
INTERNATIONAL SILVER
(1847 Rogers Bros.)
(Su. 4:30—WEAF)
Mar. 8—Not booked.
JELLO
(Su. 7 p.m.—WEAF)
Mar. 7—Abe Lyman.
KRAFT
(Th. 10—WEAF)
Mar. 4—Freddie Bartholomew, Mary Garden, Mischa Auer.
KOLYNOS
(Tu. 8—WABC)
Mar. 9—George Raft, Benay Venuta, Glenn Hunter.
LOCAL DEPT STORE
(Th. 9 a.m.—WOR)
Mar. 4—Lennie Hayton.
Ethel Barrymore Colt.
LUX
(Mon. 9—WABC)
Mar. 8—Cary Grant, Grace Moore.
MAXWELL HOUSE
(Th. 9—WEAF)
Mar. 4—Not booked.
NATI. DAIRY
(Sat. 8—WEAF)
Mar. 6—Mitzi Green.
NASH
(Sat. 9—WABC)
Mar. 6—Belle Baker.
ROYAL GELATINE
(Th. 8—WEAF)
Mar. 4—Edgar Bergen, Mary Jane Walsh, Judith Anderson, Walter Abel, Milton Douglas.
RCA
(Su. 2—WJZ)
Mar. 7—Jean Sablon, Josephine Antoine, Richard Himber, Frank Albertson, Eddie Albert.
SHELL
(Sat. 9:30—WEAF)
Mar. 6—George Raft, Gypsy Markoff, Eddie Rickenbacker, Nat Holman, Susanne Fischer, Mel Pahl, Harry Woodall, Cavaliers Quartet.
SHERWIN-WILLIAMS
(Su. 3—WEAF)
Mar. 7—Fred Huffman, Robert Allen Geif, Anna Mary Dickey.

WOR SUES W.O.R. FUR CORP.
Wants 'Confusion' Ended and Accounting of Past Profits
Bamberger broadcasting Service and L. Bamberger & Co. are plaintiffs in an action filed Monday (1) in N. Y. Federal Court against the W.O.R. Fur Corp. Suit is for an injunction to restrain the furrier from using the broadcasting station's initials, claiming it tends to make people believe the Bambergers and the plaintiff are affiliated.
Besides injunction plaintiffs seek an accounting of profits made by the fur company since using the name.
Fred Pfungfelder Tours
Fred Pfungfelder, boss of radio department at N. W. Ayer agency, on goodwill coast-to-coast tour for firm. Stopping in all key cities, making direct contact with stations airing Ayer accounts.

AIR GABS ON COURT CHANGE

Washington, March 2. With interest in President Roosevelt's plan to reorganize the U. S. Supreme Court as lively as public concern over the 1936 Presidential election, "competing networks" are looking for new angles to play up for listeners' benefit. Most of the oratory about the judiciary is on the cuff, however, in sharp contrast to the campaign ballyhoo.

Both NBC and CBS have been making lavish amounts of time available to proponents and opponents of the Roosevelt scheme. So far NBC has the edge in number of speeches carried.

Although left at the post, CBS last week arranged novel stunt in connection with forthcoming hearings on the judicial reform bill. Daily resumes of Senate Judiciary Committee sessions will be aired by Columbia as proceedings continue. Bob Horton, Scripps-Howard Newspaper Alliance writer, will handle the mike. If possible, the web will pick up the actual committee proceedings, but prospects for carrying out this idea are dark.

Gene Furgason of Furgason & Aston returned to Chicago following a thorough biz trip to Florida markets and stations.



Advertise where people MONEY to spend. income tax collecti were 38.7% higher 1935, as against 25.7% United States.
Basic Network Station of the Columbia Broadcasting System



In the Spring a radio listener's fancy turns to KXBY

BASEBALL —For Wheaties— U. P. NEWS

and other exclusive features that hold Kansas Citians. Advertisers wire for best available spots on the Sports Station.

KXBY Kansas City, Mo.

WSOC CHARLOTTE, N. C.

Located in the heart of the Carolinas and covering one of the richest, most responsive, and—in short—one of the best markets in the world.

An NBC Affiliate

THE ONLY RADIO STATION IN BATTLE CREEK

WHAT IS THE M-R-N?

Group of Eight Stations Operating Simultaneously from Morning to Midnight Sign-off.

WBCM

Dominates BAY CITY and SAGINAW Markets.

WFDF

First Choice in the big FLINT Market area.

WJIM

Supreme LANSING

WIBM

Domi JACKSON area.

WELL

1st in BATTLE CREEK

WKZO

Southwest Michi

WOOD-WASH

Leads in GRAND RAPIDS.

WYDZ

Detroit (Key Station).

-WELL-

The only stati Battle Creek. A newspaper-owned station serving a compact area of professional, industrial and rural groups which markedly prefer home station offerings.

STATIONS OF THE

MICHIGAN RADIO NETWORK

EFFECTIVELY COVERS A TERRITORY OF OVER FOUR MILLION POPULATION

OPERATED BY

KING-TRENDELE BROADCASTING CORPORATION

DETROIT, MICHIGAN

Long-Term License Up Again; Anticipate F.C.C. Opposition

Washington, March 2.

Long-term broadcasting licenses, repeatedly opposed by the Federal Communications Commission, were demanded last week by Representative C. Arthur Anderson, Missouri Democrat.

Denouncing 'useless red tape' and calling for stability for the industry, Anderson sponsored a bill requiring issuance of franchises for periods of not less than five years. No maximum term was proposed, although the measure would not change the present three-year limit on non-broadcast permit.

Ill, which will receive wholehearted support from the industry, is certain to encounter stubborn opposition from the Commish. In the past, the government body had taken the stand that until it has greater power to regulate the industry's operations a grant longer than the present six-month period would be unwise. Specifically, the Commish would like authority to suspend franchises or fine stations which violate regulations, but whose offenses might not be sufficiently serious to justify cancellation.

The men who have these broadcasting stations are forced to apply for a new license every six months, Anderson pointed out. 'This is a lot of useless red tape and often involves unnecessary expense.'

'As long as the industry is kept in danger of losing permits twice a year there cannot be any real stability. Nobody wants to make a substantial investment if he is not certain of being able to stay in business more than six months. A long-term license would put broadcasting on a substantial basis and encourage much development. I can see no reason for continuing to grant licenses for only six months and feel the law ought to be changed.'

The idea of lengthening the license period has been a topic of controversy for years. Repeated attempts have been made to convince the FCC

Lobbyist Publicity

Washington, March 2.

Agitation over administration of the communications act is having effect on the FCC. Broadcast Division last week decided it would be good business to announce publicly when favors had been granted in response to political pressure. So, weekly summary of meeting transactions contained a note that upon request of Senator Josh Lee, Oklahoma, added time had been granted for filing applications in case relating to transfer of license KFXR, Oklahoma City.

In the past, Commish kept mum when its actions were inspired by members of Congress and other pols enlisted by license-holders and applicants.

that conditions have reached a stage where longer permits should be forthcoming, but the Commish always has been opposed to liberalizing the present structure. Three years ago the government body formally turned down requests for one-year franchises and the matter has been dormant as far as the Federal people are concerned ever since.

Industry and members of Congress often have gone on record in favor of lengthier franchises. At several conventions, National Association of Broadcasters membership has commended the idea to the government, while senators' representatives annually have quizzed Commish personnel whether time has not arrived where more stability be assured.

Eddie Weaver, organ-maestro of band at Hotel Taft, New Haven, supplementing orchestra broadcasts via WICC with new console series in which he is assisted by Jerry Guidice, pianist.

Network Chart

NBC NEW PROGRAMS

Procter & Gamble (Ivory Snow): 'Story of Mary Marli', Mondays through Fridays, 5 to 5:15 p.m., beginning March 29; for 13 weeks. WJZ, WBZ-A, WBAL, WSYR, WHAM, WKYZ, WLW.

NBC RENEWALS

American Radiator: 'Fireside Recitals', beginning March 4; for 13 weeks. Basic Red (except KSTP), American Tobacco, 'Your Hill Parade' and Lucky Strike Sweepstakes, beginning March 10; for 13 weeks. Basic Red, WLW, WGL, WOOD, SE, WSOC, WUNC, WFBC, WCSC, SC, WJDX, SW, KGBX, KTBS, KTBS, KGNC, NC, NW, Red Mountain, Red Coast, KTAR, North Mountain, YGU, KFBK, KML.

CBS NEW PROGRAMS

Ford Co. (Wyandotte) cleaning products: 'A Page from Your Life' serial, Tuesdays, Thursdays and Saturdays, 2 to 2:15 p.m., beginning March 2; for 13 weeks. in Akron, Charleston, Cincinnati, Columbus, Cleveland, Dayton, Detroit, Philadelphia, Pittsburgh, Wheeling, Youngstown (after April 13 the following are added: Boston, Hartford, Providence, Springfield, Worcester).

Nash-Kelvinator (refrigerators): 'Professor Quiz', Saturdays, 8 to 8:30 p.m., beginning March 6; for 26 weeks. Basic 21, Columbus, Rochester, Worcester, Bangor, Milwaukee, Wheeling, Wichita, Charlotte, Richmond, Atlanta, Birmingham, Knoxville, Memphis, Nashville, New Orleans, Minneapolis, Dallas, Houston, Little Rock, Oklahoma City, San Antonio, Shreveport, Jacksonville, Orlando, Miami, Tampa, Denver, Great Falls, Salt Lake City, Pacific Coast Group.

(NOTE—New programs or renewals for more than 13 weeks are generally cancellable in cycles of 13 weeks on 30 days' notice.)

'Dude Ranch' Folds

'Dude Ranch', on NBC-blue band on Tuesday nights for Log Cabin Syrup, concludes March 23.

Waffle-juice firm always slices its advertising budget during warm months.

Non-Commercial WNYC Beneficiary Of Umpteen Special Considerations

Mayor Fiorello LaGuardia appears to be now wholeheartedly back of WNYC, New York's municipally owned station. Station is not commercial, basing its license-holding 'claims' on fact it handles no other advertising.

When I went into office on he was lukewarm to supporting a station. In the years before LaGuardia became mayor, broadcaster had cost annually more than \$65,000 to keep in operation, with peak expense touched in '31, when cost was \$73,000.

radually budget has been planed down, current year being fixed at \$42,000, and not likely to exceed figure.

WNYC is largely thankful to WPA for its healthy state. Government is spending \$2,500,000 this year on unemployed New York musicians, and since musical union 802 will not permit windjammers to play on any commercial station in relief roles, the non-commercial WNYC reaps the harvest. Station's program log is dotted with periods on which entertainment supplied WPA musikers.

roupers on rolls of Federal Theatre Project, also supply free source of talent to station, playing as they do in sketches designed to aid promulgation of ideas sponsored by New York Department of Sanitation.

But the biggest id rendered WNYC by the WPA is in matter of station equipment. Government is now building new transmitter and refurbishing studio quarters, cost of which will be \$150,000.

Mayor LaGuardia now has faith in WNYC largely because he has become sold on idea that station can do some good for city in propagandizing advice from police, fire prevention palavers, and general infor-

mation designed to aid the municipal government.

Being non-commercial WNYC gets an ASCAP license free. Further saves money by not paying royalties on scripts aired, ducking out of the copyright-rule because performances are not 'for-profit.'

WIRE, Indianapolis, in Centre of Racing Uproar

Indianapolis, March 2.

One of the biggest fights in Indiana State Legislature this season is on proposed measure to legalize pari-mutuel betting at Indiana State Fair horse races, and other state racing meets. Tax proceeds from the bets are to go into the state old age pension fund.

WIRE, Pulliam owned NBC outlet, got itself entangled in the hotbed of discussion for and against the bill, by airing speech for the gambling bill by remote pickup from the statehouse here. Station has permanent remote in the lawmaker's hall during entire meeting of state legislators.

Following the appeal for the bill, by Rep. Harry Hill (Johnson Co.), station received a wire from Hill's home county, signed by 500 members of a 'Hill for Governor' club. Locally, station was besieged by telephone calls from blue-noses, churches, and like organizations for allowing Hill to make such a speech, and demanding a chance to answer the speech over the station.

WBNO Still After Fire

New Orleans, March 2.

Commercial contracts of WBNO have been transferred to WBNO following fire (25) which destroyed transmitting equipment and forced the station off the air.

Officials said damage will keep station off air for about two weeks.

Thought
for Today:

Isn't your story
much too important to
be told to Philadelphia
on any station less
popular than

WCAU
50,000 WATTS
Philadelphia

ROBERT A. STREET, Commercial Manager

CHARLES WINNINGER
With Richard Arlen and Sally Eilers
'Cappy Ricks'
10 Mins.
LUX
Monday, 9 p. m.
WABC, New York

(J. Walter Thompson)

ramified version of the 27-year-olds' proved a natural As a play, piece still gets hefty workout from amateur thespians around country, and in very essence the story fits neatly into definite 'like' category of other listeners.

Title role benefitted from the good trouping of Charles Winninger, new as a film name, but a fairly large looming radi name due to previous work on Maxwell Showboat in establishing the 'Cap'n Henry' character.

Richard Arlen was sufficiently masculine as the male lead; opposite him Sally Eilers was o.k. as 'Cappy's' daughter.

Peter B. Kyne was brought before mike by Cecil B. DeMille, fitting in as author of 'Cappy', and also as a pleasure for forthcoming 'The Go Getter', which he also wrote and in which Winninger will play for Warner Bros. Bert.

MINSKY'S BURLESQUE
With Richard Brooks, Gladys Fox and Marjorie Roy
15 Mins.
Sustaining
Thursday, 7 p. m.
WNEW, New York

Richard Brooks took cognizance of Samuel Dickstein alien-actor bill in his 'Little Things in Life' informal, week-day program by getting the opinions of Messrs. Herbert and Morton Minsky and two burlesque strippers from the Oriental, N. Y. theatre which they operate.

Real surprise of broadcast was the mike technique displayed by both the burlesque house operators and the female strip artists. Brooks obviously was prompted to present the show-alls on the air by trend in Dickstein committee testimony in Washington in which one witness claimed opera stars came to U. S. and sometimes wound up as flesh paraders.

Gladys Fox, who is fairly well-known to burlesque coterie for disrobing routine, outlined her ideas with surprising dignity and clarity. Marjorie Roy, admitting she was a newcomer, to stripping act, backed up other three speakers. There was the to-be-expected plug for striptease as an American institution. Wear.

'WIMBROW PRESENTS'
With Dale Wimbrow, Marguerite Werner, Mountain Pete's Mountaineers, Singing Redheads, and Eve Gladstone,
Variety
Sustaining
Daily, 8 p. m.
WXYZ, Detroit

Another morning show with plenty of live talent. Includes everything, ballads, old and new tunes, organ, chatter, poetry, vocal and piano solos, and gets over o.k. It's m.c'd by Dale Wimbrow, who's produced several network shows and formerly announced for the Mills Brothers. He threads the show together nicely, but his voice is not clear at times. He reads some poetry and warbles a tune, which is o.k., too.

Remainder of 45-minute show is provided by the Redheads, male and female duo who do nicely with couple tunes; Eve Gladstone, who contributes a piano number; Marguerite Werner, meritorious organist; and Mountain Pete's Mountaineers, who toss in several nice hillbilly tunes. Pete.

'THE STREAMLINERS'
With Arthur Fields, Fred Hall, Hal Levey's Orchestra, Alice Joy, Judy and the Bunch and Tony Calucci.
15 Mins.
Daily, 9 a. m.
Sustaining
WEAF, New York

As an early morning musical variety pepper-upper, this does the trick. Nothing pretentious about it, which is one of its strongest points. It bounces out at the tardy breakfast or the bustling housefrau with the light touch in order at that time of day. Comedy patter isn't forced, music isn't too elaborate and whole session seems to roll along without effort.

Show is topped by humorous banter of Fields and Hall, with latter offering bangup job as m.c. If there's any fault to be found with their efforts it's that their idiosyncrasies are trifle windy, but that's comparatively harmless considering absence of sour gags. Hall catches just the right mood with casually kidding instructions.

Program is broken up by orchestra selections (all pop stuff) and turns by Judy and the Bunch (gal birdy and harmony) and Alice Joy (she solos on alternate programs with Frances Adair) as sultry torcher and Tony Calucci (dialector). George Griffen, regular NBC singer, who okay guest on show caught (26). Session is much too long for sponsorship, but it should be easy to trim it should occasion warrant. Hobe.

'HOUSE THAT JACKS BUILT'
With Lois Miller, Bill Sutherland, Alexander Grey
From sponsor's Home
15 Mins.
DUFF-NORTON
Fridays, 6:45 p. m. C.S.T.
WMAQ, Chicago

Idea of this show is to spot Lois Sponsor sells house-jacks, hence the title, 'House That Jack Built.' Miller and a different guest star each week, entertaining right from the first. Chief of the sponsor's president. First guest was Alexander Grey who did a capable job with four numbers, and in introducing the show, he did a little too much. The show might have been first show made her bit nervous, as seemed also true of Bill Sutherland, the announcer, on the opener. Rest of the show ran smoothly both in introductions, and in commercial copy.

SELENSKY QUARTET
With Vladimir Selensky, Max Silverman, Isadore Zitr, Abrasha Borodkin
Sustaining
10 Mins.
ROYAL GELATIN
Thursdays, 8 p. m.
WEAF, New York

(J. Walter Thompson)
Aggregation specializes in swing music sawed out on string instruments. Has appeared on several programs before in great capacity. Music of this type is strictly for the addicts. Hoi polloi as a whole will wonder whether the boys aren't sorry. A dispar Reardon might intrude a blunter section of listeners with his swing harping, but that's novelty attached to a single person and a single instrument. Here the distribution is four times as big, which means that, in this case, it's probably for the connoisseurs.

Selections played were from Gershwin in melody form. Nicely rendered, with the counterpoint—the backbone of swing—in a high pitch. Good angle here, if varied enough. Quartet did the same change recording in Carnegie Hall as guests with the Ferde Grofé concert. Edga.

'SCHOOL TIME'
Educational
15 Mins.
Sustaining
Daily, 9:00 a. m.
WLS, Chicago

Daily 15 minute spot set aside by WLS for the purpose of covering five different fields of study, one each day of the week; and designed to be listened to as a part of the course of study in rural schools.

Mondays current events are discussed. Tuesdays music, from the listeners point of view; rather than the musicians; Wednesdays, business and industry dealing principally with the way ordinary products are manufactured; Thursdays, a study of geography by means of travel talks given by natives of places discussed; and Fridays, a talk on the meaning of an education.

Stanza Friday presented Dr. William A. Ganfield, president of Carroll College on a blurb 'Why You Need An Education' but delivery and structure of speech was such that it would zoom over Johnny's head without ever disturbing his hair. About half way through station announcer picked it up to contribute additional facts, and plug Carroll College, which was better. These WLS boys know how to talk to the folks in a way that it'll sink in.

Ganfield's talk jammed in the facts, but was overloaded and academic for a kid audience, and did get down to their level. What did hit would probably scare 'em into getting an education for it was strictly fear stuff.

RAYMOND MOLEY
Discourse
5 Mins.
CHASE NATIONAL
Friday, 10 p. m.
WABC, New York

(Wessel)

Sliding in for five minutes on the Pelly Symposium, the ex-braintrust palavered on the cross-cutting the four component parts of business give each other of the friction consisting of 'seven labor, investment, management and consumer.

Where he might have utilized his brief minutes in inserting a few giggles and strapping down subject quickly for dissecting. Moley meandered out on limb with long-winded explanation, and his time was up not only before he could get back, but before he could quite reach limb's end.

Moley's air pipes come out in harsh adenoal rasp, certainly not conducive to pleasant listening. Eugene Ormandy, baton, the orch, whipped charges through rather light-vein selections, but well chosen with eye to likes of average radio rabid. Bert.

HILAIRE BELLOC
4 Mins.
ROYAL GELATIN
Thurs, 8 p. m.
WEAF, New York

(J. Walter Thompson)

Over here to deliver a series of lectures at Fordham, Hilaire Belloc posed last Thursday night (25) in the dual role of literary critic and wisecracker. To Rudy Vallee went the assignment of feeding the British man of letters and the thing as a piece of entertainment or enlightenment didn't come across any too happily.

What Belloc had to say proved a combination of the writer in his best cynical-humorous platform manner and the gas interpolations which derive from the Thompson agency's writing staff to give the distinguished-personage act that touch of popularization. Belloc opened with a crack that following a bullthorow on the program was somewhat tough for him and gradually drifted around to the subject of writing. It was something he hated, considered accursed slavery and the cause of driving millions to drink. After exhausting his low regard for the craft, Belloc turned his attention to P. G. Woodhouse. To him Woodhouse was the head of the profession and the latter's Jeeves an immortal. Belloc's delivery was marked by a respiratory impediment. Odec.

'HELLO PEGGY'
15 Mins.
DRANO & WINDEX
WGY, Schenectady

(Ralph H. Jones)

Sketches in which characters drop the narrative thread to pick up lengthy advertising continually cannot be over-convincing. And when the stories are episodic and rather implausible, as here, they will hardly rivet listeners' attention. Transcriptions seldom bear evidence of subtlety, in their commercial messages, but it is not often that players twice during a 15-minute period interrupt the action to spiel about the efficacy of drain and window cleansers. That is what Peggy, the hotel switchboard girl, and two bell hops do in this twice-weekly series of waxes spotted throughout the country for Drackett Co. of Cincinnati.

Incidents are set in or about the lobby, with a reporter-boy friend of Peggy and various guests figuring therein. A hotel switchboard should be an effective point around which to spin tales, but the plotting and knitting here lacks something.

Effort to keep the action out of guest rooms—a fact that scene switches seem to be avoided—may account for some of the implausibility. Actress in title role possesses the clear, friendly voice and breezy manner of a hotel operator—character is likable—and other troupers display fair line-reading jobs. In addition to the thespians' straight plugs, Announcer Clyde Kittell is connected for a brief introductory spiel and is on for a two-minute drumming before the sign-off. Agency probably is banking on the well-known forbearance of housewives and other daytime dialers. Jaco.

AL PEARCE
With Amateurs
30 Mins.
FORD DEALERS (Mich.)
WXYZ, Detroit

(N. W. Ayer)

Al Pearce on the Ford network show, is commuting between N. Y. and Michigan weekly to put on a series of 'amateur roundup' programs from various Michigan towns and Toledo, Ohio, for the Ford dealers of Michigan and Northern Ohio. Half-hour stint, lengthily tagged Al Pearce, in Person, and Your Stars at Home, is going out over the ether stations of the Michigan web, plus WXYZ, Detroit, and WSPD, Toledo.

Programs originate in a different town each week, with Ford dealers there as hosts at a large auditorium in each city, where about 90 minutes of entertainment is to be provided, in all. Only 30 minutes broadcast.

Sounds like a good idea, but initial show (25) didn't shape up that way. And it hardly was the amateurs' fault, for at least they tried. Pearce didn't.

Going into a different town each week and trying to round up enough talent in one day for a snappy other show, probably isn't so easy. Especially if there's no orchestra and auditorium echoes. Nevertheless, there's no reason for giving up the show before it's launched.

Although production was pretty slow on initial program, acts were varied enough and amateur youngsters fairly talented. Included were a string trio, a blind tenor; a trio of little girl singers, a pianist, a 11-year-old boy soprano, and an accordionist.

Considerable more time will have to be put in on the production end. If Pearce can't find enough time between his Tuesday show from N. Y. and this Thursday stint, it might be well to pass it off on someone else. An ork for accompaniment could be used advantageously, and something must presumably be done about the acoustics in the various auds.

Following Ford procedure, commercial splicing is choice and well-put. Pete.

JEAN SABLON
Songs
6 Mins.
ROYAL GELATIN
Thurs., 8 p. m.
WEAF, New York

(J. Walter Thompson)

Agency undoubtedly meant well but it didn't make it any too easy for the French crooner's debut in American radio. Instead of letting the fellow go and be himself the J. Walter Thompson corps put him through a curiously off-beat buildup and had him sing stuff with which Maurice Chevalier had been closely associated on this side. Sablon may have something intriguing for American dialers, but if last Thursday's (25) was a good sample the chances are not strong in his favor. Reading from script, Rudy Vallee described Sablon as the Bing Crosby of France and kept stressing the emigre's facial resemblance to Robert Taylor. All of which tended to create an abnormal audience. excrete. (Continued on page 43)

FAVORITE IN DETROIT AREA

First
IN LISTENER INTEREST!

WWJ's first interest is the welfare of the great city of 1,000,000 who have become accustomed to turn to WWJ for first information on important news events, for programs of civic betterment, for aid in helping worthy causes.

Thus WWJ recently won commendation from the Surgeon General of the United States for its co-operation and enterprise in sponsoring a series of programs to combat tuberculosis.

WWJ's co-operation with the Detroit public schools, the Detroit Symphony Society, the Art Institute and other educational institutions makes a proud record.

All these services have in no wise interfered with WWJ's acceptance as the first entertainment medium in Detroit. Survey after survey verifies this fact. WWJ is the favorite radio station in America's fourth market. It occupies a singularly favored spot in the hearts of this city which remembers the first programs of "cat's-whisker days" back August, 1920.

National Representatives

THE PAUL H. RAYMER COMPANY

NEW YORK CHICAGO DETROIT SAN FRANCISCO
366 Madison Ave. Tribune Tower General Motors Bldg. Russ Bldg.
Murray-Hill 2-4690 Superior Trinity 2-8660 Douglas 1294

TRUMP CARD



An Ace among media, WGY turns the trick for advertisers in Eastern and Central New York and Western New England. This giant station has unequalled power and popularity in the prosperous Northeast. Let us demonstrate how showmanship plays a winning hand for advertisers.

WGY
50,000 WATTS
NBC Red Network
SCHENECTADY

Completely programmed by NBC

RADIO'S BREAKFAST SHOWS

PACIFIC COAST RADIO NOTES

Carlton KaDeL and Wen Niles auditioning on regular airing of National Biscuit's Twin Star show for Don Wilson's spot when program switches to CBS April 4. Sponsors in east will make decision.

Benny Rubin auditioning new show for Lew Weiss at KHJ (Los Angeles). David Broewman's ork also spotted.

Ernie Underwood leaving KHJ (Los Angeles) for chief engineering spot at KFRC (Frisco).

Harrison Holliday yachted to Frisco from his L. I. base over the weekend.

Guy Earl grinning through a void where two teeth used to repose.

Donald Ogden Stewart adapting his 'Haddock's Abroad' for radio presentation over KFWE (Hollywood) by Ahti Nazi League.

Bert Phillips resigned as field manager for McGregor & Sollie transcription firm on the Coast to devote his full time to L. A. Junior Chamber of Commerce broadcasts. He's been their radio chairman for past three years.

Sally Eilers, Carole Lombard and Jane Wyatt have been set for Lucky Strike cut-ins from the Coast.

Mabel Stark, wild animal trainer, will guest on 'Thrills' and tell of the 376 inches of grafted skin on her body, resulting from escapades with the 'cats.'

Ward Wheelock

Wallis

Armstrong agency, and H. Jones, Campbell soup advertising chief, in Hollywood to see about setting up the new Ken Murray show.

Jack Benny hauled his air troupe east for a couple of broadcasts.

Lila Lee heads her own program, 'Short Story Theatre,' over KECA (Los Angeles).

Stuart Hamblen recently marked his 9,000th hour on the air for the same sponsor in L. A. He has a hillbilly troupe.

John Clark, KNX (Hollywood) news bureau head, in Frisco on a checkup of KSFO bureau.

Dr. George Lieblich now at KMTR (Hollywood) as studio pianist.

Danny Danker being ribbed as unofficial mayor of Hollywood since Norman Siegel gave him that designation in Cleveland Press.

Thor ended, native Icelander, is news director at KFWE (Hollywood).

Tom Morris down from Seattle to join the barkers at KEHE (Los Angeles).

John Nesbitt prowling Hollywood to gather picture personality prattle for his 'Passing Parade.'

George Raft nipped for the guest spot on Shell Chateau March 6.

Mary Alkus now doing a daily morning feature on KEHE (Los Angeles).

AUDIENCE SIZE UNKNOWN BUT BIG

Philadelphia Experience Reveals There's Dividends in Early A. M. Programs—Keep Pushing Back the Starting Hour—One That Gets 'Em First, Holds 'Em, Is Theory

RATES HELP

Philadelphia, March 2. Illy stations have uncovered a stack of new coin recently in early morning commercials. Former silent periods of time

and reliable programs, are now earning cash. Advertising rates, of course, accompanying this trend is a quiet tussle among stations to be first on the air. Managements feel that early dialers will leave tuner set on first station heard and bigger audiences for later programs can thus be had.

WCAU now unshutters first. It ethers at 6.45. However, its position is threatened by WDAS which comes on at 7.30. Harold Davis, program director, has signified intent of shooting the switch earlier each day.

Three stations succeed WCAU on waves by 15 minutes, WFIL, KYW, and WIP. Small stations uncover at 7.30.

WCAU's first commercial is 15

Unconstitutional

Cedar Rapids, March 2. B. B. Hickentoofer of Cedar Rapids, representative in legislature now in session, doesn't like so much static when he sits down of an evening to hear his favorite radio program.

He is co-sponsor of a bill to knock out the growls and squeaks by authorizing cities and towns to regulate or prohibit machinery and apparatus that interferes with clear reception.

minutes for Purina Chow at 7. Called 'Sing, Neighbor, Sing,' it is directed at the hix. At 7.30 Personal Finance b.r.'s quarter hour of news, followed by 15 minutes of menus by Horn & Hardart's. Fifteen minutes of transcript is then given by Tri-Plex shoes at 8.15, succeeded for an hour by the 'Sleepy Hollow Cowboys,' plugging Drug Trade Products.

KYW's commercials open at eight with an hour program called 'Magical Musical Clock' for Iowa soap. This is part live and part disc. Following is 15 minutes of spots.

Some 25 sponsors pay for two solid hours of spots on WDAS from 7.30 to 9.30. All canned music. WIP and WFIL also depend on the spots for eye-openers. The former from 8 to 9 with 'Eight Bells and All's Well' and the latter from 7 to 9 with 'Musical Clock.' At 8.15 WFIL sells 15 minutes to Strawbridge & Clothier and at 9 Lit Brothers take the same period of time.

ig problem stations face is answering queries of prospective sponsors as to size of early morning audiences. WIP, in attempt to find out, will present special visual airing of 'Eight Bells and All's Well' on March 20 from 3.15 to 4 P.M. Only announcements of the visual will be during the 8 to 9 a.m. period.

SCOTCH SHOW STILL ECHOES

St. John, N. S., March 2. Efforts of the Cape Breton County Council and the Sydney Mi council,

Broadcasting Corp. 'Cotters Saturday Night' Scottish melange from CJCB, Sydney, S. S. finds repercuss

Latter in convention held in Glace Bay, N. S., went on record as officially endorsing the 'Cotters Saturday Night' program, and requesting that CBC continue it. County and town councils had been lampooned in the program and had grown hot under the collar at the burlesquing, passing resolutions and sending them to the CBC headquarters at Ottawa, demanding the elimination of the program. Politicians claimed the program subjected Scottish residents of Cape Breton island, and including the members of the councils, to ridicule.

Question of approving the program was introduced into the United Mine Workers' convention. Some of the delegates of the union locals from all over the island, tried to have the convention take no action.

New Orleans' Baseball 'No'

New Orleans, March 2. Broadcasting of home games of the New Orleans Pelicans is taboo, Larry Gilbert, general manager of the baseball club, informed managers of broadcasters here Saturday (27).

Road games were OK, but stations will have to describe via telegraph account.

MEMO:
"The important new radio programs of 1938 can be counted on the fingers of one hand."

The time has come when those responsible for radio advertising results must immediately seek out new program material in order to insure the continued effectiveness of radio as an advertising medium.

TRANSAMERICAN is the largest single source of complete radio programs in existence, for either transcription or network broadcasting.

Transamerican Broadcasting and Television Corporation

John L. Clark, President

NEW YORK
521 Fifth Avenue
Murray Hill 6-2370

CHICAGO
333 North Michigan Avenue
STate 0366

HOLLYWOOD
5833 Fernwood Avenue
Hollywood 5315

NBC Rate Card for Its Own Group Is Revised

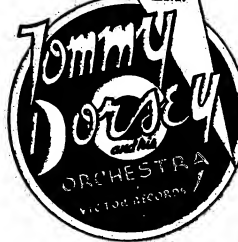
NBC is putting out this week a new rate card affecting its owned and operated stations. No drastic changes are involved. New card becomes effective April 1.

In practically all instances the local rate is the same as the network. Exceptions are WGY, Schenectady, which asks \$400 per evening local hour and \$380 per evening network hour, and KYW, Philadelphia, with \$440 local and \$480 network.

Bruce Richards manages WIBU, Bruce Richards, formerly an announcer for KGMB, Honolulu, has become manager of the newly constructed WIBU, Poyntette, Wis. I. K. Mayr will be chief technician.

KOOL-RALEIGH

Every
Mon.
WED.
9:30-10
P.M.
E.S.T.



HOTEL COMMODORE, NEW YORK
Per. Rep.—ARTHUR T. MICHAUD
1775 BROADWAY, N. Y. C.
Mgt.—M.C.A.

"BARON MUNCHHAUSEN"

JACK PEARL

RALEIGH and
KOOL CIGARETTES
WJZ-9:50 P. M. E.S.T. Mondays
NBC Network
A. & S. LYONS.

JERRY COOPER

KRUEGER BEER
Mondays at 10:30 P.M.
WEAF - NBC
DRENE SHAMPOO
Wednesdays at 7:45 P.M.
WEAF - NBC
Thursdays at 7:45 P.M.
WJZ - NBC
Management
COLUMBIA ARTISTS
BUREAU

Fred Allen

Portland Hoffa

in "Town Hall Tonight"
SAL HEPATICA-IPANA
WEAF—Wednesdays 9-10 P.M. EST
Mgt.—WALTER BATCHELOR

ALAN COURTNEY

is JOYMAKERS
FUNNY - FURIOUS!
Not On The Network Yet
But on A MILLION Jokers 8a. 8:05p.
Daily—WNE—11:30 A.M.—12:30 P.M.

F.C.C.'S WASHINGTON DOCKET

Decisions

Idaho: KSEI, Pocatello, granted renewal of license on 900 kc with 250 watts nights, 500 watts days, commiss sustaining Examiner George H. Hill.

Iowa: WSBT, South Bend Tribune, South Bend, denied frequency change from 1360 to 1610 kc, power boost from 500 watts to 1 kw and change hours of operation from sharing with WGES, Chicago, to unlimited, commiss upholding Examiner Melvin H. Dalberg; WTRC, Truth Publishing Co., Inc., Elkhardt, granted time change from simultaneous days, share nights with WLBC, Muncie, to unlimited.

Louisiana: KWKH, Shreveport, granted renewal of license from Feb. 1 to Aug. 1, on 850 kc with 10 kw; Dr. F. P. Cerniglia, Monroe, led new station to be operated on 1500 kc with 100 watts, commiss upholding Examiner Hill.

Minnesota: KROC, Southern Minnesota Broadcasting Co., Rochester, granted authority to transfer control of corporation from estate of L. J. Shields to Gregory Gentling, also license renewal until June 1 on 1310 kc with 100 watts.

Missouri: KFUV, Evangelical Lutheran Synod of Missouri, Clayton, granted temporary license renewal for period ending Sept. 1, subject to action taken by commiss on pending renewal application.

Pennsylvania: WRAX, WRAX, broadcasting, Philadelphia, granted renewal of license on temporary basis only, subject to action taken on the application of WFFN applying for facilities of WRAX; WFFN, William Penn Broadcasting Company, granted renewal of license from March 1 to Sept. 1, on 920 kc with 250 watts nights, 500 watts days.

South Carolina: H. A. Hamilton, Spartanburg, application for new station to be operated on 1420 kc with 100 watts nights, 250 watts days, dismissed at request of applicant.

South Dakota: KGFX, Mrs. Dana McNeil, Pierre, granted extension of present license for 30 days from March 1, pending action on application for consent to involuntary assignment of license.

Texas: KGKO, Providence, granted renewal of license for the period March 1 to Sept. 1; KFYO, Plains Radio Broadcasting Co., Amarillo, granted further extension of present license for 30 days, on a temporary basis from March 1, subject to action on pending renewal application; KPDM, Sabine Broadcasting Co., Inc., Beaumont, granted renewal of license for the period March 1 to Sept. 1; KPRC, Houston, granted temporary authority for 30 days to operate with 5 kw nights, station now operates on 920 kc with 1 kw nights, 5 kw days.

Set for Hearing

Arkansas: KUOA, Siloam Springs, change frequency from 1260 to 620 kc, increase power from 2½ kw to 5 kw; KARK, Arkansas Radio & Equipment Co., Little Rock, renewal of license from March 1 to Sept. 1, on 890 kc with 250 watts nights, 500 watts days, subject to commiss action.

California: KMTR, Los Angeles, renewal of license from March 1 to Sept. 1 on 570 kc with 1 kw (unlimited temporary license granted pending outcome of hearing).

Connecticut: WDRG, Hartford, special experimental authority to install booster station at New Haven, to be operated synchronously with WDRG on 1330 kc with 250 watts.

Florida: W. W. Luce, Fort Lauderdale, new station to be operated on 1500 kc with 250 watts, days only; F. W. Berton, Coral Gables, new station to be operated on 1420 kc with 100 watts.

Idaho: Clarence A. Berger and Saul B. Freeman, Coeur d'Alene, new station to be operated on 1200 kc with 100 watts, days only.

Illinois: Galesburg Printing & Publishing Co., Galesburg, new station to be operated days on 1500 kc with 250 watts.

Massachusetts: WBZA, Springfield, move transmitter to Agawam, Mass., install new equipment and directional antenna, change frequency from 990 to 550 kc; change

Washi. March 2.

time of operation from 1 kw night and day, when synchronized with WBZ, Boston, to unlimited.

Missouri: KSD, Pulitzer Publishing Co., St. Louis, renewal of license for the period Sept. 1, 1936, to March 1, 1937 (KSD and KFUV, Clayton, operating under temporary extensions pending time sharing agreement) KSD operates on 550 kc with 1 kw nights, 5 kw days, shares KFUV, and has been granted temporary license pending hearing.

Montana: Roberts-McNab Co., Bozeman, new station to be operated on 1420 kc with 100 watts nights, 250 watts days.

Texas: T. E. Kirksey, Waco, new station to be operated on 900 kc with 250 watts nights, 500 watts days.

Utah: Dan B. Shields, Provo, new station to be operated on 1200 kc with 100 watts.

Vermont: WDEW, Mary M. Whitehill Estate, Waterbury, renewal of license on 550 kc with 500 watts days (granted temporary license pending hearing).

Washington: C. P. Sudweeks, Spokane, new station to be operated on 950 kc with 500 watts nights, 1 kw days; Northwest Research Foundation, Inc., Seattle, new special broadcast station to be operated on 1530 kc with 1 kw (application was amended to change name from Ward Walker to Northwest Research Foundation, Inc.).

Examiners' Reports

Kansas: Because its service at present is better than standard, Examiner Melvin H. Dalberg suggested to the commiss that the application of KWBG, Hutchinson, for power boost and a change of frequency should be nixed.

Station already is delivering satisfactory programs to the area involved and, while daytime service area might be increased if the transmitter were allowed to move onto the 550-kilocycle ribbon, an extension is not needed, Dalberg said. Severe interference with KFYR, Bismarck, N. Dak., would occur at night, he warned, and KWBG also would be limited to its 10 millivolt per contour area by the operation of KSD, St. Louis, with a directive antenna.

KWBG was represented at the hearing by H. Russell Bishop, with Hugh B. Hutchison appearing on behalf of the commiss. Attorneys protesting the application included Duke Patrick, Karl Smith and Lester Cohen for KFYR; Paul M. Segal and George S. Smith, for KSD, and John M. Littlepage and Thomas P. Littlepage, Jr., on behalf of KTSA, San Antonio, Tex.

New Applications

California: George H. Payne, San Jose, new station to be operated on 1440 kc with 500 watts.

Florida: Florida West Coast Broadcasting Co., Inc., Clearwater, new station to be operated on 1300 kc with 250 watts (contingent upon WIOD, Miami, changing frequency from 1290 to 640 kc); Ocala Broadcasting Co., Ocala, new station to be operated on 1500 kc with 100 watts nights, 250 watts days.

Illinois: Glenn E. Webster, Decatur, new station to be operated on 1290 kc with 250 watts days.

Kansas: KCKN, the WLBK Broadcasting Co., Kansas City, Kans., change name of applicant from WLBK Broadcasting Co. to the KCKN Broadcasting Company; KSJS, R. J. Laubengayer, Salina, power change from 100 watts unlimited to 100 watts nights, 250 watts days.

Louisiana: State Broadcasting Corp., New Orleans, new station to be operated on 1370 kc with 100 watts.

Massachusetts: John W. Haigis, Greenfield, new station to be operated days on 1210 kc with 250 watts.

Nebraska: L. L. Coryell & Son, Lincoln, new station to be operated on 1450 kc with 250 watts nights, 1 kw days.

New Jersey: Press-Union Publishing Co., Atlantic City, new station to be operated on 1200 kc with 100 watts nights, 250 watts days.

Ohio: WSPD, Toledo, boost night power from 1 to 5 kw.

Oklahoma: KCRC, Enid, erect vertical antenna and boost power from 250 to 500 watts.

Oregon: KRRN, Roseburg, voluntary assignment of license to News-Review Company.

Utah: Provo Broadcast Co., Provo, new station to be operated on 1210 kc with 100 watts; KDYL, Intermountain Broadcasting Corp., Salt Lake City, day power jump from 1 kw to 5 kw.

Governor Calls Night Session for Public Sake

Columbus, March 2.
Ohio's radio-minded Gov. Davey did a Roosevelt last Tuesday (Feb. 23) when he called a special evening session of the General Assembly and broadcast his biennial budget message, taken up principally with relief and flood rehabilitation, over an 11-station Ohio radio network.

Hook-up, set up by WHKC officials here, included WHKC and WCQL, Columbus; WSAI, Cincinnati; WGAR, Cleveland; WSPD, Toledo; WHIO, Dayton; WPAY, Portsmouth; WACB, Akron; WHBC, Canton; WKBN, Youngstown, and WALR, Zanesville.

Gertrude Berg guests on American. Can program March 16. Herman Bernie set.

JUST COMPLETED
26 WEEKS
WRITING AND DIRECTING
A. & P. BANDWAGON

VICK KNIGHT

Says "THANKS"
to
KATE, TED, GOD
AND THE
CROSSLEY REPORT

JUST BEGINNING
ASSOCIATION WITH
PHILLIPS H. LORR
In Production of
"WE THE PEOPLE"
"GANGBUSTERS"

CARL HOFF
LUCKY STRIKE
"Your Hit Parade"

10 p.m., EST
WABC

phil baker

THE GREAT
AMERICAN
EDITOR
GULF REFINING
COMPANY
SUNDAYS
7:30-8 P.M. EST
WABC
CBS

Radio's Equal Rights

Columbus, March 2.
For the first time in the history of the Ohio General Assembly, 10 representatives this year have equal privileges. Newspapermen on the floor during legislative sessions. Heretofore, assembly granted radi privilege for special broadcasts from the floor, but radio news writers were not accredited for regular floor privileges as are reporters. Under the new rule, radio writers and special events men of Ohio broadcasting stations are granted privileges of the floor upon written application by station executives.

GAG TRUST BUSTED

Trivers, Smith Off Biscuit Show
After Tiff With Funny Duo

Hollywood, March 2.
Clash between Victor Moore and Helen Broderick, the stars of National Biscuit's program, and the comedy writers thereof has resulted in a new scrippling set-up. Barry Trivers and Paul Gerard Smith are out. Stanley Rauh, Metro scenarist, who formerly wrote comedy stuff for Warner shorts in Flatbush, comes in. Ditto Bert Lawrence.
ird member of the writing brigade, Ken Englund, is at peace with Victor Moore and Helen Broderick, and stays on the program.

WLW Feeds NBC Again

Cincinnati, March 2.
WLW is resuming its sustainer feeds to NBC this week for the first time in quite a spell. Pick-ups are of orchestras playing Pavilion Caprice niter in the swank Netherland Plaza. Currently the band is that of Don Bestor.
Feeds will be regular on the NBC blue net on Thursdays, 11 to 11:30 p.m. and on Sundays over the NBC red links from midnight 12:30 a.m., EST. A warm-up session is slated for Tuesday (2) over the NBC red from midnight to 12:30 a.m.
Mike Hanafi Hawaiian troupe back at WTIC, Hartford.

THE BEAUTIFUL FRENCH SINGING STAR

RACHEL CARLAY

NOW
APPEARING

THEATRES
THIS WEEK (FEB. 25)
LOEW'S STATE
YORK

MANHATTAN MERRY-GO-ROUND

ELY—STARTING 3D YEAR
NORWOOD & MARWICK - RCA Bldg. - Rockefeller Center, N. Y.

NITE CLUBS
RETURN ENGAGEMENT
JOE ZELLI
ROYAL BOX. ork

RADIO SHOWMANSHIP

Attention-Getters, Tie-Ups, Ideas

Outstanding Stunts:

CUSTOMERS AD LIB
DEPT. STORE
WDAS, PHILADELPHIA

WDAS' Dept. Store Angle

Philadelphia
New commercial angle is being used here by WDAS on program of small Market street department store. Broadcast is of colored band direct from platform in store. Customers who have just made purchases are called to mike and asked to ad lib on why they bought particular article they did.

Attracts patrons to store with hope they'll get a chance to airseip.

Handbill Prints Radio Log

Des Moines
Jack Spratt grocery chain of some 700 retail stores in this sector has okayed a deal with station WHO. Des Moines, whereby program listings will be printed on the reverse side of handbills. Stores distribute handbills each Thursday telling of special Friday-Saturday bargains.

Store figures usefulness of radio log will prompt householder to save the handbill. Station is happy at prospect of 300,000 weekly handbills whooping it up with WHO.

92-Year-Old Baritone

Des Moines
Long-lived baritone, George Woodruff, of Independence, Iowa, has been invited by NBC, Chicago, to celebrate his 92d birthday by singing a group of solos over the NBC blue network.



FREE OFFER

Tear your stenog off your lap—
Mail her in for our new map,
And our stor straight and true
Of just what we can do for you.
Or, send us a facsimile—
We'll send you, entirely free
All the dope and facts there are
On Station WSYR.

1000 watts, both day and night
Will do the job, and do it right.
We could tell you many tales
Of bolstered up New York State
Sales.
But space in this sheet sets us
back,
So rite and help us save our
jack.

P.S.—You knew, of course, that
"VARIETY" picked WSYR as
first in Showmanship in Syracuse.

WSYR

SYRACUSE, N. Y.

RECORDING STUDIO

offers opportunity to ADVERTISING AGENCY to establish headquarters with complete facilities for audition and transcription purposes. Reasonable basis.

NATIONAL RECORDING COMPANY
2 WEST 46TH STREET, N. Y. C.
MEdition 3-3900

EXECUTIVE SECRETARY

Young lady with excellent contacts and diversified radio experience in New York City, including time-buying, production and publicity, desired position. Write Box 41, Variety, New York.

WEBC, Duluth, Rates Up

Rate on WEBC, Duluth-Superior, has been raised to \$140, per evening hour, by NBC, effective April 1. Station is part of the northwest group.

Current network customers may continue to pay the \$120 an hour until three months later.

Asks Overflow Station

New Orleans, March 2.
Application to erect a new station, 250 watts on 1,500 kilocycles, to handle added business, was filed Thursday (25) by WDSU with the F.C.C.

Station's time is crowded, and the new unit would take care of added commercials for city and immediate vicinity, Joe Uhalt, WDSU owner, said.

Lillian Lowans' Script Job

Lillian Lowans, this week resigns from N. W. Ayer agency, where she has been writing scripts and commercial copy and will concentrate on turning out scripts for "Tell Us Your Story" program, which debuted on 11 CBS stations (WABC, N. Y., excluded) yesterday (Tuesday) for the J. P. Ford (Wyandotte).

It's an N. W. Ayer act.

Doc Levy Goes Nautical

Philadelphia, March 2.
Doc Levy, WCAU prexy, is having himself fitted for a sailor suit. He is getting a big yacht built at a Camden shipyard. Boat will be outfitted for long cruises to warmer territory. Doc's brother, Ike, vice-prexy of the outfit, is moving this week from a downtown apartment to a young place opposite the frere's mansion in Germantown. Ike had the house built to his own specifications.

George Couper's New Job

Chicago, March 2.
George Couper, formerly with Sellers Service as radio key man, joins the Advertising Service Co. here as head of their newly organized radio department.

Advertising Service agency planning other campaigns on two accounts now on its books.

Ieler Studios Big Gains

Pittsburgh, March 2.
John J. Davis, on staff of WWSW for next three months for daily new-casting of Post-Gazette and announcing.
Davis is succeeding Ray Schneider, who has obtained a leave of absence until June 1 to attend artillery School at Fort Sill, Okla.

Art Kemp Westward Ho

Art Kemp, sales mgr. for Columbia's west coast regional, entrained for Los Angeles Sunday (28). He has been in the network's New York and Chicago offices the past several months.

While on the Coast Kemp will organize sales promotional material involving the regional web.

Fenton Joins John Blair

Frank Fenton has resigned as commercial mgr. of WBNS, Columbus, to join the New York sales staff of John Blair & Co., station reps. Move becomes effective Mar. 15.
Fenton will replace Kenyon Ivy, who has handed in his resignation.

Landt Trio as Pubs.

Trio has established its own music publishing firm. In honor of the late fourth member of the firm it will be known as Landt-White, Inc.

Al Cormier's Party

Philadelphia, March 2.
WIP house band will be hauled to Atlantic City, Saturday night, to perform at party of Vice-Prez and General Manager Albert A. Cormier. Band batoned by Clarence Fuhrman.

Sigmund Spaeth guests on Ida Bailey Allen's WHN program Thursday (4). Same period has Teddy Roosevelt, Jr., set for guestee on March 13.

ay Cox, a senior in the state university at Iowa City, has been appointed publicity director for WMT, Cedar Rapids. Will commute daily, a distance of 28 miles.

Atherton Hobler, of Benton and Bowles, fishing in Florida.

Progress

Mary Jane Walsh, who makes her network debut as a guest, on the Rudy Vallee-Royal Gelatin show tomorrow (Thursday) did her first commercial broadcasting out of a local undertaker's parlor in Davenport, Ia.
Singer goes into the Rainbow Room, Radio City, April 1.

CBS Annual Statement

Columbia will issue its financial statement for 1936 about 15 days before the annual meeting of the network's board of directors, April 1. Board's regular monthly meeting for February will be held this Friday (5).

February gathering had been put off because of William S. Paley's absence from the city.

Revive WENR Minstrels

Chicago, March 2.
NBC here reviving the WENR Minstrels as a sustainer-in-hunt-for-a-sponsor.

Roy Shield will replace Harry Kogen as director. New minstrel setup will also have a heckler in the audience.

Hal Makelin Joins KXBY

Kansas City, March 2.
Hal Makelin, formerly with WIRE, Indianapolis, has joined station KXBY, Kansas City, as commercial manager. His addition to staff has brought about a new staff set-up.

Clair Hoyer taking on sales promotion duties with Herb Nelson in as program director. Station has also added an announcer, Paul Snyder, who has moved over from KCMO.

Inside Stuff—Radio

Disbarment of a Washington radio attorney may result from disclosure of laxness in the FCC. While no formal charges have been preferred and the Commish has not taken up this phase of the question, agitation has been started to penalize the lawyer who reputedly had access to FCC files and is said to have tampered with certain official records. Subject is carded for this week's meeting of the executive board of the Federal Communications Bar Association. Probably ill be an investigation by the FCCA's ethics-committee.

Although they stick close together under ordinary circumstances, some attorneys are expressing the opinion that the situation demands drastic action. The slant is that investments of licensees and efforts of the lawyers are jeopardized when an attorney on the other side of the pass can find a way to doctor papers or examine reports before they are filed. Since FCC records form the basis for any court appeals, the alleged tampering has serious implications.

That CBS-WOAI deal appeared last week to be a little more alive than it looked, although no visible progress has been made toward negotiating new contract whereby the network would purchase the San Antonio transmitter.

With everybody insisting the negotiations were dead, Federal Communications Commission postponed until April 29 scheduled oral argument on report of Examiner F. W. Seward who recommended the transfer be disallowed. Added time was granted at request of Southland Industries, which owns the station.

A. J. Pote, managing director and one of the owners of WMEX, Boston, declared last week that W. R. Hearst had not made \$100,000 available to the station for use in proposed equipment and power changes. Such finances, said Pote, would come entirely from WMEX's present stockholders. Hearst has frequently sought to buy into the station but without making any headway.

Reports were strong in Philadelphia last week that Dr. Leon Levy and brother Ike, prez and v. p., respectively, of WCAU, would put a new evening paper in the Philly field. Supposed to have a Hearst tie-up. Ike denied report completely. Said it has haunted him since two years ago when he tried to purchase one of existing dailies and found it not for sale.

Arrangements have been made by WNEW, N. Y., to borrow engineers and equipment of WDAE, Tampa, Florida, for the General Mills broadcast of Newark baseball club (International League) spring training games played in Tampa this year. This is the first time spring training ball contests have been sponsored for big league teams. Knox-Reeves is agency.

THIS THING CALLED "Supplemental"

A supplemental, as we understand it, is a network advertiser. This advertiser happens to be smart enough to know that any one network show, broadcast once a day, or once or twice a week, at a particular time in Greater New York, is not enough to reach all the people, all the time, in all the market WOR serves. There's nothing particularly new about the thought. It should be old stuff to most national advertisers. For they know that it's just as silly to try and cover Greater New York with one program at one time, as it is to toss everything into one newspaper or one magazine. So when a national advertiser comes along and uses WOR to back his network show, we call him a supplemental. And we think that WOR is uniquely equipped to do supplemental job. Advertisers agree, too, for our supplementals keep on growing like the dickens.

WOR

NEW RUMBLES IN IRACI-BULOVA-PAULISTS FEUD; F. C. C. SHRUGS OFF COMPLAINTS

Washington Expects Last Not Heard In Case Leaving Behind Lots of Bitterness and Recrimination

Washington, March 2. Inal chapter of the lengthy history of wrangling between Paulist Fathers and Arde Bulova over station WOV, New York, was written last week when the Federal Communications Commission turned down two requests for reconsideration of the decision approving sale of the Italian language transmitter.

Refusal to reopen the hard-fought case when the Broadcast Division unanimously pigeonholed protests of Richard E. O'Dea of Paterson, N. J., president of Wodaam Corp., and of the clerics against the application by which Bulova acquired WOV from John Iraci and family for \$30,000 plus an option on WNEW, New York, Commish far has failed to issue any statement of opinion or hint why the protests were ice-boxed.

Reopening was sought on the ground the Commish decision permitting purchase of WOV injured interests of both the Catholic faction and O'Dea. The Broadcast Division sided with Bulova and the Iracis, who argued that neither of the squawkers had any right to beat. Paulists' complaint contained defi-

nite charges against the Commish, which were shrugged off. In lengthy petition, the clerics related how they had negotiated with Iraci and said the deal was inspired by and informally approved by the Commish. After getting consent for the deal, Paulists found Iraci refused to go through and eventually sold the transmitter to Bulova, papers said.

Besides declaring Bulova 'deliberately and maliciously' interfered with their transactions, Paulists asserted the contract approved by the Commish is invalid. Approval is unlawful, the protest added, because the agreement between Bulova and Iraci giving the latter an option on stock in WNEW had not been ratified by directors of the latter station.

O'Dea, bleat not only was intimately related with the Paulists' protest but formed the basis for the latter charge by the clerics. Paterson man, who, although president of Wodaam Corp. (which controls WNEW) owns only 20% of the corporate stock, said his rights had been infringed by the Bulova-Iraci deal.

Belated
Belated attacks resulted from the complicated transaction between Bulova and Iraci. When these individuals agreed on terms for sale of WOV, Bulova, the buyer, agreed to give Iraci not only a three-year management contract but also the right to buy his stock in WNEW in the event the Commish silences WOV.

O'Dea bleat was based on a contention that Bulova by no authority to grant Iraci the option on WNEW stock. To support this accusation, the Wodaam president showed he had a two-way contract under which both he and the corporation agreed not to sell any stock without giving the other a 60-day chance to buy the paper at the same price offered by outsiders. Part of the Bulova-Iraci contract related to WNEW stock not submitted to Wodaam directors for approval, O'Dea averred.

This messed-up state of affairs grew out of the original arrangement which led to creation of WNEW. Originally, O'Dea owned Wodaam and Bulova bought an interest in WAAM in Newark, which shared the same channel. Stations were combined in June, 1933, with Wodaam corporation being set up to hold the stock of WBO Broadcasting Co., which in turn was created to operate the combined stations, which used the call letters WNEW.

In their answers to the complaints, Bulova and the Iracis established the point that neither the Paulists nor O'Dea was involved in the final proceedings.

Not In Writing

Regarding the WOV transfer, the Iracis disputed the clerics' claims by saying the allegations were not based on the record. In this way, the former WOV owners ducked the charge that they had agreed—at the instance of the Commish—to sell their station to the Paulists. When the deal with the Catholic group fell through, there was nothing to prevent negotiations with Bulova, the Iracis contended.

In the O'Dea-Bulova squabble, defense was based on the Commish

Man on Street Angle

Cedar Rapids, March 2. 'Is there some one you would like to say hello to?' queries Art Shepard, sidewalk question man for WMT.

'Gee, mister, tanks. Hi ya, Butch, dis is Spike. I'm as far as Cedar Rapids and should be home by supper time.'

That's the frequent salutation of the boy up Ansonia way—local of the state reformatory. When they get out of stir on parole they immediately start hitch hiking for Cedar Rapids.

Shepard spots 'em by their short hair.

decision in the WOV transfer by which the government agency refused to sanction Iraci's option on WNEW. Bulova pointed out that no stock in Wodaam has been transferred, no sale is contemplated, and the option probably never will be exercised. Bulova did not, however, make a reply to O'Dea's charge that he had not been consulted regarding the arrangement between Bulova and Iraci. The Commish, likewise, did not see fit to look further into the complaint that the Bulova-Iraci deal conflicted with O'Dea's contract with Wodaam Corp.

Bulova-Paulist feud is still lively, but developing in other quarters. Priests have a \$200,000 suit against the watch-maker and have threatened to bring similar proceedings against the Iraci family. Furthermore, Paulists are trying to prevent Bulova from acquiring control of the corporation owning WCOB, Boston, and are looking for some means of challenging the Iraci purchase of WPEN-WRAX, Philadelphia.

Free Wax

(Continued from page 35)

sibly befog the immediate future course of spot biz and bring in uncertainty and chisel.

Another expected result of competition among the several groups, once the principle of gratis programs becomes widespread, is that cheaper methods of recording may become imperative. That is taken to mean sound-on-film. And rightly or wrongly, many broadcasters dread sound-on-film. They see it as introducing a need for new equipment and for confronting them in time to come with the possibility of the projectionists demanding union conditions.

Transamerican is of course the chief cause of most of the agitation, as it is the cause of the recent huddles between Edward Petry and World Broadcasting. Behind Transamerican, as behind Petry-World, is represented jockeying to build or, reversely, to retain advantages. Whole buzz-buzz has many layers of meaning and significance. Some are out in the open at present. Other angles are to be heard from and about. General brokerage versus special representation, with all the involved problems implicit therein, is also brought a future headache to follow.

Moreover, say 'the dubious Donalds, it may be possible that it will cost stations so much for national spot biz that they'll become lukewarm to it and divert their major attention to developing retail and local angles.

Chicago, March 2.

With rthur Church of KMBC, Kansas City, and Chuck Myers of KOIN-KALE, Portland, returning to their desks after a six-week vacation motor tour along the southern westcoast, talk is again starting up of a special sales representative setup being organized to handle a group of key Columbia stations.

This would take in key stations through the heart of the nation, plus the Portland area. Among those stations which have been figured for this small, concentrated sales setup are, besides KMBC, KOIN-KALE, WHK in Cleveland, WGR-WKBW in Buffalo, WFBM in Indianapolis, the Iowa network and possibly KFAB in Lincoln-Omaha.

With H. K. Carpenter in Cleveland, Lew Avery in Buffalo, Buryl

Dept. Store on Radio

Indianapolis, March 2.

L. S. Ayres' local department store, seems sold on radio as advertising medium. After successful airing of original script last holiday season, written by C. M. Davis, advertising mgr. of the store, latest move brings radio studios to the store.

Holiday—script was aired over WIRE, and used two local juveniles in speaking parts, but this time new series will go out over WFBM here.

Store built its own remote studio in the advertising department, using celotex and muslin to dud the echoes. With scripting by store admen, series will consist of five-minute stint daily, all dramatized blurring. Plans call for highlights of store special seasonal fashion flashes, and emphasized blurbs on a store department a day. Talent will come from the admen and women of the outfit.

Postponed for Polishing

Scheduled first airing of a dramatization of a magazine story, 'This Is Tomorrow,' by Erika Zastrow, which appeared in the January issue of Pictorial Review, did not come off last Wed. (24). Was to have been acted by Ethel Barrymore on Bayer Aspirin period on NBC-blue. At last minute, and sans any announcement of switch at all, substitute piece was yanked from files, an air-version of a play called 'Rich Comes Home.'

Blackett-Sample-Humart, agency on account, made the last-moment decision to switch vehicles. Deemed the mag dramatization, which had been hewn by Dave Driscoll, not polished enough. Scripser had whipped out the piece in five days. Air debut of story postponed for a week during which Driscoll has been dressing it up. Carded for tonight (Wed.). 'This Is Tomorrow' was bought by agency, which gave \$250 for the ozone rights.

Show Goes On—Via Wax

Atlanta, March 2. Earle Pudney's 'Ramble in Rhythm' program was heard as usual over WATL Wednesday of last week in spite of the fact that an appendectomy had Pudney on his back at Emory University Hospital.

Pudney, who is program director at WATL, knew he was going to have to let the surgeons scalp him, so he worked up two programs in advance, transcribed them to wax, and the show went on.

WHK's 5th B. B. Season

Cleveland, March 2.

WHK, Cleveland, has for the fifth consecutive season tied up with the Cleveland baseball club for the broadcasting of all home games. It will make the second year for all out-of-town games.

Ex-ballplayer Jack Graney and Sportscenter Guibler Gibbons will again do the mike call.

'BUTTERFLY' ON LUX

Hollywood, March 2.

Opera gets a whirl on Lux broadcast next Monday (8) with the airing of 'Madama Butterfly.'

Grace Moore will be heard in title role.

Alan Scott Of WCAU

Philadelphia, March 2.

Alan Scott, commentator on WCAU for past several years, is off ether. Commercial contract with Sharpless Ice Cream Co. petered and was not renewed.

Station execs spilling no tears, as with Heywood Brown and Powers Gourdau preceding and following Scott, respectively, they had three-quarters of an hour of constant spiel.

Lottridge in Omaha-Lincoln, Clark Luther and Craig Lawrence in Iowa, in addition to Church and Myers all on a friendly basis in both personal and business dealings, it is figured that such a special sales setup would best fill the needs of these stations.

Church particularly has been talking station-operated sales offices in the chief spot business towns, and it is expected that he will actively take up this matter on his return.

Washington, March 2. Warner ros. officially disclosed its financial connection with the Transamerican Broadcasting & Television Corp. in a report to the Securities and Exchange Commission. Statement gave the film producer as owning 65% of Transamerican's voting stock.

Remaining 35% is held by John L. Clark, Transamerican's president.

Beer Taboo Crimps Show But WATL Out on Top

Atlanta, March 2.

Wave of reform inaugurated by new city government bid fair to put a crimp in one of WATL's most lucrative accounts, Red Top Beer, but General Manager Maurice Coleman not only salvaged the business, but got the suds company, whose account is handled by Eli Cohen, Joseph Agency, Cincinnati, to up the ante as well.

'Red Top Dancing Party' went on at midnight Saturday and ran to 6 a.m. Sunday for 51 weeks straight until City Council legislation banned sale of frothy beverage from midnight Saturday until 6 a.m. Monday. Coleman, realizing 6-hour program plugging Red Top products while dispensaries were closed would do them little good, worked out deal with Cohen and Murray H. Silverman, Red Top district sales manager, whereby time of Dance Party program was changed to six nights per week, starting at 11 p.m. and closing at midnight; Sunday excepted.

Dance discs provide request entertainment and in addition to routine spilling about Red Top beer and ale, announcer informs askers for music place nearest them where they can order or buy product they're plugging.

Mark Warnow on Luckies

Mark Warnow will do a guest broadcast for Lucky Strike this Saturday (6) on CBS. After Carl Hoff has completed his present contract with the cig account Warnow will return to Luckies March 27 for six-week stay.



MARIO BRAGGIOTTI

WITH HIS ORCHESTRA
Opens Limited Engagement at
Normandie Ballroom, Boston
March 7th
Soloist with Professore Philadelphia Orchestra—March 11th—Playing Own Composition: "FATHER RAPSON"
(HEARD ON NBC NETWORK)
Met. CONSOLIDATED RADIO ARTISTS, INC.

MYRT AND MARGE

Colgate-Palmolive-Peet
2:45 P.M.—Mon., Tues., Wed.—Thurs., Fri.
WABC - CBS



JACQUES FRAY
and His Orchestra
RE-ENGAGED
2ND YEAR
ST. REGIS, N. Y.
OPENING IN MAY

"The Musical Heart of the Southland"
N.Y. Daily Mirror
FRANCIS CRAIG
AND HIS ORCHESTRA
Wednesdays, 11:30 a.m.—CST
Management—CRA WSM

AL GOODMAN
and his
ORCHESTRA
Follows on
PALMOLIVE
BEAUTY BOX THEATRE
EVERY WEDNESDAY
CBS
9:30 P.M.
• **SHOW BOAT** •
EVERY THURSDAY
NBC
9 P.M.
BOOKED EXCLUSIVELY BY
MUSIC CORP. OF AMERICA
A SOLE COMBINATION

LEON LEONARDI
And His Warner Bros.
KFWB Orchestra
CHASE and Horner
8-9 P.M.

'THE O'NEILLS'
By JANE WEST
NOW RADIO'S MOST POPULAR
FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap • 99¢ 100% pure
LISTEN TWICE DAILY
NBC Blue Network, Mon. to Fri. 11 a.m. EST
IN... NBC Red Network, Mon. to Fri. 3:45 p.m. EST
COAST TO COAST
Dir. BLACKMAN ADVERTISING, INC.
MGT., ED WOLF—RKO BLDG., NEW YORK CITY

(Continued from page 38)

pectancy. Sablon's style is more Crosby than Chevalier. Sablon spends practically all his time down in the profundo registers, giving monotone lipservice to the lyric. One thing about his work that makes itself noticeable is the potential as for the femme element of listener, but whether they'll get it at this stage of the medium's development is much on the doubtful side. In booking Sablon for his initial air appearance on this side the Thompson agency gave itself credit for a coup. Lord & Thomas, which discovered him in France and put him on a commercial hookup in that country, had urged NBC to bring him over and to reserve his first appearance for an L & T program. Sablon's trip was on his own, which gave Thompson an opportunity to have the debut. L & T figures on using him anyway on this coming Sunday's (6) RCA Matinee. He goes to Hollywood on spec thereafter. Odec.

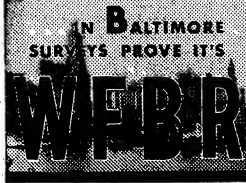
LINDA'S FIRST LOVE

Transcriptions
Drama
15 Mins.
KROGER GROCERY CO.
Daily, 12:45 p.m.
WDAF, Kansas City
(Ralph H. Jones)

Grocery concern with its 90-odd-femme clientele has shot this waxer, with nary a deviation, direct to the gal who buys the food. The story concerns a Cinderella romance handled in pulp magazine style, although a degree of restraint is noted in the "tender" sequences. Disc caught lacked action and original development. Latter the outstanding fault, as it's the hackneyed poor-girl-poor-boy-rich-boy situation headed toward the inevitable results. Contests are built from plot situations. Current giveaways are five wrist watches for best letters on why the heroine should choose the poor boy or the rich boy. Commercials are

RESULTS: COUNT MOST

Let us acquaint you
with our work



WIP

PHILADELPHIA'S
PIONEER VOICE

1,000,000 Ads
Weekly!

1500 lines weekly in 3 metro-politan newspapers, with a total circulation well over a million are available without cost to WIP sponsors for promoting their radio programs! Let us tell you more about this "plus" service offered by Philadelphia's liveliest outlet.

ALLEN FAMILY With Dale Mayrs, Thelma Gilson Drama Serial 15 Mins. HI-SPEED GASOLINE M-W-F 7:30 p.m. WJR, Detroit

Dale Mayrs and Thelma Gilson, who not only pen but act this comedy skit, were brought to WJR from WKBN, Youngstown, O., for this particular chore. And by no means was the carfare wasted. With little buildup, domestic drama should easily snare a steady listening clientele. It has plenty of zip, comedy, and flows smoothly. Mayrs, cast as Harry Allen in the skit, formerly was production manager at WKBN, while Miss Gilson (Maize Allen) plays the program director job on the same station. As a result, both seem to know the showmanship angle and how to put it across.

Idea behind the drama is not so different from other domestic stuff, but each episode carries plenty of sock and dialog is niftily done. Story centers around Allen, a typical success man; Maize, his flighty, irritable frau, and the comic situations they get into. Miss Gilson overacts her part at times, but that is attributable to overanxiety. Mayrs performed meritoriously initial program. Serial, which has no connection with 'Adventures of Jimmy Allen,' previously sponsored by same company, is also being cut into wax for shipment to four stations in Ohio, where Hi-Speed has big coverage. Stations are WCAR, Cleveland; WJW, Akron; WKBN, Youngstown, and WHBC, Canton. Blurring is oke and kept at minimum. Sponsor gets in additional plug through use of its recorded Hi-Speed theme song at opening and close of program. Pete.

MEMORY SONGS With The Keymen Wilder 15 Mins. AMERICAN BOOKMART Tuesdays, 7:45 p.m. WOR, New York (George H. Brown)

American Bookmart is an old-editions and antique book brokerage house whose existence naturally depends upon unearthing valuable volumes from obscure sources. This program is finely framed for that purpose, aimed directly at that portion of public likely to have in possession tomes of age and value. Miss Wilder's organing considerably backgrounded during the singing, and when caught on initial inning on air got but two very brief bursts when announcer Howard Barnes spontaneously read snatches of 'homey' verse to instrument's deep-throated threnody. Musical numbers and so-called poetry show shrewdly slanted at audience sponsor, patently wants to appeal to. Numbers like 'Nellie Gray,' 'When Johnny Comes Marching Home' and 'Wait till Sun Shines, Nellie' are right down the chute to coddle the porch-rocker brigade likely to be found in form of old books yellowing in attics. Sponsor asks listeners to mail in a dime for brochure detailing what works are wanted and how much will be paid for any collectors' items uncovered. Bert.

Hector Bolithe, who has written a bio of King Edward VIII, due out next month, will broadcast to America by trans-Atlantic telephone over the Columbia hook-up during Coronation week. He broadcasted in a similar way on the night of the abdication of King Edward.

ANNOUNCERS Studio Show 30 Mins. Sustaining KFOR, Lincoln, Neb.

KFOR's 'Announcers' Doghouse,' a new program, has excited a listening as well as a studio audience here and is one of the most popular local origination programs already. Stunt is a mat-calling session of a half hour wherein all station identifiers who have made boners are called up to the mike and dressed down. KFOR and KFAB's announcers number about a dozen and they usually manage to have about three counts on every guy before the week is up. Listeners have become critical and try to catch the lads on every break, so it isn't possible for one to slip by unheralded. Racy style and frequent gagging make the program okay. In a small city they follow 'em carefully. Barn.

CBS No Like 'Bureau' Tag

Columbia has decided to change the name of its artists sales division. The tag CBS Artists Bureau is out, and hereafter it will be known as Columbia Artists, Inc. Network feels that the word bureau smacks too much of a governmental setup and that the artistic flavor of the enterprise would be become more pointed if the term were eliminated.

Changes at WLS, Chicago, March 2

Several changes have been made in the WLS staff, with Vic Taylor added to the continuity department, and Robert Wade McElwain to the commercial. Taylor comes on from WFLA, Madison, Wis., where he directed the 'College Of The Air,' and will probably engineer the new five-a-week WLS educational series. Charles A. Kennedy shifts from the Stand-By advertising manager post, to sales staff, his place being taken by Oren Allen of the sales staff.

The Promotional Instinct

Indianapolis, March 2. WFBM staff has formed club of ping-pong devotees. Use the floor beneath new studios, which is conveniently unoccupied at present. Staff socks a 35c. charge per game for each outsider using the layout. Who gets the racket revenue wasn't told.

Henry Busse Extended

Chicago, March 2. Henry Busse orchestra has been renewed for an additional eight weeks by Mar-O shampon for the weekly NBC ride, running the show through into May before calling it a season. Band has also been signatured to jump back on the commercial in September on a minimum of 13 weeks. Under the terms of the fall deal, Busse band may make from either Chicago or New York, since it's likely that the orchestra will be in a New York nitery at that time.

Fishell Damaged

Dick Fishell, WMCA, New York, sports commentator, did the 1500-meter race at Madison Square Garden last Saturday night (27) with one of his optics out of order. While on his regular sports resume the day before Fishell cut his eye severely when a mike tipped over on it. He worked the race with lots of bandage and a pair of dark glasses.

Frere Taplinger's Job

Sylvan Taplinger, of CBS' program department and brother of Bob Taplinger, radio publicist, has resigned to join Ted Collins office to work on Kate Smith's radio show. 'Becomes effective on return of Herb Rosenthal, now on vacation. Young Taplinger replaces Vic Knight, who left CBS about six months ago to join Miss Smith. Later moves to 'We the People' program for Calumet Baking Powder.

Harlan Reed to Europe

Harlan Eugene Reed sails today (Wed.) for Europe where he will visit various war fronts and cover the coronation. He will act as staff correspondent for Transradio for three months. Returns in June for a series of lectures and broadcasts.

brook Temple's New

Brook Temple, sports announcer at WHN, New York, resigning, effective March 20, to join Jay Lewis talent agency. Will start in at new spot by handling couple commercials on Mutual web.

HERSHFIELD'S LAUGH PARADE Comedy, Skits 30 Mins. Sustaining KFOR, Lincoln, Neb. Friday, 8 p.m. WMCA, New York

Informal attempt to tickle the palate of the masses, but dubious as entertainment. Idea, not exactly new, involves essence of an amateur hour plus gags and so-called comedy, latter also produced by the amateurs. Verdict, after the initial sample (19), is that tyro gamen evoke such blah in the name of comedy that it fails to be anything but pathetically inept, and with that its entertainment value fades. Donald Flamm, prexy of the station, in personally forewording the program, stated that possibly another Youngman or Berle might be discovered. If that turns out to be the case, WMCA will be as lucky as the guy who found a black cat in a coal mine at midnight. Chuckle value of listening to amateur youngsters earnestly trying to write air material is uncertain at best. Apt to be either heart-rending or to evoke a mere ho-hum. 'Laugh Parade' appears to be in danger ofously near that class. Harry Hershfield introduces the tyros and sets off a gadget cackling like a hen when the stuff becomes too unbearable. (This gadget is the counterpart of the gong, and is supposed to represent 'laying an egg'. About a dozen tyros were given a chance on the first shot. Most of 'em had dialog jokes of a mild or old vintage. Blackouts, professionally performed from amateur scripts, were just as bad. James Madison ('Madison's Budget'), long-time 'joke author' for vaude, appeared as guest. Good voice and nice unimpeachable material. Madison sizes up as a better 'And' than all the would-be authors rolled into one. Production as good as could be accorded this type of disjointed stanza. Edga.

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HOOR OF CHEER With Fred Wade, George Bowe, Thomas Healy, Helen Flanagan, Leonard Patricelli, Royal Waiters, Rudy Martin's Orchestra 30 Mins. HULL BREWING CO. WICC, Bridgeport

New series of weekly air vaude originating at WTIC, Hartford, and piped to WICC, Bridgeport-New Haven, represents greater splurge by brewer-sponsor mainly because of use of live band instead of the transcriptions—the supplemented—the human talent during the first semester of the show. Another notable change is the arrival of Fred Wade, longtime WTIC baritone, actor and announcer who has been heard on NBC coast-to-coasters and who adapts himself easily to such a commercial ride as this. Wade's spot in the session is that which formerly went to a weekly 'discovery' songstress, supply of which fast showed signs of running out. George Bowe continues as inter-locutor and correctly tries to establish the homely mood essential to keeping a beer show in the family living room. Leonard Patricelli's Royal Waiters quartet, survivors of first contract period, definitely show why. Rudy Martin band is strictly sensible, but at any rate shows paroller's good intentions. Added innovation is insertion of a couple of dramatizations of jokes, none of which heard to date are of current vintage. Helen Flanagan, who participated in former series as voice of the apotrope in the spelled-out 'Hull's' sign-off, has been promoted to a bit-player and baby-voice songstress as well. No harm done. Commercial are in good order, and there is an institutional contribution by Thomas Healy, billed as the 'Master Brewer,' who comes on to explain the sundry processes of the malt and the beer. Rouble, well spent and altogether decent audience fare. Elem.

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Thank You

VARIETY!

Special Citation
for
Foreign Language
Station
1936 AWARD
to
Station WBNX
New York City

Replica of Plaque awarded WBNX by VARIETY for Best FOREIGN LANGUAGE STATION IN THE UNITED STATES

Thank You Again!

For the New York Show-
manship Rating .

and to the many pro-
gressive clients, adver-
tising agenci and
loyal staff members,
whose cooperation has
made these ratings
possible WBNX extends
its deep gratitude.

WBNX
New York

Write for

A NEW APPROACH TO THE NEW YORK MARKET

VARIETY
NEW YORK CITY

1. WBN
2. WMCA
3. WBNX
4. WOR
5. WED
6. WJW
7. WLWL
8. WOV
9. WYAB

WBNX is ranked third because of the accuracy of its audience figures. It has built up in the Bronx, there, too, is another illustration of finding a niche and making the most of it. WBNX is entirely a foreign spoken station. Outstanding has been its life insurance forum which exposed the danger of the foreigner in WBNX's listening area. Station has done much stunt as circulating Freshlight Roosevelt's speech. In the fall, Congress has conducted an elementary school in English instruction.

MUSIC PUBS WON'T BACK 'INTERPRETIVE' ARTISTS IN QUARREL WITH RADIO BIZ

Owner of Original Copyright Can't Retain Command If Principle of N.A.R.A. Is Admitted, Pubs Declare

Music Publishers Protective Association has officially declared itself as not intending to support the interpretive artist amendment to the copyright law. This amendment, which is slated for introduction in both houses of Congress within the next two weeks, is fostered by the National Association of Recording Artists and seeks to establish for the artist a copyright in his interpretation contained in a phonograph record.

Light that the NARA wants is something which would be distinct from the right of performance. View taken by the MPPA is although an honest effort may be made to draw the line between these two rights any attempt to exercise the interpretive right in the same field as the performing right would inevitably prove competitive to the original copyright.

MPPA now contends that once the owner of the musical composition lets another licensable and saleable right append itself to his he loses complete control of performance over his work. Original copyright owner may issue a performing right to a broadcaster but, if the latter re-

fuses to recognize the interpretive right of an artist in a phonograph record and pay for its performance, the right obtained from the musical copyright's owner is useless. Owner of the original copyright finds himself in the middle, between the broadcaster and the interpretive artist, and a stalemate between these two puts the owner of the o. c. in the position of not only having his right tied up but losing income from it.

One fact in the MPPA holds that in this instance the original copyright owners should side with their customers, radio, film producers and phonograph record manufacturers, regardless of what controversies they may have had in the past with these sources. Threat of another right competing with their own should be a sufficient argument, avers this faction, for the publishers to line up their customers. The publisher can sympathize with the aims of the interpretive artist in trying to protect his work from unfair exploitation but he should not underwrite the methods to that end which are incorporated in the pending amendment.

Rockford's Click Date Alarms Music Union

Rockford, Ill., March 2. Local musicians' union and Faust hotel are drawing battle lines over fact hostility is employing Lou Blake's ore in its grill. First out-of-Rockford musical aggregation to mean coin (in sixth month at hotel), local horn-tooters are worried about what the future bodes.

Faust grill has always operated in red, using Rockford musicians, till early in autumn when Manager Art Newman brought in Blake for two weeks. Spot clicked, and band remained. Now Newman has made overtures to orchestra to have it return after closing for summer May 27. When local musicians heard that they got alarmed.

Anti-ASCAP Legislation Proposed in Northwest; N. Y. Attys. Unworried

Tacoma, March 2. Washington State House of Representatives last week voted a piece of legislation which specifically seeks to take in tow the American Society of Composers, Authors and Publishers. Bill provides for a uniform copyright law and creates a state anti-monopoly code to be directed by a commission.

This law would declare illegal certain alleged monopolistic abuses and activities wrongfully practiced under the guise of copyrights within the state by price fixing combinations, monopolies and pools. Also those which involve restraint of trade where the effects of such combinations result in oppression and extortion in violation of constitutional provisions. Bill provides for the appointment of a receiver in certain instances and for the serving of processes on non-residents and penalties for violations.

Lower house's vote was 91 to 2 and indications are that the bill be favorably received by the Senate. So far there has been no lobby evident against the measure.

Office of Frohlich & Schwartz, general counsel for the Society, did not seem to be much perturbed by the action of the Washington State legislature when queried about it Saturday (27). ASCAP lawyers described the bill as an attempt to override a decision of the court by legislative enactment and they felt certain that it would be declared unconstitutional since it is directed at a specific group.

Move of Washington's attorney general to have ASCAP declared a monopoly and its local interests handled by a receiver was declared unconstitutional last year as the anti-climax to a series of court battles. ASCAP counsel expressed itself as certain that the latest monopoly measure could not be enforced against their client because a performing right is not a commodity and therefore could not be brought within the provisions of any act pertaining to inter or intrastate commerce.

Friml, Jr.'s Band Set

Rudolf Friml, Jr. will make eight sides for Master Records. Friml has a 15-piece orchestra using cello, viola and only one trumpet. Band also set for Par and WB shorts. He opens March 30 at the French Casino, N. Y.

Jack Kapp in Chi

Chicago, March 2. Jack Kapp, chief of town yesterday (Monday). Will be in about a week, particularly to sit on the James C. Petrillo (Chicago Federation of Musicians) meeting on rules and regulations on the musical ban on recordings.

Rubinstein's composition of the entire 'Valse Volga' suite has been purchased by Condor Pictures for the background score of 'Love Takes Flight'.

Last Week's 25 Best Sellers

[The trade will be interested in comparing the selling relativity to the most-played-on-the-air tabulations, shown elsewhere in this department. Song title and publisher of the best selling 25 are included; only the title of the song is recorded in the air plugs.]

When My Dreamboat Comes Home.....	Witmark
*This Year's Kisses.....	Berlin
*Goodnight My Love.....	Robbins
*Moonlight and Shadows.....	Popular
Chapel in the Moonlight.....	Shapiro
Trust in Me.....	Ager
On a Little Bamboo Bri.....	Morris
*Little Old Lady.....	Chappell
Serenade in the Ni.....	Mills
*Rainbow on the River.....	Feist
Boo Hoo.....	Shapiro
*I've Love to Keep Me Warm.....	Berlin
*With Plenty Money and You.....	Harms
What Will I Tell My Heart.....	Crawford
*Pennies From Heaven.....	Select
I Can't Lose That Longing.....	Donaldson
*May I Have the Next Romance?.....	Feist
*You're Laughing at Me.....	Berlin
*There's Something in the Air.....	Robbins
*Night Is Young.....	Words & Music
*Let's Go Slumming on Park Ave.....	Berlin
*One, Two, Button Your Shoe.....	Berli
Girl on Police Gazette.....	Berli
*Who's Afraid of Love.....	Hollywood
When the Poppies Bloom Again.....	Shapiro

* Indicates film musical song. † Indicates stage production song, The others are

Bill to Curb College Orchestras at Union Behest Meets Opposish

Albany, March 2. Possible danger of blighting the future of some potential maestro of swing music now lurking in the obscurity of a college campus caused the Senate to delay action on a bill backed by the musicians' unions limiting the field of action of college and high school orchestras.

Senator Perley A. Pitcher, grey-haired minority leader, came to the defense of student talent when he said: This bill would impede the development of musicians like Guy Lombardo, whose orchestra got a start while members were students at Cornell University.

Other senators raised the objection that the bill might bar school orchestras from playing at church functions. Senator Thomas A. Burchill of New York City was against the bill, arguing that it limits playing for a livelihood to a union membership basis.

Senator Emmett L. Doyle of Roch-

ester, sponsor of the bill, said that it is designed to give employment to working musicians for whom jobs are scarce because of competition from amateurs.

VISIT OR WRITE
MARKS MUSIC
OH, SAY, CAN YOU SWING?
GAZING AT A BLAZING FIRE
YOU'RE JUST A LITTLE DIFFERENT
IT'S STILL BEING DONE
TRY TAPPI
IT'S NO SECRET THAT I LOVE YOU (Waltz)
THE LADY LIKES TO LOVE (Rumba)
Orchestrations 50c each
EDDIE LAMBERT—gen. ref. Mar.
RADIO CITY, N.Y.

IRVING BERLIN'S GREATEST SCORE ON THE AVENUE

(20th Century-Fox Release)

THIS YEAR'S KISSES
YOU'RE LAUGHING AT ME
I'VE GOT MY LOVE TO KEEP ME WARM
THE GIRL ON THE POLICE GAZETTE
SLUMMING ON PARK AVENUE
HE AIN'T GOT RHYTHM

THERE'S A SILVER MOON
ON THE GOLDEN GATE

IRVING BERLIN, Inc.

799 Seventh Ave., N. Y. C. HARRY LINK, Gen. Prof. Mgr.

SANTLY - JOY

Present

THREE SMASH SONGS

From Republic's Musical, "The Hit Parade"

'WAS IT RAIN?'

'SWEET-HEARTACHE'

'LOVE IS GOOD FOR ANYTHING THAT AILS YOU'

In Preparation:

From Forthcoming RKO-Radio Pictures' "Toast of New York," an Edward Small Production, with Edward Arnold, Jack Oakie, Cary Grant, Frances Farmer:

'THE FIRST TIME I SAW YOU'

SANTLY BROS - JOY, Inc.

IC PUBLISHERS.

1619 Broadway New York

IMPORTANCE OF ARRANGERS

Miami Committee Meeting Sidesteps Position on Anti-Wax Question

present administration in the New York Musicians Union, Local 802, have reconciled themselves to the unlikelihood of getting anywhere with the American Federation of Musicians on the recording and theatre drive issues until the national body holds its annual convention in Louisville June 14. Executive board of the AFM at its meeting in Miami last week failed to take overt action on either of the propositions.

Joseph N. Weber, AFM prez, announced after lengthy discussion of the recording matter that he would incorporate it in his annual report to the international's meet. Backing up James Petrillo, head of the Chicago local, a delegation from Local 802 had appeared before the AFM board in Florida asking that some measures be taken to restrict the use of phonograph records and other recordings on the radio and thereby help relieve the problem of musician unemployment.

Another issue which received major attention in Miami involved so-

cial security as it applied to musicians. The union doesn't like the s.s. set-up which makes employers of band leaders. It was decided that Weber, accompanied by a committee, call upon the Social Security Board in Washington with a view of having the situation clarified and adjusted. Weber plans to remain in Florida until April 1, and the trip to Washington will likely take place several days later.

Local 802's delegation to the Miami meeting will report to its own executive board at the latter's regular gathering tomorrow (Thursday) and the board will then decide whether to do as Petrillo did in the matter of putting an immediate set of restrictions on local recording.

Son-In-Law Frank Kelton Out of S-B, Jone Taps Upped

Jone Taps has been promoted to general professional manager of Shapiro, Bernstein & Co., replacing Frank Kelton, who resigned last week. It makes Taps the youngest holder of such title in the business.

Taps joined S-B five years ago and has been in charge of the radio department.

Almost coincidental with Kelton's resignation it became known that there had been a rift in the marital relations between himself and Mrs. Kelton, daughter of Louis Bernstein, president of the firm, and that Kelton had taken up separate residence.

Mills Salaried Exec of American Record Co.; Lines Up Orchestras

Master Records, and its 35c affiliate, Variety Records, will be on the market in April with an original catalog of 150 discs. It is proposed to release a minimum of 30 numbers, or 15 platters, for each label every month. American Record Co., which owns the Master and Variety brands outright, intends to devote them to the development and origination of novel combinations in the orchestral and vocal field and also fashion musical ideas which are not available to radio listeners.

Irving Mills holds a contract as managing director of American's new setup. His task is to supervise what goes into the Master and Variety brands. Mills will line up the talent and script material and direct the recording, with separate studios and personnel allocated him for the purpose, but all sales and distribution will be through the regular American Record organization. Mills is neither a partner nor stockholder in his new operation.

During the past week Mills added the following artists to the Master list: Mario Braggiotti, Rudolph Friml, Jr., Ferde Grofe, and the Hudson-DeLange unit. Contracts for stencilling under the Variety label have been signed by Mills and Paul Ash, Barney Rapp, Red McKenzie, Jerry Blain, Midge Williams, Harold Stern, Jesse Stone, Jimmy Mundy, Jess Stacey, Ina Ray Hutton and the Three Peppers.

Housewarming for the new recording setup is being tossed by Mills this Saturday afternoon (6). Band leaders and vocalists from radio and other fields as well as executives in allied industries have been invited.

Joe McCarthy, lyricist, is in Hollywood conferring with Jack Robbins on tunes he has coming up.

THEIR PRESTIGE NOW NEAR PEAK

Overshadow Composers in Many Cases—Responsible for Dancemen's Musical Reputations in Others

NARROW FIELD

Little known to the public at large and in some cases relatively obscure even in the trade, the arranger is now increasingly credited as the main works behind the popularity of music and musical personalities.

Present glutted condition of sheet music market with numbers turned out so fast and so numerously that it is physically impossible for leaders to keep tabs on them, is one factor. Another angle is that radio, with its emphasis on the ear, alone has brought musicianship to the fore and discounted the romantic or acrobatic stunt leaders of yesteryear, who did everything but attend to music with any degree of seriousness.

Actually, the arrangers are rather limited in number (if playing musicians who do a little orchestrating on the side are omitted from the census) and their importance to the leaders has for some time been fully recognized. Even the advertising agencies are by now pretty well educated and make fairly liberal allowances for dance arrangements. Lucky Strikes is notable in this regard.

Leaders who themselves make arrangements or supervise the making of orchestrations are not very numerous. They include, among others who may be unavoidably omitted:

Victor Young.
Freddie Rich.
Johnny Green.
Hal Kemp.
Meredith Willson.
Frank Black.
Gus Haenschen.
Isam Jones.
Ferde Grofe.
Ray Noble.
Duke Ellington.
Joe Haymes.
Andre Kostelanetz.
Lennie Hayton.
Fletcher Henderson.
Enric Madriguera.
Lindsay McPhail.
Benny Goodman.
Harry Sosnik.
Ted Florentino.
Ray Block.

Where the typical busy danceman finds himself snowed under the avalanche of new sheet music the best guarantee a publisher has that the leader will listen or run over a new number is the arranger. This means more than the composer with the exception perhaps of a few sure-fire names. Tip-off on the importance of the arrangement is evident often by the size of islay type used to bill the arranger on orchestrations while the mere composer and librettist gets small type.

General consensus seems to agree that the following print arrangers command respectful attention from dancemen when their names appear on a new number:

Frank Skinner.
Jack Mason.
Paul Weirick.
Jimmy Dale.
Spud Murphy.
Larry Clinton.
Archie Bleyer.
Gordon Jenkins.
Will Hudson.

In the narrow field of musical comedy, etc., the legits ick Russel Bennet, Hans Spialik and Maurice DePaack as among the toppers, while arrangers of general reputation, some associated with one individual organization, others working for many, include such note plotters as Carol Huxley, Adolph Deutsch, Will Hudson, Will King, Jim Mundy, Arthur Lange, Walter Scharf, Elliott Jacoby, Dean Kinkaid, Al Feldman, Frank Perkins, Gene Gifford, Boyd Bunch, Edgar Sampson, Eddie Sauter, Mary Lou Williams, Dominico Savino, Matty Malneck, Johnny Trotter.

Writer Can't Assign His Rights Under Sweeping French Copyright Proposal

Petrillo Anti-C.I.O.

Miami, March 2.

One of major objectives James C. Petrillo is to obtain the 100% support of the Musicians' International for the American Federation of Labor and William Green, president of the AFL, in the battle against John Lewis and the Committee for Industrial Organization.

Petrillo is readying to conduct a personal campaign in the Miami meeting to obtain not only the complete moral backing of the AFM for Green in this battle, but also a solid financial front.

To this end James C. Petrillo has made Green a member in good standing of the Chicago Federation of Musicians in order to secure to the utmost Green's technical position in the AFL.

Copyright authorities on this side are closely watching the developments in the French movement for a copyright law which would give the writer or composer a right in his work that he couldn't give up under any circumstances. Behind the drive for such right, descri-

Latin phrase, sui generis, an undetachable part of the individual, is the current popular front government.

New law, as would make invalid any permanent or unlimited assignment of his copyright by the composer or writer. It is a right he couldn't transfer. All he could do is rent it out for performances or publication, with the latter limited to a term of 10 years. The proposed revision of the copyright law is being opposed, the copyright authorities on this side have been informed, by not only the publishers but by a substantial percentage of the writers themselves.

LESTER SANTLY

GEORGE JOY

SELECT MUSIC PUBLICATIONS, INC.

1619 BROADWAY

NEW YORK

MEMO TO BING CROSBY

Dear Bing:

Many thanks for picking up that great song: "SWEET LEILANI"

and putting it in your forthcoming picture, "Waikiki Wedding."

Everyone's nuts about the song and they're saying "Bing's got another hit."

Following your broadcast the other night we received calls for copies from all over the country. Thanks again. Best from Lester and me.

As ever,
GEORGIE.

P. S.: Bing, we've got some swell songs we're also goin' to town on:

"GOOD NIGHT, MY LUCKY DAY"
"NOW YOU'RE TALKING MY LANGUAGE"

"IT MUST BE LOVE"

They're from Doug McLean's forthcoming Grand National Musical, "23 1/2 Hours' Leave."

We certainly would appreciate you giving out with them on your Kraft program.

Butch says how's about that part in your next fillum?

Harms Presents

From "READY, WILLING AND ABLE"

Too Marvelous For Words

Just a Quiet Evening

Sentimental and Melancholy

Cafe Continental

European Hit

Vienna Dreams

When Old Friends Meet Again

Trouble Don't Like Music

Greatest "Liggers"

With Plenty of Money and You

(Gold Diggers Lullaby)

It's Fair in Love and War

Let's Put Our Heads Together

Speaking of the Weather

From "Gold Diggers of 1937"

HARMS, RCA Bldg., N. Y.

NACK GOLDMAN, Prof. Mgr.

HOLLYWOOD SONGS

Songs for the Millions from the 20th Century-Fox Picture

"ONE IN A MILLION"

"ONE IN A MILLION"

"WHO'S AFRAID OF LOVE"

And Sonja Heale's Waltz

"THE MOONLIT WALTZ"

HOLLYWOOD SONGS INC.

1545 BUILDING-RADIO CITY-NEW YORK

PHIL KORNHEIMER, Gen. Mgr.

Short Life for Availability Committee

Expected to Pass Whole Thing Back to ASCAP Directorate—Meanwhile Mulls

First formal meeting of the special-publishers-committee-appointed to devise a formula for determining availability ratings will be held next week when Gustav Schirmer, one of the coterie's threesomes, returns to New York. Other two picked for the task by the publisher members of American Society of Composers, Authors and Publishers were Henry Spitzer, chairman, and Lester Santly.

Spitzer have over a dozen plans for availability, or catalog value, ratings which were turned in by ASCAP members since the creation of the special committee. These contributed plans will be studied by the trio with a view of culling the best features.

structing the formula which the committee will submit to the ASCAP board of directors.

Through the election of five popular music publishers to the new availability committee the pop faction in the society feel that they have eliminated an embarrassing situation which existed in the former committee. With three of the members on the old committee being standard publishers the pop men on the committee were unable to override the policies laid down by the former. A rule affecting this committee provides that the group cannot pass on an issue unless it has the votes of five out of the seven members. If the pop men wanted any measure passed they had to agree to let the pop pubs on the committee have their way on some other matter.

Bregman's Status

As the new committee stands Jack Bregman, who replaced E. B. Marks, represents the standard faction, although his interests as gen. mgr. of the Robins Music Corp. are equally, if not more, established in the popular field. Other newcomers to the committee, as forecast in last week's VARIETY, is Max Dreyfus. Those re-elected are Schirmer, Carl Fischer, Louis Bernstein, Sol Bornstein and Walter Douglas.

This new availability committee is not expected to function very long, although they were elected for a term of one year. Majority of the members on it have already agreed to recommend to the membership that the committee be dissolved and the matter of rating availability points be again left to the publishers on the ASCAP directorate. This majority feels that the job can be done better by 12 men than by seven.

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 plays on WAP, WJZ and WABC are computed for the week from Sunday through Feb. 20-27.

'This Year's Kisses.
'On Little Bamboo Bridge
'Slumming on Park Ave.
'May I Have Next Romance?
'What Will I Tell My Heart'
'Moonlight and Shadows
'Goodnight My Love
'There's Something in the Air
'When My Dreamboat Comes
'With Plenty Money and You
'Trust in Me
'Swing High Swing Low
'When Poppies Bloom Again
'Love and Learn
'Gee, But Your Swell
'I've Love to Keep Me Warm
'Serenade in the Night
'You're Laughing at Me
'Smoke Dreams
'Boo Hoo
'Mood I'm In
'Night is Young
'Little Old Lady
'I Can't Lose that Longing
'Mr. Ghost Goes to Town

*Indicates film musical song.
*Indicates stage production song. The others are pops.

Music Notes

Exclusive Publications has new song, 'Let's All Play Geography,' by Jan Savitt, Tommy Ginahart and Benny Musicant. Sequel to 'Knock, Knock.'

George Joy, Santly Bros.-Joy, has completed arrangements with Douglas MacLean to publish three tunes written by Sammy Stept and Ted Koehler for '23 Hours Leave.' They are: 'I Must Be Love,' 'Good Night My Lucky Day,' and 'Now You're Talking My Language.'

Jimmy McHugh and Harold Adamson tunes from Universal's 'Top of the Town' will be played by the Boston Symphony Ork in April.

Fedor Kella, musical director with the Denver Cinema Corp., under contract to Warner Bros., will write the music for 'The Return of Hannibal' for a New York production by Amory Hare, the author.

Harry Akst and Sidney Clare have completed three songs for two 20th-Fox pix. 'When a Girl from Alabama Meets a Boy from Tennessee' and 'Living on the Town,' go into 'She Had to Eat,' and 'The Shy Violet' will be featured in 'Think Fast, Mr. Moto.'

Dorothy Lamour recorded four sides for Brunswick. They included 'Moonlight and Shadows' from her Paramount picture, 'Jungle Princess,' and three tunes from 'Swing High, Swing Low.' Cy Feuer's ork backgrounded.

Leah Ray will sing 'I Love You Too Much, Muchacha,' one of the nine tunes by Gordon and Revel in 20th-Fox's 'Wake Up and Live.'

Ed Fishman on the Coast to handle orchestra contracts for Rockwell-O'Keefe. He swings over from Radio Orchestra Corp.

Sam Coslow has been borrowed from Paramount by Emanuel Cohen to cleft the tunes for the next Mae West flicker.

Marion Sunshi who has sung the praises of peanuts, tamales and nearly everything else under the sun, has written her first movie song, 'The Moon Over Cuba Was High—And So Was I.' Words by Music Publishing.

Edward Finney has set five songs for 'Hittin' the Trail' at Grand National. They are: 'Hittin' the Trail,' by Harry Miller; 'I'm on the Saddle,' by Everett Cheatum; 'Hond' for Town,' by Frank Sannucci; 'The Rip Snortin' Sheri' by R. N. Bradbury, and 'The Renegade Son,' by Glen Strange.

Irving Berlin will publish 'Tropicana,' rhumba composition by Aaron Gonzales, Jr., Carlos Runni and 'Lail Sandbach.'

Wolfe Gilbert leaves the Coast 'wards 10 for a protracted visit in N. Y., bringing some new songs from his new publishing co.

Disc Reviews

By Abel Green

Count Basie, amazing hot combo from Roseland ballroom, N. Y., is now waxing for Decca. 'Swinging on a Daisy Chain' and his own version of 'Pennies from Heaven' displays the Basie technique well. No. 1121.

Alice Faye, on Brunswick 7821, gives out 'Got My Love to Keep—Me Warm,' one of her tunes out of Irving Berlin's 'On the Avenue,' backed by 'Goodnight My Love,' another, another 20th-Fox film excerpt, this time out of 'Stowaway,' Miss Faye waxes well. By Feuer's orchestra accomps. On Brunswick 7825, she has two more out of 'Avenue—This Year's Kisses' and 'Slumming on Park Ave.' and 'Feuer's band services Gertrude Niesen.

Brunswick 7818 vocalizing of 'Blame It on the Rhumba' and 'Top of the Town,' both out of the latterly titled Universal musical, Miss Niesen also registers well on the wax. From London come Joe Loss and Roy Fox's orchestras, respect with 'Poppies Bloom Again' and 'Did Your Mother Come from Ireland?' two local tunes, former now getting U. S. attention and the latter listening like a good possibility for the American market. Hasn't been a new Irish ballad around for some time now. Incidentally, on Decca label, Arthur Tracy ('The Street Singer') warbles these same two numbers. A fox-trot, under the Loss and Fox batons they're smooth yet sprightly. Victor 25512.

Fats Waller and his Rhythm really give out on Victor 25515 with 'Sorry I Made You Cry' (no sorrowful swing, however) backed by 'Havin' A Ball,' an infectious tune by Andy Razaf—James J. Johnson. Another and Shep Field and his Rippling Rhythms with 'Too Marvelous for Words' and 'Just a Quiet Evening,' both out of 'Ready, Willing and Able' (WB), and 'Little Bamboo Bridge' (Decca). 'I Love You,' two pops. Bluebird 6779-81. Per usual the unique 'rippling' style of Fields lends itself best to the fox-trot ballad type of tune and per usual they're novelly arranged.

Duke Ellington has a dandy couplet on Bluebird 6782 in 'Arabian Lover' and 'Washington Wabble,' latter an original by the maestro. Ellington's arrangements are ultra and in the former, by McHugh-Fields (which would indicate it's an oldie), he really cuts some fancy capers.

Tommy Dorsey swings Rimsy-Korsakoff and Irving Berlin with equal despatch on Victor 25523. 'Song of India' and 'Marie' are swing classics under the Dorsey technique. Under Ellington, Dorsey cuts two waltzes out of 'When You're in Love' (Cal), titled 'The Whistling Boy' and 'Our Song,' by Dorothy Fields and Jerome Kern. Victor Jerry Cooper handling the barytone vocals in great style. Victor 25520.

Victor's Hot Stuff a la Francaise is a novelty by the Quintette of the Hot Clats. The Quintette has recorded 'Limehouse Blues' and 'After You've Gone.' It features Django Reinhardt, guitarist, and Stephans Grappelly, violin, both a couple of tres chaud gents who give out their

string stuff in hot swing. Former is a gypsy, actually, and not French, but the Hot Club of Paris has long been an institution on the Continent. Published works like 'Le Jazz Hot' and other hot-music periodicals are manifestations of how much further advanced are the Gallies in their swing—tempo and temperament. This Victor 25511 import is a scoop and should be a best seller.

Benny Goodman's Quartet with 'Stompin' at the Savoy' and 'Vibraphone Blues' on Victor 25521 are in fine fettle with their rhythmic, another swing classic for the 52d street cats. Lionel Hampton's vibraphone cuts some fancy licks in this.

From London, Decca 1118 brings a two-part George Gershwin medley by Harry Roy's Tiger-Ragmuffins, a billing derived from the English maestro's own version of 'Tiger Rag.' It's an odd combination of two pianos, string bass and drums only, but interestingly arranged and sounds fuller than that. Nifty novelty.

FOX
FLASHES
THE BALLAD SENSATION
THE WORLD IS MINE
(TONIGHT)
NOW THRILLING THE WORLD
SAM FOX PUBLISHING COMPANY
1230 FIFTH AVENUE
RADIO CITY, NEW YORK

Remick
Warren and Dublin at Their Best
in These Two
HOW COULD YOU?
SUMMER NIGHT
A New, Terri Hit
GEE! But You're Swell
from "SING ME A LOVE SONG"
A Campollian Production
LITTLE HOUSE THAT LOVE BUILT
YOUR EYES HAVE TOLD ME SO
REMICK MUSIC CORP.
1290 Sixth Ave., RCA Bldg., N. Y.
CHARLIE WARREN, Prof. Mgr.

MOVIE TONE TOPICS
Announcing a New
KALMAR-RUBY
SONG HIT
"THE MOON IS IN THE SKY"
MOVIE TONE MUSIC CORPORATION
SAM FOX PUBLISHING CO. Sales Agents
1230 SIXTH AVENUE
NEW YORK

Witmark Presents
The Sensational Ballad

When My Dream Boat Comes Home

From "CHEROKEE STRIP"
Starring Dick Farns, "The Singing Cowboy"
The Greatest Western Ballad in Years

MY LITTLE BUCKAROO

WITMARK & SONS
12 1/2 Sixth Ave., RCA Bldg., N. Y.
CHARLIE WARREN, Prof. Mgr.

Love Songs of Two Continents

SERENADE IN THE NIGHT
Dance Music—Just Released.
SUPPOSING

From Will Hudson—
The Sensational of Rhythm
I'LL NEVER TELL YOU
I LOVE YOU
THE MOON IS GRINNING
AT ME
"With Love and Kisses"
TROUBLE WITH ME
IS YOU
MILL MUSIC
NEW YORK

Gordon & Revel's Greatest Score . . . From 'Head Over Heels in Love' A Gaumont-British Picture

'May I Have the Next Romance With You'
'Lookin' Around Corners for You'
'There's That Look In Your Eyes Again'
'Head Over Heels in Love'

LEO FEIST, Inc. 1629 BROADWAY NEW YORK

PLATE PASSING IN A GAIN

Southern Cruise Circuit Folding Up After Best Season in Years

Southern waters' cruise season, now drawn to a close, has been in years for performers and musicians manning the tubs to pervey entertainment. Nearly a score of ships have been carting bands and performers, those on the three-week runs turning over the talent on each tri.

Ships now using entertainment are Britannic, Georgic, Aquitania, Rotterdam, Statendam, Veendam, Empress Australia, Carinthia, Pilsudski, rince David, Transylvania, Lafayette, New York, Kungsholm, Gripsholm and Saturnia. Also some smaller ships of the Munson Line.

First nine named are booked by Nat Abramson as an indie adjunct to his WOR Artists' Bureau. Remaining boats were supplied talent through Henry Herman, Dave Gardner, Edgar Benson and Phil Sandler agencies.

Boats are carrying bands ranging from six-piece minimum to 10-men layouts. Windjammers get union scale set by Local 802, N. Y. Boys pump out dance music each evening and, on some ships, afternoon sessions 'round cocktail hour. Like the performers, the musicians are given first-class cabin accommodations and the run of the dining salons.

The performers have the real gravy, putting on only two shows per week, on average, at the party nights aboard the crafts. Small units of from 10 to 12 are assigned each ship, majority of 'em females.

An added angle has cropped up this year for the briny-deep time in form of cabaret engagements which may be had in Kingston, Trinidad, Havana, Caracas and Panama. Coin isn't much, but the climate and time is nice. Abramson has these niterly bookings in the West Indian resort ports, and he drops off the higher grade talent for one-week shore engagements in each of the five towns. That enables 'em to catch next ship coming through, at once providing additional working time for performers and fresh faces for the passengers on the cruise ships.

The singing talent can even have a whack at South American radio work, station YV3RC, Caracas, being anxious to get the visiting artists over its wavelength for guest stints.

PLAN \$250,000 CHI NITERY

Chicago, March 2. Long talked-of class niterly spotted on Michigan avenue just north of the Link Bridge appears near realization, following consolidation of property and building projects by Ernest Feldmann, local realtor.

Site selected is the plot just adjacent and north of the present Music Corp. of America building and across the street from the WGN theatre and studios.

Will be a two-story building to cost around \$250,000, with the main niterly on the second floor and to seat between 700 and 900 people. Ground floor will contain a public bar, plus three or four shops, which will be restricted as to character, such as florists, perfumery, etc.

Will be operated and controlled by syndicate now being organized, and expected to open by next autumn.

Philly Windsor Hotel Prop. on Liquor Board
Philadelphia, March 2. Joseph F. Donovan, for many years proprietor of the Windsor theatrical hotel here, was named secretary of the State Liquor Control Board by Governor Earle last week. Donovan succeeds Bernard Brown, who resigned.

Minister, Fanner Address Same Org, But No Debate

incoln, March 2. Rosita Royce, nude dancer, split-billing with a m'l ister at a luncheon club here last week. Rosita, nee Marjorie Corrington, is a local girl vacationing at home here.

She talked show biz to the club, and the Rev. R. A. Dawson talked about child labor.

Rosita goes into the Oriental, Chicago, March 12, for fifth repeat, at the house in a year.

ETHEL WATERS UNIT A K.C. ISSUE

Kansas City, March 2. As is the custom of the Mainstreet theatre when all-colored units occupy the stage, a midnight showing on Wednesday (24) of the Ethel Waters 'Swing, Harlem, Swing' unit was advertised as exclusively for negro patrons.

Negroes have their own pic houses locally. Mainstreet usually gets a sell-out but the Waters showing was something else again. Colored community took exception to the fact that in the past they waited until midnight and then paid 50c. admission when white patrons could see the same show for as little as 25c. during the day. The theatre keeps its lobby clear so that last show patrons will not be intermingled with the colored group.

Felix Payne, negro night club owner and politician, declared a boycott on the house for the Waters performance. Thousands of hand bills headed, 'Custom Becomes Law', were distributed among the 60,000 negroes in Greater Kansas City and a sound truck toured colored sections for two days calling attention to the discrimination and asked that the show not be patronized. Only 117 negroes attended the performance. At conclusion of the show Miss Waters made a certain speech thanking the 'loyal ones' for coming out. She was visibly shaken by the affair.

In an interview, Payne was vigorous in his denial that the boycott had been aimed at Miss Waters personally. Local newspapers made no mention of the incident.

BLOOM RESIGNS NBC BUREAU; DITTO COWAN

Murray loom, concerned with stage bookings for National road-casting's Artists' Bureau, resigned from NBC last week. Former stage producer's plans are indefinite.

Also leaving the NBC bureau is Rubey Cowan. Latter joins Paramount Pictures on the Coast to form a new department, chiefly concerned with the radio activity of the studio's players, but only those who are first embarking in radio chores. Cowan's other duties will include scouting for talent as picture prospects.

Nan Blakstone Better

Nan Blakstone, who was confined in a Detroit hospital for nearly two months following an auto accident, was permitted to leave early this week. A complete plastic surgery job was performed on her face.

First niterly date for the singing comedienne since the crash will be at the Powhatan Club, Detroit, starting March 10. William Morris office agent.

SAME OLD STUNT FOR ROGERS SAN

'37 Drive in May Will Entail Audience Collections and Theatre Memberships—Method Was to Have Ended With Last Year's Campaign

GIFT NOW OFFICIAL

Passing the plate among picture theatre audiences, augmented by the theatre-membership inaugurated last year, will be the order for raising for this year's operation of the Will Rogers Memorial Hospital, nee the N.V.A. Saranac Lake Sanatorium, at Saranac, N. Formal presentation of the Saranac institution, plus the N.V.A. Ward in French Italy, N. Y., and burial tract Kensico Cemetery, to the Will Rogers Memorial Fund, was made by the motion picture industry Friday (26) in the Fox Building, N. Y., when titles to these were transferred.

Exact week of this year's drive has not been set but, as last year, it is expected to take place the last week in May. Chairman of the campaign will again be Leslie E. Thompson, of RKO.

Drive will be underwritten by the major companies, who last year guaranteed \$100,000 yearly for a period of five years at the same time as they were completing plans to turn the N.V.A. Sanatorium into a permanent memorial for Will Rogers.

Audience collections, however, were to have ended last year, the picture business itself considering solicitation of monies from the public to maintain the strictly show biz institution as degrading to itself. That the audience collections would be stopped, was promised, in fact, by Thompson at a meeting prior to the 1936 campaign for funds.

The theatre-membership plan, which entails picture spots voluntarily subscribing to the campaign by paying yearly dues according to their seating capacity, was figured as one method to circumvent the plate-passing. Fees are \$10 for 500-1,000 seats; \$15 for 1,000-2,000; \$20, 2,000-2,500, and \$25 for all theatres over 2,500. On the basis of around 15,000 picture theatres in the U. S., Thompson's committee figured this method would be surefire to raise at least the approximate \$150,000 needed yearly for the upkeep of the San. Around 1,500 theatres participated last year.

Bacon Sues State-Lake For 100G on Injuries

Chicago, March 2. Faith Bacon has filed suit against the Lake Theatre Corp. for \$100,000 which she wants as recompense for alleged injuries she received when she fell through a glass-topped box on the stage of the State-Lake theatre Dec. 5, 1936.

In her bill of complaint, Miss Bacon claims her left leg has been disfigured as the result of the fall.

NEW RIVIERA

Construction work on a new building to replace Ben Marden's Riviera, destroyed by fire last fall, was begun last week on the old site on the Jersey side of the George Washington Bridge. Marden expects to open the new spot May 27.

New building is expected to cost around \$100,000.

Chicago's Dept. Store Circuit Packs 'Em in With Vaude Acts

Not OK for Sound

London, Feb. 28. Vaudeville critic of London Times refuses to comment on singers using a mike as recently witnessed at debut of Ilomay Bailey at Victoria Palace.

In reviewing show, critic praised Lee Sims, husband and piano accompanist of Miss Bailey, along with rest of the bill. Reference to singer was that 'she chooses to trust a microphone rather than her own voice, so criticism is on the instant rendered null and void.'

BAND DATES SET AT PAR TILL JUNE

Paramount, N. Y., has set its band policy into June, something of a record for combo houses in these times. Stage show theatres in New York, and elsewhere for that matter, have been confining themselves to week-to-week bookings because of uncertain status of combo policies in most situations.

Including Benny Goodman's band, which opens at the Broadway deluxe today (Wednesday) for two weeks, bands set into the summer and in the order of their appearances, include Eddie Duchin, Louis Armstrong, Phil Spitalny, Shep Fields and Xavier Cugat. Each will play a minimum of two weeks.

HUB NITERIES SLUMP WITH CURFEW RAIDS

oston, March 2. Local niteries have suffered a sharp cut in trade in the past week here as result of intense police drive against late closers. In direct line of attack are the two-by-fours one night up and holes-in-walls.

Major clubs, which have been observing bar closing hours closely, have suffered from page one publicity covering all clubs in general. Daily stories about coppers posted at club bars have scared away some important biz in the niterly area.

Booking 10 U.S. Acts On Jap Expo Route

Seattle, March 2. Ten American acts will be booked for northern Japanese exposition on dates during July, August and September, 10 weeks time, with sailings from Seattle in June. Edward J. Fisher is booking.

Acts are to be of sight type. This is same group of expos Fisher booked last year for Kobe.

Acts are to be used on stages in northern towns, with protection against inclement weather, as it's a rainy season. Contracts include roundtrip fares.

Delf-Leipzig Show

Miss Juliet (Delf) will reappear in N. Y., after a long absence, participating with her character sketches in Leila Leipzig's Recital Unique at the Barbizon Plaza hotel, N. Y., March 21.

Also on the program will be Esther Junger, American d. c. c. Artels, Dickson, bartitone, and Nal Leipzig, magician and card manipulator.

March 2. With kitchenware and bank notes tossed out of theatres, and show business going into department stores, the boys are lining up as to which is worse, a piece of crockery with a show, or a show with crockery; at least one smarmy i thinking of setting up an office to book acts in a department store circuit.

Even going for hold-overs in this town, the Del Rios, originally scheduled for one week at Goldblatt's loop establishment, have had to remain for another seven days because of popular demand. Every week-end sees Marshall Field's kid theatre playing novelty acts; and the Fair Store, which has booked Colleen Moore's doll house for two consecutive seasons, is now the proud possessor of a combination shrine-museum of picture actors' effects.

Latter is the only one to use a marquee and window display, and the only one charging admission. For 10 cents a head you can see wax figures of the stars (facemasks, they're called); signatures; riding crop used by Marlene Dietrich herself; Betty Davis' first doll; and, last, but far from least, actual gown Greta Garbo wore in some picture or other. All for a dime.

Goldblatt's have roped off part of their eighth floor, built a small stage, scattered folding chairs about, and take great pleasure in presenting, for the first time in America, those midgets from Spain, the Del-Rios, who appear every 20 minutes to do a 12-minute song, dance, and comedy act. House is capacity every performance, about 300 people, and shopping bags, attending.

Marshall Field's have been in show business for some time, but are confining themselves to kid shows rather than the booking of sport celebrities as heretofore. Shows run to novelty acts, with this week Frank Shepherd, magician, giving a 20-minute entertainment at 11, two and four o'clock Saturday.

Up to now, no theatre licenses are being hung in these department stores, and no reviewers are covering the shows, but it may be a coming industry and soon require all the embellishments.

HELEN MORGAN BACK IN VAUDE

Helen Morgan makes her first vaudeville appearance in New York in more than two years at Loew's State March 26 (Easter week). Singer is going in at \$2,500, with the William Morris office agenting.

Same show will mark the debut in vaude of Oshins and Lessey, two-man comedy act which heretofore has been confining itself to N. Y. niteries. Combo, composed of a former life-of-the-party m.c. and a drummer, was last at the Caliente, N. Y.

19-Year-Old Giant Youth Contracted at \$300 W'kly

St. Louis, March 2. Robert P. Wadlow, Alton, Ill., giant who signed contract last September for theatrical appearances at \$300 per week provided he was not billed as a freak celebrated his 19th birthday last week and now measures 6 feet 7 inches tall, a gain 3 inches i last year. Wadlow gained 60 pounds and now tips beam at 450.

Wadlow has now attained height greater than that of any man whose measurements are accurately recorded in medical history and specialists at Barnes Hospital here, who examine youth periodically, assert he will not attain full growth for another two years.

Nitory Reviews

CASINO PARISIEN

(CHICAGO)

In show business there is a fine sharp line between the purely artistic and the commercially artistic. On one side of the line you get nice comedies, but you wind up behind the eight ball, on the other, the public gets their coin's worth and the show gets the coin. The first production at this joint was an artistic thing, full of nice ballets, fluffy gowns and modern symbolic hooing. There were six yawns to a minute, in other words.

This show is commercially artistic. There's nudity that is really nudity. Entire show runs riot with everything that has gone to make the Cliff Fischer shows a standout in this country—costumes by the yard and socko in eye appeal; lighting and staging such as rarely seen in a nitory; comedy, legitimate performance. It's nifty, and'll bring the customers back for more.

And yet, with all these trappings and production, it's still talent that stops proceedings and really points up a show. And this presentation had three turns that are powerhouses. Of first mention there must be Buster Shaver with Olive and George Brano, unquestionably the standout midget act in the country today. The tops in class, appearance, performance and results. Of the many, many times this act has been

caught, it has not once failed to score solidly.

Olive and George are doing a new act—dancing and singing of the type that bigger people would be very proud to do.

Another click is Emile Boreo, who first turned the tide of French Casino shows in this town with the original "Folies-Bergeres." Doing exactly the same routine, Boreo is ideally perfect as m.c. for this type of show. The right accent, appearance and delivery, he ruined 'em again with his "Parade of the Wooden Soldiers" and his "Dark Eyes" in various languages. And, thirdly, there are the Bredwins, whose loose-jointed, hand-to-hand acrobatics and comedy are a minor riot. Act is made to order for every sort of show, and they utilize every advantage.

Rest of the show's acts are all excellent, and fitted perfectly. George Hayes turns in a fine toe dance on stairs for a spot early in the show; Enrico Bertoloso is bang-up in his tenor warbling, while Choppo is ideal novelty with his comedy painting and costuming on femme torso. Arabelle, Rich and Mario are a strictly French novelty dance turn with their "Midnight Bath" number, designed solely for nite club use, and especially French Casino shows.

In all, a show far superior in every way to the opening show, and credit must be given to Jean LeSeyreux for the staging and Natalie Komarova for the ballet and ensemble numbers. Lou Breese orchestra is again here doing a swell job of playing the new dance band, and also plenty okay.

LE MIRAGE, N. Y.

Cerutti, who operates a fashionable Madison avenue restaurant (circa Colony), recently took over Le Mirage on East 54th (in El Morocco territory) and looks to put this heretofore jinx room over. It's one of the nicest environments in town, one in which Frank Audiere sunk a big wad a couple of years ago, and save for a brief spell as the Chez Josephine Baker, it's had a checkered career. But now, a combination of perhaps the best \$2 table d'hôte in town, plus the Yanyego Voodoo Dancers as the post-midnight special attraction, puts Le Mirage into the coin class again.

For dinner, Roy Rector politely poses a modest little divertissement which is backed by Elisha Tuttle's band, while Charles Agnew is the new dance band, and also plenty okay.

for the instrumental backup. Harry Horton is slated to succeed Tuttle as maestro.

Roberta Jonay seems the feature in that she's brought back for a second number, opening with one of those tash modern dances, in black, slinky gown and much Egyptian-like movement of the hands and arms akimbo. The returner is a Magyar peasant number. In both, the youthful, nice-looking and seemingly serious Miss Jonay registers as much on personality as on talent.

Marie Almonte is a regal prima and Wanda Goll ditto excepting the latter lets herself go with a pop. "Lucky Star" in a pinned hocha, after a rather dignified introductory anent a German lullaby in tribute to Schumann-Heink. While of "sympathy" call her it's specially and registers. Miss Almonte is more poised throughout. She's from radio. The Voodoo Dancers, who clicked the Club, and who recently only do their Cuban calisthenics after 12, augmenting the above show. For a dinner, with or without the floor trimmings, the environment and the cuisine makes this a good buy.

Abel.

JOE DU PIERROT, N. Y.

To listen to the more than a score of nitory proprietors on West street, the more the speakeasy joint creates a boom for its next-door neighbor. To listen to Joe Du Pierrot, who moved just directly east across 34th, is to hear the swing street isn't what it used to be. At least that's his explanation for shifting from W. to E. 52d and going in more for a chi-chi clientele. OK for the speakeasy type customers, averts Du Pierrot, but people are saner now in their food and drink standards, and so he's now on the site of the old Madeleine's.

To a \$2 French table d'hôte Du Pierrot has added such nocturnal trimmings as Joe Fejer and his string quartet whose music harks back to the Mouquais and Shanley-type restaurants of yesteryear—even before Voldsteadism. That Fejer must compromise his gypsy airs and his musical comedy excerpts with snatches of dandisism is a regrettable necessity, but since the customer is always right and the boys and girls get the urge to terp, Fejer's quartet must perform give out with the hoof tunes as well. His is a facile and versatile combo which, however, is equal to the occasion. His quartet, the second violin and piano back-up, with maestro Fejer at the helm, as first violinist, are all right on the foxtrotology.

There is also an affable young talent scout might O. as a camera possibility. He's young, of obviously trained vocal ability, who opens with "Amoroso" and closes with "Romance." Kid looks well, has possibilities and is a comer. Du Pierrot also has a couple of other specialists in Tom and Charli, intine pianologists.

It's a rather late dine-and-dance spot and doesn't start filling up until after 8.

CONGRESS CASINO

(CHICAGO)

Chicago, March 1. Lowering the price and operating to a mob with less coin in their jeans may help this nitory. It needs some inducement, but the cause the present policy can't possibly get the customer on talent alone. Any of five other nite clubs in this town have this Casino topped in every respect on floor shows.

There's a mess of scattered acts, nothing tying in, and building to nothing. The acts are on and off with no particular reason for their arrangement or grouping, with the result that individually okay acts sum up to mild entertainment.

Randal Sisters are a singing trio that hardly fit in as opening act here. Get the show off to a slow start. Al Bernie is one of those omnipresent mimics that are always shoved into a show when nothing else can be thought of quickly. Bernie is a standard mimic and makes all his impersonations sound like Harry Richman. The third impersonation which didn't sound like Richman particularly was his impression of Harry Richman.

Fine dance team on this show is Marion Wilkins and Jack Walters. Make a splendid appearance and offer a succession of dances which are swell in execution and niftiness. Cleverly worked out routines, backed up by smartly selected tunes, make this a neat team for any show. Took the best audience results of the evening and deserved it.

Lila Carmen has a wealth of personality and her vim and vitality sell her vocal numbers with a solid sound. Has a novel rhythm style that makes her a standout seller of pop swing songs. Olympic Trio are strictly vaude with their roller-skating whirlwind on a small raised (Continued on page 53)

MABEL M'CANE'S COMEBACK

Mabel McCane, vaudeville headliner some years ago, is readying a new act in Chicago.

Miss McCane retired about seven years ago when she encountered vocal trouble.

15 YEARS AGO

(From VARIETY and Clipper)

Izzy Herk lawing Jack Pearl, who had jumped a contract to go to the Shuberts. He had been playing burlesque. Pearl offered Herk \$6,000 for a release from his burlesque contract, but Herk nixed.

Equity jalled a small producer for not paying salaries to a stranded company. Friends rustled the money and he was free after five hours in Ludlow St. First legal victory.

"Three Wise Fools," "Lightni' " and "The Best" the only non-musicals to take to the road after a B-way run. A record then.

Watson sisters had the next-to-shut at the N. Y. Palace and made good in that choice spot, generally reserved for a big act or a man. Dolly Sisters, added a five-piece orch to their turn.

Clipper seemed to think that wireless concerts "will soon die a natural death." Argued people would eventually revert to the phonograph, where they could pick their own selections. The same week VARIETY's front page headline was "Radio Sweeping the Country."

Rialto, N. Y., ventured a revival week with a daily change to let in seven big successes. Did only fairly well.

VARIETY printed its first batch of film box-office reports. Ran three columns.

Jack Dempsey made his second vaude try, this time at the Hippodrome, with Jack Kearns stooging. Better than the last effort.

Blackstone, magician, cut his evening's show to 23 minutes and went into vaude. Broke in at the Fifth Ave.

Jack Benny at the iverside, N. Y. Act over nicely, but he was advised to dress better. Hurting the turn.

Dan Michalove brought three newspaper men from Atlanta to New York to help him pick out a stock co. for Lynch's Forsythe there.

Irene Castle was doing three-a-day in a Detroit picture house. Getting \$4,000 on the week and willing to let the house get some co., too.

Three managers burning at stage pianists. Declared their excess baggage costing the houses around \$6,000 a week. But nothing could be done about it.

There were eight vaudeville houses in Newark, so the Strand went back to pictures.

Some theatres were following Kansas City in using radio as a stage attraction, but the big houses would not touch it.

Cushman Units Will Reopen Winnipeg Spot

Winnipeg, March 2. Cushman units re-open the Winnipeg Orpheum here March 19, starting with "Viennese Vanities." House has been dark since last May. Deal was set by Vince Markee, representing Cushman, and Jack Miles, head of Western Theatres chain, in Chicago recently. Contract for the units is reported to be for 10 weeks.

V-Y'S \$3,000 IN HAVANA

Havana, March 2. Veloz and Yolanda, dance team, set a new attendance record at the Sevilla Biltmore hotel here for week-end Saturday (27), which was Cuba's fiesta week. Team took away \$3,000 for its end.

New Friars' Frolic

Friars Club's annual frolic, the first since the club was reorganized and moved to new quarters last year, will be staged at the Hollywood hotel, N. Y., March 28 (Easter Sunday night).

Club's Abbots is Jay C. Flippen.

A Bit of Proof

"WHITEY"

AL. ROBERTS

Always Working

Year 1936

Jan. 1-Club	Los Angeles
Jan. 2-American Legion, Hollywood	Cal.
Jan. 3-Normandie, Pasadena, Cal.	
Jan. 5-Lincoln, Los Angeles	
Jan. 7-Club (Bert Levy), Los Angeles	
Jan. 8-Club (Sadie Halperin), Taft, Los Angeles	
Jan. 12-Club (Bert Levy), Pasadena	
Jan. 13-Orpheum, Los Angeles	
Jan. 14-Hermosa, Hermosa, Cal.	
Jan. 15-William	Los Angeles
Jan. 25-Club (Strous), Santa Monica	
Jan. 26-Club (Warren Jackson), Los Angeles	
Jan. 27-Foster's	Los Angeles
Jan. 29-Feb. 1-Hippodrome, Los Angeles	
Feb. 2-Del Mar Club, Santa Monica	
Feb. 3-Club (Al Wager), Los Angeles	
Feb. 4-Club (Geo. Hunt), Glendale	
Feb. 5-Club (Bert Levy), Los Angeles	
Feb. 10-Masonic Temple, Los Angeles	
Feb. 14-Club, Santa Anna	
Feb. 15-Updell's Club, Hollywood	
Feb. 17 to 20-BOXY, BALZ LAKE CITY	
Feb. 20-Newmont Hotel, Salt Lake City	
Feb. 23-American Legion, Salt Lake City	
Feb. 27 to Mar. 6-Brown Palace, Denver	
Feb. 28 to Mar. 6-Douglas, Denver	
Mar. 9-Mason	Laughlin
Mar. 13-19-TOWER, KANSAS CITY	
Mar. 14-15-PALACE, FT. WAYNE	
Mar. 17-24-UTOWN, CHICAGO	
Mar. 18-20-COLONIAL, DAYTON, O.	
Mar. 21-22-Kedzie, Chicago	
Mar. 23-24-ORIENTAL, CHICAGO	
Mar. 25-26-ORIENTAL, CHICAGO	
Mar. 27-28-ORIENTAL, CHICAGO	
May 1 to 8-SHUBERT, CINCINNATI	
May 9-Club (Crosby, Radio), Cincinnati	
May 10 to 12-PALACE, FT. WAYNE	
May 13-14-ORPHEUM, CHICAGO	
May 15-16-ORPHEUM, CHICAGO	
May 17-18-ORPHEUM, CHICAGO	
May 19-20-ORPHEUM, CHICAGO	
May 21-22-ORPHEUM, CHICAGO	
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Dec. 29-ORPHEUM, CHICAGO	
Dec. 30-ORPHEUM, CHICAGO	
Dec. 31-ORPHEUM, CHICAGO	

Frenchy Revue from Morrison, Chi, Lined Up for Vaudfilm at \$6,000 W'kly

'Revue Internationale,' French Casino show out of the Casino, Parisienne in the Morrison hotel, Chicago, already has a five-week vaudeville route lined up, including its current stanza at the Chicago, Chicago. Unlike its F. C. predecessors, which played vaude at \$7,500 guarantees plus splits, 'Revue Internationale's' guaranteed figure will be only \$6,000 in most spots.

One theatre in which it will not get that amount will be the Michigan, Detroit, opening Friday (5). Here the unit will get \$5,000 plus the percentage, taking the cut because some of its acts, especially its features, A. A. A. have played the house recently and will have to be replaced by talent-booked and paid for by Paramount.

Following Detroit, unit resumes the vaudeville policy at the Stanley, Pittsburgh, opening March 12. This theatre is booked jointly by Loew's and Warner's on a pooling deal. House has been playing straight picture past few weeks due mainly to scarcity of stage attractions.

Paramount picks up 'Revue Internationale' for the Metropolitan, week of March 25, with Loew's getting it the following week at the Capitol, Washington. Show will not play any New York stage house due to possible conflict with the French Casino's original theatre-cabaret on Seventh avenue.

Vaudfilm dates agent by F. C.'s own agency subsidiary in N. Y., the Internationale headed by Miles In-

ners' deluxer, will wait until week of March 12 to resume stage shows after couple of months with straight pix. Reopening attraction will be 'Folies Internationales' from French Casino 1, Chicago, with Johnny Hamp's band, around which a show is to be built, coming in following week.

Inability to pick up steady series of name attractions is causing Harry Kalmine, zone manager for WB, to keep Stanley on flexible policy, with presentations going in only when the right ones are available. Otherwise, house will play a picture and forget the flesh temporarily.

Stanley has already played enough weeks of shows to fulfill terms of contract. It's musicians and from now until September 1 can use the pit crew whenever they wish without kicking back any dough. Dave Broudy, who since late dropped flesh, has been conducting string ensemble in William Penn hotel's dining room, ill give up that job to direct the pit band.

Hostelry, however, retain roudy to give little symphony concerts every Sunday evening in lobby. He's available, since Pittsburgh is still a six-day town insofar as stage is concerned.

Indications beginning of year were that Alvi, owned and operated by Harries, might slip in an occasional stage show, but Warners are having so much trouble corraling attractions that Harries have given up idea and are sticking ix.

Peggy Garcia at \$400, Nearly, Until the Law Stepped in Once Again

Peggy Garcia, whose \$500,000 suit vs. Rubinoff, the violinist was tossed out of court at her own attorney's request, was being offered for vaude dates by Edgar Allen early last week. Before the New York bookers could even say no, however, the law stepped in against the former niterly cloakroom girl.

Miss Garcia and her second husband, Michael LaRocca, were indicted for bigamy Friday (26) on the complaint of LaRocca's alleged first wife. She was held in \$2,500 bail.

A pending Washington Heights (N.Y.) tavern booking, reported for four weeks at \$400 weekly, also now appears lost to Miss Garcia, at least for the time being.

Raid on C. C. Spots

Charlotte, N. C., March 2. Highway patrolmen raided a series of niteries in the Charlotte vic'ity last week and seized \$15,000 worth of bonded whiskey. State still has prohibition, by law if not actually, although the legislature last week paved the way for counties to vote themselves wet.

Nite spots raided included Pine Tavern, Tuckasegee Lodge, Bo Peep, Greenwich Village and Red Top. Operators were fined.

Chicago Daily
By Joseph Lawler

The return of Emil Boreo, the famous "conferenceur," does much for the show in this respect. His presence does something to make these French shows Frenchy and his entrance last night was greeted with a welcoming applause that should echo long in his heart."

Clifford Fischer's Reviews

Bowes' All-Girl Unit Gets Interstate Time

Interstate, booked by Charles J. Freeman in New York, has set Major Bowes' all-girl unit for four-and-a-half weeks, opening April 16 in Houston, Tex.

Following Houston, unit plays full-weekers in Dallas and San Antonio and then goes into splits at Ft. Worth, Austin and Waco.

Flood-Closed L'ville Niteries Reopen Doors

Louisville, March 2. iz definitely on the upbeat both here and across the river in Jeffersonville, Indiana.

Casa Madrid opened Saturday (27), with Johnny Burkhardt band, Nedra Gordinier and Larry Downing, vocalists. Spot had been shut down for four weeks, having been one of the places taken over by authorities during the flood for the housing of refugees. Considerable repair work had to be done before the spot could be reopened.

Club Paddock also open, with Fay Norman's 'Gay Boy Revue' again the entertainment. Norman is now faced with injunction served by city authorities, setting forth that the femme images are immoral, indecent, and harmful to young people who attend the club.

Anthony Trini, with Al Gale heading the floorshow, opened the Club Greyhound, Jeffersonville, Saturday (27). Band airs nightly over WHAS.

Several smaller clubs are again in operation, after much repairing and redecorating, most of them featuring orchestras and floorshow entertainment. Flood-time ban on sale of liquor after 8 p.m. has also been lifted.

PHILLY'S COCOANUT GROVE A SHAMBLES

Philadelphia, March 2. A battle between detectives and tough guys in the wopanut Grove here landed seven of the participants in the hospital last week. Versions varied as to exactly how the trouble started.

Harry Hahn is manager of the niterly.

One of the muggs was in the place drinking and dancing and, in dancing past the cashier's desk, noted that the phone number of the detective bureau was on a pad.

He made an insulting remark that the owners were paying off the detectives. This led to the words and Hahn ordered the toughest out. The mobster threatened that he'd be back.

Fearing trouble, Hahn phoned for the detectives. Four of them arrived and took a seat near the bar. By this time the place was nearly empty of customers.

One Coyle, 'Miss America's' of last year, was just leaving when four tough boys came back. She slammed the door in their faces, and narrowly escaped injury. They pushed her aside, however, and entered to be met by the detectives.

A slugging melee ensued in which glassware, a hammer and other bricksbats were used. Damage to the place itself was only a few tables and windows. Seven carloads of cops, answering a riot call, stopped the war.

The two gangsters who were able to attend the magistrate's hearing the following morning were held in \$20,000 bail for court. The others likewise will be held when they are discharged from the hospital.

The story was given wide play in the dailies and Hahn complained that it has seriously hurt his business.

Philly Niterly Reopening

Philadelphia, March 2. vergreen Casino, on outskirts of town, takes down the shutters Friday (5). Harold Larzalere is manager.

Known as Evergreen Farms, it had rep as very hot spot, doing prohibish. Continued open after repeal and was pocketing nice coin until raided for selling liquor after hours.

Early Niterly Foldups in Miami Blamed on Florida's Gambling Ban

Refugees' Stage Show

Memphis, March 2. Flood refugees are going back home in such numbers now that it's hard to hold a cast together, but refugee camp at the Memphis Fairgrounds is still going in for dramatics in a bit way. Public not invited, but the whole camp was on hand for the refugees' big minstrel Thursday night (25).

Essie Coffman heads the recreation department staff, which sees that refugees keep themselves amused. Morton Downey and his accompanist, Hal Hoffer, appearing at the Orpheum last week, visited the flood refugee camp.

HOLM GOES PRO IN ROSE DUNK

Cleveland, March 3. ropping her fight to win back her amateur standing with the American Athletic Union, Eleanor Holm Jarrett turned definitely pro by accepting Billy Rose's offer to exhibit her curves.

Great Lakes Exposition here this summer. Swimming-actress so far is the top name landed by the half-pint-sized promoter for his 'Aquadeu' which will start second semester of city's centennial show on May 29.

Rose began dickers with Eleanor a month ago when she was doing a personal at RKO Palace here. Movie gal, who was dropped from Olympic team for breaking training rules, has been holding out with hopes of being reinstated by the A. A. U. After getting word that the Metropolitan district committeemen were still against her, she signed Rose's contract for fifteen-week period. It calls for \$2,000 per week, according to the star who tosses big figures around almost as carelessly as Rose himself.

Instead of being an open-air affair, promoter has decided to cover the grandstand amphitheatre seating 5,000 diners. Cast to consist of 100 mermaids, with two shows a night during the run of 101 days. Although he has the whole Lake Erie to play with as a background, Rose isn't apparently satisfied yet. He's now gabbing about getting 'either Johnny Weissmuller or Helen Hayes or Leslie Howard to make it a little more colossal.'

Capt. J. J. Christensen, now in Florida, is again buying fair space for his submarine, the S-49.

Shell for 'Radioland' features was moved from gates down to a new water-front site last week. Almon R. Schaffer, associate director, is in Los Angeles lining up new concessions for the Expo.

Miami iteri after a very poor season considering the upturn of business in general, have begun to fold up their tents early this year.

First major spot to go was the luxurious Palm Island Casino, which closed its doors Saturday night (27). Cross and Dunn headlined its final floor show. Hollywood C.C., with Benny Fields as its entertainment topli, quits for the inter th coming Saturday (6).

Contributing to Miami's poor niterly biz was a run of bad weather and the strict taboo on gambling, latter being almost a necessity to lure the vacationers to the nocturnal joints. Only one spot was able to get around the ban on games of chance, the Palm Island Casino taking advantage of the legality of slot machines in Florida and operating gaming tables via coin mechanisms.

Nickel in a slot tossed out a pair of dice, spun a bird cage, started a roulette wheel, etc. Intricacies entailed in taking chances with their coin, however, kept a good many of the players away.

Folding of the Palm Island and the Hollywood presages a general exodus of niteries from the Miami sector within the next couple of weeks, smaller clubs being expected to fold wholesale fashion in that period.

STAMFORD VAUDE SPOT

Palace, Stamford, Conn., operated by Twin-Theatres Corp., goes vaude with policy of last-half shows starting March 11.

Opening attraction is Milt Britton band.

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EMIL BOREO

Emil Boreo in Return to Act as "Conferenceur" for New Production
By CHARLIE DAWN (Chicago American)

Clifford Fischer's "Paris-Montparnasse" revue hit Chicago with full force last night... before a truly distinguished audience at the Casino Parisien in the Hiferrison. The "Paris-Montparnasse" episode is the second musical production the Casino Parisien has held, and was presented under the eagle-eyes of important French Casino executives who control the Parisian-act-mosphered bright spot at the downtown hotel.

Surprises were plentiful in the new production, Emil Boreo, "international" Conferenceur, who scored so terrifically. His ovation held up the show for fully two minutes... which is a long time any way you figure in the show business, especially when a new production is under way.

Clifford Fischer's Reviews

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Unit Reviews

CASINO PARISIEN
(CHICAGO, CHICAGO)

Chicago, Feb.

This unit comes in direct from the Casino Parisien niter, at the Morrison hotel, the local haven of the French Casino circuit. It was week enough as a floor show; it is considerably weaker as a stage attraction. It is much below the standard of the French Casino shows which have previously been utilized. These shows, hitting the theatres lately have gotten weaker and weaker, and it is imperative that something be done to strengthen unit-shows to their former glory.

This unit is going to prove a boomerang both in word-of-mouth and in box office. It is giving the people what they've been led to expect. The only thing Frenchy about the show is its title, and that's not so hot, either.

There was only a bit of French music for the opening. The rest of the music was plain pop stuff, and completely unsuitable for a French Casino review. No unit scenery at the backdrop. Some set pieces coming out of the Balaban & Katz warehouse, and previously seen in the B. & K. vaude houses.

They didn't know what to do about the nudity stuff. It was handled pretty badly at the niter; but it's even worse here.

Costumes and wardrobe good but nothing to excite 'em in a house which has seen the top in costume, and then some goes for the dance routines, with Fred Evans doing a better job week in and week out than this one-time unit shot. Only enterprising comes from the individual acts. And most of these acts have been played around. Paul Kirkland was a last-minute insert, and he's as French as Randolph street with a ladder, with a panto comedy and burlesque Apache. That comedy backdrop remains sure-fire for laughs.

Rest of the acts are from the floor show and all do bang-up jobs. It's a shame they didn't have the proper background. A Robin is rich with a new set of costumes and tricks, and still a fine novelty for any house with his bottomless trunk. George Campo, clown, with his panto comedy and burlesque Apache. That comedy backdrop remains sure-fire for laughs.

Eileen O'Connor, toe dancer, should put on more weight. Jerome Andrews manages a lot of graceful leaps across the stage in classical ballet fashion, while Jack Whitney loses in a Spanish specialty. Carmen Romeo, who has been with a pleasing castanet number.

Acrobatic act of Anderson and Allen is fine, exhibiting some of the finest act-to-hand extant. But they still are a little behind their progress with a cheap wardrobe. Ballroom team of Mary Raye and Naldi go over solidly here, and can stand a build-up since the country is now more ballroom dance conscious, and this act is good on appearance and execution. They are followed on the stage by the strong knockabout, roughhouse ballroom team of Gene and Helen. Helen is an eye-appeal winner in every respect, and tops with burlesque dancing. Fine act for any house.

Songstress Sara Ann McCabe sings loud anyway. Her appearance is prime excuse for her presence.

Gold.

BOWES' INT'L REVUE
(MICHIGAN, DETROIT)

Detroit, Feb. 27.

But for its 'international flavor,' this new unit tastes just like other Major Bowes efforts. Plenty of fodder for the uninitiated, and plenty of headaches for patrons who know better.

It's sub-titled 'radio amateurs,' so it maintains b.o. lure, but not much else. There are 11 acts, more or less, composed of about 20 acts, and each turn is labelled as representing some country or part of the world. One of these is certain, Eva Moore, warbler, who represents the midwest and hails from Grand Rapids, Mich. Fortunately, 50-minute revue flows swiftly and unimpeded in a smooth setting. Latter consists of a huge world globe, dished in center of back portion of stage, alongside which is seated pit orchestra. Along various nations, which are uninitiated, represent, are grouped around the realistic globe. For the finale, 'Miss America' is lowered from ceiling just above the globe, and two men, one containing life and drum players and the other a girl typifying the Statue of Liberty, are opened in backdrop on either side of globe.

Couple of acts stand out above the others, but that isn't exactly complimentary. In the 'select group' are Danny Drayson, who puts on some better-class tapping, Tony and Juliette, who sing and play, and William McCarty, Swiss bell-ringer. While these three turns score none of 'em are any better than run-of-the-mine.

Others include the Wendel Sisters, harmony warblers supposedly repre-

senting Scotland, and garbed appropriately; Joan Zepper, who gives a satire on ballet taping; Huey Kong, who's been in other Bowes units and who's supposed to sing in Chinese (he sings as English, the Chinese sounds oke); the Capertites, three femme tappers, for Canada; Eva Moore, torch singer, for Michigan; and a group of three men, who wear flashy gowns; Signor Toni, for Spain, with funny noises made by a fire extinguisher, inner tube and tire pump; Three Flat Tires, sepiatarians; and Ralph Lawrence, accordionist, abetted by three femme toe hoofers, for Russia.

Jack Squires, m.c., does the best he can with material at hand, and even gets off a few jokes.

In keeping with the unit, overture, under baton of Eduard Werner, provides several rounds of pop swing music. Feature of this is Rosa di Rosa, formerly of the Chicago Open Co. and now on WXYZ staff here, who contributes a nice semi-classic song.

House well-filled, show caught.

1937 SWING SHOW

(CAROLINA, GREENVILLE, S. C.)

Greenville, S. C., Feb. 28.

Most unit reviews catering to the acetylene-circuit are given to perpetrating rust-ridden routines on defenseless flesh-hungry cash customers. Not so the '1937 Swing Show' which played Carolina last week.

Show opens up on a business note with hot swing music by 10 piece all-girl band, fronted with well-schooled line of nine chorines, and moves rapidly. Outstanding is the fact that not a single naughty gag is attempted.

Clever dance bit is done by Myers and St. John, for the most part acrobatic hokum stuff and later in bill an unnamed lad does a really first rate double-jointed single dance routine.

Two decidedly pleasing stand-outs of the show were Maxine and Bobby, a dog act which clicked big, and a routine of loonies and a big bear. The pup goes through an amazingly clever slow-motion routine. Bear act is mostly slap-stick comedy with black-out build-up on who will wrestle bruiser.

Costumes, for the most part, are attractive but stood out mainly because they appeared clean which show apparel coming here doesn't.

Show boasts several other spotted routines including an acrobatic violinist, Eric Philmore jugglers and a male singer.

Gym.

G. V. SCANDALS

(ORPHEUM, MINNEAPOLIS)

Minneapolis, Feb. 27.

In many respects, this classless as one of the very best of the less pretentious unit shows to hit here this season. It boasts a liberal amount of first-rate talent, a dandy line of 15 girls who have looks and hooping ability, enough production to afford the proper degree of flash and, in the main, a lot of good fun. Peter Higgins and Don Cummings, an approach, at least, to names. What it lacks is the zip and snap that usually go with a smooth running arrangement. The breaks from one number to another are too abrupt, creating an impression of awkwardness and depreciating the material's value. An m.c. undoubtedly would go a long way to remedy this situation for the 'Greenwich Village Scandals.'

Show has drops and hangings in profusion and impressive costuming. Because of an intent desire to capitalize on the stars, Mitchell & Durant, a Hollywood atmosphere has been sought. The opening scene depicting the outside of a studio finds Harry Pollard on a rostrum vocalizing to introduce the girls who go through their first dancing poses. Helen Miller, a personable torch singer, works in one, scoring well. Two top numbers, Don Cummings also has what it takes in personality and looks and his rope spinning stunts and gagging land solidly. One of the highlights is the 'Red Hot' note in the entire show, however, well could be omitted.

A flash production number with eight of the show girls in striking attire is noteworthy for the opportunity it gives each to do a bit. Harry King and the Sinclair Twins introduce enough difficult steps during their tap hoofing to justify their presence. As for the feature, Peter Higgins, the year apparently have dealt kindly with his pipes and, working behind a mike, he leaves emphasizing for more, the Irish number. The act is usually panicking the customers. A chorus precision and jazz contribution paves the way for Mitchell and Durant. If anything, this pair is better than the Mitchell and Cummings of Clark Gable and Herbert Marshall take down the house. Durant's mugging and the pair's tomfoolery and the act's ending in a head of ace entertainment and cop merited laughs and applause.

Rees.

GREAT LESTER REVUE

(CAPITOL ATLANTA)

Atlanta, Feb. 28.

Jam-packed house, with stardom, holds its collective breath while Noel Lester guides a huge buzz through the body of a girl draped with a sheet and strapped to the frame of a bicycle wheel. The steel toothed disk and bits of cloth fill the air. That is the socko finish to this unit and it holds Capt. Lester's attention and rigid they forget to applaud.

Unit, which is really a two-in-one show, has everything a manager could wish for to please his patrons. It has shapely girls, who can sing and dance, and the suave, smooth-working Lester doesn't have to take his hat off to any of the master magicians. It boasts comedy, too.

Since Lester needs the whole stage, 12-piece band, four with unit work in pit and Lester comes on in one and curtains part and he goes right to work, starting out with a priming of the piano, and the slack wire. He juggles some while seated in a chair on the wire and then hauls up a table that he sits in front of. On it sits a dummy, which gets plenty of laughs. Lester carries on an imaginary conversation with the dummy and does some water color painting, while maintaining his precarious balance on the wire. His wife, Alice Lester, is his assistant.

Lester then produces Lenka Toldi out of an empty box and the girl does an acrobatic dance that gets over big. The magician is then back on in one with two girls for the old interchangeable umbrella and handkerchief trick, but it still makes Cap patrons wonder and gets a good hand.

Lester makes a few incantations and fires a gun and petite Diana Rios comes out. She does a dance that doesn't seem big enough to hold a kitten. Clad in a neat, exercise dress, she moves to the mike and does a number and then it still makes Cap patrons wonder and gets a good hand.

The three-second trunk escape, beautifully handled, is next with Alice Lester and Ollie Campbell changing places inside and outside the trunk, locker trunk.

After a modernistic dance by Miss Toldi, Lester, working with two stooges from the audience and a quartet of small boys, goes through a routine of stunts, including severing and reuniting rope and an 'expose' of the old sawing a woman in two trick, using a small open saw box and one of the stooges. The Trevor Sisters, blonde and brunette, present a creditable tap and are followed by the Rios, m.c., and a quartet of small boys, going through a routine of stunts, including severing and reuniting rope and an 'expose' of the old sawing a woman in two trick, using a small open saw box and one of the stooges.

The Trevor Sisters, blonde and brunette, present a creditable tap and are followed by the Rios, m.c., and a quartet of small boys, going through a routine of stunts, including severing and reuniting rope and an 'expose' of the old sawing a woman in two trick, using a small open saw box and one of the stooges. The Trevor Sisters, blonde and brunette, present a creditable tap and are followed by the Rios, m.c., and a quartet of small boys, going through a routine of stunts, including severing and reuniting rope and an 'expose' of the old sawing a woman in two trick, using a small open saw box and one of the stooges.

Wanda Trevor then does a toe dance while the stage is being set for the buzz saw number. Lester produces Diana Rios, who is an Egyptian mummy casket and she does a brief acro routine, including a back bend and twist around stunt in picking up a handkerchief with her teeth. She then disrobes, in silhouette, behind a screen and everything's all set for the spell-binding stunt of the show. Lester tests out the apparatus by sawing a plank in two. The trick is terrific. Noting's hidden, the big saw apparently goes right through the body and then back. Curtains close and Lester comes out to take bows.

While show is essentially one of prestidigitator, Lester manages to carry plenty of novelty and variety for those who don't care for the magic men. Show is closed in 53 minutes and company consists of 18 persons, including Clyde Jordan, business manager.

Unit is working Southeastern loops until March 25, when it will hop to Lexington, Ky., and then around the Shine-Shay-Butterfield circuit.

Saranac Lake

y Happy Benway

Alice Carman, after trying that California ozone for three weeks, is back here cottageing.

Teddy Bodell shot in here as a new arrival from the Lenox Hill hospital, New York.

Bill Robinson (not the dancer) came back here after mastering the 'lib-op' a New York hospital.

Armond Monte (Pardi and Monte), who has been and is strictly in bed taming canaries, has mastered bird talk.

Ruth Hatch, an ex-NVA-ite, came town to hello' the gang.

Doris Gascoi underwent minor op.

Glady Palmer surrounded by a lot of Chicago relatives.

Paramount Pictures taking over the Bob-Run at Placid for picture scenes. Among the Paramounters here are Director Otto Lovering; photographers Harry Ferry and Bob Rhea; ever-ready assistants, J. Critchey and F. Alles. (P.S.: They are still waiting for snow).

Write to those that you know in Saranac and elsewhere who are sick.

Inside Stuff—Vaudeville

Nan O'Reilly, golf editor of the N. Y. Eve. Journal, who died Feb. 19, N. Y. after two days' illness of a heart ailment, was considered something of a 'guardian angel' by Leon Enken and Eddie Davis, who lend their names to Leon & Eddie's, N. Y. niter.

This dates back to the pre-repeal days, when Miss O'Reilly (Mrs. Silas M. Newton of the Essex House, N. Y. in private life) dug up a fresh bankroll for the then struggling niter at a time when it needed financial succor most. Since then she's been in for a 10% cut in the nite spot, and has long been a personal pal and intimate of the nite club managers.

Loew's Washington office is putting plenty behind scheduled debut of Red Skelton, Canadian m.c., at Capitol there March 8. He is booked for two consecutive weeks, with options. It's planned to use pit band on stage, give Skelton a hat and surround him with 60-minute revue. First unit, opening March 12, will include Jack Powell, Sue Ryan, Marilyn Marlow, Four Kradocks, Talbot Hasselt and Jay and Lou Sells. Washington is being deluged with bally on Skelton in a mystery formula, playing boy up as a new sensation for femmes.

Something of a record for a vaude booker in distance covered and shows caught within four days was set late last week by Harry Kalchein, of Paramount in N. Y. Leaving for Boston last Thursday (26), Kalchein continued on to Springfield, Mass., Chicago, and then Detroit on the way back to New York. In the four towns he covered five new stage shows and visited six niteries in a search for new talent. Was back at his desk Monday morning (1).

Pitt. Niteries Switching
Orks; Stable Vice Basie

Pittsburgh, March 2.

Couple of music switches due here this month in night spots. Count Basie's colored sextet, pulling out of William Penn hotel's Chatterbox this week-end to make way for Dick Stealy's crew Friday (5) and Sammy Kaye quits Bill Green's roadhouse in couple of weeks after six-month stay to open at Arcadia, Philly, where he replaces Emerson Gill, who was in Chatterbox spot before Basie came in. No replacement set yet for Kaye, although Bobby Meeker has been mentioned prominently.

Herman Middleman sticks on at Nixon cafe, where his option has been picked up again until Decoration Day. With return shortly of Etzi Covato from Florida, latter will likely stick his crew back into Plaza cafe, where Al Marsico is now holding forth. Covato is one of Plaza's co-owners.

Stable booking will mean same music, and resumption of floor shows, for both William Penn's Chatterbox and dining room. During Basie engagement, he's played only for dancing, management vetoing sepiu outfit for diners.

Lipstone's European Trip
To Put Kalchein on Bike

Chicago, March 2.

Lou Lipstone, Balaban & Katz booking manager, sails with his frau for a six-week sojourn in Europe April 6.

While on his vacash, the local bookings will be handled by Harry Kalchein, who will commute back and forth between here and New York. Will spend about three days of each week here, the rest at his desk in the New York Paramount booking office.

Benny the Bum's Old
Joint Still Haunts Him

Philadelphia, March 2.

Charges that Benjamin 'Benny the Bum' Fogelman operated a disorderly place were dropped in Quarter Sessions court here last week.

At the time the charge was brought by neighbors, Benny was located at 1508 First street. He has since moved, largely because of neighbors' complaints. Assistant District Attorney Earl Jay Gratz agreed to nolle prosequi the case when Fogelman consented to pay the \$20.13 cost of prosecution.

Trouble between Benny the Bum and the Musicians Local, which started when the Bum took his five-piece tangent band to a party in the Governor's Mansion, ended with the canning of the band Saturday night (27).

Band allegedly has a term to run until next September, and the union threatens to picket until it is restored. A settlement may be worked out at a confab with A. A. Tomei, prexy of the union, tomorrow (Wednesday).

New Versailles Show

Cross and Dunn, Minor and Root and Virginia Verrill will comprise the new show going into the Versailles, N. Y. March 10.

Paul Small, of the William Morris office, agent the trio of turns.

Hickey, N. Y. Producer,
Sues Canadian Bookers
For \$7,200 on Unit Deal

Winnipeg, March 2.

Through his lawyers, Steinkopf, Lawrence & Freedman, John Hickey, New York producer of the 'Cuban Follies' unit, is suing Frederick Shipman, Canadian booker, for \$7,200. Case is filed in court of King's Bench.

Hickey alleges Shipman contracted for 12 presentations at an agreed total price of \$7,700. This was to be paid in five separate installments, the last payment coming due with the last showing on December 18, 1936.

According to Hickey, the 12 shows were played with Shipman only paying \$500.

Show played this town twice, once at 3,500-seater Civic Auditorium and again at the Orpheum.

Rufe Davis Off N. Y. Bike
Routine for Par Pic Spot

Rufe Davis, tripling from the Hollywood restaurant, N. Y. to the Broadway Paramount and on the RCA 'Magic Key' air show, left suddenly for the Coast Monday (1) to report for 'Mountain Music,' the next Bing Crosby-Paramount film-ideal which will also have Martha Raye and Bob Burns in it.

Davis, who does a 'billy' specialty, had to effect double release from the niter and the picture house. At the Par, Jack Gifford replaced him for the final two days, Monday and Tuesday.

Fields Back at H'wood

Benny Fields returns to the Hollywood Restaurant, N. Y. spot which catapulted him on the comeback trail early last year, for a run, starting March 10.

Crooner originally came to the Broadway cabaret from the Chez Paree, Chicago, at a salary of \$440. His new contract calls for \$2,000.

Fields is currently at the Hollywood C. C., Miami, closing there Saturday night (6), along with the general folding for the season of that niter.

Mary Lee's Tag Going
On Padlocked Philly Spot

Philadelphia, March 2.

Mary Lee, entertainer, will front for the former Latimer Club, which will be reopened tomorrow (Wednesday) as 'Mary Lee's Nite' after year of darkness.

B.R. reported to be 'Spanish Max' Beaman, ex-proprietor of Garfield Club, next door to Latimer. Latimer was padlocked. Mary Lee is a limited partner.

With sister Billie, Mary has been chipping in local clubs for past year. Billie now warbling at Beile's 1523 Club, and will remain there.

WIMBISH-SANDLER HOOKUP

Paul C. Wimbish and Phil Sandler, agents, have a working agreement. Not a partnership, but will interchange talent. Also share offices.

Wimbish, formerly with NBC, handled 'Lucky' and, with Frank Whelan and Nick Shafer assisting, Sandler books acts.

Variety Bills

NEXT WEEK March 8
THIS WEEK, March 1

Numerals connection with bills below indicate opening show, whether full or split week

RKO

BOSTON
Keith's (4)
World's Fair
Cliffy Faint
Diamonds (25)
Ina Ray Hutton Or
Ritz Bros
Margie Paul
Buck & Bubbie
George Holland
Chicago
Palace (5)
Your Hit Parade
Ethel Seltzer
Harry Burns
DeCarion
Samuels Bros Co
Wini Shaw
Al Traban
Karr, LeBaron
Cincinnati
Palace (5)
Fanny & G. Watson
Gus Arnheim Or
Ruthie Barnes

Loew

NEW YORK CITY
State (4)
Polle
B & B Herms
Paul Gerrits
Cross & Dunn
Britton

PAUL GERRITS
LOEW'S STATE, NEW YORK
and
Irvington Room
St. Regis Hotel, New York
THIS WEEK
Dir.: Luddy & Smith, RKO Bldg.

Paramount

NEW YORK CITY
Paramount (8-10)
Benny Goodman B
F. J. Hubert
Edith Mann
AMARILLO
Paramount (8-7)
Bell's Hawaiians
BOSTON
Metropolitan (5)
Paradise Show
CHICAGO
Chicago (5)
Red Waring Co
Oriental (5)
Bower Int'l Co
DETROIT
Michigan (5)
French Casino Rev
Paul Kirkland
Wance

Warner

PHILADELPHIA
Allegheny (8-10)
Joe Arena Co
Roy, Lee & D
Jack Seymour Co
(4-5)
Jack Douglas Co
Diane & D Rev
Earle (5)
Clare & Sanna Sia
Bert Walton Co
Jesse Owens Or
(5)
Variety Gambola
Yacht Club Boys
Barney Rapp Or
Fox (8)
Sylvia Manzon Co
(25)
Royal Uyanos
Levy & Moore
Mary Lewis
Nixon (10-12)
3 Deyves

Independent

State Lake (6)
Allen & Kent
Vila & Clark
Manno & Stratford
Lewis & Ames
DULUTH, MINN.
Garlick (5-6)
Shuffle Along
HIBBING, MINN.
State (10 only)
Shuffle Along
INDIANAPOLIS
Lyric (6)
Lion Erro
Sunnie O'Den
Gresham & Blake
Jimmy Hadran
Kraft & Gant
Frances Pepper
H'Wood Models

London

Week of March 1
Hammersmith
Palace
Billy Cotton Bld
LEAFORD
Rhodes & Stephens
Hobart 3
1st half (1-3)
1st half (1-3)
Kobe & Asst
2nd half (4-6)
Alec Pleon
Don Rico Bld
LEWISHAM
Palace
Joe Griffin
Joe Blane Co
Dennis Bros & Rita
LEXINGTON
Bldg
Joe & Grl Friends
NEW CROSS
Palace
Don Rico Bld
OLD KENT ROAD
Palace
Don Rico Bld
FROTHAM
Palace
Don Rico Bld
4 Phillips
Dingle Deaton 3
Ernest Shannon
CHADWELL-ETH
Palace
Barry, Andre & B
John Clark
Renara
OKELESA
Palace
Satsuma & Ona
Hennah & Anna
Granda
Joyce Grl Friends
Premier
Barry, Andre & B
John Clark
Renara
EDGWARE ROAD
Grand
Wilfred Green 5
Empire
Eldis, Sia
Sobek's Dogs
Stan Stafford

Provincial

Week of March 1
ABERDEEN
Tivoli
Maude Edwards
Angie & Walter
10 Moonbeams
Bruce & Wynne
EDMURGH
Recent
Tambie & Tambie
GLASGOW
Paramount
Grady Schenk Co
KINGSTON
Empire
Devilo Dennis 4
Reynolds West
Norman Thomas
Scott Sanders
3 Aberdeenians

Cabaret Bills

NEW YORK CITY
La Carita
Don Juan Or
Callente
Joe Herbert
Oshlin & Lemy
Soo Ling
Hale Sia
Ray Johnson
Callente Cabelleros
Chateau Moderne
Marlyn Gaynor
Allan Foster
Al Apollon Or
Club Howdy
John Adams
Al Benson
Sylvia Sia
Neil Stone
Club Gucho
D. Itri & Virgil
Sylvia Sia
Ynes La Vall
Ramon Carrasco
Gaucho
Club Yumari
Felipe de Flores
Consejo Moreno
Elmer Grant Or
Rosita Ordo
Carmen Ramos
Rene & Estela
Roldan
Don Hilberto Or
Coq Rouge
Irvin Gilroy
Tadpole Or
Club Club
Avis Andrews
Berry Bros
Calcutta Or
Henri Wessale
Katherine Parry
Don Hilberto Or
Dynamite Hooker
Tramp Bld
Maudie Manice
Broadway Jones
Ven Thelbert's Chn
Babam Davis
Arthur Davy Or
Cab Calloway Or

Jack Dempsey's
Phil Romano Or
Du Perro's
Sally
Julio D. Amato
Tom & Charlie
Louise Brydon
El Chico
Chitron Rancheros 3
Aulina Duran
Carline Ordo
Macolora & Candido
Rosita Rios
Don Alberto Or

Torador
Los Jafas
Petro Via Bld
French Casino
Adapt
Peral Benga
Betty Brice
Florence Chumbeon
Lila Effente
Hof Holbin
Johnny Co
Cayler Lemmer
Maravillas
Rhenard
Florence Spencer
Tullah
Iris Wayne
Kobe & Asst
Paul Ask Or
Travers Or
C. Crowell, Or
Greenwich Village
Casino
Allen Cook
Don Rico Bld
Ruth Randall
Ann Stuart
Dorothy's Dollie
Variety 4
Clara Brennan Or
Harlem Uptown
Brakine H'Wing Bld
Lillian Fitzgerald
Edna Holley
Lillian Hatter
Don Rico Bld
Mae Brown
Willie Jackson
Don Rico Bld
Levey Lane
Frankie Sie
Dee L. McKay
Ebony Rascals
Fred & Ginger
Edwarda Sia
Philly Bryant
Thelma Middleton
Hilkey House
Mike Riley Or
Stuart & Darrow
Adele Girard
Bunny Barragan
H'Wing Restaurant
Eddie Noll
Della & Billy Mack
Marian
Lettie Melton
Josephine Houston
Dell Casino
Mitt Hayes
Tempo King
Nicholas Zorin
George Sergey
Catherine Gray
Alex Bunchuk Or
Hotel St. Morris
Mico
Eddie Rito Co
Tommy Wonder
Dick Webster
Joy Hodges
Marion Daniels
3 Bldg
Harry Stockwell
Edna Barry Or
Immy Grl Or
Cafe Canavara
The Two Girls
B. Gray & J. Bergen
Canavara Or
The Theodora
Café La Moya
Park Ave Boys
Stan Clark Or
Clover Club
Bob Grant Or
Rhumba Bld
Cocacola Grove
4 Playboys
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Ben Bernie Or
El Mirador
Luelle
Wally Vernon
Ramond Gilie
Slim Moe Or
Camille Sorey
Joy Frisco
Lynn Hayes
Ben Light
4 Sides
Famous Door
Bob Lang
Louis Prima Or
Little Club
Tiny Merced
Jan Kendall
Helen Warner
Rose Valda
Club Blackhawk
Midred Baller
Red Norvo Or
Blackstone Hotel
Radio Rogers
George & Juana
Yvonne Mariani
Corina Maria
Nicollette & Barry
Al Kavelin's Or
Ches Parce
Edgar Bergen
Lola Lorraine
Josephine Buckley
Edna Sedgwick
Club Alabama
Virginia Jones
Belle Burton
Bernard & Henry
Mulliken DeWitt
Al Williams Or
Club Minnet
Tommy
Alvina Morton
Pinkie Tracy
Lola Lorraine
Jerry Glidden Or
Pat Kennedy
Lorraine Davidson
Lewie Sia
Ella Reid
Ruth Hewich
Pauette LaPiere
Jack Fischman Or

Joe Kelly
Frank McCord
Billy Reed
Eleanor Brower
Joy Sadler
Mabel Grier Or
Santana & Faircl'd
Hotel New Yorker
Abe Lyman Or
Andy Iona Or
Tess Gardel
Pepinette Beatrice
Rose Brown
Tina Wolf
Sue Schuyler
Hotel Park Central
Tio Tio Grls
Jerry Blaine Or
Gene Allen
Betty Lewis
Dorothy Jeffers
Clark Rinkwall
Men of Man'lan
Hotel Park 1
Junior Raphael Or
Hotel Pennsylvania
Rene Gaudin
Bernard & Gram H
Florence Hunn
Rene Plessidly
Trant Patterson
Toni Gail
Kobe & Asst
Jerry Stewart
Dave Schooler Or
Kobe & Asst
Will McInnes Or
Hal Atkinson
Helen Or
Paul Draper
Hotel Newmarket
3 Scales
Jerry Grl
Guy Lombardo Or
Guy Little-Carlton
H. Claire
Edna Janis
Senor Cence
K. D. Morgan
Zonia
Doris Deane
Aurelie
Paula Gaudin Or
Arman. Veevee
Hotel Savoy, Plaza
M. G. Gaudin Or
Habonara Or
Hotel St. Morris
Peggy Dolan
Dorothy Lee
Joseph Zetour Or
Dick Webster
Ell Dantwig
3 Mack Bros
Ritz
Hotel Sherry
Tack
Gen Lotliken
Raphael
Rene Plessidly
Nicholas Zorin
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Little Club
Tiny Merced
Jan Kendall
Helen Warner
Rose Valda

LOS ANGELES

Omair's Dome
T. J. Gaudin
Marie Montero
Gagnon & Bright
Severest Whisire
Ruth Rinkwall
Larry Lee Or
Blumrose Bowl
Crane 2
Eddie Rito Co
Tommy Wonder
Dick Webster
Joy Hodges
Marion Daniels
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Blackhawk
Midred Baller
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Edgar Bergen
Lola Lorraine
Josephine Buckley
Edna Sedgwick
Club Alabama
Virginia Jones
Belle Burton
Bernard & Henry
Mulliken DeWitt
Al Williams Or
Club Minnet
Tommy
Alvina Morton
Pinkie Tracy
Lola Lorraine
Jerry Glidden Or
Pat Kennedy
Lorraine Davidson
Lewie Sia
Ella Reid
Ruth Hewich
Pauette LaPiere
Jack Fischman Or

McNalle, Sia
Don & S. Jennings
Tori Liebling
Tori Howard
Hotel Strescott
Jacos' Sia
Jimmie Christie
Whitney Newton
Stark tins
Sonny Rendia Or
Bobby Parks
Gus Martel Or
Tokay
Mme Iona Thury
Johnny Curtis
Marie Karolyia
Dorothy Perry
Lola Hordula
Dala Zelig
Rene & Zena
Lillian Kahn
Louis Kovac
Gray Hordula Or
Eddie Ashmun Or
Ubus
Gladys Benzie Rev
Broomfield & G
Avin Long
Alan Or
Evelyn Robinson
Rene Plessidly
Mile Meyers Bld
Bina Rinkwall
Valhalla
Pancho & Dolores
Doris Reid
Veranilles
Sylvia Froos
Reginald Gardiner
Illiana
S. Morgan Dancers
Rene Plessidly
Ben Yot Collegians
Mae & Drigo
Madeworth Or
Hawallan Ser'd're
Cana Loma Or
Edna Janis
Alec Templeton
Ariel Perry
Edna Janis
Senor Cence
K. D. Morgan
Zonia
Doris Deane
Aurelie
Paula Gaudin Or
Arman. Veevee
Hotel Savoy, Plaza
M. G. Gaudin Or
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Dorothy Lee
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CHI NITERY DOUBLES

STAGE CREW TO 4

Chicago, March 2.
Four stagehands now in the Casino
Parisien (Hotel Morrison), have
Nitory formerly used two men
backstage, but additional scenery and
production caused the doubling of
the crew. Local stagehands union
asked for five men backstage at
first, but finally settled for the quarter-

Ramona Finishes Date

Despite Whiteman Writ

Contrary to her own impression,
Ramona has not been suspended
from N. Y. Musicians Local 802 be-
cause of her contractual difficulties
with Paul Whiteman. According to
Bill Feinberg, vice-president of 802,
union will make no disposition of
her case till the end of a final decision
on her civil suit against Whiteman
to abrogate her agreement with him.
Members of 802 are liable to suspen-
sion from the union if they re-
sort to courts of law in disputes
among themselves before exhausting
all the arbitration possibilities with-
in the union itself. Ramona received
a telegram early this week stating
that she had lost her membership in
802 on these grounds, but Feinberg
denies that any such action has been
taken as yet by the union.

Ramona is current at the Hotel
Savoy-Plaza, N. Y., closing early to-
morrow night (Thursday). She was
permitted to fulfill her engagement
there by Whiteman, though the lat-
ter won an injunction suit against
the pianist-singer a couple of weeks
ago. Dwight Fiske follows her into
the S-P.

Cleve's New Hotel Nitory

To Book Name Bands

Cleveland, March 2.
Name bands are to be tried out by
Howard Dugan, head of Statler Hotel
here, in effort to sell hotel and
its new, large-scaled dance-and-dine
casino being built.
Although it already has a cocktail
lounge in basement, Statler is build-
ing a bigger one with main floor
with entrance cut through to street.
With the new passageway connecting Pom-
peian Room, where Dugan plans to
book name bands for first time, en-
tire project will cost about \$125,000.

DOWNY TO N. O.

Morton Downey continues his
vaude tour with a week at the St.
Charles Theatre, New Orleans, open-
ing March 7. House only recently
started playing stage shows on now
"top basis."
Downey is currently at Orpheum,
Memphis. William Morris office i-
agent!

MISS ARMS' ORIENTAL DATE

Chicago, March 2.
Frances Arms has been booked by
Balaban & Katz to headline the
Oriental show for the week of April 9.
Played spot last year.

Society of American Magicians Stages Its Annual Hocus Pocus

Once a year the Parent (N. Y.) Assembly of the Society of American Magicians gives a benefit for its hospital fund and this gives all the quicker-than-the-eye men a chance for a real spree. Magicians like nothing better than going to see other magicians work and the proverbial statement about the busmen's holiday was never applicable with more truth than to members of this craft.

This show serves a triple purpose, it gives the public a bill a chance to trot out their favorite hanky-panky, illusions and apparatus tricks, gives those in the audience a look at magic acts many of which play only outside New York or at least in no other theatre, and finally the show raises money for the hospital fund.

This year's frolic, captioned "A Night of Mystery" and given as usual at the Heckscher theatre in N. Y., held nine acts which took three hours to put on. The entire program arranged by Sam Margules. The audience was about evenly divided between magic nuts and Wall Street brokers, the latter gathered by Royal V. Heath, Stock Exchange change, whose spare time hobby is thinking up mathematical tricks and writing books about them. At least half the seats in the orchestra were \$5 a throw, the house being a sell-out. Magicians for the most part sat in the balcony, leaving the floor to the bankers.

The Cantons opened the show with paper tearing, linking rings and other novelty material performed in Chinese costume. Like all the acts on this program it was well received but too long.

Judson Cole, formerly a featured single act in vaude, followed with part of his old-time act. Cole is young in appearance, but hasn't changed his routine or his props for at least 10 years. Included cards, egg to flag, and the w. k. egg bag. Latter is always the height of his act as he brings two birds up from the audience to help and works them in for many laughs. Cole ought to be able to get better bookings but ought to dust off his gag book as he can be very funny.

Chandler and Clemens came on with a fast moving act until male member of the team began to talk. What language he was speaking the audience will never know. After several productions of flowers, fish-bowls, etc., he did the rising act and blew smoke into a glass container, a trick seldom seen these days but an old one which is still pretty effective. Chandler's gestures which are pretty hotkey ought to be fine for a place like the American Music Hall.

Silent Mora Hutton followed with some clever sleight-of-hand with billiard balls, handkerchiefs and some moves which are original with him. He broke the silence by talking all the way through his act, bringing back reminiscences of the old days with his line to the band leader, Music, Professor.

First half of the show closed with The Great Greco who started by producing a number of objects ending with a duck which disappeared with the old-time rising act. He also performed the tipover bottle trick and closed his act with an illusion of the vanishing assistant, who promptly reappeared for the curtain call. This act is one of the others, was typical of the old-time illusion show with its boxes, highly colored apparatus and the like.

Second half of the show began with Al Baker's ventriloquism. Baker, who also acted as master of ceremonies, has a flair for good humor and although he works almost entirely at clubs and private parties. He has a fine wit and has been called the Will Rogers of magic. His vent act with Dennis is always well received as Baker is a master at handling the dummy. He is also quick to take advantage of situations and to turn a little thing into a big laugh.

Cardini was introduced as the most imitated magician and went through his entire act with cards and cigarettes. He stood out from the other performers as the only one, excepting Al Baker, with a really fine act and received a well deserved ovation. Otto, a comedy juggler from Philly working in one foot with an old-fashioned small time act typical of many club workers.

Larry Grey ended the magic part of the show with an imitation of a drunk which was a good thing, as which needs better timing and is much too long. He followed this with imitations of Ed Wynn, Bing Crosby and also Charlie Chaplin, a rather good take-off of the latter.

Show closed with Jewell's puppet circus—which is a very good puppet show especially for kids at Xmas time. It's put on in a small stage with audience peering through a drop which simulates another proscenium. Puppets are also at the side sitting in boxes. Show includes elephants, lions, etc.

These shows put on every year take one back to old vaude days, but

show more conclusively than ever how impossible it is ever to expect a revival of this type of program. Acts are almost all dated and while well received by the audience, it's a cinch to see why this is the case since it's a special type of audience, which would eat up anything which was hocus-pocus, no matter how bad it was.

Flowers were given every act through the courtesy of Jack Trepel, himself an amateur magician and cuts for the program were contributed by Harry Latz, another fan. Taking all things into consideration, especially the difficulty of finding magic acts which are rapidly becoming rare, it's a very creditable job, but that still doesn't remove the taint of the historical museum to which this type of show has long since been relegated.

The main thought of putting a show of this type into a modern theatre is an idle dream which only devotees of the black art can still entertain. Such an enterprise would be a waste of money. Even a year after the show, magicians gather together and discuss the possibilities of this type of unit. So far there are no takers and it doesn't look as though there would be for some time which should save somebody some money.

KEITH'S BOSTON

Boston, Feb. 27. "Buck and Bubbles and Ina Ray Hutton on the same bill sounds like dynamite. It is. From the opening gun this bill jammed the Boston, demanding five shows on opening day, Friday, Saturday, and calling for an extra show Sunday. It's another one of those winners that Charlie Koerner picks out of his hat from time to time.

Occasion for this outlay of talent is the 55th anniversary of the Keith theatres here. It's drawing more biz than a birthday cake in the lobby and candle decorations were put on to be a part of the celebration. Spending enough this week to celebrate the Keith event.

Then there's another little item that is boosting the b.o. George Holland, the columnist and drama critic, is doing a p.a. along with "Don't Tell the Wife" (RKO) which he authored. Nicely handled, Holland's column is a perfect example of on-stage announcement and then introducing the Hutton unit. Holland later sneaks out from under the curtain with a mike and introduces Buck and Bubbles with a quick announcement. Not only did he get a hand from the press box at the opening show, but there appeared to be a rank of readers in the house. Holland looks like a sleek, polished m.c. of 20 years' experience. He sounds something like a columnist. It's all in fun.

If any act is red hot it's the Ritzes. They jump out into the next-to-close spot and into a salvo of cheers, applause and a yelling that would match the enthusiasm of a fight or football crowd. Their only problem is to get off the rostrum. They can only do one thing, jumping into the Hutton band finale and waving with Ina. Everything they do is so slick with the mob, and their daffy doings range from tearing themselves apart in the "Dark" scene from "On the Avenue" to just standing still while the pit band rips off a fast chorus of "Dinah." A Hitter gab special act with a bang, a Ted Lewis impression by all three wows; a phony challenge hoof routine, with one of the boys doing all the work registers like a touchdown in a close game; a Jekyll-Hyde scene whams, and double talk winds up the turn after a dozen or more bows.

Miss Hutton is greeted with gusto as she starts off the proceedings with a medley of tunes that include "Stardust" and "Organ Grinder's Swing." She vocalizes the latter, and also "Never to Forget You" and "I've Got a Feeling." Later in the show. Some smart singing builds up her "Susie" vocal. The two boys flank the femme with guitars providing hot cut-in work in numbers seldom sung with such swag and tricky arrangements: "Bugle Call" and "Savoy," for example. Margie Palm, acro dancer and the other highlight of the band troupe. Miss Palm not only presents a sustain routine of difficult acrobatic twists, loops and spins, but she performs them with a Ted Lewis grace. Jane Merit augments the vocal end of the band act with a Dixieland medley.

Buck and Bubbles, last seen here in "Pony and Best" at the Opera House, have evidently been away too long. Their welcome was exceeded only by the Ritz reception, and they clicked with the crowd with a delight to watch this act slide through a varied turn that invariably produces a laugh-a-line. Bubbles, a comedian, and Bubbles, a comedian, are being played by Buck's funny piano twiddling is still tops in the vaude field.

Fox.

ROXY, N. Y.

Gae Foster girls go rustic this week for background to Zeke Mannerns and his Radio Gang. Zeke also fits in with the roller skating feats of Clare and Sana Sisters. And Lucille Page serves twice to bolster the production number with her singing, dancing and dance and later for the modernistic-rumba-drum finale. This is highlight of whole show. Foster terpsing including manipulation of large drums.

Whole-show is a skillful piece of staging. It was needed because the Zeke Mannerns troupe (New Acts) fails to register with the same acclaim with which it is received over the other waves. Looks like it is not overly familiar with big-house stage technique. The only fair house at which the Zeke Mannerns troupe is solo. The string instrumentation of Mannerns' accordion, a guitar and violin is okay but not rave stuff. When the Zeke Mannerns troupe is white entirely, go through familiar whirlwind skating with facility. Attempts at dance routine and slow motion are particularly bad. Dare and Yate (New Acts) billed as acrobomians lifted calibre of the bill after midway left-down as Mannerns gang exited.

Lucille Page amazes with her adaptability in rustic costume for clever novelty, acro dance following brief song. But she grabs ace honors with her madcap dance moves, goes to a giant drum, pay-off being her customary graceful acrobatic gyrations. She's a third-week holdover here and a frequent re-specter.

Beatrice Howard, apparently an added entry, scored solidly with her bright imitations.

The Foster girls have been augmented by a group of sprightly lads for the country scene and in modernistic finale.

"Woman Alone" (GB), feature. Bunch of girls, strong opening night (Friday) considering Lent Wear.

EARLE, PHILLY

Philadelphia, March 2. Earle vaude show the Earle has had in some time. The Earle has had an opening, but is picking up rapidly on word of mouth. Pic is "Dangerous Number" (MG), just another programmer.

Club Boys, known here principally from recent pix performances and airway time, click with the Earle audiences from the word "Go." The boys draw a lot of publicity in the dailies here, getting several news breaks regarding their English experiences and acquaintances.

Looking their usual spruce selves, they give four numbers, drawing the most applause with "Indirect Descendants of the Czars," but also a neat with their "W. Wood" (Frank Fay) nonsense and the now well-known "Alphabet" number. They are a little ritz in the way they take their ending, and a little ritz to come again, but there is no denying the class of their act as well as its novelty. Other patter-song groups are coming along, but this quartet is on the ground floor. As usual, their personalities and appearances count heavily.

Barney Rapp's New England orch. not new here, makes an okay impression. Unusual group in the scarcity of string instruments (one violin) and the fact that even with make-up, it is an uneasy act, but their imitations of other orchs. Rapp has four saxes, two trumpets, a trombone, traps, base viol, two pianos and the usual misc. instruments. When appearing Whitehead and Calloway, but good in most of them. A burlesque of a "Salvation Army Band" may offend some people and might be omitted as a gag. As it is, they do their number played on a string of bottles, which also tickled the customers. One of the pianists, Eddie Holley, comes down to the mike and displays a first-class crooning voice, although obviously not sure of himself as to use of hands, etc.

Featured singer with the band is Ruth Wright, who warbles satisfactorily but not notably. "Shine" Moore, colored singer and tap-dancer, is also on the bill. As is the Varsity Gambols, a group of seven members, who work plenty hard for scant applause. Waters.

PALACE, CHI

Chicago, Feb. 27. Earle here filled over the stage show, but when the customers come this week, they'll come to see the vaudeville for "Head Over Heels in Love" (GB) is taking a lot of the business. The well line-up of fresh talent should overcome the film blasting, though. Al Trahan does top honors and the Three Samuels make her deserve a spot on a well rounded vaudeville bill.

Trahan, next to closing, is doing more singing these days, but the semi-official comedy bits are a lot of fun. "Lo, Hear the Gentle Lark" and all, but the wrestling bit isn't done either as seriously or as strenuously as it used to be. Whether going for the hoke, or singing, Trahan does a couple numbers that are more than just pleasing, and

the double number with Miss Cameron is an easy okay.

Three Samuels in the deuce offer the kind of things musical comedies are built from. They have a spirit of the Broadway wise-guy, and they few attain. Both the boys and the girl have youth, plenty of good costumes, and a nice way of working. Good dance with the hoke, and the comedy along with it. Charm lies in the formality of the hoofing which, when the slips and falls come, show them off to a better advantage. Close work with a military number in which a second girl joins, and do a beg off.

Wini Shaw, spotted third, would add a lot to her act by using a little makeup. Voice and selling of all four numbers make her deserve a spot on this bill, but, dressed in black, and working in a white spot without makeup, makes the face look a little dead maskish.

Karl Le Roy Dancers balance up the dancing portion of the show, working, with special sets and lighting effects, in the closing spot. Cardas, a six-piece act, doing the openers, and a couple of jumps with springboard and barrel jumps.

Well rounded show which looks like a good week's business.

Loop.

CINE TEATRO ROMA

(ITALIAN VAUDEFILM)

Amid much arm-raising in the lobby by a lot of bottle, champagne christening and dedication speeches, N. Y.'s first straight Italian vaudefilm made its debut Feb. 27. It's on the site of the old B. M. (Broadway) theatre. Opening was attended by the who's who of resident Italians, including the Italian consul Fulvio Savini and several Italian actresses. Marta Abba, plus an up-and-coming Roman audience of about 2,000, who came and saw, but apparently left unconquered by anything or anyone. Marta Abba, the queen of the Il Duce, which was draped on the asbestos. A machine would have rated Mussolini the hit of the show with Marta Abba's impromptu appearance. Second effort. The remainder offered too little to impress as a national theatre for the city boasting more Italians, native and foreign born.

Immediately following the closing of the picture the stage was lighted up for the appearance of Marta Abba, star of the film portion, who is currently appearing in a brilliant production of "Tovarich" on Broadway. Miss Abba's thespic ability was keenly felt by the entire audience, which sat hushed during a brief discourse on the production of the film, which was later interrupted by the uninitiate. She was enthusiastically salvaged.

Announced as vaudeville, show, cover the act with a hybrid of vaude, concert and presentation. A 14-piece pit band under the direction of Vincenzo Alberti, aided by a mixed cast, in an operatic aria from "Traviata," the comedy of the pair on the program is probably for the best since they lack both vocal and personal appeal. Dead stand-up while the waiting cues isn't good showmanship.

Stage fare proper got in swing with curtains parting on a cabaret scene, location for entire performance was dominated by Gigi Mattioli as director of the voice and m.c. Unwinding is very windy with Mattioli talking for minutes at a time with only an occasional punch line. Evidently m.c. as comedy, it frequently missed and couldn't hold the audience which started to walk when show was half over.

Individual acts were spotted whenever the m.c. could be quieted. First of the acts was Peppino Manna, Italian crooner, whose pop tunes in native language were well received. Evidently, singing everything in same style. He is obviously, from billing, to be a stock performer with the show. Corradetti Corradetti, femme counterpart of Manna, is also possessed of sweet pipes, but like her predecessor should use a mike or else reach deeper. Both seem inadequate to fill the house with their voices.

Only straight vaude act is "Love and Rosing," built the old routine. They do regulation ballroom routine of two numbers. Their novelty finale if brushed up should get better results. Girl leads her masked partner in a novelty routine that reveals male in a plenty shivery makeup. Resolves into girl being carried off in a pseudo-faint and also half the show. Margaret girl in the cafe set, bantering with Mattioli throughout and sings one song, also rendered by the two billed singers. It might have been left unsung.

House is operated by the Nuovo Mondo Film Corp., with the aid of the Italian government, which also explains the "class" attendance on opening night. Since folding of original Cite Roma, now a flimsy Oriental, across Broadway, a few months ago, outfit has been looking for another showcase for Italian produced films. It is guaranteed them by a semi-official pact. Opening night is any barometer of what can be expected in the future it looks like the Cine Teatro Roma would be a good place to see a picture. Since it has little appeal to Americans and others, Film "Loyalty of Love." Hurl.

STATE, N. Y.

Looks like old sod week at this Loew house, which means that the Broadway wise-guy, and they few find the appetizers sharp enough. Pic is "The Plainsman" (Par), a man's product, atop of which the 50-minute act of vaudeville, and the femme solo turn, and no other gag stand-out whatsoever. Over-emphasis in favor of the male makes for poor balance among the ingredients.

"Steep" pitch gives the State a strong name for the marquee. Fetchit follows the "Four Kraddocks," strictly male, but has a hard time getting any act in after the peppy comedy-acrobatic turn. His patter is the same as on all previous personal appearance junkets, and that's a pity that he has to make a lot for granted in a big house. Fetchit agrees to make the most of his lazy-comic pic buildup, but that requires shuffling away from the mike with all the act through the completely unintelligible a dozen rows back. Even at 10 minutes, the turn creates uneasiness with this type of audience, although the show's typical nab patronage would undoubtedly consider the proceedings whammy.

Powell and Nedra open the vaude end to good novelty results. Their paintings created sans brushes or paint (powder, rather, is used) on with the bare hands, is used) have color and conciseness.

Rachel Carley follows—and she's the only femme who gets the spotlight all the way through. Using the same Frenchy song style as in the niteries and via the ether (NBC) she whips out a trio of ditties that on this viewing (25) became so much was effort. Foot gawking, one drawback, and tra-la-la gestures another.

Four Kraddocks (New Acts) are a peppery volley whose smoke is cleared away by a number of comedy by Stepin Fetchit and the Mattison. Rhythms fall act. Latter has one good male hoofing turn, but as now utilized the femmes are excess baggage and an applause is milked. For an act of this size—eight people—only home scenery is used, which somewhat dulls the meaning of the billing.

Population of the place sized up as fair on the Thursday eve viewing, but the gang stuck their hands in their pockets and refused to accord any response. Edga.

TOWER, K. C.

Last week, Kansas City, Feb. 27. Last week, initial week under Fox banner, found this house pounding the stretch for great \$14,000. Pic was on the bill. The camera fodder is "Love Is News" (20th) with Fox news and a short subject. Vaude is above average. Week augurs another fine group.

Running a vaude shop in this section of the country is no dahlia bed. Most acts fail to show in time for a rehearsal. The usual standard of the act and also causing grief when they must barter their material at last minute to fit requirements. Eight minutes down to five is usual. Acts must work. Three production numbers were slated for current show but one of 'em had to be junked. The two numbers retained had to undergo some stand-by ards, something seldom seen on this stage, and get across nicely. Problem facing the producer, Frank Tracy, is in fact that clients are unwilling to pay for comedy. It frequently missed and couldn't hold the audience which started to walk when show was half over.

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Farnsworth Named FTP Chief in N. Y.; WPA Shifts Barber to Production Post

Although it was stated by Hallie Jaagman recently that there would be a shake-up in the WPA's Federal Theatre-Project in New York, such virtual changes were announced Monday (1). William P. Farnsworth, who has been the Washington contact for national director, Mrs. Flanagan, will be the administrator of the metropolis. The rather confusing announcement, however, the effect that she will 'assume personal supervision' of the FTP in N. Y.

Philip Barber, who was head man of the project here with the title of regional director, is to be in charge of production, with Walter Hart as assistant. Later stated he was leaving the project soon. It is known around the FTP that excess taking vacations and upon returning that their status has been changed. That appears to be true of Barber, recently returned to the job.

For some time there has been friction between the arts projects, including the theatre and the WPA headquarters (70 Columbus avenue) in charge of Lt. Col. Brehon B. Somervell, whose staff includes a major and others with military titles. The situation was described as a contest between 'the army and the artists.' Announcement is that Harry L. Hopkins, the national administrator, ordered the theatre project be returned by Somervell to Mrs. Flanagan's direction. Somervell has been boss since last summer, but the FTP will be operated as formerly by 'Washington.' Understood the order 'decentralizes' the other arts or white collar projects in N. Y., also disconnects the business management end, at 8 East 39th street. Generally agreed that trouble started because the arts projects did not operate easily under the same rules applicable to work projects.

Hopkins' statement that the non-relief percentage in WPA must be cut from 10% to 5%, has not been solved so far as the theatre project is concerned. Explained that the general idea of the plan is to reduce the number of persons receiving salaries as high as \$200 monthly and more.

Whether actors will be in let-outs is not definite, but if cuts are ordered Equity is prepared to demand that the semi-professionals be dismissed. Claimed there are several hundred rated amateurs on the relief payroll in N. Y., although the project was designed to aid professionals only.

Contended that the only way federal funds could be confined to professionals would be to discontinue present schedules and devote the money to supporting stock and touring shows operated by known showmen.

Katharine Cornell Gets '37 Achievement Award in Washington, Mar. 30

'Wingless Victory,' current at the Empire, will lay off night of March 30 as Katharine Cornell can hop to Washington and receive, at a White House spread, tossed by Mrs. F. D. R., the gold medal given actress as National Achievement Award, annually presented by Chi Omega sorority to a woman for outstanding work of any sort.

Miss Cornell is representative of show biz ever to snag award; at the dinner Alex Woolcott will make a speech; the First Lady will make the presentation.

Victory cap will be paid formance skipped.

Fred Donaghey, Ex-Legit Critic, Ill in Chicago

Frederick Donaghey, former dramatic critic of the Chicago Tribune, and later, head of the Dramatic League for the Shuberts in Chicago, is seriously ill at the County hospital here.

Doctors state he is suffering from high blood pressure.

WPA Actors Practically Rehearsed Show 1 Year

'Treasure Hunt,' a WPA attraction, said to have been in rehearsal in N. Y. for more than one year, is scheduled to open at the Majestic, Brooklyn, tonight (3). Show, described as the first published American comic opera, was also known as 'Disappointment.' It was written in 1917. Presentation is in the form of a drama, according to announcements.

In the case are around 30 persons. It is charged that while some professionals are in the company, three-quarters are either amateurs, people from dramatic schools or pros who never were able to secure engagements in regular productions. Claimed that those persons have been getting salaries for little or no work, have been kept on the job through 'politics or favoritism' and have no idea of seeking outside employment, figuring they would not earn as much as the relief allowance.

'MULATTO' NIXED BY McLAUGHLIN IN MD.

'Mulatto,' play dealing with miscegenation, has been turned down on a proposition to play one of the two Baltimore indie houses because of its inter-racial angle.

Play has been on tour. Jack Linder, who secured road rights from Martin Jones, play's presenter on Broadway last season. Trouping a series of engagements in indie houses, through the hinterland, Linder wanted to put the play into Baltimore for a week.

Leonard B. McLaughlin, operator of the two Balto indies, Auditorium and Maryland, nixed 'Mulatto' on the grounds that it would not sit well on the stomachs of Balto theatregoers, who retain O' South characteristics and attitudes.

Play made a stand last week at the Belasco, Washington, town which is geographically farther south than Balto. Capital, however, is teeming with cosmopolites and transients from the north and west, and is not considered a Dixie burg like Balto. This is the play which Philadelphia mayor banned two weeks ago.

Coast Players to Bolster FTP Shows in Other Spots

Los Angeles, March 2. Two groups of players from the Federal Theatre Project have been transferred to New Orleans and San Antonio to boost productions in those cities. Carol Wood, Walter Armitage, Eugene Beaumont and Agnes Johns went to the Louisiana city, while James McMillan, Edith Holloway, Dorothy Kingdon and George Kern went to Texas. Another group, headed by Jean Robinson, is expected to go to Omaha shortly.

Shows in Rehearsal

'Farewell Summer'—Nearly 30, Inc.
'Rabes in Arms'—Dwight Wilman
'Candida'—Katharine (Lu)
'Amphitryon' (Lu)
Theatre Guild.
'One's Upon'—Marty
Forkins.
'Ann for Venus'—Mary Hone.
'Sun Kissed'—Bonfils and Sommes.
'His Excellency'—Bushar and
Tuck.
'Driftwood'—Cyrus

Ex-Crick's Original

Chicago, March 2. Into N. Y. to produce and stage his new comedy, 'Sweepstakes,' Slated to open sometime in March.
Withers in Coast 'Boy'
Hollywood, March 2. Grant Withers will have the cowboy role in Henry Duff's production of 'Boy Meets Girl' opening next Sunday (7) at the El Capitan. Femme lead goes to Helen Chandler. Arthur J. Beckhard directs.

Good Alibi

—Boston, March 26.
George Holland, Boston American columnist and critic, is doing a p.a. at the Keith Boston, along with 'Don't Tell the Wife' (RKO), based on his original story, 'Pie in the Sky.' He explained to the press delegation at the end of his first show that 'horrible experience, if I hadn't been desperate, I needed a new suit.'

Q. T. Equity Balloting Methods Revamped To Avoid Criticism

Equity's council again went on record as being opposed to the secret balloting for officers, rating that method unwieldy and unnecessary. It was asked to rule on the second proposed amendment on the secret ballot subject, having already put thumbs down on the first amendment, though both are to be voted on at the March 19 quarterly meeting.

The council, however, has decided to revert to its former method of registering the votes and it is expected that will lessen the chances of either of the secret ballot amendments being adopted. Envelopes containing all votes filed prior to the election will be placed unopened into the locked ballot boxes. For the past 10 years the envelopes mailed in were opened and the votes then placed in the boxes.

Equity takes the position that by using the old method there can be no chance of the administration's opponents to charge chicanery. It appears that members, voting in advance, have also enclosed in the envelopes, dues and other remittances. For that reason they were opened after members complained they had not received paid up cards or other acknowledgment.

Enclosed return envelopes for the May election, therefore, will be prominently marked 'for ballots only.' It is realized that by impounding all mailed votes the result of the election will be delayed perhaps for several days because the former method involves checking up on each ballot to discern whether the voter is in good standing or otherwise eligible to cast his or her ballot.

To facilitate the voting, it was decided some years ago that such checking could be done in advance and for that reason all envelopes were opened. Result was that when an opposition group developed within Equity, it questioned nearly every type of procedure. It is this group that is seeking the secret ballot.

Aldrich and Myers Disclaim Being Financially In on 'Be So Kindly'

'Nooze' Meller a Hit; No. 2 Troupe Planned

Pittsburgh, March 2. M. E. Fierst and Clyde McFall, producers of thriving old-time music hall meller, 'Snatched from Noose,' here, busy recruiting another company which they'll install after Easter in tap room of a Baltimore hotel. Show now in its fourth month at Fort Pitt hotel and, up until Lent, had been showing consistent profit. Enough party bookings already lined up, however, to keep it going well into summer and indications are that it will stick at hostelry and not move to a nite club, as contemplated short time ago.

Cast of show composed of locals and they're operating with producers on co-op basis.

ERLANGER, PHILLY, INTO PIX FOR REST OF SEASON

Philadelphia, March 2. Erlanger theatre, Yoke-controlled legit house, goes into March 14 with booking of 'Chloistered,' English-dubbed French pic. It's penciled in for two weeks, but may be extended. Looks like pix will wind up season.

Last legit show at house was try-out of 'The Meal Ticket,' Herman J. Mankiewicz comedy, which closed after single week of scheduled two-week stand. 'Point of Honor' and 'Glory for All' tryouts had preceded that. In last few seasons the Erlanger has been operated as rotary stock house by Jules Leventhal, with occasional pix bookings.

Vroom Rejoins Miller As 'Chitterhouse' Mgr.

Lodewick Vroom, formerly general press agent for Gilbert Miller, is back with that producer as manager of 'The Amazing Dr. Chitterhouse,' which opened at the Hudson, N. Y., Tuesday (2).

Vroom handled the St. James, giving the house that name, after its original label of Erlanger was dropped. He also managed the Adelphi, now rented to the WPA.

'Driftwood,' by Samuel John Park, announced for March production by Cyrus Babcock.

Inside Stuff—Legit

J. (Jeff) McCarthy, who led on the Coast Thursday (25), before accepting a film job roadshowing, invariably stipulated that he have complete charge of staffing the units. He used legit advance men and company managers exclusively, stating that he wanted showmen familiar with Broadway and the road, refusing to accept any people from film offices. When he and Teddy Mitchell handled 'The Big Parade' and 'Ben Hur,' which ran concurrently on Broadway at \$3 top, 44 roadshows were sent out. Broadway was almost stripped of capable agents and managers at the time.

McCarthy's hobby was getting jobs for other fellows. He knew every agent and manager in the legit field and they congregated in his office in the Longacre building, at 42nd street and Broadway. When he couldn't place his showmen friends with one of his roadshow outfits, he would contact legit and lecture offices, generally landing them in berths. Even recently, when he was desperately ill in Beverly Hills, he sent an applicant into a lecture office in New York with the request that he be placed.

When the time comes in April, for the N. Drama Critics' Circle to buddle for the purpose of selecting the recipient of this year's Critics' Prize plaque, a number of members will be absent and have to vote by proxy.

Whitney Bolton of the Morning Telegraph, Robert Benchley of the New Yorker and George Jean Nathan of Esquire and Judge will be in Hollywood. Gilbert W. Gabriel of the American may also be there. Walter Winchell, N. Y. Mirror, now on the Coast, is expected back by then although Robert Coleman, technical-No. 2 receiver, has been seeing most of the openings.

Cost of postponing the premiere of 'Having Wonderful Time,' Lyceum, N. Y., because of difficulty with the settings is said to have added \$10,000 to the production cost. With the elimination of a material percentage of the sets, the backstage crew will be reduced. Stewart Chaney, scenic designer, denies there were many settings discarded, stating woodwings, borders and backdrops for one scene made about one-half of a truckload. Marc Connelly, who presents the Arthur Kober comedy, with Bela Blau associated, states that his former collaborator, George S. Kaufman, had no hand in staging the show, although he was present during a dress rehearsal. Mel Mammet is back with the show, Bill Fields being the p.a.

When Sam H. Harris arrived in Palm Beach recently, he was ill with pleurisy contracted on the trip south. Has been abed for over two weeks. Expected to be out in the sun this week.

Richard Aldrich and Richardson Myers disclaim having any financial responsibility in the presentation of 'Be So Kindly' ('In Gold We Trust') which folded at the Little, N. Y., after one week, recently. The showmen also state that the use of their names on the program as co-producers was not authorized.

Corrected billing read Richard Skinner and Hope Lawder, in relation with Aldrich & Myers, as having presented the show. Credits also included Capt. Pierce Power Waters, as general manager, which he claims is in error; also the name of Francis R. Hart, Jr., as general stage director. Latter is stated not to have had any hand in the staging. He occupies that post with Aldrich & Myers. It is alleged that Henry J. Henzog said to be in the cloak and suit business, was the backer who took a walk. Aldrich & Myers add that their only connection with 'Kindly' was to render supervisory assistance as a gesture to Skinner, and that no representations or promises of any kind were made to the theatre by them.

Theatre management insists, however, that Aldrich & Myers and Capt. Waters put the okay on the 'Kindly' finances, although the Little has revised the amount of its claim. Booking was for \$2,000 weekly guarantee to the house, but since it was closed for two weeks, only the rent of \$600 weekly and certain expenses plus the theatre's red the first week, rest production will be 'The Angel.' Aldrich & Myers insist they are not obligated legally or otherwise.

Chi Group Theatre Readies 'The Angel'

Chicago, March 2. Chicago Group Theatre, which has been rated a little theatre organization by Equity, decided to go ahead with production plans despite its inability to meet loop theatre rental prices. First production will be 'The Angel,' by Dorothy Bates and T. A. Walker, director and producer, respectively, of the Group, and is scheduled for the Forresters' theatre, March 28. If successful, company will be moved to the loop.

Recognition as a little theatre organization followed an appeal to Equity for permission to use non-Equity members in 'Angel,' and forthcoming productions.

Current Road Shows

(Week of March 1)

Ballet Russe, Converse College, Spartanburg, S. C., March 1; Page Aude, Durham, 2; Ogden, Hampton, Va., 3; Academy of Music, Roanoke, 5; Marshall College, Huntington, W. Va., 6.
'Biography,' righton, Bri on Beach.
'Boy Meets Girl,' American, St. Louis.
'Brother Rat,' Plymouth, Boston.
'D'Oyley Carte Repertory,' langer, Chicago.
'Enemy of the People' (Walter Hau), Chestnut, illadelph.
'First Lady' (Jane Cow), Cur, San Francisco.
'Follies,' Grand, Chicago.
'Great Waltz,' Ni burgh.
'Mio's Delight' (Lunt Fontanne), Colonial, Boston.
'Jane Eyre' (K. Hepburn), English, Indianapolis, 1-3; Fairmount, Toledo, 4; Hartman, Columbus, 5-6.
'Learning on Letty' (Post Road), Selwyn, Chicago.
'On Your Toes,' adelphi.
'Parnell,' Shubert, Newark.
'Rehearsed Glory' (Tallulah Bankhead), Cass, Detroit.
'Ruth Draper,' Auditori rai nto, 28; Lobero, 3; Jaroff, 2.
'San Carlo Opera, War Memorial, O. H., San Francisco.
'Storm Over Patsy,' National, Washington.
'Tobacco Road,' Scottish Rite Aude, New Castle, Pa., Drake, Oil City, Pa., 2; Shea's, Jamestown, N. Y., 3; Shea's, Bradford, Pa., 4; Grand, Canton, O., 5, 6.
'You Can't Take It With You,' Harris, Chicago.

BARD'S BIG BROADWAY B.O.

'Dead End' Cast's Salary Slice, With Equity O.K., Cuts Payroll \$500

Cast of 'Dead End,' which is approaching the year and one half mark at the Belasco, N. Y., accepted a salary cut, with the assent of Equity. As a matter of record Equity had little to say about the matter, being faced with a take it or leave it situation for the first time the association adopted special rules for salary slicing and established a Cuts Board to consider reasons for such reductions.

It appears that the cast agreed to a reduction, salaries not having been disturbed during the 70 weeks the drama has played. Under the rules the management is required to present box office statement to the board and set forth the cost-of-operation figures indicating unprofitable business before a cut is okayed by Equity.

That procedure was not followed in the case of 'End,' Nick Holde, general manager of the attraction, frankly told the board that he was not asking for permission to reduce the cut. He said that if the reduction was not allowed he would engage people in the road company which closed in Baltimore, such players getting lesser salaries than those in the original cast.

Holde also stated that while the attraction had been profitable, it was not the management's intention of continuing it, by so doing, the show operated in the red. He also asserted that the attraction had been getting support from cut rates but that the deal with Leblang's would soon expire and would probably not be renewed. Equity, therefore, okayed the cut; in fact, there appeared to be no alternative.

There are 69 in the 'End' cast, inclusive of juveniles. Those getting minimum or junior salaries approximate 40 in all. Understood the cut will reduce the weekly payroll slightly more than \$500.

Joseph Downing, who plays the gangster in the meller, is leaving to join 'Once Upon a Time,' Francis De Sales, of the road company, replacing him.

'DEAD END' SUIT FACES APPEAL IN U. S. COURT

Edna Buckner, playwright and scenarist, is expected to file an appeal in N. Y. Federal Court this week to the decision of Judge John M. Woolsey, who on Feb. 24, tossed out her \$2,000,000 plagiarism suit against Sidney Kingsley involving the latter's play 'Dead End,' current at the Belasco.

In dismissing the action after hearing Kingsley deny Miss Buckner's claims, Judge Woolsey declared that for one author to accuse another of character lifting was a serious accusation and must be fully backed up by proof. He declared from the testimony of all of the witnesses, including the plaintiff, he did not believe the evidence was favorable to the plaintiff.

Harmon Casts on Coast

Hollywood, March 2. Sidney Harmon is on the prowl for talent to cast 'Ivory Towers,' his next Broadway entry. He'll also gab with Dan Totheroh, who's preparing a play for his approval.

Helburn Prize Winner To Get Mich. Showing

Theresa Helburn's Bureau of New Plays prize winner, 'They, Too, Arise,' by Arthur A. Miller, University of Mich. Junior, will be produced by Hillel organization for presentation March 11-12. Frederick C. Randall, former Equity legier, directing.

Slight chance play will be done on Broadway later, Theatre Guild holding an option.

Wants Money's Worth

Would-be customer telephoned the box office of the Elliott, N. Y., where WPA's successful revival of 'Dr. Faustus' is current, asking what seats could be had on the lower floor. He was advised all downstairs tickets were sold, the voice asked the price of balcony tickets. When told it was 40 cents, he then wanted to know:

'Who the stars in the play?'

5 LEGITS FOLD ON THE ROAD

The road lost four attractions last Saturday (27) and at least one more will fold at the end of this week. Indifferent business is the reason for all calling it a season although at least three shows among the quintette draw sturdy grosses in most stands. That pair is 'Hamlet' (Leslie Howard) which is winding up with one nighters this week, 'Pride and Prejudice' which stopped in Washington and 'Dead End' which closed in Baltimore.

'End' after touring several months, earned goodly profits after leaving Chicago. Nazimova who did well last season with Benes dramas was withdrawn in Philadelphia after a comparatively short tour. 'Mulatto,' which was out under several managements, finally gave up in Washington.

PITT LEGIT'S TOP YEAR AT NIXON SINCE 1928

Legit season at Nixon, heading for last round-up, with unofficial finish coming week of March 15, when Katharine Hepburn brings in 'Jane Eyre.' There'll be a couple of other attractions late in April, Hampden's 'Pride and Prejudice' and Pitt Cap and Gown club's annual musical, but for month straight house will go pix with a couple of roadshow engagements.

Col's 'Lost Horizon' opens March 21 for a fortnight and will be followed for same length of run by Metro's 'Good Earth.' Also a possibility that U will send 'Top O' the Town' for a showing as well before Nixon puts up the shutters.

House, by the way, will have had, at the blow-off, its best season in at least a decade. Counting two-day films, Nixon will have put in around 34 weeks for 1936-37, 10 weeks above last year and top season since 1928 when Harry Bannister-Ann Harding summer stock gave site 50 weeks.

What's more, house so far has had only one real losing week. That was week 'Two Mrs. Carrolls,' which gave Nixon an all-time low, around \$1,800. Otherwise, the dough has been rolling in, with year's high being reached by 'Jeeged Follies,' at close to \$45,000 on 11 performances.

'Boy' Encores St. Louis

'Boy Meets Girl' returning to American theatre for second time during current season, began week stand Sunday (28). Paul Beisman, mgr. of America, has plastered town with paper on show in effort to exceed take of previous stand, when approximately \$15,000 was collected. 'Boy Meets Girl' will be succeeded by MGM's 'Good Earth' being road showed here for two weeks, starting March 7.

Claude Morris and Irv Waterstreet, MGM exploiters, have been in town for three weeks building up exploitation campaign for screen feature.

EVANS' 'RICHARD' DRAMA LEADER

English Star Met with Much Trouble Finding Producer for This Little Known Shakespearean Drama

STANDEE TRADE

New phase in the history of show business is being developed on Broadway by 'King Richard II,' one of the oldest plays written by William Shakespeare. The gross for the third week ending Saturday (27) was \$21,000 at the St. James' topping every drama on the boards except those which played extra matinees (Washington's Birthday).

is draw is phenomenal considering the record of 'Richard,' neglected over here and infrequently presented in England. It is attracting regular theatre patronage, not mere students and lovers of the Bard's works, and when schools release pupils for the Easter vacation it is expected 'Richard' will be in greater demand than now. At Saturday's matinee there were 106 standees.

At the present pace 'Richard,' unknown to the present generations, since it has not been on the Broadway boards for 50 years, is exceeding that of 'Hamlet' (Gielgud), which preceded it at the same theatre (moved from Empire) and created new box office and run records. It would seem this season that Shakespeare is on top.

Again a Socialite, Robinson Smith, one of the youngest of the Park avenue showmen, comes into the managerial limelight with the presentation of 'Richard.' Last season he attracted attention as co-producer of 'Parnell.' No fewer than three managers turned down the idea of reviving the play, one of them saying 'No Shakespeare for me.' Max Gordon first talked about doing it after he withdrew 'St. Helena,' but went to the Coast instead. Gilbert Miller and Guthrie McClintic were also approached with the idea, but were not interested.

One of the most surprising angles to 'Richard' is that its production outlay has already been earned back. Presentation cost \$24,000 and that amount of operating profit was virtually shown after the first week and two days of showing. Play, like all Shakespearean works, has no royalty, which is a considerable saving over other shows.

Persistence Wins 'Richard' came about through the persistence of its star, Maurice Evans, who attracted attention by his performance in 'St. Helena' and who won devotion on the stage of old Vic. London, for his portrayal of the king in the drama. Evans backed up his conviction by offering to put up \$25,000 of his own money, if some showman would match that figure, even though it was figured the production would not cost that much.

That deal was made through the efforts of Capt. Pierce Powers, who was general manager for 'Parnell.' He brought Evans and Smith together and laid out plans for its presentation. He arranged for the original designs, obtained from London, and, at his suggestion, Margaret Webster, who staged Evans' 'Richard' in London, was sent for. Waters also secured some costume ideas, the wardrobe of 'Richard of Bordeaux,' while others were made from original designs also brought over. For his part in the venture Powers has been declared in on the show, which he originally was to have handled. He is general manager for Al-drich and Myers.

'Richard' is a triumph for whose performance has won reams of copy in the dailies, and it brings young Smith into the foreground as a showman. The booking of the St. James was arranged on a straight 70-30 sharing percentage basis, with the house furnishing all the stage hands. In consideration for that ar-

Four Broadway Legits Affected By Death, Illness, and 'Act of God'

Quick Fame

Indicated record for interviews was set last week when Katharine Locke appearing in 'Having Wonderful Time,' Lyceum, N. Y., was quizzed by 17 reporters representing as many publications and news services. Miss Locke was accorded enthusiastic praise in the press, and, although on the stage several seasons, was virtually unknown.

Most of Miss Locke's previous appearances were in flop plays. There is mention of Miss Locke having a Paramount tie-up but is under a run of the play contract with 'Time.'

Death, sudden illness and an act of God' struck at four Broadway attractions over the weekend, causing one to suspend, another to postpone the premiere, and to announce the final two weeks, while the fourth narrowly missed being forced to ring down the curtains. Latter show is Tobacco Road,' Forrest, N. Y. Maude Odell dying in her dressing room just after the show began Saturday (27) night.

Noel Coward is abed with an attack of the gripe and all performances of 'Tonight at 8:30' were cancelled this week at the National, N. Y. British star was ill Saturday but managed to complete both performances. Sunday three physicians were in attendance as Coward developed a high fever at his quarters in Westchester, John C. Wilson, who is presenting Coward and Gertrude Lawrence, immediately decided against attempting to continue with an understudy. Show is slated to resume next Monday (8). Some refunds are anticipated but the management expects that most patrons will exchange tickets for subsequent performances.

The presentation 'Now You've Done It' scheduled for Monday (1) was forced to postpone for the second time when John Alexander, one of the leads, was stricken with appendicitis. He was successfully operated on at the Polyclinic hospital Sunday (28). Walter Grezza was engaged for the part and the premiere is now dated for Friday (5). Show had been set back for script cutting after previews early last week.

No Sullivan Successor Decided Saturday after 'Stage Door' was decided to be withdrawn after two weeks and the closing is set for Saturday (13) of next week. The lead, Margaret Sullivan, an expectant mother, said she did not care to continue beyond that date. It was hoped thattracted Junction, or Van Bennett would replace Miss Sullivan but neither cared to follow another actress in a play.

Closing of 'Door' means that 85 people will be out of jobs. The Music Box, N. Y., Broadway's most consistently luckless theatre, has no succeeding attraction. 'Babes in Arms,' mentioned for the spot is now figured for a larger house. When the final two weeks were announced there was a jump on the ticket demand for 'Door.' About \$8,000 worth of balcony tickets sold into April will be refunded.

The dramatic fatality in the 'Tobacco Road' cast, created a most unusual situation on the stage. When Miss Odell was stricken with a heart attack and did not make her second entrance, James Barton sensed something was wrong and started ad-libbing. Players were not told of her death until after the show and were instructed to continue the performance. Stricken actress had been on, going upstairs to change her hair dress. Ann Dere, of the cast, substituted lines. Off stage she read Miss Odell's lines from the wings and on stage she spoke off stage as though talking to the missing character.

Monday, Vinnie Phillips, who has been playing Miss Odell's part on the road with Taylor Holmes, went into the New York cast. The part on the road was assigned to Lonnie Nace.

Guild Switches Pair From 'Masque' to 'Patsy'

When the Theatre Guild hands season contracts to troupers, their services are certainly utilized. Case in point is fact Claudia Morgan and Leo G. Carroll were papered by Guild for season, and to date both have been in three shows for contractor.

Both are in cast of latest Guild production, 'Storm Over Patsy,' which bows on Broadway, Monday (8). They were in 'Masque of Kings,' current at the Shubert, but replaced and spotted in the incoming play. Earlier in season Miss Morgan appeared in 'And Stars Remain,' which eked out mid-run; Carroll played 'Prelude to Exile,' which flopped,

'ETERNAL ROAD' ROYALTIES CUT

Having cut the operating expense of 'The Eternal Road,' Manhattan Opera H., N. Y., in a number of indications, the management is effecting a cut in the royalties. Four persons are on a royalty basis with the spec, Max Reinhardt being down for the largest percentage; with Norman Bel Geddes slated to 2% of the gross, total royalties being over 14% under the original arrangement.

Formerly major musicals called for not more than 6%. Although more recently score and book writers received a larger share, none approached the high slice for 'Road.' Understood that Kurt Weill, who composed the spec's score, and Franz Werfel, who wrote the play, contracted to split 5% of the gross. All percentage participants are said to have agreed to a less percentage, dependent on Werfel, who is abroad, and who has been asked to take less.

While no payments have been made to Werfel since 'Road' opened, it is said that he was protected by an unprecedented advance royalty payment of \$20,000.

SHUBERTS FORCED TO PAY OFF 'SWING'

Shuberts must pay for three unplayed performances of 'Swing Your Lady' during its final week in mid-January. Coin was held out under the claim that John Alexander, a featured player, was ill. While his name was so billed some time after the show opened, actor's status as 'feature player' was not set forth in his contract, and arbitrators last week decided in favor of the cast.

Contended there was no understudy, but it was stated that there was only a half truth: Originally there was an understudy who was let out for economy purposes.

SCHAAF RECOVERS FROM FLU

Hughie Schaaf, formerly auditor for J. H. Davis, also a company manager and income tax consultant, is out of the hospital on crutches after being confined six weeks with influenza. Disease settled in ankle and an operation was necessary. Schaaf must have the infected member placed in.

MONTGOMERY'S PLAY

Pasadena, March 2. Douglass Montgomery is writing a play for spring production at the Community playhouse. Actor also will direct.

Arrangement, Eddie Dowling, who operates the theatre, is in as co-producer.

B'way Legits Big Grosses

(Continued from page 1)

aided by an extra matinee, most attractions playing nine performances. 'Tonight at 8:30,' \$22,000; 'Tovarich,' \$22,000; and 'King Richard II,' \$21,000 were the other straight show toppers.

Additional good money getters in that division: 'Victoria Regina,' 'Yes, My Darling Daughter,' \$17,000; 'You Can't Take It With You,' \$17,000; 'Masque of Kings,' \$17,000; 'Stage Door,' \$16,000; 'Brother Rat,' \$15,000; and 'High Tor' all around \$15,000.

'The Show Is On' tops the field and musicals, with last week's pace around \$37,000; 'White Horse Inn,' \$29,000; 'The Eternal Road,' \$27,000; 'Red, Hot and Blue,' \$25,000; 'Frederika,' \$18,000.

Early this week business was reported on a down grade, but the newest success possibility, 'Having Wonderful Time,' drew strong Monday patronage. It got around \$10,000 for the first week at the Lyceum, including a postponed preview sellout at moderate rates.

Illness of Noel Coward caused 'Tonight at 8:30' to suspend this week at the National, and postponed the premiere of 'Now You've Done It,' Miller, until Friday (5). 'Stage Door' will go off at the Music or after another week, also because of physical disability—Margaret Sullivan's expectant mother.

Due next week, 'Storm Over Patsy,' Guild; 'Arms for Venus,' Golden; 'Candida' (to alternate with 'Wingless Victory'), Empire; 'Sun Kissed,' Little; 'Driftwood' (probable).

Estimates for Last Week

'Boy Meets Girl,' Cort (67th week) (C-1,059-\$3.30). Nine performances and with extra matinee Washington's Birthday best gross in some time; nearly \$10,000.

'Behind Red Lights,' Mansfield (6th week) (D-1,079-\$3.30). Also played nine performances and fared very well; gross quoted over \$10,000.

'Brother Rat,' Baltimore (12th week) (CD-1,063-\$3.30). Plenty of rain drawn here; with an extra matinee the takings approached the \$15,000 mark.

'Dead End,' Belasco (71st week) (CD-1,000-\$3.30). One of the money makers in seasons; picked up last week; nearly \$9,000; should stick into late spring.

'Frederika,' Imperial (5th week) (O-1,468-\$3.85). Excellent matinee draw; business generally figured with last week's takings around \$18,000.

'Fulton of Oak Falls,' Morosco (4th week) (CD-961-\$3.30). Moved up somewhat last week, when it found \$7,500, but not up to expectations.

'Having Wonderful Time,' Hudson (2d week) (CD-1,094-\$3.30). Had promising first week, with takings around \$10,000; included party sell-out at moderate rates.

'High Tor,' Beck (8th week) (D-1,214-\$3.30). Should run through season; though not with dramatic leaders, is consistent money-maker; last week \$15,000 in nine performances.

'Howdy Stranger,' 46th St. (8th week) (C-1,375-\$3.30). Just about getting by; business approximately \$4,000 with cut rates figuring.

'Masque of Kings,' Shubert (4th week) (D-1,382-\$3.30). May double subscription period; could do more but grosses are substantial; \$17,000 in nine times.

'Now You've Done It,' Miller (1st week) (C-944-\$3.30). Postponed from last week; due to open Friday (5); delayed by script changes and cast replacement through illness.

'Red, Hot and Blue,' Alvin (19th week) (M-1,355-\$4.40). Had eased off under \$25,000, but with fine holiday matinee doing the week's business equalled or bettered than marks.

'Show Is On,' Winter Garden (11th week) (R-1,071-\$4.40). No extra matinee, but benefited by holiday trade and takings for gross leader increased to \$37,000.

'Stage Door,' Music Box (20th week) (C-1,012-\$3.30). Moved up to \$16,000 last week with aid of extra holiday matinee; hit with off next week, however.

'The Amazing Dr. Clitterhouse,' Hudson (1st week) (D-1,017-\$3.30). Presented by Gilbert Miller, written by Barre Lyndon; English melodrama opened Tuesday.

'The Eternal Road,' Manhattan O. H. (6th week) (M-4,740-\$4.40). Spectacle played the week's last week with the gross around \$27,000; figured better than even break under revised operating schedule.

'The Wingless Victory,' Empire (11th week) (D-1,099-\$3.30). No extra performance, but holiday matinee strong as with all others; takings around \$15,000.

'The Women,' Barrymore (10th week) (C-1,048-\$3.30). Got biggest gross of engagement; \$23,500 in nine performances; new high mark.

'Tobacco Road,' Forrest (16th week) (D-1,017-\$1.65). Approximated \$9,000 last week in nine per-

formances; plenty okay; touring company in Pittsburgh cleaned up. 'Tonight at 8:30,' National (15th week) (C-1,132-\$4.40). Forced to lay off this week through illness of Noel Coward; over \$23,000 last (14th) week; due to resume next Monday.

'Tovarich,' Plymouth (21st week) (CD-1,036-\$3.30). Not far from \$22,000 mark last week when an extra matinee helped up the pace.

'Victoria Regina,' Broadhurst (resumed eng.) (53d week) (D-1,110-\$3.30). All matinees to capacity and night trade big too; no extra performance, but tangling over \$18,000.

'White Horse Inn,' Center (23d week) (M-3,321-\$3.85). With holiday matinee start, but no extra performance, pace moved forward to \$29,000; expected to stick into May.

'Yes, My Darling Daughter,' Playhouse (4th week) (C-876-\$3.30). Hit around \$17,000 last week in nine performances; with standees in most times no doubt about click.

'You Can't Take It With You,' Booth (12th week) (C-704-\$3.30). Hit extra money matinee and went to \$17,000 again; should run a year despite out-of-town company (Chicago).

REVIVALS, ETC.

'King Richard II,' St. James; amazing business last week; got \$21,000 in eight performances.

'Marching Song,' Hayes; getting support of downtown groups and fair box office money; \$15,000.

'Naughty Naughty,' American Music Hall; meller with drinks.

WPA

'Dr. Faustus,' Elliott; hit.

'The Sun and I,' Adelphi; drew fair box office money.

'Tower,' Ritz; also fair mention.

'Bassa Moona,' Daly's; withdrawn.

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Bankhead \$10,500, Cincy

Cincinnati, March 2. Tallulah Bankhead's 'Rebelled Glory' was given splendid press support last week, enabling the Cox to pull approximately \$10,500 for a winner. Top was \$3,750.

Theatre is dark until March 14, when 'Tobacco Road,' with Taylor Holmes in the lead, returns for a week's engagement. 'Road' did better than \$9,000 the Cox early in the season, at \$170 top.

Jane Cowl L.A.'s 'First Lady' for \$18,000 Take

Los Angeles, March 2. Jane Cowl wound up highly profitable 10 day stay at the Wilmore (27) with house dark until (7) when Ruth Draper comes in for a week of her impressions. 1. Captain relights about same time with Henry Dufy's Coast production of 'Boy Meets Girl.'

Estimates for Last Week
'First Lady,' Baltimore. (C-1,656; \$2.75) (2nd-final week). Smash draw brought in \$18,000 on second stanza (six days) which plenty profitable. Matinee trade was turn-away.

WPA
'House of Connelly,' Mayan. Social drama of the Old South, authored by Paul Green, away (36) to customary slow start, but with prospects of building.

'Rearing Girl,' Hollywood Playhouse. After couple of weeks down town this story of newspaper life by John C. Moffitt moved to Hollywood for what looks like prosperous stay.

'Review of Reviews,' Mason. Transferred downtown after long stay at Hollywood Playhouse and is ticketed until (21).

'Wisdom Tooth,' Musart. Comedy by Marc Connelly debuts (4).

'PREJUDICE' 10G O.K. FOR WASH.

Washington, March 2. Fact that 'Pride and Prejudice' opened here year ago didn't prevent show from winding up road tour at National Saturday (27) with approximately \$10,000, couple of thousand over expectations. Critics made few comparisons to original leads, even giving road good edge in some reviews.

Scenery was donated to Washington Civic theatre, local co-op am crowd, by Max Gordon. Deal was arranged by Carter Barron, local Loew boss, MGM having interest in show.

'Mulatto' disappointed at Belasco, although fears that cops would interfere groundless. Theatre insists not line was changed. Debate over mixed cast and race angles figured to create interest, but Cap is far enough south so that interest and prejudice about cancelled each other, leaving it just a roadshow version of a Broadway play.

'Storm Over Patsy' makes U. S. bow as a comedy offering at National this week, with 'On Your Toes' to follow. Belasco now has 'Ties of January 16,' with 'Parnell' next.

Estimates for Last Week
'Pride and Prejudice' (National; \$1,65). Opened here year ago and wound up road tour Saturday (27) with \$10,000.

'Mulatto' (Belasco; \$2,00). Stirred up plenty talk but couldn't better \$5,500.

Estimates for Last Week
'Hamlet' (Curran) (2d week) (1-500; \$2.50). Howard did all right by himself here where he took in a nice \$18,000 during the second week of his engagement, topping previous stanza by one grand.

WPA
'Battie Hymn' (Columbia) (4th week) (1,700; \$2.50). Although voted the best thing the FTP has done here, this one never came close to paying, what with 100 in the cast. Fourth stanza the best of the lot at \$3,300.

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Loop Biz Booms, 'Can't Take It' Lifts to \$17,000, 'Follies' \$25,000

'Dead End' Gets \$12,200 At Ford's, Baltimore

Baltimore, March 1. Very nice going for 'Dead End' at Ford's. Coming in after a socko sell-out for the engagement of 'Idiot's Delight' at a \$3.35 top, road show company of the Bel Geddes-Kingsley hit rang up a splendid \$13,800 at a popular-priced scale from \$2.22. Had 'em coming in good style for every show.

Looks like town will go dark for next few weeks with no advance bookings mentioned except Katharine Hepburn's 'Jane Eyre,' week of March 29, and Jane Cowl in 'First Lady,' May 3, both at Ford's.

No word at all from indie booker in Maryland, town's other legit house.

Estimate for Last Week
'Dead End' (Ford's) (1,988; \$2.22). Good reception from crix had them coming right from blowoff Washington's Birthday matinee, and maintained healthy pace throughout entire week to swell \$12,200.

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Chicago, March 2. Town still waiting for some new plays. 'You Can't Take It With You' is now a solid run hit, and is selling ducks six weeks in advance. D'Oyly Carte Gilbert & Sullivan troupe, scheduled to depart March 6 are holding off until March 11. However, 'Ziegfeld Follies,' originally figured to March 20, will call it a run on March 13. Show had a beautiful stay of it, with beaucoup profits at near capacity for the greater part of its local sojourn.

Long-runner of the loop continues to be 'Leaning on Letty,' now in its 15th session, and slated to stick another month or so without any difficulty.

Estimates for Last Week
'Leaning on Letty,' Selwyn (1,000; \$2.75) (15th week). Holding to nearly \$11,000. Had a great Washington's Birthday session.

'You Can't Take It With You,' Harris (1,000; \$2.75) (4th week). Up in the bucks and selling tickets far ahead into April. Grossed \$17,000 in 10 performances last week, mighty.

'Ziegfeld Follies,' Grand (1,300; \$3.85) (9th week). Slated to leave on March 13. Had a night in town here, and first show in years to get \$3.85 top. Touched \$25,000 last week, good.

Other Attractions
'D'Oyly Carte Gilbert and Sullivan Rep. Erlanger. (1,400; \$2.75) (4th week). Will hold here for five weeks to March 13. Nitty last week at \$13,000.

WPA
'In the Good Old Summertime,' Bickstone. Not strong.

'O. S. C. You Sing,' rest Northern. Bang-up publicity helping this one into long run and good coin.

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PHILLY BIZ OFF; 'TOES' \$20,000

Philadelphia, March 2. Still no signs of any more legit biz this spring here in Philly although, even in recent poor seasons, there have been bookings up to May.

The return engagement of 'The Great Waltz' (two weeks) starting next Monday (6) at the Forrest remains the last show now on the calendar.

Chestnut has Walter Hampden's 'Enemy of the People' this week but Ben gets roadshow pic, 'Lost Horizon,' and may not get any more show bookings. Erlanger has a religious film and not any prospects beyond.

Estimates for Last Week
'Ghosts,' Chestnut (1,500; \$2). One week on 'Last year' Nazimova did a whale of a biz in this Ibsen revival. She was okay with 'Hedda Gabler' last fall. No dice this time, however, with a \$10,000.

'On Your Toes,' Forrest (1,800; \$2.50) (1st week). Rave notices but biz was very rocky in downstairs sections. \$20,000 claimed. Staying this week.

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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

V. E. Meadows, Hollywood makeup expert, to give N. Y. women free beauty advice at Paramount hotel this week. Sponsored by the World Telegram.

Brooklyn supreme court finds Edward J. Reilly, Hauptmann counsel, insane. He has been under observation for some time.

Elsa Maxwell running a beauty contest for a local department store. Prize is a trip to Hollywood for a screen test under Mervyn LeRoy.

Fighting what it declares to be a \$1,000,000 business, Post Office is framing a law to make the recipient of obscene literature equally culpable with the sender.

Remembrance Dane here for premiere of "Fire Over England" at the Music Hall tomorrow. She wrote the script.

James H. Harper, shorts director, back from Hawaii to find his wife had walked out of their Great Neck home. She was treasurer of a lumber company and it is said the police want to question her about shortages. Company refuses to make a statement.

Federal Theatre Project dickering for the Venice (formerly the Jolson) for a new stand for WPA shows.

Sidwain strike of unemployed dancers on WPA ended Thursday when Mrs. Flanagan promised to meet them today (Wednesday) for conference.

Albert Bannister and J. Edmund Byrne sent an embassy to Hollywood last week to sign Carol Stone and Charles Collins for "When the Cat's Away." If they ink in, it will be a spring production.

Newton, Mass., advertising a civic job as harmonica instructor. Must pass a civil service test. Job pays \$2 a day.

Couple weeks ago Mitzel Mayfair posed for a series of motion pictures explaining the new traffic laws in N. Y. Then she got a summons last week for parking in a restricted area. Given a suspended sentence.

Low Leslie coming back from London and may present a new "Blackbirds" over here.

Samuel J. Parkie will do the directing on his "Driftwood" which Cyrus J. Babcock will produce.

Old Vilna troupe, disbanded six

years ago, reassembles for 20th anniversary performances of "The Dybbuk," which first brought the organization to fame. Gave five performances at the National theatre last week.

David Sarnoff announces 10 broadcasts for next season with Broadway directing the NBC orchestra augmented to symphonic strength. Leader will draw \$4,000 per broadcast. Concerts not to be sold to sponsors.

Lloyds has issued a policy for \$50,000 to the sponsors of Gladys Swarthout's radio program. Assures her appearance.

N. Y. World's Fair plans transportation of 500 large trees to ornament the grounds. Will cost \$100,000.

Loew theatres in N. Y. announces abandonment of bank nights in all theatres. But not until accrued \$15,000 has been disposed of.

High school boy pinched Sunday for shooting a blank cartridge in the Dyckman theatre, N. Y. Told the police he did it to win a two-bit bet. About half the 1,200 persons in the audience got to the street in a hurry, but no one was hurt.

Charles G. Newman, 62, died Sunday night in the Stoddard picture theatre, Broadway at 90th street. Due to heart failure.

Berkshire Symphony Festival has \$11,250 pledged for the development of the Tanglewood site, recently given the Boston Symphony for a festival center.

American Arbitration Assn. rules Milton Shubert and Warner Bros. owe \$420.60 to the cost of suing "You're Lousy" For performances skipped Feb. 12-13 due to the illness of a cast member.

"Eternal Road" heads considering taking the spectacle of "Hollywood Bowl" this summer.

N. Y. World's Fair announces 18 states have bills pending to ensure co-operation.

Questionnaire of N. Y. Children's Aid Society reveals that 12 kids go to the pictures for each one who stays home to read. On 10,000 blanks 47% stated they went twice a week, while 49% said it once every seven days. Only 2% confessed to going daily.

Hasard Short decides to lay off on his "Driftwood" which Cyrus J. Babcock will produce.

Old Vilna troupe, disbanded six

vent the making of a picture version. And that's where the profit is. Sidney Franklin left for Madrid last week. Says it's to fill some bull fight dates. Ernest Hemingway is on the same ship and to same destination. To do a spot of correspondence. Yacht Club threatened with loss of its licker license on a technicality.

Post office announces sweep news will be barred from papers in mail. Says it means it this time.

Kids attending a morning special show in the park went on a sit-down strike when the announced feature was not shown. Refused to leave and permit adult patrons to enter and won their point.

Natalie Bodany, at the Met, created a diversion Thursday night when her undies dropped around her ankles. Kicked the garment into the wings and went on with her singing while the house whooped.

Cornelia Otis Skinner to discard advance programs. Will let reception of the audience and frame the rest accordingly.

Jack Dempsey using musicals as Sunday night attraction at his N. Y. restaurant. Started last week.

Ruth Slenczynski, California child prodigy, forced to end her first London concert at 10 o'clock in deference to a child's school term. Also denied permission to play for Sir Thomas Becham a Sunday. It will be all right on a week-day night.

With the road "Dead End" closed, Francis deSales will replace Joseph Downing in the N. Y. production. Starts Friday.

Nine men and three women taken in a raid on the Monarch Democratic Club, Feb. 25, held in Brooklyn for hearing March 8 on a charge of having given an indecent performance.

Sir Cedric Hardwicke, breaking in "Dr. Clitterhouse" in Toronto, made honorary member of the mess of the Royal Canadian Dragoons stationed there.

Look, Des Moines mag, barred in Reich. Thinks it's because of a story on Goering.

Coast

Bette Davis and her chauffeur were named in a \$25,850 damage suit filed in L. A. by Frances Coghlan, 19-year-old model.

Charles B. Gurnea, 47, deserted personal injuries received in an auto collision Jan. 30.

As echo of a fist fight in a Hollywood nitery, Feb. 21, Sherman J. Stearn, visiting New Yorker, filed a \$25,000 damage suit in L. A. against Pat Di Cicco, actors agent, charging assault. Fight was claimed to have followed alleged battle between Stearn and Gurnea, following Arline Jaffe's escort at the time.

Tom Mix was injured slightly when his auto overturned at Casa Grande, Ariz., Feb. 23. Harry Knight, his wife, the famous actress, and Mrs. Mix, following in Knight's car, rescued the cowboy actor.

Jean Rouverol, actress daughter of Aurania Rouverol, writer, announced in Hollywood that she'll wed Hugo Butler, non-pro.

Juanita Quigley, six, Patricia Walthall, 18, Dickie Moore, 18, and Marie Marks, 18, actresses, had their picture contracts approved in L. A. court. Youngest member of the quartet will receive salary running from \$200 to \$1,000 weekly over seven-year period at Metro. Miss Walthall, daughter of Henry B. Walthall, is scheduled to \$1,000 at Warners. Miss Moore holds a similar pact at RKO. Miss Marks will receive \$75 to \$750 at the same studio.

Arline Jaffe has dropped her suit for divorce filed in L. A. Attorneys said actress shortly will go to Reno to establish residence to divorce Wesley Ruggles, director. Property settlement has been effected. Miss Jaffe gets custody of their son and \$1,000 monthly.

Elizabeth Young Mankiewicz dropped her suit for divorce from Joseph Mankiewicz, Metro producer, in L. A. District court. \$25,000 out of court settlement will be withdrawn.

Mayo Methot, stage and screen actress, received a divorce from Percy T. Morgan, in L. A.

Phil Regan, lecture crooner, his wife, Josephine, 34, actress, celebrated their 13th wedding anniversary, Feb. 24, in Hollywood. Their marriage in 1924 was kept secret until a few weeks ago.

Dorothy Sebastian, actress, and Sam Hoffman, Hollywood theatre promotion manager, were charged with defrauding an innkeeper in complaints filed in San Diego. The two went there to play a benefit, but later cancelled out.

Robert D. Garden, 84, father of Mary Garden, suffered a fractured hip in a fall at Riverside, Cal. Mrs. Garden is en route to the Coast from Abbeville, S. C.

Abbeville, S. C., is training vocal talent at Metro studio.

Marie Tierney filed suit for divorce from Eddie Tierney, picture dance director, in L. A.

Betty Compton, former film player, filed suit for divorce in L. A. from Irving Weinberg, agent. Miss Comp-

ETERNAL MASCULINE

Flirting OK'd (Of All Places) By Penny Court

Philadelphia, March 3.

There ain't no law against flirting in Pennsylvania, a 12-man jury decided here this week. They found Peter Pawlich not guilty. Pawlich offered to aid a brunette who was in trouble with the law for speeding. In court he said he offered aid because "she was so attractive, I wanted to meet her."

Judge Lambertson instructed the jury, "You should not convict Pawlich just because of his flirtatious propensities."

MARRIAGES

Arch Oboler, to Eleanor Helfand, non-pro, in Waukegan, Ill., Feb. 22. Groom is a radio scribbler.

Sally Haines, film actress, to Bert Wheeler, stage and screen comedian, Feb. 26, in Beverly Hills. Third try for both.

Ila Mae Harlacher, screen dancer, to Louis Grossmeyer, Feb. 26, in Los Angeles.

Gladys Cox to Wayne Varnum in Chicago, Feb. 20. Groom is with KSO and WMT, Des Moines.

Marion Paymont to Benedict Hardman, in Des Moines, Feb. 19. Groom is news editor of KSO, Des Moines.

Marge Morin (Morin Sisters) and Bob Casey (King's Jesters), in Chicago, Feb. 27.

Roma Bower to William Mull, Jan. 12, at Yuma, Ariz. room is an assistant director at Columbia.

Mrs. Irene D. Butterfield to Maxwell A. Goodwin, Feb. 22, in Atlanta, Ga. Bride is widow of Col. Walter S. Butterfield, theatre magnate.

Helen Welmer to R. Knight, in Lexington, Va., Feb. 1. Groom is theatre manager and brother of Fuzzy Knight of pictures.

Elmer N. Brendel, 24, son of El Brendel, obtained license in Philadelphia Feb. 22 to marry Marjorie A. Stohler, 24, a nurse. Brendel gave his occupation as salesman.

Coronation

(Continued from page 1)

that the country has never seen such a flow of gapers.

There are other adjuncts, too, such as the Paris Exposition, figured to be open at about the same time. It will thus be possible for tourists to see the sights here and take in the thrill of a generation, then move across the channel and spend some more coin at the first important exposition in Europe since before the World War.

It is this very factor of many tourists and onlookers which has the government here worried and which may lead to the roping off exercises. Obviously, police authorities are taking all possible precautions, regardless.

With European political difficulties still another factor, the presence of representatives from all governments of the world is another reason to sidestep any roughhouse antics from various political sects.

Roping off London's West End would be much like closing midtown Manhattan's Times Square sector, from Columbus Circle to the Herald Square, and Radio City west to 9th avenue, only the W. E. extends even further.

son formerly was the wife of James Cruze, film director.

Harold E. McCroskey, assistant operations manager at Paramount studio in Hollywood, was ordered to pay \$140 monthly for his wife's pending trial of her divorce action.

Emmett J. Flynn, film director, has been sued for separate maintenance by his wife in L. A. She charged he spent \$3,000 of her money and had been unable to support her.

Joseph W. Martin, Hollywood picture actor, was sentenced to San Quentin following his plea of guilty to passing two bogus checks.

Frank Joyce-Myron Selznick Theatre Agency filed suit against Walter Catlett, screen comedian, in L. A. seeking \$3,405. Agency charged that Catlett, signed a contract July 12, 1932, under which he promised to pay 10 per cent of his earnings in return for services. Although Catlett has received \$35,000 for work since Feb. 14, 1933, according to the suit, he has only given the firm \$1,095.

Alice Fraser, screen actress, received divorce in L. A. from Austin M. Fraser, non-pro. He is heir to a fortune but can't get hold of coin to support her, she testified.

MONTANEZ WINS: MAYBE NEXT CHAMP

By JACK PULASKI

Pedro Montanez, the little fighting machine from Porto Rico, defeated Enrico Venturi, the Italian ruler of his class, at the Garden Friday (28). On that performance and previous victories, it looks like the kid will be the next lightweight champion. He certainly qualifies as an opponent for Lou Ambers, the present title holder, and Tony Canzoneri, who are matched to box it out again.

going the full 15-round distance the speedy yet hard-hitting Montanez proved himself all the fighter he was rated. The odds were nine to five he would cop, and while most experts thought it looks like even money, the layers had it right.

Attendance about doubled that of the previous week's card, when Freddie Steele successfully defended his middleweight title by licking Babe Risko. That was a dismal affair compared to the Montanez-Venturi meeting. Gate was over \$31,000 at \$5.75 top. The galleries were jammed with Manhattan Latinos, many of whom screamed throughout the hour's milling. Last time Pedro showed at the Garden they got so excited up there that things were thrown. That was a signal for Johnny Broderick and his moppers-uppers to go into action. This time cops watched the top shelf denizens closely with their backs to the gallery rail as the bell clanged. There was no disorder.

Venturi is quite a boxer and he had been kayoed over here. He had won the seventh round and then Montanez clipped him in the chin with a right, knocking the Italian off his pins. The lad jumped up and weathered the session, but from then on Pedro was distinctly out in front.

In a hectic final round Montanez again felled Venturi, who refused to take more than three seconds. With two minutes to go, he seemed due to be leveled. Glassy-eyed, Enrico managed to stay. He couldn't hit, but pawed with his mits, and although Pedro got in some more lusty wallops, Venturi was vertical at the end.

Over at the Hippodrome on Wednesday there was a goodly gathering to watch the Finn Gunnar Barlund mix it up with Nathan (Chester) Mann of New Haven. Mann put up a good argument for five rounds and then started to fold, as he usually does. He slammed over a left hook that had the Finn wobbling, and again a right shook Barlund, but he refused to go down.

Gunnar hit low on several occasions and lost a round or two because of that. Otherwise he should have won or received a draw. In the latter rounds Barlund shortened his punches, and had the fight been more than a ten-rounder it might have been curtains for the Mann guy.

Tonight at the Hipp, Eddie Blunt and Leroy Haynes, two colored heavies, will meet. Blunt knocked out Jack Trammell recently and for time trained with him. Latter's manager paid off Eddie and said he was too serious, also refusing to fight him. The Garden is currently occupied with a six-day race, but will have a boxing show Friday of next week.

Sentence Lyman Hess To 2½ Years in Prison

Lyman Hess, one-time theatrical attorney, was sentenced in New York last week to two and one-half years in prison on a stock fraud indictment.

Lymna Hess Co., 545 Fifth avenue, New York, involved the barrister and Sidney Torwitt, his associate. Latter drew a four and one-half year sentence. Both were charged with inducing oldsters, the youngest of them not under invest cash or exchange stable securities for oil royalties, on representations of a 30% income yield.

BIRTHS

Mr. and Mrs. Charles W. Meggs, daughter, in Los Angeles, Feb. 23. Father artist at Paramount studio.

Mr. and Mrs. Henri Verstapen, son, 27, in Hollywood. Father in story editor at Republic.

Mr. and Mrs. Paul Frankl, daughter, Feb. 25, in Hollywood. Father is a studio designer.

New York Theatres

There's a Better Show
at the RKO THEATRES

CAPITOL
CRAWFORD POWELL
MONTGOMERY
"Last of Mrs. Cheyne"

GEORGE ARLISS
IN HIS GREATEST TRIUMPH
"MAN OF AFFAIRS"

STATE
GARY COOPER-J. ARTHUR
"The Plainsman"

ASTOR
Buy at 45th St.
All Santa Rosa
Tues. Daily 2:45, 8:15
Wed. 2:45, 8:15
Thurs. 2:45, 8:15
Fri. 2:45, 8:15
Sat. 2:45, 8:15
Sun. 2:45, 8:15
Admission 50c to \$1.00
Includes Refreshments
and Sunday 6 P.M. 50c to \$1.00

PARAMOUNT
"MAID OF SALEM"
MacMURRAY and COLBERT

"NANCY STEELE IS MISSING"
BENNY GOODMAN and HIS ORCH.
WITH FRANCES HUNT, GENE KRUPA, TEDDY WILSON
LIONEL HAMPTON

MUSIC HALL
"FIRE OVER ENGLAND"

ROXY
"LOVE IS NEWS"

GOOD EARTH

Broadway

Bela Blau's child very ill. Joey Keith and bride in Florida. One bookie paying off in shiny silver dollars. Julian T. Abeles become an art collector. Charles Ford, Universal's newsreel editor in Florida. Cardini will sail for England this month for the Coronation. Right Price Club in functioning at the Lyceum. Ward Morehouse (Sun) writing a play with Peggy Wood in Westchester. RKO service staff fourth annual ball held Monday (1) night on Astor ball room. Mickey Baron, of the Yokel office, is looking for Joel Sayre, for a script revising job. Jean Dalrymple, former secretary to Jose Turbi, back with John Golden office. Arthur Barran, CBS comedian, signed by Music Corp of America for one year. Irving Wingart switched from contract to tax department of Loew booking office. Bob Milford has returned to 'The Great Waltz', having laid away 'Glorious All'. Harry Martin's dogs barking and is wearing carpet sil in St. James box office. Frank V. Brown, Helen Hayes' father, recovering from emergency op in Washington. Al Altman, Metro talent executive in east, back from jaunt for new faces in middle west. Rebecca Branstetter, of Equity's legal department, married and on Mexican honeymoon. Press Photographers Assn. of N. Y. is holding its annual dance at the Commodore April 9. In his daily column in the Mirror Mark Hellinger is predicting sports results and doing very okay. Ed Schwartz, production manager of Columbia Pictures advertising department, low with pneumonia. Peggy O'Donnell, legit, leaves Saturday (6) for the Coast and screen tests for Carl Laemmle, Jr. Leonard Gaynor, of 20th-Fox, invited to White House Correspondents' ball in Washington last Sat. The Jim Kendises and the Epes Winthrop Sargents (Vaux) celebrating their 27th anniversaries this stanza. Tom Kearns, former p.a. for Fanchon & Marco, switched to press the Casino Parisien, Chi, for Blackstone agency. Howard, formerly with Dave Rubinoff as p.a., has set up a booking office and press bureau in Kansas City. Marks, ex-radio editor of the Brooklyn Times-Union, now with George D. Lottman's radio publicity organization. Columbia's special press trade preview last night for 'Lost Horizon' at the Globe in advance of the formal premiere tonight. Jim Miller, Al Glaser and Johnny Adams, after a year or so at Bill's Gay Nineties, now at Armando's upstairs Blue Room. Ritz Bros. due back on the Coast for their next 20th-Fox assignment and thence to Hollywood for the 'Goldwyn Follies'. Allen Schnebbe's wife, Marguerite, lost pocketbook at Treasures' Club show, and, if getting papers back, would be satisfied. Trib's sports columnist, George Daley, picked the 14 to one winner of the Santa Anita Derby, Fairy Hill, but didn't play the horse. Sid Skolsky turned sports writer for day covering the Santa Anita handicap and changed his name to Howard Arthur because of name conflict with Robert Howard, banquet manager. Current pop, 'Darling, Je Vous Aime Beaucoup', which was written exclusively for Hildegarde, songstress, is the work of her manager, Anna Sosenko. Leon (and Eddie) Enken's son homes him nightly from Cornell to the L. & E. West 52d street nitery. Reverses charges, of parental request. Joe Israels, 2d, sailed British Guinea this week on a six-week combined vacash and writing jaunt. Will resume lectures on Ethiopia and publicity on his return. Ted Todd, ex-Chi American police reporter, now public relations counsel for the Wilson Packing Co., has assignment in New York to make Broadway ham out of town. Almost every London visitor with a show biz flare now insists on a sight-seeing tour to the Savoy ballroom. Word-of-mouth in London on the 'Stompin' at the Savoy home-grounds must be terrific.

London

Harry M. Warner due here for the Coronation. Bert Firman back from a continental jaunt. John Murray Anderson back to New York March 3. Sandy McPherson, Empire organist, back from America. All 32 retiring members of the Variety Artists Federation re-elected. George Mozart celebrating his golden wedding. He is 73 years old. Gallery First Nighters' Club will hold its 34th annual dinner on March 7. Jimmy Savo off to Italy to see his folks. Will sail from there to America. George Sherwood, husband of Pauline Starke, here to stage a 'Broadway play'. Jack Goldie and Charles Tucker reviving 'The Vagabond King' at the Coliseum on March 18. Vera Zorina, girl who clicked big here in 'On Your Toes', at the Palace, is back in London. Lorri Bara, sister of Theda, here to join Ward Wing on location at Ceylon for a picture. Sir Oswald Stoll and Lee Ephraim reviving 'The Vagabond King' at the Coliseum on March 18. Charles Cochran presenting a new cabaret bill at the Trocadero April 5. Fred Bernhard taken suddenly ill in Manchester and remaining in hospital under a specialist's eye. Mark Leddy in town and taking in four shows daily. Goes to Paris and other continental spots from here. Lee Sims and Homy Bailey off the Victoria Palace bill, due to latter's 'tu' with Carolyn Marsh substituting. Billie Houston and Nina Devitt, latter an Australian and local radio name, to join forces as a vaudeville act. Thomas Dodds, chairman of Atlantic Films, bound for New York with a negative of 'Thunder in the City'. Ralph Reader clicking for three year film contract with Herbert Wilcox. Will be tutored into a star position. Two Leslies (Leslie Sarony and Leslie Holmes) intend to visit New York in June. Team has a big radio rep here. Alfred E. Newbould, head of Palmer, Newbould & Co., GB official advertising agency, fortnighting at Droitswich. Walter 'Dare' Wahl off to New York early in March; wants to get there in time for Walter Wahl, Jr.'s 10th birthday. Chris Gill, formerly with the Four Flash Devils, brought over here for one of the Palladium 'Crazy' shows, doing a single at the Windmill. George 'Daisy' Margaret, recently tried out for a Sunday performance by the Repertory Players, replaces 'Because We Must' at Wyndham's. Freddie Carpenter, 15 years with the Lesdley publicity office and official photographer to Charles Cochran, launching out on his own. Ann Harding sued by Film Rights, Ltd. for commission alleged due for engagement in 'Love from a Stranger', defendant denying liability. Ed Ryan, recently here as one of leads in 'The Men in a House', now in the play producing business. Has the English rights to 'Leaning on Letty'. George Elliot and Anthony Vivian, of the Murray Ball-Vivian combo, to be official publicity reps for the Dorchester and Mayfair hotels. Henry Sherck fixed the deal. Leon Gordon, honeymooning here, assisting the scenario department of Metro's British unit on scripts of 'Rage in Heaven', 'Wind and Rain', and 'A Yank at Oxford'. George Carpenter to stage dances for new revue sponsored by Paul Murray and Robert Nesbit, starring June Knight. Show opens out of town late in March and comes to the West End April, with the Savoy theatre likely.

New Haven

By Harold M. Bone

Yeges get \$3,500 haul from Arena. Rudy Vallee in for Yale Junior Prom. Dr. Charles Cate due at Shubert week April. Elsie Janis set for soldiers' benefit here April 18. Bob Carey celebrating five years on Broadway. Business in film well despite Lett. Hal Welles directed Yale Dramat's latest, 'The Weavers'. Henry Hays dropped back to it directing a stage show briefly. Studies disrupted Yale Art School ball by crashing doors and windows. Alex Dean will return to town to chairman drama tournament committee. Donald Oenslager due to shed Yale drama faculty briefly to get married. Carl Goodman will operate Guil-

ford's Chapel Playhouse this summer solo. A fall on the head required surgical embroidery for John Hesse's youngster. Hunt-Fontanne combo busted Shubert records with three-performance 'Jealousy' sellout. Janet Marshall doing an off-again-on-again with that \$2,500 prize won in Bureau of New Plays contest.

Paris

Elysees 79 dark. Ray Goetz back in town. Grete Keller to Vienna. Clifford Whitely in town. Ed. Beaudu to New York. Bluebell girls off to Cannes. Jo Bouillon at the Alhambra. Pinella back at the Casanova. Cook and Brown at the A.B.C. Max Welby flying to London. Jacques Duffier off to Cannes. Sybille Schmitt off from Berl. Sterner Sisters have a new dog. Marie Glory back from Brussels. Jacques Maugest off to Brussels. Ivan Petrovich in for a few days. Alina de Silva at Le Poisson d'Or. Les Athenas setting a new comic act. Oscar Schlesinger over from London. Irene Hilda back from a 21-day tour. Morris Gilbert returning New York. Few American acts working in Paris. Sacha Guitry back from winter sports. Danielle Darrieux in English lessons. Grete Keller postcardi from London. Virginia Vaughan for America. Harry Roland Toutain clowning at Chez Florence. Jean Sablon giving a farewell cocktail party. Lynne Clevers slated for the next Bobino bill. Marguerite Radioite. Claude Lapham postcarding from New York. Lily and Emy Schwartz tops on the new A.B.C. bill. Cinema photographer Kreuger turning director. Annabella only making one film in France this year. Livia Lusa doubling at the Alhambra and Lido. Frelhel and Pierre Dac set for the new Trianon show. Jean Sablon off to New York to fill radio contracts. Jean, Jac and Jo scheduled for Chez Josephine Baker. Three Bonos doubling at the Casino de Paris and Alhambra. Yvonne Printemps off to London for a gala at the Queen's. First national congress of music opening in Paris, Feb. 22. Cirque Medrano Voyageur opening its second season at Levallois. Paris music hall, dance and circus critics giving their annual gala. Carmelita Moreno, doing imitations of Paris film and stage stars. Gabriel Gabrio signed by Marcel Pagnol for his next 'Regain' by Jena Giono. Hier-Largue engaged by Rene Sti for 'Et Avec ca, Madame' which is starting soon. 'Radio-Lune', new revue by Ded Rysel and Raymond Vinay, opening at the Lune Rousse. Countess Lieve de Maigret off for Italy, where she is making a film at Pisa with Jules Berry. Arthur Strutt Payne, 59, colored manager of the Kentucky Singers, died at the American Hospital here. Augusto Genina here from Italy for presentation of his film 'Escadron Blanc' (White Squadron).

Jacques Housin shooting scenes in a subway station for 'Le Controleur des Champs Elysees', starring Jules Berry. Closing date of 'Jeux Dangereux', starring Danielle Darrieux, at Theatre de la Madeleine again postponed. Jany Holt signed for femme lead in 'Troika', which Jean Deville is making with Jean Murat and Charles Vanel. Dany Lorys engaged for an important role in Pierre Colombier's latest film 'Ignace', starring Fernandel. Maurice Chevalier, Henri Varna and Helena Greasley celebrating after the premiere of the new revue at the Casino de Paris. Vera Korene engaged for the femme lead of Felix Gandera's 'Doyle Crime Sur la Ligne Magnot', starring Victor Franceux. Film Joan Warner is making being variously called 'Cinderella', 'La Grande Illusion' and 'Seduction'. 'La Grande Illusion' is also the name of the film Joan Warner is making with Jean Gabin and Dito Parlo.

Berlin

Book beer season in full swing. Germany has 600 open-air theatres. New opera being planned for Breslau. Veit Harlan si i-rect three pix. 'Ball im Metropol' playing 32 first run houses in Germany. Johannes Riemann to direct 'Conflict and Red Cherries', films. Jack Hyllton's two-week stand at the Scala extended a fortnight. Next production at the English theatre to be 'Barrets of Wimpole Street'. Wolf Neumeister, author of 'Ball im Metropol', at work on a military comedy. Richard B. Wainwright on a flying trip from London to look over film material. Gustav ruendgens directing and playing in 'Capriolen', new Willi Forst pic. Jannings back from Italy, where outdoor shots for 'Der Herrscher' were taken. Jung - Dschu - Djuens, Chinese actress, such a hit that two repeats were given. Teiko Kiwa to sing the title role in 'Mme. Butterfly' at the Deutsches Opernhaus. Dr. Matthew Taylor Mellon has donated an organ to the university of Freiburg. 'Frau Luna', Paul Lincke's successful operetta, has reached its 250th performance. Fritz Fuhrmeister, composer, one of the last of Liszt's pupils, died at the age of 75. Karin Evans doing her duty by her Fatherland with a bouncing eight-pounder. 'Die Schwarze Kunst', tale about Gutenberg and the invention of printing, broadcast. 'Zygmund', with Jenny Jugo and Gustav Gruendgens, showing again at the Kamera theatre. 'Country Doctor' (30th) at the Atrium and 'Early 1 Bed' (Par) at the Astor doing good biz. Rehearsals for Sidney Jones' 'Geisha' nearing an end. Production set for the Nollendorf theatre. Paul Henckels playing in Bira-beaus 'Mein Sohn, der Herr Mi ister', due at the Komodienhaus. Premiere of 'Prozes um Kaliforni - General Suter drama by Hermann Ebbinghaus; given in Mein-ingen. In exchange for German talent to London, Livia Lusa doubled at the baton twice at the State Opera House here. Franz Niklisch has a part in Kurt Hanneke's new comedy 'Frau im Haus' to open soon at the Kleines Haus. All but one of the 76 opera houses in Germany have announced production of contemporary operas this season. Ernest Yvonne and Marion, current attraction at the Wintergarten, off to South America, Havana and Mexico in March. 'Don't Promise', stage hit now at the Kleines Haus, to be filmed by Tobis-Europa with Luise Ullrich and Viktor de Kowa in the leads. 'Flaubert's 'Mme. Bovary' gone to the studio, with Pola Negri as star. Manuscript by Erich Ebermayer and Gerhard Lamprecht directing. Big get-together of German singing groups in Breslau this summer. Saengerbund of Brooklyn, N. Y., headed by Dr. Seyffarth, to participate. Frida Leider, Herbert Jansen, Rudolf Bockelman and Max Lorenz among the German singers to make their London debut during coronation ceremonies in May.

Pittsburgh

By Hal Cohen

C. J. Lattas plotting short vacation in Florida early next month. Paul Block, Jr., has joined staff of his dad's morning Post-Gazette. C. J. Lattas going to Florida a couple of weeks for a vacation. Gene Kelly will direct Pitt Cap and Gown club's show this year. Nelson O'Leary's concert at Syria Mosque postponed until March 27. Both of Tony Conforti's young sons making from mastoid operations. Hap Slater has closed his pub at Motor Square Garden during Lent. Harry Kalmine's cards from Panama arrived back a week after he did. Hank Whitehouse and Bonnie Beye eloped to Stuebenville, O., few days ago. Joe Hiller was busy all of last week denying reports that he passed away. More than 500 at testimonial dinner to John J. Maloney, MGM exchange manager, Monday night (1). John Maganotti took night off to go up Key West to help mother celebrate her 72nd birthday.

Hollywood

George Brent back from Florida. Arthur Loew motored in from N. Y. Dixie Dunbar had tonsils yanked. Sidney Salkow has gone to Mexico for a vacash. Rosalind Russell is in vacash in Mexico. Leo Robin eased months in Manhattan. Ted Healy received a broken finger in a ping-pong battle. Universal had 31 writers working on 23 years last week. Mel Washburn of the New Orleans Trip is here gathering film gossip. Morton Downey Jr. planned to Memphis and St. Louis for auto show dates. William Wyler has been recalled from Europe by Sam Goldwyn for script work. John F. Wharton, S-I treasurer, and Walter Pollack, his law partner, in from N.Y. Ted Shapiro in town with his Florida bride to wax some songs with Sophie Tucker. Bill Grady denies he has an agency deal on, but he's ogling some studio exec spots. D. A. Doran, Col story exec, has arrived in Hollywood for confabs with Harry Cohn. Paul Everett, N. Y. stage actor, will make his pic bow in 'The Story of Emile Zola' at WB. Following a three-month stay-in at the Glendale sanitarium, S. Jay Kaufman is around town. William Powell's optic stalled start of 'The Emperor's' diaphanous. Erin O'Brien-Moreau planned in from N. Y. after a three-month honeymoon with Mark Barron. William Press, formerly with the Tri-State theatre in Des Moines, has joined Paul Savoy in the agency biz. John McTigh, one of the Kennysworth Park, Pittsburgh, owners, returned home after six-week sojourn. Sol Londoner has been named assistant studio manager at Selznick-International's new lot in Culver City. Following six months' vacash in England, Rod LaRocque and his wife, Vilma Banak, returned to the Coast. George Cukor is returning to Hollywood from Europe around March 15 to pitch in on S-I's 'Gone With the Wind'. Eleanor Powell sprained a ligament in her ankle last week, but for her next Metro pic. She'll be home two weeks. Mary Young, actress, w. conducts a stock company in Maine during the summer, has been spotted in a pic at Metro. Mady Correll, who appeared in the roadshow production of 'Dead End', is back in town under contract to Major Pictures.

Chicago

Paul Luther vacationing in Wisconsin. Gregory Deane visiting the home folks in town. Frances Abrams off weeks' vacation. Charlie Riley handli Preiser Sisters publicity. John Baker, WLS milkman, father of a four pound boy. Gene Morgan of 'Myrt and Marge' shows rather than a picture. Balaban & Katz ushered tossed a party at the Oriental last week. Pat Buttram doing a week at his native Winston County, Alabama. J. J. Shubert in for some confabs with Sam Gerson and J. J. Garrity. Jack Pollock ducked in after a season ahead of a Major Bowes unit. Ray Linton flooding Chi with those comic snapshots from Hot Springs. Joe Rogers and Lou DuFour, Texas Centennial concession owners, in town. Bea Angell returned to loop after a sojourn in Arizona to stifle a sinus. Jack Redding and frau, Virginia Segds, of WLS, in Miami for two weeks. Harry Litisch, operator of Gayety's Mpls. in town after vacash in Hot Springs. Duke Hickey around town again after many weeks on the road ahead of Universal. Bill O'Toole has re-opened the former Jack Kearns restaurant here as the Tic Tac Tabarin. Bill Burton in to start ball rolling for the new show at the Congress Casino by Rockwell O'Keefe. Phil Fein, director (of the St. Paul mini opera, in town for a couple of weeks readying plans for next production. CAPA club tossing its second annual 'April Foolies' dance in the Bal Tabari (Sherman House) on April 10. Bob Nathan has opened offices here for the Apex Film firm to turn out 16 and eight-millimeter Apak home camera film. Tommy Brown comes in as exclusive p.a. for the Casino Parisien in the Morrison hotel. Fritz Blocki, who formerly handled press, will devote himself in the future to his job with Jones, Linick & Schaefer theatre circuit.

OBITUARIES

SIR GUY STANDING

Sir Guy Standing, 63, British stage screen actor, died in Hollywood Feb. 24, following a heart attack. Actor collapsed in a Hollywood garage and died in an ambulance en route to a hospital.

Born in London, he was the eldest son of Herbert Standing, British actor. His theatrical career started with a stock company in England. Later he joined Mrs. Bernard Beere's stock company and toured Australia and America.

After 20 years on the stage, he joined Famous Players shortly before Great Britain entered the World War, and was to star in "The Silver King." However, he joined the British navy from which he emerged five years later as a Knight Commander. He then spent nine years in the motor transport business in England.

Revisiting the United States, he agreed to play opposite Ethel Barrymore in "The Constant Wife" for Gilbert Miller. Other plays followed and in 1933, going to Los Angeles with the "Cynara" company, he decided to enter pictures again. He returned to Paramount and had appeared in some of its Among his productions were "The Story of Temple Drake," "The Eagle and the Hawk," "Midnight Club," "Hell and High Water," "Cradle Song," "Death

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Birth of a Nation" and including "The Big Parade."

He is survived by a wife, Sadie, and a sister who resides in New Orleans. Story on page two.

BAYONE WHIPPLE HUSTON

Bayone Whipple Huston, 60, divorced wife of Walter Huston, and for many years his vaude partner in an act (Whipple and Huston), died at Balboa Island, Cal., Feb. 21. She married Huston in 1915 and they were separated in 1927.

A niece, Caroline Kasper, with whom she lived, and son, John, survive.

HERMAN MAYER

Herman Meyer, 62, for 15 years manager of the Arena, Philadelphia, and honorary president of the Amateur Athletic Union, died in the Pennsylvania hospital last Feb. 24. Meyer gave up the Arena management because of illness four years ago. He continued his interest in sports promotion, however.

HARRY M. CRANDALL

Harry M. Crandall, 68, inner motion picture theatre operator of Washington, D. C., died at his home in the capital, Feb. 26.

He is survived by his widow and three daughters, one of them the wife of John J. Fayette, now Warner zone manager in that territory. He was buried locally. Story in film section.

DANIEL J. SULLIVAN

Daniel J. Sullivan, former actor, who was employed as stage doorman at the St. James, N. Y., died suddenly Feb. 27.

He was a vaudeville, but his last appearances were in Edna Dowling musicals including "Sally, Irene and Mary," "Honeycomb Lane" and "Side-walks of New York."

Deceased was over 60.

GOTTFRIED HUPPERTZ

Gottfried Huppertz, 49, composer and choral singer, died at Berlin, Germany, Feb. 27.

Since 1923 his life was closely associated with the film industry. His compositions were used in numerous films including "Metropolis" and "Nibelungen."

JAN TROJANAWSKI

Jan Trojanowski, ballet master, died in Berlin, Germany, Feb. 27.

Born in Poland, he studied in Warsaw and St. Petersburg, and under the famous Cecchetti. He was for years head of the opera ballet at Munich and Dresden.

ROBERT ROSENTHAL

Robert Rosenthal, 50, agent general for Paramount in Switzerland, died of a heart attack in Zurich, March 1. Rosenthal had been with Paramount for 15 years preceding his demise.

MARIE MORRIS

Marie Gorenson Morris, 92, died in Lewes, Del., Feb. 24. For some 20 years she lived in various productions, including a three-year tour in Australia.

W. GRANT SHROP

W. Grant Shrop, 73, a former president of the Stark County Agricultural society, died Feb. 20 at his home, at Marlboro, O.

Mother of Osgood Perkins, actor, Mrs. Helen V. Perkins, 78, died at her home in West Newton, Mass., Feb. 28. Her husband and a daughter also survive.

Jacob A. Rugh, 82, grandfather of Robert Taylor, died of influenza March 1. Rugh recently was found living on \$16 monthly relief.

Charles A. Farrell, father of Glenda Farrell, film player, died Feb. 27 in Los Angeles.

Sanders' H'wood Post

Bob Sanders of the Rockwell-O'Keefe office, leaves Saturday (6) to join the Hollywood office of Consolidated Radio Artists. His duties there have not been definitely decided.

Before going with Rockwell-O'Keefe, Sanders was with Irving Mills.

B-O-K'S CHI OFFICE

Chicago, March 2. Rockwell-O'Keefe readying to open a Chicago office. Tommy Rockwell has been figuring on local quarters to cover B-O-K activities in Chicago. Detroit, Minneapolis, Cincinnati, St. Louis, Indianapolis and other Midwest keys.

Follows considerable increase in B-O-K bookings in this territory.

Burlesque Reviews

SHUBERT, PHILLY

(Continued from page 59)

clothes on. Others were Marie Voe and Mary O'Connell. Comedy is best seen here in burley this season. Skits show thought and planning and lines are clever. It's unfortunate this good effect is ruined by one scotch presentation—Joey Faye carried top comedy honors this week. He's really funny. Gets good co-op from Bert Grant, Harry Clegg and Russell Trent (and Fonsela).

Weak spot in show is the line (15) and backshots (8). They're gammed okay, but absolutely no lookers. This might even be skipped, however, if girls didn't make it so apparent that all they want to do is get the show over with and get out. They act as if they're doing the customers a favor by appearing at all. So lackadicalism, they can't or won't lift their arms. Added to the vaudeville presentation—Martinelli, a showmanly, though not outstanding, magician, who has appeared in niteries about town. Also added is a specialty, a sepiatapper, okay. Unfortunately he wasn't billed. Herb.

PARIS BY NIGHT

(CASINO PITTSBURGH)

Pittsburgh, Feb. There's more real talent in it than the local attractions have flashed in a long time. It's fast, funny, and the costuming is considerably above burlesque average. And that George Jaffe is determined to get the show coming here can be found in the fact that the show is more than 30 minutes old before the first stripper puts in a number.

Of the two featured comers, Harry (Shuffles) Levan and Jack Diamond, latter is the best. For that, he can hand out some thanks to his straight man, Ray Parsons, a topnotcher, who keeps feeding Diamond in a regal fashion. Diamond and Levan get together once at the close in a hoke carnival bit in which they use a saw, feeding Diamond in a regal fashion. Diamond and Levan get together once at the close in a hoke carnival bit in which they use a saw, feeding Diamond in a regal fashion. Diamond and Levan get together once at the close in a hoke carnival bit in which they use a saw, feeding Diamond in a regal fashion.

Show's No. 1 stripper is Mimi Reed, a good-looking, who has the peeling down pat and shows in an earlier balloon dance number—that she can handle legitimate routines as well as the Sully O'Day, who's getting a little plump, and Curley Kelly. Latter is invaluable in the sketches, a girl who handles lines well.

It's unusual, too, for a burley show to carry a male hoofing single of Jimmy Byrnes (New Acts) calibre, but he's not sticking long, soon quitting for assignment in "Barnes in Arms," which isn't hard to understand. Burns stopped the show cold with his smart routines and that's practically unheard of here. Tommy Seymour handles the straight for Levan adequately and Donna Wamby reveals a nice soprano voice but unfortunately hasn't the looks to go with it.

Chorus is always augmented by four local girls, giving shows a line of 16, and in this attraction, they really look like something. There's even a number that has a half a dozen of them to do a toe ball, and while it's hardly Met stuff, for this crowd that's real caviar.

NATIONAL, DETROIT

Detroit, March 1. Contrasted with show caught month ago, current attraction does not measure up. Not as many peelers (and fewer gams) and costuming of line is way off, and jokes are ancient.

Chief feature of current show is return of "Scurvy" Miller, comedian, who has been working on the staff of the Metropolitan Burlesk where he defended the bill and advised that the U.S. follow the example of Great Britain in setting up talent barriers.

"Astounding development of young English musicians, during the past few years, was attributed by Fed rep to barring of foreigners from English orchestra pits. Sokoloff pinned the blame for American unemployed musicians on Hollywood, however, rather than on the seepage of all talent into the country."

"The films have killed at least 50,000 musicians," he charged, referring to the elimination of orchestras from film houses, due to the development of sound pictures. Sokoloff estimated the number of out-of-work fiddlers and instrumentalists and musicians now working for WPA at 13,600. He did not explain whether he was appearing before the committee as a representative of the U.S.

Hearings broke up at noon, but Dickstein assured the audience that another performance would be staged tomorrow (3).

ened considerably, and to better effect. "Scurvy" and a new comedian, Charles Robinson, alternate between the skits, and then appear together near end. While most of jokes are '80s, comics' antics and situations seem to satisfy.

Leveled girl line, on about five times with different routines, lacks flashy costumes. Pete.

Minskys

(Continued from he claimed were 'really keep talent out of work,' Minsky warned that the new International Caski skedged open at Broadway and 44th Street in about four months, would aggravate the situation by also employing an all-alien cast.

Possibly that film audiences may see their favorite strippers on the screen was hinted darkly by Minsky, during brief argument with Representative Kramer of Los Angeles. Asked by Kramer if any strip-tease artists appeared in films, Minsky replied, 'not yet.'

New York burlesque indignantly denied that burley was 'the down grade,' saying that—if anything—was on the upturn. He also resisted crack by Kramer that public was seeking 'cleaner, less vulgar' entertainment in flocking to film houses.

Act II of the Wednesday hearings opened when Anthony Pisci, New York opera singer, startled the committee with charges that 'my life is threatened almost daily' by gangsters operating with an alleged 'opera claque.'

Put on the Spot

Mobsters decided in 1921—shortly after the death of Caruso—who should be chosen to take the great singer's place, Pisci insisted. Since that time, he charged, gun-toters have been extorting tribute from Met stars, and others otherwise able for Met engagements are being terrorized and kept out. Pisci asserted that he could get into the Metropolitan if he would come across with 60% of his life's earnings—and said that because he refused the 'gangs' approaches, he was forced to pay \$100,000 a year to the mobsters who wait for him at his dressing room when he keeps concert engagements.

Jittery appearance of the inger apparently affected several of the committee and he was several times urged to 'get back to the bill.' It seems your statement would better be directed to the Department of Justice, Kramer suggested.

Pisci finally declared that he was in favor of the actor's boycott bill because it would starve out the Metropolitan claque and force American managers to employ American actors, such as myself.

Congressmen breathed more regularly when the wild-card tenor departed, and Stuart Beebe, elderly member of the American Players' Association, took the stand. Although many leading producers hire English actors, numerous young Americans also can wear dress clothes, Beebe told the committee. Beebe's testimony was badly damaged when he admitted he had not read the Dickstein bill and was not familiar with present laws governing the admission of foreign talent to the U. S.

Declaring that Toscanini was 'the only foreign artist who could not be replaced by American,' Nicolai Sokoloff, director of the Works Progress Administration music project, defended the bill and advised that the U.S. follow the example of Great Britain in setting up talent barriers.

"Astounding development of young English musicians, during the past few years, was attributed by Fed rep to barring of foreigners from English orchestra pits. Sokoloff pinned the blame for American unemployed musicians on Hollywood, however, rather than on the seepage of all talent into the country."

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ROI COOPER MEGRUE

27, 1927

Takes a Holiday," "The Witching Hour," "Double Door," "Now and Forever," "Lives of a Bengal Lancer," "Car," "Annapolis Farewell," "The Big Broadcast of 1936," "Palm Springs" and "Bulldog Drummond Escapes."

Surviving are his widow, Dorothy Hammond, actress; four brothers, Wyndham, Aubrey, Herbert and Percy Darrell; son—Guy Standing, daughter, Katherine, both of the latter living in London, and his step-mother, Mrs. Herbert Standing of Hollywood. His first wife was Isabel Urquhart; second was Blanche Burton, both English actresses, and later was mother of the children.

After the body lay in state at the mortuary last Sunday (28) services were held following day. Burial will be in his native England.

As a mark of respect all activity at the Patamont studio was suspended for five minutes during the obsequies.

MAX MALL

Max Mall, trainer of chimpanzees at Forest Park Zoo, St. Louis, died of a complication of diseases at his home there Feb. 27.

Mall, 60 years old, was born in Germany and worked with animals most of his life in circuses and shows. In 1916 he was first employed at St. Louis Zoo in the lion house and when the monkey house was erected became trainer of chimps who performed in daily shows. He is credited with having taught monkeys more tricks than anyone else in that part of the country. Before going to St. Louis Mall was supt. of zoos at Memphis, Tenn., and Kansas City, Mo. Ill health caused his retirement Dec. 10.

His wife and three children survive.

EDWARD IRWIN

Edward Irwin, 70, died in London, Feb. 25. Better known to the British stage than in this country, his last appearance here was in '35, in "Eden End," which he played a part specially written for him. J. B. Priestly saw him "Once Upon a Time" and wrote the new character in his own play.

His outstanding roles were in "Sunday," "The Sign of the Cross" and "Quinneys." In the latter he appeared for five seasons with a record of 1,500 perform

Edward N. Nockels, 67, secretary and legislative representative of the Chicago Federation of Labor, died suddenly in Chicago on Feb. 28.

Nockels had been secretary of the Chicago Federation for 34 years, and was responsible for the founding and operation of WCFL, the Labor station in Chicago. Not only was he the founder of this station, but also was its general manager.

Widow-and-sister survive. Burial in Chicago.

ROBERT EASTON IRWIN

Robert Easton Irwin, 67, for many years, manager of Proctor's 5th Ave. theatre in its heyday, died in New York Feb. 28 of cardiac asthma.

He had been company manager for various shows including Grant Mitchell in "The Champion," Holbrook Blinn in "The Play's the Thing," the "Vanities," and most recently one of the "Tobacco Road" companies, in 1935.

He had done advance work for "The Big Parade" and for several Douglas Fairbanks films.

GEORGE E. AMES

George E. Ames, 77, died Feb. 25 at Beverly Hills home of his daughter, Courtney Flinn, wife of John C. Flinn (VARIETY).

A native of Fitchburg, Mass., deceased with his wife had been visiting their daughter for past two months. The survivors are a son, Melville Ames of Boston, a brother who performed in daily shows. He is credited with having taught monkeys more tricks than anyone else in that part of the country. Before going to St. Louis Mall was supt. of zoos at Memphis, Tenn., and Kansas City, Mo. Ill health caused his retirement Dec. 10.

His wife and three children survive.

GUY NEWALL

Guy Newall, 51, one of the earliest stars of British-made motion pictures, died in London Feb. 25, after an illness of only a day. He had just completed work in a picture. He went to work for the London Film Co. in 1912, quitting to enlist for service in the World War.

At the termination of the conflict he went back to pictures as managing director of George Clark Film Productions.

DE WITT JENNINGS

De Witt Jennings, 65, film character actor for 16 years, died suddenly in Hollywood March 1.

After many years of legit trouping he cast his lot with pictures in 1920 and remained on the Coast. He appeared in many films, finishing recently in "This Is My Affair" at 20th Century-Fox studios. Surviving are his widow, three children and his father.

J. MCARTHY

Joseph Jefferson McCarthy, 58, died in Hollywood Feb. 25 of diabetes and complications. He was the best-known figure in the Broadway exploitation and road-showing of feature films starting with "The

Adolph Sauder, 74, former member of the Philadelphia Orchestra and Sousa's Band, died last Feb. 24 in St. Luke's Hospital, Philadelphia, following an operation.

Mr. Sauder was a member of the old Philharmonic Orchestra, conducted by Charles M. Schmitz. Then he played the oboe in the Philadelphia Orchestra following its or-

Cole Bros.-Beatty Vs. Arlington's Combo Looks Like Circus 'War'

What may be a season-long circus war impends between the Cole Bros.-Clyde Beatty show, one one hand, and the combined Ringling, Barnum & Bailey, and the combined Tagerback, Wallace and Forepaugh-Sells Circus, which will be operated by Ed Arlington under lease from the Ringling interests. The opposed outfits will start the argument in Chicago when the H-W show opens at the Coliseum April 8 and the Cole Bros. jump to the Stadium April 11 after its Hippodrome, N. Y., date.

For a time last season Cole-Beatty harried the Ringling-Barnum & Bailey outfit, but it appears that the big top will be in the clear this season. However, almost entirely to itself first Cole opens March 18 at the Hipp for 25 days. The Ringling outfit will not be able to get into Madison Square Garden until April 9, so that it will overlap but a few days with the Cole-Beatty outfit.

Cole-Beatty show is said to have made a profit of \$250,000 on its first season. That appears to have inspired Arlington for a yen to return to circus business. He has given up all hotel interests, including the Maryland, N. Y., and will devote all his time to the show.

When Arlington suggested getting the H-W show out of the barns where it laid all last season, Samuel W. Gumpertz jumped at the idea, for there was an outfit to give the Coles a battle. Arlington, always known as a fighter, operated the 101 Ranch and several times played day-and-date with the Ringling show and the Barnum & Bailey circus before the two combined.

Arlington will associate with J. Frank Hatch, formerly in the carnival field, and operator of a chain of picture houses. Understood that Hatch is doing the financing. Deal is said to also include the John Robinson and Sparks circuses, which the Ringling interests have kept off the road. All four shows will probably be combined in the Arlington-Hatch enterprise.

Press staff of the Cole show will be topped by Floyd Kite, whose staff will be Allen Lester, Ira Parks and Raymond B. Dean.

Despite Walkathon Co.'s Expose, It's Ordered Shut

Dallas, March 2. Walkathons are not tests of strength, but are merely entertainment events which are reeled off according to script, two operators confessed in court here in an effort to keep the affair going. Judge Claude M. McCallum held otherwise, however, and granted request of the district attorney for a temporary injunction.

Operators Max Grossman and A. Norton testified in their defense that they had planned to run the derby 56 days. It was closed after four days of operation, with counsel charging that theatres were responsible for district attorney's action because bunion fests was tough competition.

The operators said that contestants get a normal amount of rest, although public is handed list of regulations restricting performers to two hours nightly. "We operate only 14-16 hours a day," he said.

Contestants are not paid, but depend for remuneration on landing a "sponsor," on goodwill donations and sale of pictures, etc. Those contestants who are unable to put on a vaudeville act are told to drop out.

Some of the contestants had been in as many as 44 derbies, the operators testified. Rather than being an undue test of endurance, the performers improve physically during run of show. The operators claimed all this added up to "showmanship."

Owner of the spot where the show was being held was cleared of connection with affair when he produced contract in court which had clause saying Grossman and Norton were to make test of floor materials.

Heading defense counsel was Robert Hurt, who last year tried to stop similar show in his capacity as district attorney.

Raise Balto Stagehands

Baltimore, March 2. Stagehands in local picture and vaudeville houses were given a five percent increase this week.

Move restores cuts made some years back and follows similar increase to both men three weeks

Revive Carney Bill

Lincoln, March 2.

Nebraska's bill to "prevent carnivals and circuses playing opposition to county and state agricultural shows, which was indefinitely postponed recently (practically a kill), was revived and placed on general file this week when its sponsor, State Fair Secretary Perry Reed asked for it to come out with amendments making it less hard on the traveling shows.

Amendments say it shall be up to the individual ag shows to determine whether license shall be allowed, that it shall only be an 18-day protection at most; and that it shall in no way conflict with obtaining of licenses by traveling amusement enterprises.

N.Y. FAIR PLANS OWN BOOKERS

Excess of forthcoming New York World's Fair are planning the formation of their own booking bureau to eliminate agents and bookers from the engagement of acts for exhibits and attractions at the fair proper, exclusive of private enterprises. Officials will also keep the midway clear of any honky-tonk attractions, barkers, and conventional midway shows in their drive for a conservative and 'class' show.

Both sides, fair and outdoors bookers and Fair Corp. do not see much in the way of employment for outdoor acts other than in advertising exhibits sponsored by industrial firms. Frank shows, acrobats, etc., will be eliminated entirely from the midway and spotted, when and if passing the censorship of the Fair, in remote corners of the Flushing meadows.

Aims are for theatres, high-class niteries, etc., in place of corny carny gimmicks. A repertory theatre is also planned in addition to the film house and kindred amusement establishments. Thus far outdoor men have been ignored by the Fair officials. One prominent booker was approached with a request to give up his well-established business and sit in on Fair, but rejected the offer. Since that time matters have been laid in the lap of legit and picture people, such as John Krimsky, the Shuberts, Sam Gordon, et al.

Officials do not want to make the mistake of the Chicago Fair in completely eliminating showmen, as with the beginning of that Fair, and then in the end have to turn to them for salvation.

FOR THE CUSTOMERS

Michigan Would Legalize Gambling to Attract Tourists

Detroit, March 2.

While police are clamping the lid on local gambling spots, the Michigan legislature is considering plans to legalize all forms of gambling in the state as a 'tourist attraction' and revenue getter.

Considerable pressure on legalizing slot machines and other gaming devices is being exerted by legislators from northern resort counties and larger cities in the state.

The proposed bill, the most far-reaching and all-inclusive gambling measure introduced in the state legislature, includes provisions for legal bookmaking, slot machines and all conceivable types of gaming devices needed to operate big establishments, such as flourished until recently in nearby Macomb county.

'DUKE' HITS THE ROAD

March 2.

Sterling (Duke) Druckenbrod, sideshow manager of the Al G. Barnes circus, who has been spending the winter months with his parents here, has left for Los Angeles, Cal., winter quarters of the show, to ready his equipment preparatory to moving into the opening stand, San Diego, March 20.

Wally

(Continued from page 1)

and in the bar threatening disaster if any newspaperman attempted to enter the private room. The last Scotland Yard man was withdrawn last week much to his relief and the job of keeping Wally straight is entirely in the hands of French police.

Dinner went off hilariously, the main and most popular dish being 'Poule a la King.' Bert Marshall, colored British crooner from Cavalli's niterly, sang 'Shoe Shine Boy' and someone asked for 'King for a Day.'

Nicoli Zographos, head man of the famous Greek gambling syndicate, paired off with Wally and monopolized most of her time with young Henry Clews as runner-up Zographos wanted to take her to Cavalli's afterward for a real night out, but Wally said no, thanks. She had to get back to Villa Lou Viet for an important telephone call from Austria.

(The local lockdown is that the Duke of Windsor telephones Wally practically every night between midnight and three o'clock in the morning. When she's not there to get the call, which is seldom, the Duke gets peevish and wants to know where she has been and all about it.)

Five minutes to midnight Wally snapped her fingers and went home with the Rogeres and the French G-Man. The others, feeling that since they were all dressed up they might as well enjoy the night out, scampered off to various Cannes niteries.

Ten minutes after midnight the cop was back at the Relais all in a heat asking who the cheeky photographer was that stuck his camera through the curtains and shot a picture of Wally dancing with Zographos because Mrs. Simpson was raising the roof about it.

He didn't get much satisfaction from the scribes and finally steamed (T to the gendarmes for reinforcements. Two hours later the photographer was in Cavalli's offering the developed photo exclusively for 1,000 francs. No takers as the news-bounds were too busy with more serious things so he shipped it off to the AP in Paris.

British papers headlined the marriage of the Duke and Wally early in May shortly after her divorce from Ernest Simpson becomes absolute, but the Duke has no plans for a wedding have yet been made and won't be until the Duke comes here in April.

Negotiations for the purchase of Chateau de L'Horizon, Maxine Elliott's villa, where the Duke was to have stayed last summer, have definitely fallen through. Although the place is the favorite villa of the Duke's, Wally doesn't like it and never has. Besides, Maxine has boosted the price since the franc devaluated and the Duke wants it at the same figure he could have bought it last year.

Best information is that after the wedding, which is a cinch within a few months after Wally's divorce, they will live on the Riviera, possibly at St. Jean Cap Ferrat if a suitable villa can be obtained. But Mrs. Gloria Thompson's Villa Gloria is out—not enough privacy to suit newlyweds in anticipation of spending most of her future married life in France. Wally took up French lessons last week and is reported progressing rapidly. Her professor says she is grasping the lingo much more easily than most of his pupils.

To kill time Wally takes long walks in the country during which she Greta Garbo in sports clothes and heavy shoes. Usually she takes the Rogers's three Aberdeen terriers, Jock, Youyou and Moke, and being a good showwoman succeeds in attracting more attention than most highpowered Hollywood stars. Wherever she dines out crowds collect at the restaurant. However, she says she detests publicity and to prove it has changed the number-plates of her automobile from British to French just to fool everybody.

RAMSDELL'S 2D TRIAL

Albany, March 2.

Lon Ramsdell, former circus press agent, who pleaded guilty to participation in state gas refund frauds and was sentenced to Clinton prison, was returned to Albany yesterday.

He will go on trial next Monday on a joint indictment naming him and his sister, Mrs. Lila Papen, former head of the tax refund bureau.

More Competish in Texas Seen As Dallas Lines Up Geo. Marshall And Bigger Anti-Ft. Worth Lure

Dancing Lights

Paris, Feb.

'Ballets' consisting of colored lights dancing to specially composed music will be one of the big attractions of the Expo.

With the Eiffel Tower as the center of the lighting system, equipped with 52 powerful naval searchlights, entire grounds stretching along both sides of the river will have, added to the regular floodlights of the buildings, beacons playing on first one and then another of the various gardens and exposition structures.

"Ballets" of lights will "dance" on a vapor released in the sky. Multi-colored harmonious lights will step to "music" of such composers as Henegger, Darius Milhaud and Jacques Ibert.

STRONG U.S. TAP FOR N. Y. FAIR IN WASH.

Washington, March 2.

Federal appropriations aggregating \$7,500,000 for promotion of the New York World's Fair have been asked in Congress by Representative Matthew Merritt of Flushing. Amount is more than double the sum sought by California for the San Francisco exposition.

In order to stifle opposition, Merritt split up his request into two bills, obviously on the theory that individual appropriations would not be subject to as vicious an attack as one measure covering the entire amount desired. Furthermore, he based one on the idea that the expenditure would be for the benefit of the general public as well as helpful to the expo.

The principal Merritt bill calls for a Federal grant of \$5,000,000 for the customary purpose of financing erection of buildings to house government exhibits and meeting expenses of the proposed U. S. New York World's Fair Commission. Body would consist of secretaries of state, agriculture and commerce, with legwork turned over to a \$10,000-per-year commissioner and \$7,500-per-year assistant commissioner.

Part of the principal appropriation would be a Federal gift to the corporation staging the celebration. Merritt proposed that \$2,000,000 could be handed over by the Federal Commission for construction of buildings to promote international trade and good will.

The extra \$2,500,000 included in the second bill would be an appropriation to the War Department for navigation improvements which would aid in development of the site. Army engineers would use the cash to dredge an 18-foot channel from the East River through Flushing Bay, put up a permanent water gate, landing piers, docks and marine areas, dredge a boat basin and develop an esplanade.

U. S. Backs Texas

Washington, March 2.

Continued federal participation in the 1937 edition of the Texas Centennial exposition appeared assured last.

Senate quickly passed a resolution authorizing use of unexpended balance of last year's \$3,000,000 appropriation for government exhibit and kept the U. S. Greater Texas and Pan-American Exposition Commission alive until six months after the fair closes.

Legislation is slated for favorable action by the House of Representatives.

Along with tying in the South American countries, and switching its tag to the Greater Texas Pan-American Exposition, the Dallas expo appears headed to give Ft. Worth's Frontier Days celebration hot competition on the niterly end this year. Dallas expo opens June 1, while the Ft. Worth celebration resumes June 12. Former will continue till Nov. 1.

With confirmation last week of the appointment of George Marshall, sports promoter and ex-newspaperman, as director of sports and entertainment for the expo this year, came a more concrete prospectus of what Dallas will hold. Most radical change will be the incorporation of a mammoth niterly on the expo grounds, housed in the auditorium which last year held the General Motors exhibit. This will temper the Dallas expo's strictly educational appeal of last year against Ft. Worth's stress on its entertainment, nudity and huge Casa Manana niterly. Marshall's plan stage Western Hemisphere Olympics, which will be patterned after the International Olympics, along with entertainment features to be incorporated in different portions of the exhibition grounds, will make the transition of the Dallas expo practically complete.

Marshall, owner of the Boston Redskins pro football team, which he moves to Washington, D. C., next fall, will do the major portion of his talent buying through Charles J. Freeman, Paramount booker in New York. Freeman returned early last week from an o.o. of the Dallas facilities. Deal is in the making for Rudy Valle's band to top the opening show in the Dallas expo's niterly.

HAMID SHOWS HIS ACTS AT JERSEY STATE FAIR

George A. Hamid, outdoor-act agent, who has commenced this year using facilities of grounds and buildings at New Jersey state fair at Trenton, which he annually operates, has shown in rehearsal hall for acts, already has half a dozen working out there.

Idea is to have spot where fair secretary could come and buy acts on the hoof, after seeing 'em perform, rather than old custom of buying new imported turns from abroad nightly blind or having to travel extensively each summer to catch 'em at other fairs.

Acts already lodged at Trenton include 'The Rocket Man,' projectile-act from Germany, which will show for first time in U. S.; 'Juggling Jewels,' German high-pole act; the 'Ericksen, cloud-swinger,' Ericksen; 'Boxing Brown Bear.'

To be cast and put into rehearsal later this month in Trenton, are three units which will be sent out this summer by Hamid. Troupes will be titled 'Revelations of 1937,' 'Winter Garden Revue,' and 'Revue of Tomorrow.'

N.C. Favors N.Y. Fair

Charlotte, N. C., March 2.

Indications are that the legislative committees are favorably impressed with arguments in favor of North Carolina participation in the New York fair.

The legislature has before it a proposal to establish an exhibit there at a cost of \$50,000.

Dates and Jobs

Charleston, W. Va., March 2.

West Virginia Association of Fairs, in a meeting here, fixed the dates for several fairs to be held next fall. They are:

Kanawha Exposition, Sept. 4-12; Pocahontas County Fair, Aug. 23-28; Greenbrier Valley Fair, Aug. 30-Sept. 4; Braxton County Fair, Sept. 13-18; Nicholas County Fair, week of Aug. 30; Jackson's Mill 4-H Fair, Sept. 21-29; Clay County Fair, Sept. 22-25.

Officers were re-elected at the annual meeting of the association here. They are: J. W. Sydenstricker, Lewisburg, president; Dr. F. C. Allen, Marlinton, vice-president, and J. C. Knapp, Morgantown, secretary.

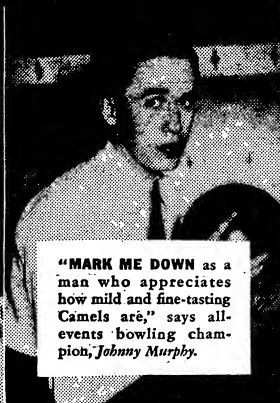
"Why I Choose CAMELS"



"THE SMART new touch in entertaining is to have Camels on the table from hors d'oeuvres to dessert," says *Miss Dorothy Malone*, food editor.



THE CHAMPION GIRL bronco-buster and attractive rodeo star, *Rose Davis*, says: "The Camels I smoke with my meals and after are most enjoyable of all."



"MARK ME DOWN as a man who appreciates how mild and fine-tasting Camels are," says all-events bowling champion, *Johnny Murphy*.

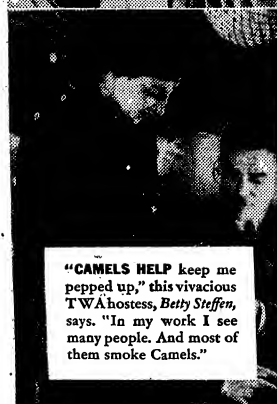
"Because healthy nerves and good digestion are my best aces in the hole," says smiling *Jimmie Foxx*—hard-hitting first baseman of the Boston Red Sox

"I STICK by Camels and Camels stick by me," says Jimmie. "Camels set me right. I smoke Camels for their refreshing 'lift,' and for the aid they give my digestion. My appetite leans to plenty of good solid chow. Camels help me feel my food agrees with me."

Enjoy Camel's costlier tobaccos the whole day through. At mealtimes Camels are an aid to digestion—speeding up the flow of digestive fluids—increasing alkalinity—bringing a sense of well-being. And when you're tired, get a "lift" in energy with a Camel. Steady smokers prefer Camels. They are so mild!



GOING DOWN the compression locks. In the words of *Sidney S. Wetzel*, tunnel engineer: "My work involves danger. That's why I smoke Camels."



"CAMELS HELP keep me pepped up," this vivacious TWA hostess, *Betty Steffen*, says. "In my work I see many people. And most of them smoke Camels."

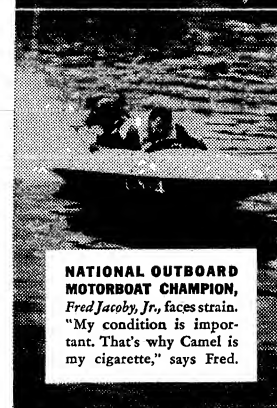


"I WANT A CIGARETTE that doesn't jangle my nerves," says master welder *Dan Rafferty*. "And Camels don't. They go fine with meals too."

CHIEF ENGINEER *George J. Buckingham* stows up with Camels. "I wouldn't want to be on the high seas without my Camels," he says. "It's a strain keeping the machinery under control. Camels help ease the tension."



THE LIGHTNING SWORD *PLAY* of *Bela de Tuscan*, fencing instructor, is faster than the eye. He says: "I welcome the 'lift' in energy I get with a Camel."



NATIONAL OUTBOARD *MOTORBOAT CHAMPION*, *Fred Jacoby, Jr.*, faces strain. "My condition is important. That's why Camel is my cigarette," says Fred.



"I'M A SECRETARY," says attractive *Joselyn Libby*. "and I often eat in a hurry. When I enjoy Camels with my food and after, I feel on top of the world."



COSTLIER TOBACCOS

Camels are made from finer, **MORE EXPENSIVE TOBACCOS**—Turkish and Domestic—than any other popular brand.

TUNE IN— Hear "Jack Oakie's College"—a full-hour show with Jack Oakie! Benny Goodman's "Swing" Band! Hollywood comedians and singing stars! Special college amateur talent every week! Tuesdays—9:30 pm E.S.T., 8:30 pm C.S.T., 7:30 pm M.S.T., 6:30 pm P.S.T., WABC-Columbia Network.

—for Digestion's sake—smoke Camels!

RADIO

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STAGE

VARIETY

PRICE
15¢

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64 PAGES

WAR BALLYHOO--'37 STYLE

Reality Vs. Fiction

Despite all recent theories about the free and easy mingling of various classes in the Manhattan social spots it looks like snobbery still reigns supreme in night club society. At least that's what one headwaiter at a fashionable niterie found out when, after hours, he tried to mix as a guest at other spots—not his own—where the same ritzy clientele winds up its nightly rounds. Headwaiter was doing a 'Tovarich' routine but found big gap between fiction and reality. Patronage of his place couldn't reconcile themselves to the 'Grand Duchess and the Waiter' formula. When they encountered the maitre doing his romancing in the fashionable ind-up spots, after having only a few hours before, greeted the people around him professionally at his place of business, top-hat customers squawked to the place where he worked and he lost his berth.

DOUBLE TALK ACTS NOW IN DEMAND

Edgar itery and radio click has created film interest in ventriloquists. At least one company has been testing vent acts and taking options. Also agents who would have laughed at the idea only a short time back are now offering air time to anybody who ever handled a dummy.

Bergen is currently at the Chez Paree, Chicago. His act, which played in vaude for years and recently in niteries, was hailed as a discovery when he first went into the Rainbow Room, N. Y. Others who do this type of work are Vox and Walters, now in Cleveland; Al Baker and Marshall Montgomery in New York; the Great Lester in Detroit; Walter Walters, Frank Gaby and Rex Weber. Great Lester once worked with 30 to 35 dummies on the stage at one time.

Best known English ventriloquists are Arthur Prince and Corum.

THEATRES CHISEL MIKE PLUGS IN HARTFORD

Hartford, Conn., March 9. Sorely tried for publicity in local newspapers, theatre men in this city are taking advantage of putting plugs in the newspaper. The newspaper operated station WHTT being aware of the gag until the broadcast is on the waves. As the Man on the Street starts broadcasting from one of the thoroughfares he always finds two handy persons who are quite willing to step up to the mike. These stooges are employed by the theatre and oftentimes take the announcer completely unawares and put stunts across on some picture or flesh show coming to town. And it's no gag with the station either because there's no pay in the background for such commercialization.

PROF. ENDORSES VARIETY

Guy on the Lecture Platform Turns Out To Be Rudy Vallee

March 9. Rudy Vallee, professing a course here at the Suffolk College school of journalism on showmanship in advertising, opened up his lecture last Tuesday night by recommending that his class of 50 read the radio section of VARIETY regularly as a text book and for analysis of radio programs.

Prof. Vallee commended VARIETY's radio reviews, to his students because of their 'fairness.'

CHI TAXI STRIKE NICKS NITERIES

Chicago, March 9. Current taxicab strike here, which, with 1,900 drivers out, took virtually every cab off the streets, resulted in the cafes being heavily socked in the usual week-end business. Downtown and northside streets, where most of the niteries are located, appeared deserted.

Cafe operators pressed private cars into service for their patrons, but the strike swooped down so suddenly there was no time to advertise the fact. Some private cabs were on but with sluggers bobbing in and out, few dared to chance them even with a driver and a bodyguard sitting up front.

Lost in the Wilderness

St. Louis, S. C., March 9. Somewhere in South, over the Carolina or in Tennessee, North Carolina, trekked a WPA company of actors sent from New York to entertain flood refugees. They were for several days and nights the object of an intensive search.

Trouble traveling by truck and trailer, tired Red Cross officials at Memphis they would be there by March 10 to put on shows in concentration camps.

March 10, said George Myer, regional Red Cross director, there won't be any concentration camps. I wish I could locate that outfit.

FILMS AND RADIO ON SPANISH FRONT

Radio Sponsorship of a New Calibre—Pep Talks Amidst Battle Scenes to Bolster Morale

PROPAGANDA PIX

Paris, March 1. The radio and newsreels are being employed by the French government in a manner never before known as a means of propaganda and to bolster the morale of both civilians and troops.

According to authoritative reports reaching Paris, armored trucks equipped with powerful loud speakers are driven right up to the front lines in the midst of fighting. From these trucks, speeches encouraging the soldiers and emphasizing the ideal for which they are fighting are made, followed by appeals which can be heard behind the enemy lines asking rebel soldiers to abandon their posts and join the Red forces.

In many cases speakers volunteer from the front lines, lying down their guns while they exhort their fellow soldiers to fight harder and plead with 'brother' to join the loyalist cause. They return to their posts and continue fighting. Statements made by French military circles say that this new form of propaganda has already resulted in caustic criticisms from the enemy.

Newsreels are also being taken at the front and are being shown to soldiers in different sectors from where they are taken, to demonstrate how ferociously the entire army is fighting for the cause. It is stated that these films are true documents of exactly what is taking place and in some cases have been shown to civilian audiences, that they may learn of hardships of the men at the front.

The Convi

Hollywood, March 9. Agent-producer was negotiating with a mind-reading femme to make a picture exposing the spiritual racket. During the telephonic discussion, which was day before the big handicap at Santa Anita, she stopped him by saying, 'Put everything on Mr. Bones in the big race tomorrow.'

He took her advice and is now positive the picture should be made by her. Horse also ran.

America's Anti-Alien Agitation May Have British Repercussions

Alien Permits
London, March 9. Total of permits granted to alien artists, for variety, cabaret and circus engagements here in the past five years are as follows:

	Variety and cabaret	Circus
1932.....	1,083	310
1933.....	1,190	318
1934.....	1,243	338
1935.....	1,394	289
	1,675	372

There is considerable interest here over the agitation in America for passage of the Dickstein bill. Speculation hinges again on the possible retaliatory measures in this country.

There is serious question as to whether there are more Americans in England or more Englishmen in America, as regards legit, concert and films. But in vaude, the balance is decidedly towards the Americans. And if Englishmen should shut down on vaude imports from America it would be the final death blow to vaudeville, all around the world.

Survey England indicates that considerably more alien actors are working in England than vice versa. Furthermore, according to the figures, the number of aliens here shows a steady rise during the last few years.

This rise is particularly evident in the variety and cabaret fields. Headed by Jimmy Durante, Lupe Velez, Lou Holtz, Joe E. Brown, Al Trahan and an army of others, American vaudeville stars have been flocking to London's music halls in growing numbers. With the decline and practical death of vaudeville in the United States, this country offers a rich field for the performers in that field and they've been quick to take advantage of it.

In view of the H. ited vaudeville stars in the U. S. at present, a ban on the invasion of English music halls by Americans would just about put the final kyo on vaudeville as a career for American artists. Number of them currently playing en-

(Continued on page 28)

Harlem Nite Life Okay, But Only In B'way Sector

Almost phenomenal of N. Y.'s three new colored niteries is proof that colored entertainment spots still hold a place with New Yorkers despite the now almost defunct condition of Harlem as a nite life belt. New Cotton Club, Kit Kat and Harlem Uproar House, Broadway sector, are doing good biz. Kit Kat operates on an all-night license.

Trio present three entirely different attractions. Cotton Club offers name entertainment with a minimum rap. Uproar has no minimum or cover and a financially lightweight floor show. Kit Kat offers little entertainment, being more of a hangout. Harlem slumped right after repeal. Small's Paradise, is still operating uptown on same policy, but just about getting by. Ubangi and Dickie Wells' are the lone Harlem spots.

BARN DANCE PERFORMS IN SENATE CHAMBER

March 9. WIRE aired special program Monday evening on its remote pickup from Statehouse here. Session was trip of WLS National Barn Dance talent to present special show in the Indiana Senate chambers for entertainment of lawmakers now in session here.

Among Chicago NBC Barn Dancers who made the trip were Maple City-Four-quarter, Melodians and Sally Foster. Show clicked nicely with legislators, as local listeners.

Case Dramatized on Air; Listeners Disqualified As Jurors in Denver

Denver, March 9. Counsel for two women who are on trial for harboring a criminal has for the first time a local court animals made use of a broadcast program to disqualify prospective jurors. Case is a sequel to the killing of Clifford McKissick in a gun battle with Denver police. Killin was dramatized on Palmolive's 'Gang Busters' (CBS) and released locally over KLZ.

When the case of the two women, accused of harboring McKissick, opened defense attorneys asked each of prospective jurors whether he had heard the broadcast, and the half dozen who admitted they had were challenged. Having exhausted their peremptory challenges, defense lawyers had to accept a trial of these same listeners.

Latest angle of this situation involves the coming trial of the murdered man's chief lieutenant. His attorneys are reported to be considering asking the court for additional challenges so that they may be covered on the broadcast phase.

Warners Cops Nine Firsts Out of 14 Acad Awards; Best Acting by Muni, Rainer; 'Ziggy' Top Pic; Capra Scores

Hollywood, March 9. Warners copped nine out of 14 major awards given by the Academy of Motion Picture Arts and Sciences at the ninth annual dinner in the Biltmore hotel March 4. For the first time, awards were selected by ballot of members from its lists prepared by a special nominating committee of 50. Around 1,300 attended the banquet.

The Great Ziegfeld, Metro-Hunt Stromberg production, won the best picture award. For best performances, Paul Muni, 'The Story of Louis Pasteur' (WB); Luise Rainer, 'The Great Ziegfeld' (MG); Walter Brennan, 'Come and Get It' (Goldwyn); and Gale Sondergaard, 'Anthony Adverse' (WB), won the awards, latter two being in the supporting class.

New award was added to the list commencing next year. It will be known as the Irving G. Thalberg Memorial Award. A committee of 12, appointed by the president of the Academy, will select the winner. Honor will stand for the most consistent, high quality of production achievement by an individual producer, based on a picture, or pictures, he has personally produced. Award will take the form of a special annual plaque, which will pass into the permanent possession of the recipient each year.

Other winners were:
The Winslows!
Direction: Frank Capra, Mr. Deeds Goes to Town, Columbia.
Original Story: Sheridan Gibney and Pierre Collings, 'The Story of Louis Pasteur', Warner Bros.
Adaptation and Screen Play: Sheridan Gibney.
(Continued on page 23)

MacLEAN AND SCHAEFER TALK UA DEAL; OFFS. GN

Hollywood, March 9. Douglas MacLean is conferring with George J. Schaefer on a deal to produce for United Artists release. MacLean recently departed Grand National after making two pictures. MacLean made 'Great Guy', James Cagney starrer, and '24 Hours Leave for GN, but two of the scheduled four.

Durbin, Stokowski East For U Pic Recordings

Hollywood, March 9. Deanna Durbin and Leopold Stokowski are leaving shortly for New York to make picture recordings of songs for their forthcoming '100 Men and a Girl' at Universal.
They'll use facilities at the RCA studios in Camden and plan to return in six weeks to start on the picture.

2 SPANISH PIX

20th and Par's Scripts Against Revolution Background

Hollywood, March 9. Al Santell goes to Paramount on a one-picture deal to direct 'The Last Train From Madrid'.
Picture, based on an original by Paul Harvey Fox, will be a special. Production starts March 15.
Loretta Young and Don Ameche have been re-teamed in 20th-Fox's 'Love Under Fire', tale of a jewel robbery projected against the Spanish revolution. Others cast include Peter Lorre, Frances Schildkraut, Katherine de Mille, Frances Drake, Walter Catlett, Si Rumann and Borrah Minevitch.
George Marshall will direct the Nunnally Johnson production from screenplay of 'The Fugitives'.

RUBINOFF'S 20TH PIC

Rubinoff has been signed by 20th-Fox on a one-picture deal. Violini is expected on the Coast about mid-April.

William Morris office set the deal.

Hollywood, March 9. Rubinoff's 20th-Fox one-picture deal is for 'This Year's Kisses'. He appeared last year in 'Thanks a Million' at same studio.

Sure Sign

Hollywood, March 9. roving prosperity is back to stay. Academy served champagne with its dinner for first time this year.
Waiters were instructed to tell diners 'the Academy has decided to award each of its guests a small bottle of California champagne'.

LUISE RAINER GETS MG TERMER AFTER AWARD

Hollywood, March 9. Following her best actress award of 1936 from the Academy of Motion Picture Arts and Sciences for her part in 'The Great Ziegfeld', Luise Rainer received a new long-term deal at Metro.

Her next production will be 'The Emperor's Candlesticks', which will be followed by 'Once There Was a Lady', adapted from Ferenc Molnar's 'The Girl From Trieste'.

Brennan's Acad Nod Wins Him a Goldwyn Build-Up

Hollywood, March 9. Walter Brennan, who worked as a \$5 extra for some time before given a picture break by Samuel Goldwyn in 'The Wedding Night', gets spot as the eccentric doctor in Goldwyn's 'The Hurricane'. Goldwyn plans to build him.

Brennan won the Academy of Motion Picture Arts and Sciences award as the best supporting actor in 1936 for his part in 'Come and Get It' (Goldwyn).

NO FETES FOR BENNY

Jack Benny, who reached New York Saturday (6), has put thumbs down at headquarters of Paramount, NBC and Jello on any interviews, gaudy, cocktail parties and the like. He has informed all he doesn't want to be bothered.

Recently signing a three-year contract with Jello for air appearances, Benny returns to the Coast in three weeks. On getting back, he will immediately go into 'Artists and Models' for Par.

JOE LAURIE, JR.

Hollywood, March 9. The only thing guaranteed out here for a year is a calendar.

A lot of Hollywood couples are kept together by alimony.

Most of the actors and actresses here love other people's babies.

good memory in Hollywood comes in handy to forget with.

Some guys learn enough in pictures in six months to bore others for a life time.

One fellow I know found a parking space and immediately went out and bought a car.

One picture actor expects the Academy Award for lckering.

When a guy grabs a handful of toothpicks at a restaurant the cashier figures he's building a house.

If some of the boys had five bucks they'd declare a dividend.

Never a day goes by but somebody lives you a chance to be a hypocrite for a few minutes.

One radio actor had to borrow money to pay for stamps to answer his fan mail.

After seeing all the people who are out here, it must be very easy to get a seat in Lindy's nowadays.

I like to walk. You run across so many people that you miss with your car.

Girls in Hollywood are taken for their face value.

There are some gals out here that



KEN MURRAY AND OSWALD

Just a couple of young men who are taking Horace Greeley's advice and are 'Going West' this week to take over that Campbell's Tomato Juice air spot which is being vacated by Burns and Allen.

Ken and Oswald make their premiere on Wednesday Night, March 31, at 8:30 P.M., via CBS, Coast-to-Coast.

irection:
WILLIAM MORRIS AGENCY

WHITE SPAIN PUTS NIX ON CERTAIN PIXITES

Hollywood, March 9. Paul Muni, Luise Rainer, Lewis Milestone, Frank Tuttle, Upton Sinclair, Clifford Odets, Liam O'Flaherty, Dudley Nichols, Humphrey Cobb and Kenneth MacGowan are among those whose films have been banned in White Spain by Gen. Franco, according to wire reports.

Though no reason was given, fact is those are some of the people who attended dinner honoring Novelist Ralph Bates, to raise funds for Spanish Loyalists. They, and lots of their friends, are wondering why they were singled out for ban, and scores of other zealots were overlooked.

Lukas' Detroit P.A.

Closing a contract for the personal appearance of Paul Lukas at the Fox, Detroit, beginning March 26, Eddie Resnick, Coast agent, arrived in New York Friday (6) to discuss additional dates for Lukas and for other picture names he has been authorized to represent.

The Detroit date is a repeat for Lukas, although on his appearance thereabout a year ago, it was for Par at the Michigan.

ALICE REINHART'S BERTH

Alice Reinhart, from legit and radio, is set for films with the B. P. Schulberg-Ralph A. Kohn outfit.

Directed by Zepher Marx agency.

Hollywood Observations

can't be flattered; they are all under three.

Big Jim Durkin observes that a certain studio is not going to make any more Class A and B pictures. Just Quick A's.

Ben Bernie claims that when people talk to you here their eyes wander around the room looking for someone more important than you are to say hello to.

The guy who said 'Adversity makes a man remember faces and names that prosperity made him forget' must have written it from Hollywood.

Paul Gerard Smith claims the radio writers are getting calloused thumbs looking through their files. Child actors always look to me like embalmed youth.

The more you amount to, the sharper the hisses.

There is a lot of culture here—most of it is physical.

Heard at the Brown Derby: 'Joe Dokes is working at Warner Bros.' 'Is he?' 'Pretty soon.'

Radio comics are all tight. If they don't like your jokes they won't steal them.

Then there's the one Frank Orth tells me about; the indie producer who demanded a man with a real Scotch brogue for a part. The casting director couldn't find one and asked if an Irishman wouldn't do?

'Positively no,' said the producer. 'He's all through the script, 'Man from Scotland Yard.'

Bills Aimed to Halt Pic Agents' Routine Watched in Cal. Assembly

Seer Stuff

Hollywood, March 9. Hearst's INS must have used the crystal-gazing system or something, because the L. A. Examiner scooped the Acad dinner by hours with the publication of prize-winning selections.

The other newshounds here figured it out that since Metro and Warner Bros. predominated in the winning classifications, and since Hearst and Cosmopolitan Publications have had previous M-G and present WB affiliations, may be the 'secret' polling isn't such a mystery after all.

HIGH TOR' LOOKS TO HOLD MEREDITH EAST

Currently featured in 'High Tor' on Broadway, Burgess Meredith will not be in the film version of 'Stage Door' for RKO, despite mention of his name for the cast. Has a run of the play contract with Guthrie McClintic for 'High Tor', which is expected to tour following the New York run.

Meredith is being considered for 'Vivacious Lady', with Ginger Rogers, as his next for RKO, but the chances are he won't be able to do that, either. Actor's only previous film was 'Winteret'. He previously starred in the legit version.

SAILINGS

March 29 (London to New York) Eric Maschwitz (Ile de France).

March 26 (London to New York), Mrs. William Kemper, Olga Kemper (George Washington).

March 18 (New York to London) Irwin Dash (Berengaria).

March 17 (Vancouver to Sydney) A. B. Boetche, Ken Asprey (Aorangi).

March 12 (New York to Cherbourg) Otto Brower, Mr. and Mrs. Clifford C. Fischer (Ile de France).

March 10 (New York to Paris) Jim Wittered (Washington).

March 9 (New York to Cherbourg), Mr. and Mrs. Douglas D. Rothacker, Dorothy Rothacker (Bremen).

March 7 (New York to London) Hassard Short, William Strahlman, Mrs. Guy Bolton (Hansa).

March 7 (New York to London) C. Bakaleinikoff (Queen Mary).

March 6 (New York to Genoa) Mr. and Mrs. H. M. Warner, Sam E. Morris (Conte di Savoia).

March 10 (London to New York) Michael Balcon, Mark Leedy, Germaine Aussey, Wiere Bros. (Normandie).

April 13 (London to New York) Naughton and Gold (Berengaria).

ARRIVALS

Clarence Robinson, Gracie Fields, Ben Goetz, Harold Macmillan, Otto Kruger, Henry Matson, Ruth Aarons, Benny Thau, Bob Ritchie, Cecil Bernstein, Cecilia Colledge, George Sherwood, Simon Van Lier.

L. A. to N. Y.

Monte Banks.
Charles Farrell.
Glenne Farrell.
Helen Flint.
L. Wolfe Gilbert.
Eddie Golden.
Doris Gowlan.
Jack Rapp.
Harry Leedy.
Arthur Loew.
William Pierce.
Coy Poe.
Frank Purkett.
Phil Regan.
Freddie Rich.
Charles R. Rogers.
Vic Shapiro.
William Skoll.
Joe Weil.
Feli Young.

N. Y. to L. A.

Bob Collier.
Leopold Friedman.
Otto Kruger.
Carl Lesserman.
J. Robert Rubin.
Mr. and Mrs. S. Seadler.
Grad Sears.
William Wyler.

Hollywood, March 9. Proposed legislation at Sacramento that might be regarded as detrimental to their interests is being closely watched by agents here, who have organized a committee to scan all bills now pending before the legislature. Body is made up of Al Kaufman and Ralph Blum, who were appointed at a meeting held in the offices of Mike Levee early last week.

Among the proposed bills attracting attention of agents is one introduced by Senator Ralph Swing, relating to licensing and regulating employment agencies, such as film casting offices. Measure was submitted to the senate in blank, and referred to its judiciary committee, with text matter to be filled in later by the author of the measure.

Understanding here is that the bill proposes to classify motion picture agencies in same category with the domestic employment agencies, limiting their fees to 10% of the first month's wages of any client for whom they obtain employment. Proviso is that such employment would be for a six months' minimum. Other phases are said to be contemplated by Swing, to put halter on agent activities in the industry.

New Code Section

Another proposed bill being scanned by the agents' committee is one introduced by Assemblyman Cecil B. King of Los Angeles, which would add a new section to private employment agency code, which has been referred to the legislative committee on labor and capital.

Progress of assembly bill 1225, introduced by Assemblyman James D. Garibaldi, of Merced, and presently resting with the judiciary committee, is being eagerly watched. This would regulate booking agents and fix their fees, besides relating to the manner in which they carry on their business.

Agents, as well as producers, are interested in a bill introduced by Assemblyman Ben Rosenthal of Los Angeles, which would make it unlawful for any employer or his agent, or anyone having supervisory control of any employment, to demand or receive any portion of any wage, salary or emolument attributable to such employment, and providing penalties for violation.

Ill On Overage

This bill is in hands of the Committee on labor and capital, and if passed would prevent studios who loan players, directors or other contract employees to other studios at a premium, from withholding any of this overage. Practice of studios during past few years has been to loan people and take profits therefrom, and excepting in specified instances, the loanout deriving no portion of this gravy.

Studios in many instances compute carrying charges of players in loanouts which are added to the salaries of these people when farmed. This they would not be able to do if the Rosenthal bill should be enacted into law.

Efforts of the state labor commissioner to force the agents to submit contract differences to arbitration instead of going to court to force collection of fees is also giving the agents serious concern.

SAMOA, HO

Two Units Head for South Seas For Pix Backgrounds

Hollywood, March 9. Two picture units have started for Samoa to grab off backgrounds for films.

Advance gang has sailed on the Monterey for the South Seas to nail scenes for Samuel Goldwyn's 'Hurricane'. Joel McCrea and Marjorie have the leads in this Charles Nordhoff and Norman Hall story which John Ford is directing.

Dorothy Reid, Monogram producer, also sailed on the Mariposa to train backgrounds for 'Paradise Island'. Gil Warrington is in charge of her camera.

CREELMAN GOES PAR

James Creeelman has been signed to a writing contract by Paramount.

Left for the Coast last week a few days after arrival in New York from Europe.

OLD-STYLE SALES CONVENTIONS ON THE DOWNBEAT; REGIONAL MEETING, CLICK

High-Pressure Stuff Doesn't Seem to Obtain These Days—New Season's Selling Starts Earlier and Ends Quicker—Exhibs Pre-Sold

With numerous major distributing companies either started or soon to get under way on their 1937-38 selling season, the importance of the old impressive sales conventions is diminished even more this year than it was in 1935 and 1934 when body blows were delivered to the annual conclaves of salesmen.

Industry observers claim the vital part that these yearly conventions played in the affairs of film companies has dwindled materially in the last five years. Regional sales sessions, called in various sections of the country, have been gradually supplanting them as far as actual business accomplishment concerned.

Two major influences contributed to this situation. First undoubtedly has been the increased participation of producer-distributor companies in the exhibition field and the tilt in the number of large circuits. That is the way trade authorities view matters. The second major factor has been the decline of interest, on the part of independents, in their own exhibitor organizations. Exhibitors more than ever seem to know fairly well just what product they are going to buy even before the pressure is started.

The fact that the distributing companies now lay out their advance campaign so as to sew up the leading circuits of some 400 now listed in the U. S. means that it makes little or no difference in sales plans whether the selling season opens in April or June, before or after the annual conventions. Booking staffs of these important circuits, constituting the bulk of the business enjoyed by distributors, are in touch with company product, know what stars are under contract, the material purchased, pictures in preparation and about what to expect from each individual producer.

Even last year, most of the big accounts had been clinched in May and June, or a majority of them before the first sales convention had gone into session. With these big deals out of the way this year in most instances by the end of this month, it is more or less optional when the annual gatherings are to come.

Experience in bygone years has been that the independents used to band together at their association gatherings to secure the lowest possible rentals. Hence, sales drives were delayed until these exhibitor conclaves were out of the way. Veteran organization men now say this no longer is necessary.

Officials high in the business believe now that the most constructive sales campaign work is developed and plans laid for its execution at the regional meetings of distributor companies.

This leaves the national conventions fairly well in the status of being giant social gatherings in which the product line-up is further extolled and the complete array of features detailed to the public. That is what the old-time sales chiefs say although admitting the big annual confabs continue to play some part in getting together salesmen from every section of the land and as a means of instilling enthusiasm for the new season's product.

WARNER SALES EXECS WEST FOR POWWOWS

Grad Sears, Warner general sales manager, and Carl Leserman, his chief of staff, are leaving for the Coast tomorrow (Thurs.) by train for studio conferences. S. C. Einfeld is scheduled to arrive there Saturday (13) by boat.

Group will huddle with Jack L. Warner and others on pictures for the balance of this year as well as to discuss next season's (1937-38) plans.

Not set whether WB will hold a national convention this summer or regionals as last year for the first time.

On the Other Hand

Hollywood, March 9. Harry Cohn closed the Columbia Studio at noon Saturday (6) so the mob could attend the last day's cases. Santa Anita. Besides he figured it a coin-saver on phone calls to bookies.

KORDA GETS RID OF 'LAWRENCE' TO KANE

London, March 2. Alexander Korda has transferred rights in his scheduled production of 'Lawrence of Arabia', based on the life of Col. T. E. Lawrence, to Bob Kane's New World, and the picture will now be made for 20th-Fox. It will still be shot at Denham, where Kane has now completed three pictures.

This is at least the third subject Korda has unloaded to Kane, who now has the headaches associated with production of 'Cyranos de Bergerac', which Korda found too tough, as well as 'Four Dark Hours'. 'Lawrence' was originally scheduled as Korda's first Technicolor epic, but whether New World will use tints has still to be decided.

Well! Well!

Philadelphia, March 9. Bob Burns didn't invent the bazooka, Franklin Institute officials soberly declared this week. They said he stole the idea from a Chinaman who played a similar instrument 2,500 years ago. And just to prove it, they are exhibiting the original Chinese bazooka. It is very similar in appearance to the Ozark-Hollywood hill-billy's.

Cukor in Hungary

Budapest, Feb. 28. George Cukor is here for the first time to take a look at the country of his descent. Born in America of Hungarian parents, local press acclaimed him enthusiastically as another Hungarian reaping glory abroad.

Cukor told folks that he is going to direct Greta Garbo's next film, and is on the lookout for a subject.

N. Y. Censors Tough, of Late, on Imported Films; Seek Test Suit

New York censor board is toughening up foreign-made films, according to importers, with a possible battle coming. Dr. Knock, French-made talker being offered for exhibition in the U. S. by Jean Tapernoux, was completely nixed last week.

While this was the first complete turn-down in some time there have been a number of foreign-language films pretty badly scissored of late. 'Remous' (French), distributed by Max Laemmle, was so badly clipped it is practically in ribbons. 'Carnival in Flanders' (La Kermesse Heroique) also French, distributed by Tobis, had only a few minor incisions but practically every foreign-language film shown to the censors of late has had to be cut somewhat.

Tapernoux has retained Townsend Kaplan as attorney to fight the 'Dr. Knock' ban. Film is based on an old classic of French legit and has been done in N. Y. legit with no previous trouble anywhere. N. Y. censor board, in nixing it, claimed that it 'might tend to incite to crime.'

Morris L. Ernst has been called in as counsel for Mayer-Burstyn, who are considering distribution of 'Remous' with Laemmle. He is studying that film and several others on the Burstyn-Mayer list with a view



AND BEVERLY BEMIS

Loew's State, New York, This Week (March 4). Also fulfilling contract with Warner Bros.

Exclusive Management:
WM. MORRIS AGENCY

TWO KILLED ON COAST IN PIX WITHIN WEEK

Hollywood, March 9. Second fatality within a week on pictures in production occurred last Wednesday (3) when Marcella Arnold, 23, stunt woman and one-time Miss Los Angeles, was instantly killed when auto overturned while filming a Warner picture.

Other mortality was George Daly on 'The Road Back' set at Universal.

Trem Carr Sets Feature For U In Addition to 6

Hollywood, March 9. Trem Carr will produce one feature, 'Synthetic Gentleman', direct for Universal release, in addition to the six per year he turns out as an independent unit with John Wayne on a leasing basis.

Universal players are expected to be used in the cast. Channing Pollock wrote the novel.

JONES ON '52D ST'

Hollywood, March 9. First writing assignment for Grover Jones, under contract to Walter Wanger, is '52d Street.'

Hal Horne, who touched the idea centering around Gotham's nitery sector, goes east to sound up talent for the featured spots.

Art and Propaganda

Screen comedian, in New York on it, was told by headwaiter in a restaurant that gent at nearby table wanted his autograph. Comic took autograph book, and glanced to ward his fan. He saw that he was the very arch-type 'of Southern gentleman, with a pinkish, scribbled above his autograph, 'Free The Scottsboro Boys'.

Comic, who leans toward the pinkish, scribbled above his autograph, 'Free The Scottsboro Boys'.

DISMISS MOMAND'S SUIT; CAN RE-FILE

Denver, March 9.

The U. S. circuit court of appeals has tossed A. Momand's suit for triple damages out, but left the way open for him to file another action.

Momand sued in the U. S. district court at Oklahoma City, asking about \$5,000,000 from film distributors and theatre operators for alleged restraint of trade. Court ordered Momand to file an amended petition and Momand refused, whereupon the court ordered the action dismissed. This order was the reason for the appeal to the circuit court. On the death of one of the judges on the opening of the case, Oklahoma City, the hearing was transferred to Denver.

The order reads: 'The order is reversed with instructions to vacate the order and enter an order dismissing the amended petition without prejudice. Each party will pay its own costs.'

Momand's mother, Loretta L. Momand, who operated a theatre at Shawnee, Okla., has sued distributors for triple damages for alleged 'unlawful combination and conspiracy to restrain and to monopolize interstate trade and commerce in motion picture films.' Mrs. Momand filed her suit in Boston, that being her home and because she could serve notice on all distributors there. Plaintiffs in the case have asked to have the case transferred to Oklahoma City for trial.

MET DIVA'S FILM DEBUT FOR TORIS IN VIENNA

Dusolina ini, Metropolitan Opera soprano, will debut in pictures this summer, making 'The Gray Sister' (tentative title), for Tobis-Europa, in Vienna. Film will be drama, with incidental music. Singer will appear early in the summer at the Vienna Opera, Berlin Staatsoper and in Zurich, but the picture commitment will prevent her usual engagement at Salzburg. Miss Giannini will sing in world premiere of her brother Vittorio Giannini's 'Requiem' by the Vienna Philharmonic Orchestra May 26.

Mrs. Martin Johnson's 1st Solo Lecture Canceled

Lincoln, March 9.

Mrs. Osa Johnson, widow of Martin Johnson, did not make the scheduled film-lecture appearance here as dated at the Coliseum. Reason was that the ticket sale was negligible and advance sale came nowhere near floating the load.

Mrs. Johnson, carrying on the tour planned for herself and her husband, was to have appeared here and lectured accompanied to the latest travel-junk film, 'Jungle Depths of Borneo'. Mrs. Florence Gardner was handling locally.

Fields' New Rep Deal

Hollywood, March 9.

Leonard Fields had his term contract as a Republic producer extended last week with the proviso that he direct two or three pictures.

He currently is prepping 'Cartoon Lover', yarn dealing with romance in an animated cartoon studio, and 'Gangs of New York', finally okayed by the Hays after previous thumbi

'STROGOFF' TITLE CHANGE

RKO has changed the title of Michael Strogoff to 'The Soldier and the Lady.'

Pic already has played number of dates throughout the country, and is due for New York release in about two weeks.

French Dialog Film No Dice on RKO N. Y. Chain; Too Tough to Savvy

RKO jerked 'Carnival in Flanders' ('Le Hermeuse Heroique'), Tobis-made French film, after only two days (1-2) on the N. Y. circuit, although scheduled originally for longer playdate. Film didn't meet RKO's desired b.o. and Randforce Circuit (Rinzler & Frisch), operating around 60 Brooklyn and Long Island houses, which had the film booked to follow the RKO theatres, called it also.

It got unusual attention when it opened its arlie run in New York. Both RKO and Randforce theatres are run on double feature policy. Film is in French dialog with English subtitles but a lot of customers are understood to have squawked that they didn't understand it, a number of refunds being demanded; in practically all the houses on the RKO chain.

SCREEN WRITERS' GUILD WRITES FINIS ON ITSELF

Hollywood, March 9.

Final chapter in the life of the Screen Writers Guild of California was written March 1, when it filed a certificate of dissolution. Petition stated all debts have been paid.

SWG decided to end it all last May. Following several attempts to get together with the major studios, a group of the scenario writers pulled out and formed the Screen Playwrights, Inc. This outfit still is working on an agreement with the studios. SWG was organized in 1920. It flourished until 1932, when a group walked out in a reorganization move. This lasted until last May.

Expect Decision Soon on Con Film's Reorg Plan

With all testimony in, Delaware state court is expected to hand down a decision in the next few days in the stockholder action seeking prevent Consolidated Film Industries reorganization plan being placed operation. Company is optimistic regarding the outcome, which is expected to clear the way for carrying out the recap set-up or force Con Film to proffer a new plan.

It will be recalled that the Securities & Exchange Commission shrieked loudly over the Consolidated Film recapitalization proposition when the plan was about to be presented to stockholders, without taking any official action, last fall. Body also hinted it might when the company sought to list additional stock under the proposed plan with the N. Y. stock exchange listing committee. Consequently, some legal fireworks may be expected if the present plan is made operative unless the SEC has subsequently altered its position.

Net profit Consolidated Film Industries and subsidies for 1936 totaled \$919,515, as compared with net of \$1,077,450 in preceding year.

RIBBING THE CRICKS

Menjou Will Call 'Em Wrong, Goldwyn's 'Follies'

Hollywood, March 9. Adolphe Menjou will be featured in 'Goldwyn Follies' in the role of a drama critic.

Part is satire on New York play critics and will have Menjou guessing 'em wrong invariably.

Durbin's Next Starrer

Hollywood, March 9.

Felix Jackson screenplaying 'Queen at 14' at Universal as Deanna Durbin's starrer. It will follow '100 Men and One Girl.' Joe Pasternak will produce with Henry Koster directing.

Set for WB Shorts

Jean Travers, singer currently at the Adelphi hotel, Philly, will make a Warner Bros. short with Beverly Bennis.

The Leslies, dancing act just returned from a date in Rio de Janeiro, make a WB short next month.

NEW PIX BEHIND SCHEDULE

Schencks Topped F. D. R.'s Campaign Donors; Other Showmen Listed

Washington, March 9.

Open-handed and politically inspired individuals in the film industry kicked in a substantial amount of cash toward the war chest used to bring about President Roosevelt's reelection last November, but picture people were stingy with donations toward the Republican-Landon cause.

Recapitulation of big gifts (over \$500) to more than a dozen political organizations was published Thursday (4) by Senate committee which has been probing campaign finances. It contained nearly a score of names identified with pictures, as well as many connected with radio, legit, music, and roadway.

The biggest donors in the amusement biz were the Schenck brothers, Nicholas M. and Joseph M. They took the place formerly occupied by the Warner brothers, who had the reputation in political quarters here as being President Roosevelt's best film-industry boosters. Both Joe and Nick Schenck dug down to the extent of \$10,000 for the Roosevelt fund, thus coughing up \$20,000 of the \$38,000 which the New Dealers obtained from film industry sources.

Sidney R. Kent, prez of 20th Century-Fox, was next on the list, with a donation of \$3,500. Following closely were William Goetz and Sol Rosenblatt, who turned in \$2,500 apiece. Winfield R. Sheehan was good for \$2,000; Stanton Griffiths gave \$1,500; Al Lichtman, John W. Considine, Emanuel Cohen and Harry Brandt put in \$1,000 each; and Charlie Chaplin and Harry Cohn donated \$500.

The Republican donors were—J. Robert Rubin, who handed the Landonites \$1,000, and Will Hays, former chairman of the Republican National Committee, who was touched for \$550.

The lengthy list of contributors showed Eddie Dowling gave \$750 to President Roosevelt's cause; Gene Tunney, \$2,500; Sam H. Harris, \$500; and Lee Shubert \$500, in addition to another \$500 donation to Tammany Hall. Mrs. Walter Damrosch was credited with \$500 toward the Republican fund.

The biggest spenders—whose money formed the bulk of the attack against the New Deal, were the Philadelphia Pew family (shipbuilding, oil, etc.) and Delawares duPonts (chemicals and automobiles). The duPonts poured \$410,470 down the political sink, while the Pews added \$312,976.

Labor Unions

Theatrical labor union contributions to the Roosevelt campaign fund last fall aggregated \$12,250, Senate Campaign Expenditures Committee announced Thursday (4). Altogether, organized workers dumped \$770,324 into the New Deal war chest, more than half of the sum coming from the United Mine Workers.

In addition, I.A. kicked in \$1,000 for expenses of the American Labor Party in New York, while four locals made small donations. These included \$500 checks to the Democratic National Committee by the Philadelphia projectionists' local and Los Angeles operators' local. Others were \$150 to the national outfit from the San Francisco grinders and \$100 to the American Labor Party from the Utica local.

Report showed the National Committee reimbursed New York projectionists \$350 for operating sound truck used during the campaign.

Kennedy's Appointment

Joseph P. Kennedy, formerly head of Securities & Exchange Commission and long identified with film industry, yesterday (Tues.) was nominated by President Roosevelt as chairman of the new U. S. Maritime commission.

Kennedy, last was active in the industry in formulating the now famous Paramount report. His recapitulation plan for Radio Corp. was adopted last year.

SCHENCK, RUBIN WEST

Loew's Formal Denial on Ick Schenck's B'd Chairmanship Idea

Loew's has formally denied that Nicholas M. Schenck plans to quit the company's presidency, to become its board chairman, or that Al Lichtman will succeed him, when and if. Company spokesmen aver that Schenck will continue in his present capacity.

Schenck is expected on the Coast this week from Florida where he and his family have been vacationing. David Bernstein, vice-president and treasurer of the company, is also in Flori. and is not expected to return from the south for a few days. Robert Rubin, v.p. and attorney for the company, left Friday (5) for the Coast.

There is no indication on how long Schenck and Rubin will stay on the Pacific slope.

Leopold Friedman, secretary and counsel for Loew, also left for the Coast this week to confer regarding 1937-'38 product line-up, accompanying Rubin.

Norman Kohn Suing His Brother, Ralph; Attaches in N. Y.

Norman Kohn, of Paramount's foreign department in N. Y., has obtained an attachment against funds of the Morak Realty Co., holding estate of his late father, Morris Kohn, in a suit against his brother, Ralph A. Kohn, picture executive, who is charged with diverting funds of this company for his own purposes. Attachment was obtained Friday (5) in N. Y. Supreme Court on funds with the Empire Trust Co. Justice Aaron J. Levy, at the same time he granted the attachment, signed an order permitting service of summons in the action against Ralph Kohn by publication. Kohn, former treasurer of Paramount Public, is now v.p. of B. P. Schulberg Productions and resides in California. Suit against him by his brother is also on behalf of other stockholders in Morak Realty.

David J. Wolper represents Norman Kohn and the other stockholders.

HAYS FETED ON 15TH ANNI WITH THE MPPDA

Will Hays' 15th anniversary in the picture business last Friday (5) was marked by a flood of congratulatory wires and letters from representative industry leaders. Hays was brought in to organize the Motion Picture Producers and Distributors of America, Inc., on March 5, 1922, and has been president ever since, with approximately four years more on his present contract to run.

The New York Hays office tendered him a buffet luncheon. Otherwise the 'general' carried on business like any other day.

20 for WB in London

London, March 2. Irving Asher hopes to produce 20 pictures for Warners at Teddington the current year. Harry M. Warner and Sam E. Morris, WB foreign chief, are due here in April to discuss, among other things, further enlargement of the newly constructed Teddington studios.

Asher has just bought a story from Seymour Hicks called 'Sand in the Sugar' in which the author will be starred. Script describes as a comedy of a king and queen who become bored with their posts and try to live like their subjects.

RELEASES HELD UP BY ILLNESSES

'Unusual' California Colds Threw Production Askew—Industry Idea Now Is to Rush Heavily Before Rainy Season Sets In

CAN'T DELIVER

The inclement weather in California this winter which has resulted in a lot of illness has greatly messed up production. Delayed completion of pictures, as result, has been greatly interfering with release schedules of the major producer-distributors. Every week since Jan. 1 there have been numerous changes. Pictures are being set back for national release from week to the next, the postponements in some cases stretching over a period of two months. To cast, directori illnesses and delays.

In other instances, pictures slated for February or March release are now entirely off schedules to await more definite information as to when they may be available. Some pictures that are lucky in getting through earlier than others are being shoved up to fill open spots as distributors make every effort to serve their accounts with product so that a shortage will not be felt. The delays in production this winter have interfered to the point where most companies are scheduling releases on a basis that is strictly tentative. There is no assurance that the pictures set for national output to accounts a month ahead can be delivered by that time.

Film men do not remember a winter in Southern California that has been as bad as this year and has taken such a high toll in services of artists, directors, writers and others whose illnesses have retarded production progress. Every year during the so-called rainy season, however, California experience colds that interfere, and for many years producers have talked about protecting themselves against delays during January, February and March by churning heavier in the fall for provision of surplus film, but it has never been done. After what has happened this winter, it is believed the producers may work double time up to the Christmas holidays to guard against future delays that leave release schedules in a dangerous position. Adolph Zukor is among those presently advocating this.

All Over the Film Map

WB Execs Sail for European Survey—Kelly Back—Loew Also Voyaging

Harry M. Warner and Sam E. Morris sailed Saturday (6) for a quick tour of Europe. Debarking in Italy Friday (12), they will visit the Warner offices in 10 European countries, return in late April. Mrs. Warner and Mrs. Morris are accompanying the WB execs.

Arthur W. Kelly, United Artists foreign chief, returned from a round-the-world trip Wednesday (3) and left the next day for Hollywood to attend sales and production conferences. Kelly had left three months ago on a trip, going first on a slow tour of South America, and from there to South Africa. Had intended to continue through the Orient but changed his mind, flew from Cape Town to Europe and hopped a liner there pronto, making the whole

Propose Repeal of 10% Tax; Just Raising Stopgap to 51c Would Up Both Film and U. S. Revenue

Arthur Made a Par Prod.

Hollywood, March 9. George Arthur, head of cutters at Paramount, has received a producer's contract at the studio. Pact runs for two years. Under terms, he may continue as head of the snippers as long as he desires.

SELZNICK UPS SKED TO 10-12 PICTURES

Hollywood, March 9. David Selznick's output for United Artists release next season has been increased to 10 or 12 Class A pictures. Producer is enlarging his Selznick-International staff to handle the upped schedule.

Merian C. Cooper, vice-president, is reading three films, with Henry Ginsberg, general manager, and the production staff mapping the early activity.

Lowell V. Calvert, general sales manager for Selznick-International, is on the Coast for two-week confab.

ROGERS EAST FOR U HOME-OFFICE CONFAB

Charles R. Rogers, vice-president in charge of production for Universal, came in from the Coast this week to huddle with home office executives in N. Y. on the 1937-38 program. Bill Pierce, his secretary, also came east with him.

In his confab with R. H. Cochran, president of U, and J. Cheever Cowdin, chairman of the board, Rogers will outline details of production, which is to include 36 feature pictures and six westerns for the coming season. Oats operas will be Buck Jones starrers and made by his unit.

While there may be some discussion on the possibility of enlarging the program of feature releases and trimming two-reel lineup, nothing is definitely set on this so far. Present indications are that there will be 52 shorts and 104 newsreel issues, in addition to feature films.

Washi, March 9. Repeal of the 1926 admissions tax of 10% on all duets above 41c was proposed. Congress Monday (8) coincidental with hints the Administration may lift the levy back to the original \$3 starting point.

Repealer was authored by Representative Theodore Feyer of New York, whose bill stipulates that 30 days after adoption the section of the 1926 Revenue Act imposing the gyp shall be killed. This would remove even the pre-depression levy and leave amusements completely free from Federal imposts.

The chance that the 1932 law, bringing all tickets between 41c and \$3 under tax, will die was seen in statements that the White House may not attempt to have Congress tend the varied nuisance levies which yield around \$400,000,000. Prospect was outlined by Chairman Robert Doughton of the House Ways & Means Committee following a chat with the President. At any rate, no new tax legislation is plotted, according to his understanding of the Chief Executive's ideas.

The plan is to wait until after returns from income taxes, due Monday (15), have been analyzed before deciding upon another one-year extension of the box-office tax and other miscellaneous revenue-producers. If the income tax yield jumps enough, the Administration may agree to default on continuance of the hedge-podge levies, although there are some good money-raisers in the lot, such as the \$25,000,000-a-year gasoline tax. Amusement gyp is among the best-paying of the lot, bringing in between \$15,000,000 and \$20,000,000 annually during past few years.

Columbus, March 9. general increase in theatre prices outside New York and a few other large cities, with increased Government revenue from theatre income taxes, was predicted by P. J. Wood, secretary of the Independent Theatre Owners of Ohio, in the event that the exemption on Federal admission taxes is raised from 40 to 50c.

Wood's prediction was made in a letter sent last week to Senator Pat Harrison and other members of the Senate finance committee. He urged that Section 500 (A) of the Revenue Act of 1926, which expires June 30, 1937, be amended to raise the exemption to include all admissions of less than 51c.

The law as it stands today tends to peg first-run admissions at 40c, in all except the largest cities, Wood contends. The first-run price in towns such as Columbus, Cincinnati and Cleveland, he says, is in turn the measuring stick for rates charged by subsequent run houses in those cities. Wood pointed out that in Columbus there is a differential of only 15c, between the maximum first-run prices and the maximum subsequent run houses, the second run top being 25c. It's his opinion that if the exemption were raised all first-run houses in towns like Columbus would jack prices to 50c, and nabes and houses in smaller towns would follow suit and up their prices to 30c.

The government, Wood contends, would be the beneficiary through increased income revenue from several thousand theatres.

Wood told Harrison he'll be glad to appear before the finance committee with figures to prove his point conclusively.

Hal Wallis in N. Y.

Arriving in New York yesterday (Tues.), Hal Wallis will confer at the home office, look at the new shows, etc.

He will huddle with Grad Sears before latter departs tomorrow (Thurs.) for the Coast.

NORTHWEST ALLIED'S 'EMERGENCY' MEET RESULTS IN ACCORD TO OPPOSE % PIX

'Gentlemen's Agreement' Not to Buy Any 1937-8 Film Product on Percentage—Laud Banko as Indie Exhibits' Sole Chance to Stay in Business

Minneapolis, March 9. Hold up 'emergency meeting' here, members of Northwest Allied States entered into 'a gentlemen's agreement' to refuse to purchase any 1937-8 film product on percentage. All but two of the more than 150 exhibitors in attendance declared they would abide by the decision.

In resolution adopted, the organization earnestly urged and recommended that all independent exhibitors from buying any product sold or offered on a percentage basis by any film producer and agreed to hold a convention immediately after the national Allied convention in May to adopt a plan which will provide a method of defeating any and all percentage demands and such other demands as seem onerous to the assembled convention.

It was indicated the May convention that an effort would be made to put teeth into the virtual boycott of percentage pictures and 'unfair' demands in new-season film contracts by inducing all independent exhibitors to post cash to guarantee percentages, preferred playing time and forced buying of shorts. If an exhibitor violated an agreement not to buy percentage pictures his cash deposit would be forfeited.

This plan was discussed after several exhibitors hurled charges of broken pledges and bad faith at one another. It was declared that at previous meetings some of the exhibitors who barked the loudest against percentage and other demands lost no time following the sessions in hastening to the offending exchanges and signing up the product. It also was charged that in the past some of the theatre owners had broken their promises and agreements not to buy certain product.

Previously, Sol Lebedoff urged that the independents single out some of the exchanges demanding the most exorbitant terms and conduct a buyers' strike against them, use tickets carrying banners declaring the exchanges unfair to independent theatre owners. Under his plan, theatres using film from the exchanges if question also would be picketed.

President J. Peaslee and other exhibitors declared that if gift nights are outlawed in Minnesota, as provided for in a bill approved for passage in the state senate, it will be necessary for them to obtain as much as 50% reductions in film rentals in order to be able to remain in business. Many stated they would do no buying until the fate of the anti-gift night bill becomes known.

'More Exorbitant Terms'
Peaslee said that advance information reaching him was that distributors would demand 'more exorbitant terms than ever for new season product, despite the fact that the (Continued on page 63)

RKO'S NET EARNINGS FOR 1936 AT \$2,514,734

preliminary audit shows RKO's consolidated net earnings for 1936 ending Dec. 31, to be \$2,514,734.73, as against \$684,732.96 for 1935. This is from report of Irving Trust Co., RKO's trustee, filed in N. Y. federal court last Wednesday (3).

Breakdown shows RKO-Radio Pictures, Inc., producing and distributing end, as earning \$1,088,384.37 (including \$763,078.89 interest accrual on indebtedness to RKO), as compared with net profit for 1935 of \$77,183.82. Similarly, RKO's theatre and (exclusive of Orpheum Circuit, Inc., earnings not included in the preliminary consolidated statement of RKO) according to the trustee's report shows estimated earnings for 1936 of \$1,414,886.98, as compared with \$67,063.19 for 1935.

Including the Orpheum Circuit, Inc., RKO operates or controls around 100 theatres, of which around 40 are located in the metropolitan area of New York City.

20th-Fox's 50c Dividend Indicates Yrly. \$2 Basis

In making a dividend declaration of 50c a share on the common stock at the directors' meeting last week, 20th Century-Fox virtually placed its common shares on a \$2 annual basis, particularly since it followed the same payment and date of record days as the preferred payments which have been on an annual basis of \$1.50 per share since originally issued. Directors voted the usual quarterly of 37 1/2c per share on the preferred, making both dividends payable on March 31 to stock record on March 19.

Twentieth-Fox paid \$2 on the common last year, \$1 being rated as an initial declaration and the other a short time later, as an extra. By establishing the common on a \$2 annual basis for 1936, the company officials left the way open for extra declarations each succeeding quarter as a better picture of the net intake was obtained. This policy has been followed in recent months by Loew, another company paying \$2 annually on the common, for this class of stock.

By making the first ivvy payment in 1937 exactly 50c, the street assumes that total distribution for the 20th-Fox common shares will be at least \$2 during the year. Company is expected to show at least 4% per common share earnings this year and it may run as high as \$5 and \$6.

AMUS. TRADING DISCLOSED BY S.E.C. REPORTS

Washington, March 9. Furious trading in Paramount Pictures stock during January was reported to the Securities and Exchange Commission by Stanton Griffis, director of the film corporation. Numerous other transactions in picture securities by insiders were revealed in last week's semi-annual S. E. C. statement.

Taking 6% convertible, first preferred tickets, Griffis, through Hemphill Noyes & Co., of which he is a partner, dumped 118,300 shares of common on the market in 18 separate January transactions. During the month he bought 16,900 of the preferred in 15 different batches, swapped them in 10 bunches for the common, which he then peddled in odd lots ranging from 200 to 22,600 shares. Griffis wound up the month in a short position to the extent of 6,300 common shares, which was covered later by conversion of 900 preferred which were left after the month's maneuvers were over. Report showed Griffis also held 100 of the 6% second preferred.

The first major report on stock market operations of Par insiders showed Duncan G. Harris and Austin Keough the only members of the family doing any stock trading in January. Harris grabbed 100 convertible January transactions. While Keough picked up 200 of the second preferred, raising his total to 223 plus 50 common previously acquired.

Transactions
Insignificant sales of 20th Century-Fox stock by Chase National Bank came to light last week, in addition to good-sized gift of Warner Bros. debenture, large purchase of Grand National common, and exercise of Columbia.

Other transactions were:
Columbia-In December, Harry Cohn gave away 100 voting trust certificates, reducing his total to 70,491, while Jack Cohn exercised 11,992 purchase warrants and acquired the

Incorporations

NEW YORK
C. Theatre Corp., New York; theatrical business; capital stock, 200 shares, no par value. Incorporators: Jerome Katz, Charlie Kleinberg, James S. McCauley, all of 1475 Broadway, New York City.
Frederick Theatre, Inc., New York; general theatrical business; capital stock, 100 shares, \$100 par value. Incorporators: William D. Calotte, 775 Riverside drive, New York City; Emily Fowler, 316 West 37th street, New York City; Golda Grinfeld, 601 Brightonwater court, Brooklyn.
Music Friends Service, Inc., Manhattan; song-writing business; capital stock, 100 shares, no par value. Incorporators: Irving Berlin, 165 West 47th street, New York City; Joseph M. Davis, 165 West 47th street, New York City; Jeanie Steinberg, all of 1619 Broadway, New York City.
Villaverde Theatre Corp., New York; theatrical business; capital stock, 100 shares, no par value. Incorporators: A. Keener, R. Goldenberg, A. Nadelman, all of 1501 Broadway, New York City.
Sportsworld, Inc., New York; operate roof gardens, amusement parks, etc.; capital stock, 250 shares, \$100 par value. Incorporators: Charles F. Keller, Jr., 520 32nd street, Union City, N. J.; Vernon Keenan and Harry Bloom, both of 206 East 42nd street, New York City.
Breckin Orchestra, Inc., New York; theatrical business; capital stock, 10 shares, no par value. Incorporators: Eliza Breckin, 2806 Quentin road, Brooklyn; John Dose, 1840 Unionport road, Bronx; Nathan G. Braunstein, 723 Seventh avenue, New York City.

NORTH CAROLINA

Community Films, Charlotte; to operate theatres and moving picture shows; capital stock of \$10,000 and \$400 subscribed by James McKay, of Goldsboro; H. W. Kinney, of Charlotte; Henry R. McKay, of Greenville, S. C.; and R. B. Wilby, of Atlanta, Ga.

COLUMBIA'S \$629,771 NET PROFIT, 6 MONTHS

While Columbia pictures net profit for the six-month period ended on Dec. 26 was a bit disappointing as compared with similar period in 1935, the manner in which profits build in the quarter that covered the three months ending on Dec. 26 were encouraging and promised an upturn. For the December quarter, the company showed \$500,513 net profit this year as against only \$268,189 in the comparable three-month period in 1935. It represented per common shares earnings of \$1.51 for the three months ending in December, 1936, as against only 98c for the 1935 quarter.

Columbia net profit for the six months ending in December last totaled \$629,771 compared with \$781,372 for the half-year period ended Dec. 26, 1935. This amounted to \$1.77 per share for 1936 as against \$2.29 per common share in 1935. These figures were compiled after allowing for dividend requirements of \$1.37 1/2 on the preferred shares for the half-year. The preference issue pays \$2.75, an unusually high rate for a picture company preferred stock currently.

The gross income for the six-month period ending December 26 amounted to \$9,234,154. Balance sheet showed current assets of \$1,739,758, 733,690 and liabilities of \$1,739,758, leaving a working capital of about \$9,000,000. The earned surplus of the company as of the Dec. 26 date totaled \$4,300,382.

Columbia paid out \$347,853 in cash and stock dividends on the two issues of stock during the six-month period covered by the report. It made note of the fact that no provision was made for payment of possible surtax on undistributed profits for the period which on an annual basis would amount to approximately \$500,000.

Statement from the company pointed out that Grace Moore's starrer, 'When You're in Love,' only recently was released while 'Lost Horizon,' its big road show attraction opened only last week. Columbia rated it as the most important production the company ever had made. Returns from these two productions will not show up until the March quarter, with the bulk of intake on 'Lost Horizon' remaining for the subsequent three-month period.

same number of v.t.c.'s. is number to 38,570. Warner Bros.-Samuel artist sold 200 common, leaving in it 1,300. Harry M. Warner, played Santa Claus with 32,500 convertible debentures, hanging on to 1,404,000. (Continued on page 25)

Inside Stuff—Pictures

Chase National Bank is still by far the outstanding stockholder of bankrupt General Theatres Equipment Corp., according to statement published last week by Securities & Exchange Commission.

Listing holdings of officers and directors as of Jan. 1, 1937, the Commis showed seven insiders, including former Senator Dan Hastings, the receiver, have no stake in the company. Three directors between them account for less than 900 of the common shares.

Chase was recorded as beneficial owner of 181,213 common shares, while the portfolio of the Rockefeller-Aldrich institution also contained 2,965 subscription warrants. Edward C. Delahed owned 200 common; Ralph N. Harder, 100; and Seton Porter, 530.

The non-investing insiders listed by the S. E. C. were M. Carroll, Robert L. Clarkson, Chester W. Cuthell, W. E. Green, Ex-Sen. Hastings, R. B. Larue and Hermann G. Place.

Newspaperman, long in Hollywood and well-liked, couldn't get into the writing end of any studio after several years of trying, so he hopped to New York and took a job in the Hearst setup. While there he landed a story in Liberty which studios liked. One offered him a couple of grand for the story, but author said he preferred to take it out in trade. Studio said okay, but preferred to talk to him not an agent. Author hopped a plane and got the old runaround for a week.

Nobody, apparently, ever heard of him or his story, and otherwise burned him by playing 'Once In A Lifetime' straight. Thing ended up by studio offering him a publicity job, with writer ducking that one as the eight-ball of belles lettres. He's still debating whether to return to New York or punch a story editor in the nose and get at least a headli out of it.

Paramount and Richard Sheridan Ames, picture reviewer on KFI (Angeles) are laying each other out after an air critique of 'Champagne Waltz.' Studio led off by cutting Ames off the list of those receiving press credentials. Airviewer countered with a stiff rebuke charging that Par can't take it unless the comment is sugar-coated. Ames is a contrib to the better mags and is said to write the most scholarly reviews on the lanes for Pat Bishop to read. Paramount was told off that Ames would continue to call his shots, being all the more free to do so because hereafter he would pay his way. Station over which Ames broadcasts is a 50,000-watt and is the National broadcasting red outlet. Ames' the full support of the station owner in his stand for 'unbiased and uncensored previewing.'

Under Federal court order from New York, Arthur F. riscoll, of O'Brien, Driscoll & Raftery, New York law firm, is in Los Angeles taking account of Metro's grosses on the picture 'Letty Lynton.' Accounting is result of an infringement suit against Metro and its distributing companies by Edward Sheldon and Margaret Ayer Barnes, charging plagiarism of their play, 'Dishonored Lady.' Defendants were granted judgment at the first trial, but the higher court reversed the decision and dered an accounting in favor of the plaintiffs. Picture, starring Joan Crawford and Robert Montgomery, is reported to have roused around \$1,200,000 with a cost of around \$900,000.

'The Penitente Murder Case' made about a year ago by Harry Revier, is again on the market in slightly revamped form under the title of 'The Lash of the Penitentes.' He deals with the New Mexican cult of flagellants and the playing in that area some time ago of a writer. Sequences run largely to brutality and nudism, with plenty of whipping of males and females, some third degree work that is pretty repulsive, an attempted rape and the brutal whipping of an attractive naked girl who has strayed from the narrow path. Pic is aimed for those spots that cater to sex and sensationalism and will be state-righted by Revier.

Dangerous habit is setting in at a major studio where boys in scenario dept seem to be forgetting that it's okay to steal gags from neighboring lots, but that pilfering stuff in use on your own lot is a cardinal sin. Recently, practically every A production saw a B trailing right after it with only slight change in story, sets, situations and characters. Boys are alibiing that there are only so many plots and dramatic situations. But some sourpusses suggest that maybe double-use of sets, props, etc., is prompting the policy.

Paramount's policy of eliminating A and B designations pictures has shown to good advantage, with Adolph Zukor's front-office handling of 'King of Gamblers,' which Robert Florey is directing, film started off as an ordinary production, but because of early results from script by Ben Hecht and Charles MacArthur, and because of Akim Tamiroff's popularity, Zukor walked in. In addition to Tamiroff, cast now includes Claire Trevor, loanout from 20th-Fox, Helen Burgess, Lloyd Nolan, Porter Hall, Harvey Stephens, Larry Crabbe and Colin Tapley.

Actor-director making a picture had his headaches with the femme lead, wife of a producer. With the latter in New York, wife called him three or four times a day telling him that the director insisted on playi certain scenes the way he wanted and not exactly to her liking. The husband backed her up but the megger stood pat and finished the picture hi way, with the actress pouting to the end. Actor-director is now doing a series for the producer and he's determined she'll play no more leads i his pictures.

The first two months this year for Paramount shows rentals from its product is 27% greater than business done the same two months last year. Adolph Zukor Silver Jubilee drive, very well managed, and better product from the plant since Zukor has been in charge, takes most of the credit for this improved position. In January, first month of the drive, the rentals were up 37% over last January. Zukor's guess, early in the month after seeing the first week's figures, was that it would be 40%.

Laurens M. Clark, projectionist at the RKO Temple, Rochester, spotted a local stunt that looked good to him and got it filmed by Fox Movietone. Four 10-year-old girls at single piano were developed by Glady Denio, piano teacher, and titled '40 Fingers of Melody.' Sound film was made at WSAV studio by Fox for national distribution. Girl players are Ruth Albanian, Evelyn Perkin, Marion Maurer and Betty Collie the latter a daughter of 'Rip' Collins, Chicago 'Cubs' first-baseman.

First practical demonstration of Harrison 'optical effects camera' made at Warners in connection with the Busby Berkeley dance sequences in 'The Singing Marine.' Among illusory effects achieved was the apparent projection of a glass ceiling over the dance set; the magic disappearance and reappearance of dancers, and the illusion of a mirror covering entire stage floor upon which the terpsidians danced. Inventor says exact effects to be created through camera may be seen in the film.

After purchasing outright two foreign-made shorts covering last year's world Olympic games in Bavaria, Metro has run into trouble with anti-Nazi forces in America demanding Metro should not release the material. Complaint is based on the fact that the film contains Nazi salutes, hell Hitler, etc. Metro is reported to have paid \$25,000 for the shorts, which were shot by Tobis.

Harry M. Warner, president of Warner Bros., now in Europe, is the guest editorial writer in the April issue of American magazine due on the stands today (Wed.). Editorial is on 'Initiative.'

ANTI-CHAIN LAWS A WORRY

Friedl (Publix Northwest) Will Fight Theatre-Chain Divorcement Bill to the End; N. D. Law Hits Par

Minneapolis, March 9. The North Dakota law requiring the Minnesota Amus. Co. (Publix) to divorce itself from its 11 theatres in that state will be fought in the courts and, if necessary, the case will be carried to the U. S. supreme court, according to John J. Friedl, Publix manager. Counsel for the company has advised it that the divorce law, prohibiting producer-distributors to own or operate theatres, is unconstitutional and cannot be sustained in the courts, Friedl says.

At the same time, Friedl charged that Publix is the innocent victim of the Minnesota state legislature civil administration committee of a public hearing on a similar divorce bill which would affect 87 theatres owned and operated by it in Minneapolis. After W. A. Steffes and S. D. Kane, representing Allied States, appeared before the committee it voted unanimously to recommend the measure for passage. Friedl, declaring that the bill "was rushed through," has asked that another hearing be held before it is reported out so that its opponents may give their side of the story. Committee members have indicated they will comply with this request. Although convinced that the bill is invalid, Publix and its friends will oppose it in the legislature, Friedl says.

Under the terms of a law enacted by the North Dakota state legislature, the Minnesota Amus. Co. (Publix) will be compelled to dispose of its 11 theatre holdings in the lickertail state. The measure became a law when it was passed by the senate and signed by the governor. It had gone through the lower house two weeks ago. North Dakota thus is the first state in the union to enact the law.

A similar bill requiring producer-distributors to divorce themselves from the ownership and operation of theatres was unanimously approved for passage by the civil administration committee of the Minnesota state legislature lower house. It forbids producer-distributors even to own stock in theatres.

National Allied States is behind the fight for the divorce law and W. A. Steffes of Minneapolis is directing the battles. The Indiana lower house last week passed the bill and Steffes told members of Northwest Allied States at their meeting here that it will be introduced in the Illinois and Michigan legislatures within a fortnight. He expressed confidence of its passage in all states excepting New York and California. He said that national Allied has been assured that the measure is constitutional.

Steffes and other speakers at the Northwest Allied meeting here praised Publix as competitors, declaring it fairer than some of the large independent chain operators. John J. Friedl, Publix general manager, was lauded as "one of the finest fellows ever." But it was asserted the divorce legislation alone "will spell self-preservation for the independents." Otherwise, said Steffes, the independent will continue to be at the producer-distributors' mercy.

J. B. Clinton, former Northwest Allied president, said he was "on the fence" as far as the Minnesota bill concerned because he felt the time inopportune to pick on such a fair competitor as Publix.

Columbus, March 9.

Ohio's bill to divorce producers and distributors of motion pictures from theatre ownership has been referred to the house judiciary committee and will come up for a hearing next week.

A. C. Court Awaiting Camden's Fox Decision

Atlantic City, March 9. After a brief session last Thursday (4), the referee in the \$9,535,000 William Fox bankruptcy was adjourned until March 30. By that time it is expected that Federal Judge Lloyd A. Davis, in Camden, N. J., will have decided contempt citations filed by the referee against Mrs. Fox, wife of the bankrupt, and Herbert Leisten, family bookkeeper, for refusing to answer questions.

W. Newcomb, of Hughes, Schurman & Dwight, of New York, counsel for some of the larger creditors, obtained from Murry C. Becker, of New York, one of Fox's counsel, documents to show the certificate of incorporation of the American Tri-Ergon Corporation, and other exhibits and letters involving that firm. They are said to trace investments made by Fox in the early development of talking and sound film pictures about 10 years ago.

H'WOOD STUDIOS LABOR POWWOW DUE IN N. Y.

Representatives of labor unions installed in Hollywood studios are due in New York in the next few weeks to discuss conditions and present any grievances to film company labor heads. Exact date for meetings to start will be announced in the next few days.

While studio locals have a five-year basic contract, their working agreement calls for reopening or discussion of all factors surrounding their pact at the end of each year.

Mochrie Joins UA

Bob Mochrie went into United Artists Monday (8) as executive assistant to Andy Smith, Jr., general sales manager. He had resigned from Warner Bros. about a month ago. When Smith was a division sales manager in WB, Mochrie had been his assistant there. Under the new setup in WB, Roy Haines is now assistant to Grad Sears in charge of Eastern and Canadian sales.

Pix Believes Proper Amelioration Will Offset Any Unionization Fever

Industry leaders were laying plans to combat the spread of organized labor hitherto non-union change branches as rumblings of additional strikes among exchange employees were transmitted to New York.

Best ammunition to halt the influx of unionism is maintenance of good relations, reasonable wages and fair working hours and conditions, in the opinion of trade observers in touch with developments both in the film business and in other industries,

FILM FINANCIERS MUCH CONCERNED

Widespread Frontal Attacks On Circuit Theatre Operation—Several Divorcement Bills—N. D. Decision the First Blow

PROS AND CONS

Film bankers are distressed over current theatre divorce legislation which is being agitated throughout the middle-west.

Additional to North Dakota where a divorce bill already has been enacted, has spread over a number of additional states, including Iowa, Illinois, Minnesota, Nebraska and Wisconsin. Indiana has turned down such a proposed bill.

It is maintained downtown that this spread of such legislative agitation probably points to distinct home-town politics trend, to compel major firms to divorce their theatre operating divisions and ownership of theatres. It follows the small merchants' anti-chainstore operation objections.

Executives of the major firms are genuinely distressed by the current legislative future among the worst to have been encountered in the history of the trade, and are searching for possible constitutional remedies for the situation.

The way it sizes up it appears to be a foregone conclusion that enactment of the divorce measures, such as has been done already in North Dakota, will bring on a protracted legal fight up to the U. S. Supreme Court if it needs be, on constitutional grounds.

Some of the downtown people are frank to admit that there may be a sincere purpose behind some of the pending legislation to protect local business and the small businessman and prevent these from being gobbled up by the big firms. However, it doesn't require extensive imagination to figure that behind the current storm there also is a good deal of professional agitation.

There seems to be a curious sympathy downtown for the divorce movement. This is upon the premise that some of the major producer-distributor firms may have gone a little far in acquiring theatres.

As propelling some of the legislation, the bankers and their advisers see former small-time exhibitors who, for economic or other reasons, may have sold out to the chains or gone out of business.

Over the past two or three years, these major chains far from reducing their number of theatres appear to have increased their holdings. [A story on page 25 of this issue details to what extent chain operation has grown.]

where the tide of organized labor has been strongly felt in recent weeks.

While there has been little talk of wage hikes among picture exchange employees, this probably will come as a natural development where workers feel they are underpaid. By maintaining cordial relations, working conditions and suitable wage scales, various companies hope to dissuade employees from going into unions where they pay a percentage of their salaries to union officials.

NRA, Unionization and Other Important Topics Make MPTOA Conclave Next Week Important

B & K Asking \$1,500,000 For the Roosevelt, Chicago

Chicago, March 9. Balaban & Katz still has the Roosevelt theatre property on the market, though so far there doesn't appear to have been any takers at the price asked. Understood B. & K. now setting a tag of \$1,500,000 on the house and lot.

This slow process in the disposal of the Roosevelt is figured to hold up indefinitely any move on the part of the circuit to move the current Roosevelt first-run extended-run policy into the State-Lake which B. & K. is slated to take over from Jones, Linick & Schaefer on May 1. B. & K. has indicated that it doesn't want to run both the State-Lake and its own Oriental with the same competing policy, yet doesn't want to switch the State-Lake into a straight picture spot until the Roosevelt is cleared out of the way.

SKOURAS' FWC HUDDLE ON 20TH PIX

Los Angeles, March 9. Headed by Spyros and Charles P. Skouras, group of Fox West Coast and Skouras Bros. theatre operating chiefs went into a huddle here with John D. Clark to discuss 20th-Fox film product buy for the new season. Confab is first of the product huddles for the new year, with details expected to be ironed out before end of the week.

Sitting in with the Skourases are these operating chiefs: Elmer Rhoades, Kansas City; H. J. Fitzgerald, Milwaukee; Rick Ricketson, Denver; Frank Newman, Al Rosenber, Al Finkelstein, Seattle; Arch Bowles, San Francisco; Atty. William T. Powers and Ed Zabel of New York, and all district managers of F-W-C from southern and northern California.

Portland, Ore., March 9. Al Finkelstein left for L. A. accompanied by other Hamrick-Evergreen theatre execs from here and Seattle. Confab with Skouras Bros. is on at Hollywood.

SMORGASBORD JUNKET FOR CHICAGO PIX CRUX

Film reviewers for all the Chicago dailies have been invited to visit Sweden during April to eye production methods there. Essaness Pictures, Inc., Chicago, distributor of the Swedish product, issued the invites and is footing the bill. Majority of the critics are expected to make the junket.

Understood purpose of the trip is to acquaint the reviewers with Swedish production methods. Figure on their return writers will devote considerable space to journey and to Swedish pix.

Airing Zukor Dinner

The dinner to be tendered Adolph Zukor by the Theatre Owners of N. Y. at the Waldorf-Astoria, March 29, will be broadcast over WMCA, N. Y., and Intercity network. William Brandt is handling details of banquet for theatre owners.

In addition to various addresses expected from exhibitor and other leaders, including Adolph Zukor and probably Sidney R. Kent, latter not being certain whether he can make the trip, a highlight of the convention of the Motion Picture Theatre Owners of America in Miami next week will concern Federal moves to reestablish principles of NRA. These moves, together with threat of Federal legislation governing minimum wages and hours, plus the dangers of unionization of the entire picture industry, are considered by MPTOA leaders to be of great importance at this time.

While program arrangements so far do not include discussions of these matters, it is expected that as the convention gets under way one or more business session will be devoted to them. The MPTOA hopes to have a fair picture of what a new NRA is to be, since the revised NRA plan may be outlined to Congress by the time the convention opens.

Steps to protect the interests of show business as a whole and exhibitors in particular may be formulated by the convention among both NRA, in another form, and industrial unionization. The latter is considered ominous, largely because it would strike at many theatres in smaller communities which do not employ union labor at the present time and never have. The presence at Miami of a leader of Kent's prominence is looked to since his opinions in any discussion of NRA, unionization, etc., would be highly welcomed. Kent has been officially invited and if he is able to attend has promised to address the convention. Zukor is preparing a careful address that will deal with production and other problems.

Accompanied by Chris Dunphy, he (Continued on page 24)

4 NEW FOX-W.C. HOUSES IN CAL.

Los Angeles, March 9. Fox-West Coast has acquired site in Redondo Beach for \$16,000 on which it will erect a new 800-seat subsequent run house. Circuit has also purchased theatre site in Hanford, Cal., on which it has long held an option, for \$15,000.

Erection of new house that circuit will build in association with Lola Adams Gentry here, to replace the Sunbeam, destroyed by fire, will get under way in few weeks, and within 30 days ground is expected to be broken for new deluxe house for circuit i Westwood Village.

Philly's Bonomet Philadelphia, March 9.

Theatre-building in these parts, at a low ebb recently, is showing signs of pick-up with currently improved conditions.

Newest project is a 500-seat house in the Kensington (northeast) section of the city. Lew Rovner is behind it. A. M. Ellis is building two houses on Broad street in two entirely different sections of the city. One, the Broad, is in the northern section and is already underway; other, the Dante, is in southern part of the town in the Italian section. Both will seat 600. Jay Emanuel is associated in the building of another house in South Philly, to be known as the Dewey, and to seat 450.

Lewis Perlman is building a house in Yeadon, a close suburb.

Warner Bros.' new downtown house, the Center, opened Friday with the mayor and other dignitaries present. House, small, will have fourth- and fifth-run pix. It's located at 17th and Market and makes fourth house in 16-17th block.

First Touch of Summer Gives L. A. Trade Droops; \$17,200 for 'In Love'; 'Light' Goes to 20G; 'Nancy' Misses

Los Angeles, March 9. Business spotty this week, with only couple of high spots, despite fair run of pics. Exceptionally warm weather set in and hurt the flicker trade, and may spell near ruin for some of the houses before the week ends up.

Grace Moore's 'When You're In Love' started well but is easing off at Paramount, but 'Green Light' is piling up substantial takes at the day-date Warner houses. 'Nancy Steele Is Missing' is distinct disappointment. 'Good Earth' runs merrily on at Carthy Circle, with the end still far distant.

Estimates for This Week

Carthy Circle (Fox) (1,518; 55-63-110-51.65). 'Good Earth' (MG) (6th week). Still hitting a merry pace. Last week wound up with \$13,200 in the till.

ines (Grauman) (2,028; 30-40-55). 'Nancy Steele' (20th) and 'Head Over Heels in Love' (GB) dual. Outlook is gloomy and best in sight is slim \$8,500. Last week, 'Love Is News' (20th) and 'The Holy Terror' (20th), \$10,650, about as expected.

Downtown (WB) (1,800; 30-40-55-65). 'Green Light' (WB). First solo bill in some time has house headed for very good \$9,500. Last week, 'Stolen Holiday' (FN) and 'Man Betrayed' (Ren). Didn't hit expectations as \$7,000, attests.

Hollywood (WB). (2,756; 30-40-55-65). 'Green Light' (WB). Widely publicized and expertly exploited, this single bill drawing nicely \$10,000. Last week, 'Stolen Holiday' (FN) and 'Man Betrayed' (Rep), not up to predictions at \$7,700.

Pentagon (Par) (2,700; 30-40-55-65). 'John Meade's Woman' (Par) and 'Murder Goes to College' (Par) dual. Trade a little better on this combo, but only \$6,000 likely. (RKO) and 'Breezing Home' (U), n. \$5,000.

Paramount (Param) (3,595; 30-40-55). 'When You're In Love' (Col) and 'Borderland' (Par) and stage show. Grace Moore pic started swell but slumped; \$17,200 is good though. Stays second week regardless of business. In agreement with Columbia. Last week, 'Maid of Salem' (Par)... on second week, finished with \$10,400, oke.

RKO (2,950; 30-40-55). 'John Meade's Woman' (Par) and 'Murder Goes to College' (Par) dual. Biz not so forte and house running behind day-date (Pentagon) to tune of \$5,700. Last week, 'When You're In Love' (RKO) and 'Breezing Home' (U), \$6,000, weak.

State (Loew-Fox) (2,024; 30-40-55-75). 'Nancy Steele' (20th) and 'Head Over Heels in Love' (GB), dual. Not only Nancy Steele's popularity is heating currently, best in sight is fair \$11,000. Last week, 'Love Is News' (20th) and 'Holy Terror' (20th), nice \$14,200 as estimate. (Fox-UA) (2,100; 30-40-55). 'Love Is News' (20th) and 'The Holy Terror' (20th), dual. Moveover of this dualer doing fair \$3,200. Last week, 'Mrs. Cheyney' (MG) and 'Man of the People' (MG), mild \$2,700.

Wilshire (Fox) (2,290; 30-40-55-65). 'Love Is News' (20th) and 'The Holy Terror' (20th), dual. Just about getting over \$6,000 at this time over brace. Last week, 'Mrs. Cheyney' (20th) and 'Man of the People' (MG), finished with so-so \$5,400.

'STROGOFF,' 2 MAIDS' PROV'S BEST AT \$9,000

Providence, March. Whether it's the Lenten bugaboo or the type of programs, some of the stands are complaining. At other spots, the operators are gathering sufficient force to make things bright.

Leader on the week will be 'Michael Strogoff' (RKO) at the RKO Albee. Face indicates a \$9,000 gross, at least. Next week is 'Green Light' (WB) at the Majestic.

Estimates for This Week

Fay's (2,000; 15-25-40). 'Fair Warning' (20th) and vaude. Some-what off at opening, but week-end spruced. Looks like a neat \$8,800. Last week 'Penrod and Sam' (FN) also oke at \$7,100.

Loew's State (2,000; 15-25-40). 'Espionage' (MG) and 'Find the Witness' (Col). Getting the cold shoulder. Overflow helping house to hit \$7,500; n. s. g. 'Love Is News' (20th) and 'Sinner Takes All' (MG). With shorter show, house could have made a killing, but still good at \$2,200.

Majestic (Fay) (2,000; 15-25-40). 'Green Light' (WB). Only, spot with

a single picture, okay, despite lukewarm notices. Heading for \$7,000. Last week 'On the Avenue' (20th) and 'Off to Races' (20th) closed second week with \$6,000, nice.

RKO Albee (2,000; 15-25-40). 'Michael Strogoff' (RKO) and 'Two Wise Maids' (Rep). Hitting its stride and gross should be close to \$9,000; best house has had in months. Last week 'On the Avenue' (20th) and 'World's Fair' net garnered \$8,000, red ink.

Strand (Indie) (2,200; 15-25-40). 'John Meade' (Par) and 'Happy-Go-Lucky' (Rep). Bit sluggish, pickup should bring the takings up to \$7,000. Last week 'Outcast' (Par) and 'Clarence' (Par) about the same.

DETROIT GIVES 'LOVE IS NEWS' BIG \$25,000

Detroit, March 9. With sit-down strikes past their peak, the first call of spring over, houses are ogling their best biz in a long time.

Leader, currently is 'Love Is News', plus Wini Shaw and Shellah Barrett on stage, at the Fox, with 'Sea Devils' and Casino Parisien Revue, at the Michigan, a close second.

Estimates for This Week

Adams (Balaban) (1,700; 25-40). 'On the Avenue' (20th) (2d week), and 'Woman Wise' (20th), dual. Normal at \$8,000. Good \$5,500 last week. 'She's a Sinner' (U) and 'When You're in Love' (Col) latter moving in after a week at the Fox.

Downtown (Indie) (2,500; 25-35). 'Romance and Riches' (GN) and 'Nation Aflame' (Ind). dual. Good at \$3,600. Dittie \$3,500. 'Men Are Not Gods' (GB) and 'Red Light Ahead'.

Fox (Indie) (5,000; 30-40-65). 'Love Is News' (20th), plus Wini Shaw and Shellah Barrett on stage. Nice at \$2,600. Fine \$3,500 last stanza for 'On the Avenue' (20th), and Belle Baker topping vaude.

Madison (United Detroit) (2,000; 30-40-65). 'Green Light' (FN) (3d week). Shown in here from the UA, fair \$5,000. So-so \$7,000 last stanza for 'Meade's Woman' (Par).

Michigan (United Detroit) (4,000; 30-40-65). 'Sea Devils' (RKO) and Casino Parisien Revue on stage. Good at \$2,500. Nice \$2,600 last stanza for 'Ready, Willing, Able' (WB) and Bowes revue on stage.

State (United Detroit) (3,000; 25-40). 'Criminal Lawyer' (RKO) and 'Smart Blonde' (WB), dual. Holds to

Hub Dozing, but 'Crossing' \$21,000, 'In Love' and 'Counterfeit' \$15,000

oston, March. No smash attraction in town is week, except possibly, 'Good Earth', which opened a roadshow at the Colonial Monday night (8), and is an unknown quantity.

Keith Memorial. its new dual-bill policy this week with 'Sea Devils' and 'We're on the Jury', and is headed for a pleasant lak.

Estimates for This Week

Boston (RKO) (3,000; 35-55-75). 'Mysterious Crossing' (U) and 'Fair Play for Paraded Unit' (Par). Satisfactory at \$21,000. Last week a record-pusher for 'Don't Tell the Wife' (RKO), authored by George Holland, local critic, who also appeared in socko stage show topped by Ritz Bros. Whammed home with \$27,000. Broke all: unday records at house.

Fenway (M&P) (1,400; 25-35-40-50). 'Green Light' (WB) (2nd run) and 'Smart Blonde' (WB) (1st run), dual. Showing strength at \$8,000 gait. Last week 'O'Malley' (WB) and 'Counterfeit Lady' (Col), dual, slurred to \$5,700.

Keith Memorial (RKO) (2,900; 25-40-55). 'Sea Devils' (RKO) and 'On J. y' (RKO), dual. Giving first week of double pix a big start, may be \$17,500. Last week okay \$15,000.

1st Runs on Broadway

(Subject to Change)
Week of March 12
Astor—'Good Earth' (MG) (6th wk).
Capitol—'Romeo and Juliet' (MG) (2d wk).
Criterion—'Strangers on a Highway' (GB).
Globe—'Lost Horizon' (Col) (2d wk).
Music Hall—'Wings of Morning' (20th) (11).
Paramount—'Mai Salem' (Par) (2d wk).
Rialto—'Espionage' (MG) (8).
Rivoli—'Nancy Steele Is Missing' (20th) (2d wk).
Roxy—'Love Is News' (20th) (2d wk).
Strand—'Ready, Willing and Able' (WB).

Week of March 19
Astor—'Good Earth' (MG) (7th wk).
Capitol—'Maytime' (MG) (11).
Criterion—'Great' (GB) (18).
Globe—'Lost Horizon' (Col) (3d wk).
Music Hall—'When's Your Birthday' (RKO) (18).
Paramount—'Waiki Wedding' (Par) (10).
Rialto—'Sea Devils' (RKO) (16).
Rivoli—'Nancy Steele Is Missing' (20th) (3d wk).
Roxy—'Breezing Home' (U).
Strand—'Ready, Willing and Able' (WB) (2d wk).

normal pace at \$7,000. Around same figure last week for 'Doctor's Diary' (Par) and 'Accused' (Cric).
United Artists—'United Detroit' (2,000; 30-40-65). 'Mrs. Cheyney' (MG). Biz rood here at \$15,000. Oke \$9,500 last stanza for second session of 'Green Light' (FN).

Grace Moore and Vaude Fair \$10,500 in Denver

Denver, March 9. 'When You're In Love' and 'On the Avenue' doing swell at the Denver and Aladdin, respectively, and both will stick in town for a second-week. Grace Moore's 'Woman' snapped things up at the Denham and ran over \$1,000 better than last week. 'God's Country and Woman' strong at Broadway, where it is finishing third week in first.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40). 'Avenue' (20th), following a week at the Denver. Drawing okay \$3,500 here. Last week 'God's Country' (WB). Got \$3,500 and went to Broadway for third week.

Broadway (Huffman) (1,500; 25-40). 'God's Country', following a week at Aladdin and Denver. Still pulling \$3,000, will be okay. Last week, 'One in a Million' (20th) (4th wk), nice \$3,000.

Denham (Cockerill) (1,500; 25-35-40). 'Meade's Woman' (Par). Biz okay for this Edward Arnold opus at \$6,700. Last week, 'Maid of Salem' (Par), average \$5,500.

Denver (Huffman) (2,500; 25-35-50). 'You're in Love' (Col) and

Power-Young Combo Lukewarm In Frisco, \$15,000; 'Ready' N.G. 12G

stage band. Combo of Grace Moore film and stage show drawing fair \$10,500. Last week, 'Avenue' (20th), did big \$11,000.

Orpheum (Huffman) (2,600; 25-35-40). 'Sea Devils' (RKO) and 'Don't Tell the Wife' (RKO). Moderate \$7,200 in sight. Last week, 'Mrs. Cheyney' (MG) and 'Man of the People' (MG), big \$9,000.

Paramount (Huffman) (2,000; 25-40). 'Stolen Holiday' (FN) and 'Once a Doctor' (FN). Just fair \$3,500 for this dual. Last week, 'Black Legion' (WB) and 'Woman in Distress' (Col), opened nice, but dipped towards the end and finished with weak \$3,000.

'LIVE ONCE,' NTG UNIT \$20,000, CLEVE.

Cleveland, March 9. With nearness of Holy Week having a sedative effect on amusements, the RK-Palace can be considered lucky at its way ahead of all other houses, with N.T.G.'s stage revue and 'You Only Live Once' doing the trick.

A Loew's State, with 'Espionage' has a good biz-getter. 'Love Is News', while not hot, is keeping the Hipp in the running. RKO-Alleen goes back into the first-run class with 'Plough and Stars', which isn't quite justifying the switch-back.

Estimates for This Week

Alhambra (Martin Printz) (1,200; 20-30-35). 'Born to Dance' (MG) and 'More Than Sweetheart' (Col). Sticking with duals and split-weeks, because of lack of worthwhile first-runners; normal \$1,800. Last week 'Dangerous Number' (MG) and 'Woman Alone' (GB), dual, didn't get anywhere, \$1,800.

Alleen (RKO) (3,000; 25-40). 'Plough and Stars' (RKO). Postponed three times and still not getting a good break. Fair \$4,500, but house usually does better. Last week 'Green Light' (WB), on h. went comparatively better than first stanza at the Hipp, \$6,100.

Circle (Marmorstein) (1,900; 15-35). 'Trans-Alaska Pipeline' (U) and 'Round' (UA) and 'Let 'Em Have It' (UA), dual (2d run). Two oldies, but nice profit, \$3,000. 'Beloved Enemy' (UA) as single on last seven-day run, well below estimate \$3,000.

Hipp (Warner) (3,700; 30-40). 'Love Is News' (20th). Lightweight stuff, although Tyrone Power on the program is a happy magnet; \$15,500, just satisfactory. Last week 'When You're in Love' (Col) took a stiff lacing. Has to fight for \$13,500.

Palace (RKO) (2,500; 30-40). 'Only Love' (WB) plus N.T.G. unit, Cricks' ice and 'Granny' leg show to balance, is proving fine showman-ship. Building to \$20,000, swell. Last week 'Smash Blonde' (WB) and Fred Warner's 'Big Pyramid' (WB), super \$27,500, one of best figures this season.

State (Loew's) (3,450; 35-40-55). 'Tyrone Power' (MG). Well sold and off quick, indicating \$17,500. Last week 'Maid of Salem' (Par) pulled down by costume-theme to \$14,000, mild.

Uman (Loew's) (1,872; 25-35). 'Maid of Salem' (Par). Carried over from State, little improvement, \$5,500 being fairly good. Last week 'Mrs. Cheyney' (MG) (2d week). Three-star combo responsible for bouncing \$7,500.

Indpls. B.O.'s OK Despite Handicaps; 'Light' \$6,500

Indianapolis, March 9. Turnstiles are clicking nicely enough at most downtown first run houses in spite of Lent, unseasonably warm weather, the competition of high school sports, tournaments, etc. The vaudeville Lyric, with Leon Errol in person and 'Ready, Willing, and Able' as the flicker offering, is setting the pace with very big business. 'Green Light' at Apollo also in good money class.

Estimates for This Week

Apollo (Fourth Ave) (1,100; 25-40). 'Green Light' (WB). Appealing to those who read the novel of the same title. Management did a good job of exploiting this one; \$6,500, very good. Last week (2d), 'Avenue' (20th), \$4,300, good.

Circle (Monarch) (2,800; 25-40). 'Sea Devils' (RKO) and 'Don't Tell the Wife' (RKO), dual. Moderate at \$4,400. Last week, 'John Meade's Woman' (Par) and 'Men Are Not Gods' (Par), \$4,500, also mild.

Loew's (Loew's) (2,600; 25-40). 'Espionage' (MG) and 'Man Who Got Work' (Miracle) (UA), dual. Doing only fair \$4,500. Last week,

San Francisco, March 9. Classiest preem to hit this town in many months took place last Tuesday (2), when 'Lost Horizon' opened on a two-day schedule at the Geary. Harry Cohn brought a train load of film stars to town for the opening. Ballyhoo cost \$13,000. Engagement looks good for seven or eight weeks.

Estimates for This Week

Embassy (RKO-Cohen) (1,512; 30-35-40). 'Racing Lady' (RKO) and 'We're Eight Millionaires' (Col). Neither of the pics mean a thing here; will go in red at \$2,200. Last week, 'Sea Devils' (RKO) and 'Captain Calamity' (GN), n.s.g. \$2,800.

Fox (F-WC) (5,000; 25-35-40). 'Love Is News' (20th) and 'Once a Doctor' (WB). Crux thought 'Love' swell, but objected to its impression of newspapermen. Power-Young-Ameche combination drawing fair \$15,000. Last week, 'Mrs. Cheyney' (MG) and 'Man of the People' (MG), good \$17,000.

Golden Gate (RKO) (1,200; 50-75-151-50). 'Lost Horizon' (Col). Inability of management to handle the mob crowding the streets to see the stars go by responsible for people with tickets not being able to get into the theatre opening night. Crux treated picture kindly. First seven days \$10,000.

Golden Gate (RKO) (2,850; 35-55). 'Your Birthday' (RKO) and 'Wever Bros. and Elvira on stage. Joe Brown's pie below b.o. expectations at fair \$15,500. Last week, 'Don't Tell the Wife' and vaudeville, weak \$14,000.

Orpheum (F&M) (2,440; 30-35-40). 'You're in Love' (Col) and 'Breezing Home' (2d wk). 'Public stayer' again from this house. Moore film: \$8,500 is not so forte. Last week \$11,000, fair.

Paramount (F-WC) (2,740; 30-35-40). 'Ready, Willing and Able' (WB) and 'Murder Goes to College' (Par). Not drawing better than poor \$12,000. Last week (2d), 'Green Light' (WB) and 'Woman Wise' (20th), good \$11,000.

St. Francis (F-WC) (1,470; 50-75-151-50). 'Good Earth' (MG) (2d wk). Academy award to Paul Muni and silent film element the best of the performances of the year should stimulate biz considerably. Last week good \$10,000.

United Artists (UA-Cohen) (1,200; 25-40). 'Live Once' (UA). Doing very poorly, but the picture, as all raised about Fritz Lang's handling of this Walter Wanger picture; n.s.g. \$5,000 in sight. Last week, 'Men Not Gods' (UA), bad at least \$5,000. 'Warfare' (20th), (2d wk), (35-55). 'Nancy Steele' (20th) and 'Wings of Morning' (20th). 'Nancy' got good notices and crux also liked Technicolor treatment. 'Wings of the Morning'. Will do fair \$12,000. Last week, 'John Meade's Woman' (Par) and 'Clarence' (Par), very weak \$10,000.

BROOKLYN BULLISH

'Avenue' in Third Week \$15,500, 'Light,' 2d Week \$16,000

Brooklyn, March 9. Downtown de luxers attracting goodly crowds. RKO-Albee is holding court the Avenue for a third week, and nice return. 'Green Light' at Fabian's Paramount is also holding a second week to attractive grosses.

This is the last week for bank nites and serenades. Fabian, RKO and General are agreeing to drop them simultaneously.

Estimates for This Week

Albee (2,500; 25-35-55). 'On Avenue' (20th) and 'Criminal Lawyers' (RKO) (3rd week). Duals holding up well and anticipate attractive \$15,500. Last week \$16,000.

Fox (4,000; 25-35-55). 'John Meade's Woman' (Par) and 'Two Wise Maids' (Rep). Quiet \$14,000 in till for this one. Last week 'Deaf Flamingo' (Col) and 'Doctor's Diary' (Par) okay at \$17,000.

Metropolitan (2,400; 25-35-55). 'You Only Live Once' (UA) and 'Dangerous Number' (MG). Both are sensational, but okay at \$15,500. Last week 'Smart Girls' (U), and 'Mysterious Crossing' (U) got good \$16,500.

Paramount (4,000; 25-35-55). 'Green Light' (WB) and 'Clarence' (Par) (2d week). Looks like okay \$16,000. Last week \$17,000.

Strand (2,000; 25-35-50). 'Arizona Mahoney' (Pa.). J. M. Minn at Court (WB). House will fade to weak \$5,000 this time. Last week 'Beloved Vagabond' (Col) and 'Larceny on Air' (Rep) good at \$7,500.

'When You're in Love' (Col) and 'Sinner Take All' (Col), okay but under expectations at \$5,000.

Lyric (Olsur) (2,500; 25-30-40). 'When You're in Love' (Col) and 'Errol on stage. Stage show plugged over film. Gross swell at \$18,000. Last week, 'Love Is News' (20th) and N.T.G. stage unit, nearly a new high at \$19,200.

Chicago Has No Doldrums; 'Love' Waring \$36,000, 'Cheyney' 19G, 'Promise to Pay'-Bowes Ams, 22G

Chicago, March 9. With some new pictures to dress up the front of their houses, plus a couple of good stage attractions and the sort of weather that makes people come dancing out of the houses, downtown film houses are generally on the right side of the ledger at present. Only one house, the Palace, is suffering from a crimp in b. o. of any consequence; others have no complaint.

Chicago is uppi into good coin currently, with a combination of Fred Waring's orchestra on stage and 'Love Is News' (20th) on the screen. For the home-and-safely-married mob the Oriental is the spot currently, due primarily to the presence of a Major Bowes unit on the stage. State-Lake is satisfied with 'Breezing Home,' plugged as horse-racing exoose.

'Good Earth,' now in its third road-show week, should make it four or five sessions before blowing. New roadshower, 'Lost Horizon' (Col) comes into the Erlanger as competition on Sunday (14).

Estimates for This Week

Apollis (B&K) (1,200; 55-55-10-1.65)—'Good Earth' (MG) (3d week). Held to nearly 11,000 last week, a good gross. Paul Muni and Luise Rainer Academy awards may help extend run.

Chicago (B&K) (4,000; 35-35-75)—'Love Is News' (20th) and 'Cheyney' (MG). Pennsylvania on stage. Strictly a younger-element combination and great stuff for the evening crowds. Excellent \$36,000, maybe better. Last week, 'Salem' (Par) was weakish at \$20,000.

Garlick (B&K) (900; 35-55-65-75)—'Green Light' (WB). In third loop week and still okay around \$6,000. Last week net \$7,200.

Oriental (B&K) (2,000; 25-35-45-55)—'Promise to Pay' (Col) and Major Bowes unit on stage. Amateurs still b. o. here. Heading for highly profitable \$22,000. Last week, 'Great O'Malley' (WB) was weakish at \$16,000.

Palace (RKO) (2,500; 35-55-75)—'We're on Jury' (RKO) and vaude. Nothing to shout about; under \$14,000. red ink. Last week not much better with 'Head Over Heels' (GB) at \$16,000.

Roosevelt (B&K) (1,500; 35-55-75)—'Cheyney' (MG). Opened Saturday (6) and looks for good session at \$19,000. Last week 'Avenue' (20th) finished a two-weeker at over \$10,000, okay.

State-Lake (Jones) (2,700; 25-35-45)—'Breezing Home' (U) and vaude. House holds nicely despite Lent, and will take over \$13,500 currently. Last week 'Woman Alone' (GB) managed a fair \$13,800.

United Artists (B&K-MG) (1,700; 35-55-75)—'Men Are Not Gods' (UA). Opened Saturday (6) and drawing okay money for maybe \$14,500 on initial session, good. Last week, 'Beloved Enemy' (UA) completed a fortnight to fair \$10,000.

ALL OMAHA BIZ UP; 'LOVE NEWS' \$8,000

Omaha, March 9.

Bunch of good films along theatre row, in contrast to the previous week. Lead is being split between the Omaha and Orpheum, with perhaps a slight edge to the former on 'Love Is News.'

'You Only Live Once,' at the Orpheum, with Henry Fonda local boy is going strong. Brandeis likewise is very much in the swim with 'Green Light.'

Grosses are up at all b.o.s. and managers report it's not only the pictures but the trend. Weather, incidentally, has strongly favored houses this week.

Estimates for This Week

Brandeis (Singer-RKO) (1,250; 25-35-40)—'Green Light' (FN) and 'Racing Lady' (RKO). One of the strongest dual bills of the week. Going great to \$5,800. Last week 'When You're in Love' (Col) and 'Woman in Distress' (Col), double. Very satisfactory at \$6,500.

Omaha (Blank) (2,100; 25-40)—'Love Is News' (20th-Fox) and 'Futitive in Sky' (WB), double. Emphasis on 'Love' and looking towards at least \$8,000, good. Last week 'Maid of Salem' (Par) and 'Woman Wise' (20th-Fox), dual. Average at \$7,100.

Orpheum (Blank) (2,976; 25-40)—'You Only Live Once' (UA) and 'Clarence' (Par), double. Good campaign going on first feature, and will benefit because of Fonda, local boy. Okay at \$7,800. Last week 'Great O'Malley' (WB) and 'Mamma Steps Out' (MG), dual. Worked up to surprisingly strong \$9,000.

'LOVE NEWS' TOPS BIZ IN ST. LOUIS, \$15,500

St. Louis, March 9. Although there is plenty of marquee strength offered by the de lusers here, biz is off, due to Lenten season. Ambassador, with 'Love Is News' (20th) supplemented by a stage show, will lead the town with only \$15,500, which is much less than usual top figure in town.

'Espionage' and 'Men Are Not Gods' (UA), dualer, Loew's figures to grab second coin with \$12,000.

Estimates for This Week

Ambassador (F&M) (3,018; 25-40-55)—'Love Is News' (20th) and stage show. Nice opening points to \$15,500, to lead the town. Last week 'When You're in Love' (Col) and stage show. Did better than expected and finished with \$16,200.

Fox (F&M) (5,038; 25-35-55)—'John Meade's Woman' (Par) and 'Midnight Court' (WB). No more than \$11,000 in sight, for this dual, below average. Last week 'Green Light' (WB) and 'Off to the Races' (20th). Off slightly but \$13,000, fair.

Loew's (MG) (3,162; 25-35-55)—'Espionage' (MG) and 'Men Are Not Gods' (UA). Expectation is for \$12,000, average, but take may exceed this. Last week 'Cheyney' (MG) and shorts (2d week). Netted \$10,800, not bad during religious season.

Missouri (F&M) (3,514; 25-35-55)—'When You're in Love' (Col) and 'Green Light' (WB). Set for \$10,000 and should make it easy. Last week 'Breezing Home' (U) and 'Great O'Malley' (WB). Ipped at \$8,000, below average.

St. Louis (F&M) (4,000; 25-40)—'Champagne Waltz' (Par) (2d run) and stage show. Going along okay and \$8,500 in sight for current week. Last week 'Girl From Paris' (RKO) (2d run) and stage show. Small profit with \$7,200.

Moore Only 10G In Face of Tough Opposish, Mpls.

Minneapolis, March 8.

Show business and most other lines of endeavor continue to be pretty well shot here. Healthy box-office doesn't seem to be in the cards any more. Whittling down of the WPA and relief curtailment are adverse factors. Folks apparently just haven't the coin.

However, there's a little change left for such counter attractions as the 'Ice Follies' and the Shriners' indoor circus, which are drawing turnaway crowds daily at the Arena and Auditorium and proving tough opposition for film emporiums.

Disappointing among the current new attractions is 'When You're in Love' (Col), which is being exploited and publicity campaign, it is putting the Minnesota into low gear and due undoubtedly to adverse conditions, it will wind up far behind pre-booked Grace Moore pictures here.

Tenth week of 'Three Smart Girls' at the World is announced as its last. Picture has piled up huge profits for two loop houses during its remarkable run.

Estimates for This Week

Aster (Publix-Singer) (900; 15-25)—'Case of Black Cat' (FN) and 'General Spanky' (MG). Dual first-run, on full week heading for good \$1,200. Last week 'Paris' (RKO) and 'Rainbow on River' (RKO) (2d runs), split, and 'Flying Hostess' (2d runs), split, and 'Under Your Spell' (20th), first runs, \$800, fair.

Century (Publix-Singer) (1,600; 25-35-40)—'Ploughed the Stars' (RKO). No names that count for much here. Will do well to top light \$3,000. Last week, 'Only Live Once' (UA), \$4,500, light.

Lyrie (Public-Singer) (1,300; 20-25)—'One in Million' (20th) (2d run), 'Stayed Girl' (2d run) and '3500 clip. Last week, 'Plainsman' (Par) and 'Stowaway' (20th) (2d runs), split, \$2,500, light.

Minnesota (Publix-Singer) (4,200; 35-55-75)—'When You're in Love' (Col). Nicely sold, but handicapped by adverse circumstances. May build after 'Ice Follies' and Shriners' indoor circus depart; \$10,000, disappointing. Gilded last week 'Maid of Salem' (Par), \$5,500, poor.

Orpheum (Publix-Singer) (2,890;

25-35-40)—'God's Country and Woman' (WB). Action picture in color seems to have some box-office appeal and may reach fair \$7,000. Last week, 'Great O'Malley' (WB) and 'Green Light' (WB) (2d runs) on stage, light \$11,000.

State (Publix-Singer) (2,300; 25-40)—'Dangerous Number' (MG) and 'Criminal Law' (RKO). Dual bill somewhat stronger and doing better than some of its weak predecessors; may stretch to fair \$3,000. Last week, 'Devil's Playground' (Col) and 'Let's Make a Million' (Par), \$2,000, light.

Uptown (Public) (1,200; 25-35)—'Camille' (MG). First nabe showing and good \$3,000 in prospect. Last week, 'Thin Man' (MG), \$3,500, big.

World (Steffes) (320; 35-40-55)—'Smart Girls' (U) (10th week). Final canto and should cop good enough \$1,400. Last week, \$1,800, fine.

'SALEM' \$23,000, MOORE \$20,000, WASH'TON

Washington, March 9.

Vaude houses are way out in front this week and both count on heavy building. Earle is banking on 'When You're in Love,' which is getting music fans, to pull in the younger set, too, this time, and week-end indications are it will. Capitol, 1th

Maid of Salem (Par), which is riding on swell press- and word-of-mouth on the debut of Red Skelton, m. c.

Surge is smash opening of repeat, at the Met, of 'Green Light,' which built to a big week at the Earle two stanzas ago.

Rialto may hit a record 1th Tuesday (2) in the wake of heavy bally.

Estimates for This Week

Capitol (Loew) (3,424; 25-35-60)—'Maid of Salem' (Par) and vaude. Crix praising pic and falling all over themselves to hall the stage show. Looks like a big \$23,000, in face of stiff opposition. Last week 'John Meade's Woman' (Par) and Fats Waller unit, \$18,500, m. c.

Columbia (Loew) (1,583; 25-40)—'Love Is News' (20th) (2d run). Second downtown week should mean good \$4,000. Last week 'Plainsman' (Par) (2d run) and 'Great O'Malley' (WB) in fourth week on mainstem.

Earle (WB) (2,244; 25-35-40-60-70)—'When You're in Love' (Col) and vaude. Pic-pulling and should get big. Last week 'Ready, Willing and Able' (WB) and Eddie Duchin band same.

Keith's (RKO) (1,830; 25-35-60)—'When's Your Birthday?' (RKO). E. Brown's first time in the house and dayer. Says the last week 'On the Jury' (RKO) pitiful at \$5,000.

Met (WB) (1,853; 25-40)—'Green Light' (WB) (2d run). Looks like swell \$7,500. Last week 'Crack-Up' (20th) fair \$3,500.

Palace (Loew) (2,663; 25-35-60)—'Mrs. Cheyney' (MG) (2d week). Should get nice \$10,000. Last week same pic slid slightly to \$21,000, still big.

Rialto (Indie) (1,100; 25-30-40-50)—'Cloistered' (French). Opened with swank premiere and met best house record with sock \$5,000. Last week 'Amateur Gentleman' (UA) and 'Duck Soup' (Pat) (revivals). Nice \$4,000 on 10 days.

State (Loew) (2,663; 25-35-60)—'Mrs. Cheyney' (MG) (2d week). Should get nice \$10,000. Last week same pic slid slightly to \$21,000, still big.

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H.O.'s Best in Pittsburgh

'Avenue' in Fourth Wk. Still Fine \$6,000; 'Light,' 3d Wk., Same

Pittsburgh, March 9.

Holy Week has apparently arrived at its week ahead of time. At least, biz at the moment would seem to indicate that. There shouldn't be any knock-down prices for the first week of doldrums the town has had this year.

It's the h.o.'s that are getting the bulk of trade. The Avenue, in its fourth week at the Fulton, is still holding up fine. 'Green Light' continues to get coin at the Warner in its third downtown week.

New crop of pic is being paced by 'When You're in Love' at the Alvi, although notices weren't any too hot and indications are that it'll wind up considerably under usual grosses of Grace Moore films.

Estimates for This Week

Alvin (Harris) (2,000; 25-35-40)—'When You're in Love' (Col). Grace Moore vehicle will be lucky to break \$20,000. Last week it took for her here and may forestall a second week. Last week 'Man of Affairs' (GB) and 'Holy Terror' (20th) ranked first six days to under \$3,000—pretty good.

Fulton (Shea-Hyde) (1,750; 25-40)

B'way OK; Benny Goodman Swings 'Salem' to Wow 58G, 'Love Is News' 46G, 'Nancy' 30G, 'Horizon' \$21,500

roadway tray was well filled with new dishes for the fans this week, only leftover being the meaty 'Good Earth,' daily attraction at the Astor.

Sensation of the week is the 'Maid of Salem'—Benny Goodman show at the Paramount where the gross for the first week is a smash \$58,000, just \$1,000 the record high under the no. bandshow policy set by 'The Plainsman' and the Ray Noble band. Theatre tilted the prices a little on Saturdays and Sundays, opening at 40c both morn' and by doing this did more on these two days than the 'Plainsman'—Noble combination. Goodman is the draw rather than the picture, a near riot having occurred opening day when the audience on the first show went out of control and one guy even mounted the stage to do a Surry-Q. Management is figuring on a three-weeks' run.

A close second to the Par is the RKO where 'Love Is News' (20th) hit a luscious \$46,000 or over and also carries. The \$2 'Lost Horizon,' doing three shows on Saturdays and Sundays, not under much strongly at the twice-daily Globe and on the first week is big at \$21,500. Tickets are being sold four weeks in advance. This is the first time in ages that a Broadway show has two \$2 pictures against each other but no apparent inroads are being made on 'Earth.' Latter last week (its 4th) grossed \$21,900, top top! 'Horizon' a little.

Among other new pictures of the week, 'Nancy Steele is Missing' is the best looking \$30,000 or over. Three weeks this in prospect. Picture opened a little slowly but started to build rapidly, doing much bigger on Sunday (7), its second day. It's the ticket that might not start from the sun in a killing fashion but will finish strong. 'Great O'Malley,' Strand's one-weeker, isn't so good, only about \$16,000. Ready, Willing and Able' (WB) (musical) opens here Friday (12), followed by 'King and Chorus Girl,' which may mean a change of pace at this house.

Another poor performer at the box office is the highly-outouted 'Fire Over England' which augurs only \$65,000 tops, disappointing. 'Romeo and Juliet,' on the shelf for some time for 'When's Your Birthday?' at the Astor, is doing nicely, probably around \$35,000. It remains a second week.

'Women of Glamour' won't get as much as \$10,000 for the Criterion. On March 18 Gaumont-British takes the house over for 'Great Barrier' on a two-day basis.

Estimates for This Week

Astor (102; 55-51-10-1.65-2.20)—'Good Earth' (MG) (5th week). Still holding stoutly, \$21,900 last week (4th).

Capitol (4,620; 25-35-55-85-1.25)—'Romeo' (MG). Off well here on its first pop-cored engagement and at around \$10,000. Last week showing plenty of profit. Stays two weeks. The second week of 'Mrs. Cheyney' (MG) was around \$22,000.

Criterion (1,662; 25-40-55)—'Women

of Glamour' (Col). No dice at all, being a sad sight at this side of \$10,000. G-B had the theatre for March 18 when it opens 'Great Barrier' on a twice-daily basis. Last week, second for 'Man of Affairs' (GB), around \$5,500, weak.

Globe (1,274; 55-51-10-1.65-2.20)—'Lost Horizon' (Col). Opened here Wednesday (3) and on first week very strong at \$21,500. Tickets four weeks in advance.

Palace (1,700; 25-35-55)—'On the Avenue' (20th) (2d run) and 'Midnight Court' (WB) (1st run), doubled. In here for nine days and for that period good at \$12,000. 'Great Guy' (WB) (2d run) and 'Carnival in Flanders' (Tobis) (2d run) are under \$5,000 on five brutal days; had to be jerked in advance.

Paramount (3,664; 25-35-55-85-99)—'Maid of Salem' (Par) and, in pit, Benny Goodman orchestra. Picture has Colbert-MacMurray names but in Goodman's swing band the draught is terrific judged by young element's turnout. First week up last night (Tues.) with very snazzy \$58,000, within \$1,000 of record under policy—and this during Lent. Looks three weeks. Last week, second for 'Meade's Woman' (Par) and Guy Lombardo band, latter bet the draw, \$26,500, good.

Radio City Music Hall (5,980; 40-60-85-99-51.65)—'Fire Over England' (UA) and stage show. This one is moon over \$100,000 as \$80,000 appears tops, poor. Last week, 'When You're in Love' (Col) on the hold-over, got \$72,000, okay. 'Wings of the Morning' (20th) opens tomorrow (Thurs.).

Rialto (750; 25-40-55)—'Espionage' (MG) was brought in yesterday (Tues.) after seven days of 'The Outcast' (Par), which got \$7,500. Ahead of that 'Man of the People' (MG) grossed \$7,700, okay.

Rivoli (2,092; 25-55-75-85-99)—'Nancy Steele' (20th). Off moderately but building up a good \$20,000 or bit over and holds two, possibly three, weeks. The second week of 'Man Who Could Work Miracles' (UA) under \$15,000, mild.

Roxy (5,836; 25-35-55-85-99)—'Love Is News' (20th) and stage show. Doing very smartly here, \$44,000 or over. Sticks a second but not a third week, the other plans with 'Fire Over England' (U) scheduled for Friday (19). Last week 'Woman Alone' (GB) finished at \$38,900, pretty good.

State (3,450; 25-35-55-85-99)—'Great O'Malley' (WB) (2d run) picture getting nowhere, around \$16,000 and out after one week. Third week for 'Green Light' (WB) under \$15,000.

State (3,450; 25-35-55-85-99)—'Champagne Waltz' (Par) (2d run) and vaude headed by Cross and Dunn. Business fair, about \$23,000. Last week 'Plainsman' (Par) (2d run) and Wini Shaw, plus Buck and Bubbles, \$27,500, good.

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State (3,450; 25-35-55-85-99)—'Champagne Waltz' (Par) (2d run) and vaude headed by Cross and Dunn.

'Espionage' Can't Uncover Profit In Balto, \$7,900

Baltimore, March 9.

Balmy weather, Lent and a so-so lineup of pictures finds this town spotty as to business this week. Leading the field is the combo Hippodrome, with 'Women of Glamour' on screen getting a world of help from Eddy Duchin and a bang up show on the stage, both combing in to turn in swell \$16,000.

Keith's is opening 'John Meade's Woman' tonight (Tuesday) after a week of 'Head Over Heels', which garnered gentle \$4,000. Loew's Century, despite reduced nut because of lack of stage shows is in red with 'Espionage' at \$7,900.

Estimates for This Week

Century (Loew-UA) (3,000; 15-25-35-40-55)—'Espionage' (MG). Not setting the world on fire; \$7,900 (Poor). Last week, second of 'Mrs. Cheyney' (MG), so-so \$8,800.

Hippodrome (Rampart) (2,300; 15-25-35-40-55)—'Women of Glamour' (Col). Leading the town with a load of help from Eddy Duchin and unit on stage; good \$16,000. Last week, second stanza of 'You're in Love' (Col), fair \$18,000.

Keith's (Schanberger) (2,500; 15-25-35-40-55)—'Meade's Woman' (Par). Opens tonight (Tuesday). Last week, 'Head Over Heels' (GB), fair \$4,100.

New (Mechanic) (1,400; 15-25-35-40-55)—'Love Is News' (20th). Opened Saturday (6) and is ringing up bullish \$3,500. Last week, 'Only Live Once' (20th), got profitable \$7,400.

Stanley (WB) (3,450; 15-25-35-40-55)—'Great O'Malley' (WB). Wrong picture for this delirious with class following; poor \$4,000. Last week, second of 'Green Light' (WB), wow \$10,300.

SEATTLE B. O.'S STRONG; 'DEVILS' DUAL \$5,500

Seattle, March

Music Hall passed out again without a struggle after another vain attempt to make this theatre pay. At its recent reopening, vaudeville was tried first, with no dice; then straight dual pictures, and results were still mild. Vaude continues at Orpheum, but change date is moving up this week to Thursday from Monday.

Lent is beginning to be felt more, and will be until after Easter.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 27-37-42)—'God's Country' (WB) and 'Dangerous Number' (GN) (3d week). 'God's Country' beginning to taper off, though okay at \$2,800. Last week, same films, dandy \$4,800.

Coliseum (Hamrick-Evergreen) (1,800; 21-32)—'College Holiday' (Par) and 'All American Champ' (MG), dual. Expect nice \$3,500. Last week, 'Banjo Knees' (20th), dual. 'Love on Run' (MG), dual, big \$4,900.

Colonial (Sterling) (850; 11-16-21)—'Cowboy Star' (Col) and 'Murder by Television' (RKO), dual. Split with 'Killer at Large' (Col) and 'Four Days Wonder' (U), dual. Anticipated fair \$2,000. Last week 'Hop Along Cassidy' (Pac) and 'Rio Grande Romance' (Ind), dual, split with 'Stand Condemned' (UA) and 'Love and Kisses' (GN), dual, \$2,200, good.

Fifth Avenue (Hamrick-Evergreen) (2,400; 27-37-42)—'Mrs. Cheyney' (MG) and 'Racing Lady' (RKO), dual. Fairly good \$7,500 in sight. Last week, 'Green Light' (FN) and 'Clarence' (Par), dual, nice \$7,300.

Liberty (J-VH) (1,900; 27-37-42)—'You're in Love' (Col) (3rd week). This is last session for Grace Moore pic; \$4,000 will be okay. Last week (2nd) garnered nice \$6,700.

Music Box (Hamrick-Evergreen) (900; 27-37-42)—'Green Light' (FN) and 'Clarence' (Par), dual. Fair \$3,200 in sight. Last week, ninth for 'One in a Million', ice \$2,100.

Orpheum (Hamrick-Evergreen) (2,700; 27-37)—'Your Birthday' (RKO), 'Mysterious Cruise' (U) and vaude. Holding three days of second week to get Thursday change date instead of Monday. Okay \$1,300. Last week same films and vaude, fair \$5,500.

Palomar (Sterling) (1,450; 16-27-37)—'Join the Marines' (Rep) and vaude. With Ed O'Grady in person, big \$5,000 is expected. Last week, 'Beware of Ladies' (Rep) and vaude, \$4,200, good.

Paramount (Hamrick-Evergreen) (3,100; 27-37-42)—'Sea Devils' (RKO) and 'Men of People' (MG), dual. Indicated big \$5,500. Last week, 'Salem' (Par) and 'Off to Races' (20th), \$5,800, very good.

Roosevelt (Sterling) (850; 21-32)—'Pennies from Heaven' (Col) and 'Sins Me Love Song' (FN), dual. Combo drawing big \$3,000. Last week, 'Goldfishers' (WB) and 'Jungle Princess' (Par), mild \$2,200.

Comparative Grosses for February

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

NEW YORK

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
MUSIC HALL (5,800; 20-40-55-70-85) High. \$134,800 Low. 44,000	Plough and Stars \$65,000 (Stage Show)	On the Avenue \$85,000	Avenue \$90,000 (2d week)	When You're in Love \$102,000
ROXY (8,800; 25-45-55-75) High. \$173,350 Low. 5,200	3 Smart Girls \$37,600 (2d week) (Stage Show)	Smart Girls \$37,600 (3d week)	Head Over Heels \$48,200	Head Over Heels \$39,200 (2d week)
CAPITOL (4,000; 20-35-55-85) High. \$110,400 Low. 7,000	Camille \$30,000 (2d week)	Camille \$30,000 (3d week)	Camille \$20,000 (6 days) (4th week)	Last of Mrs. Cheyney \$37,000
PARA-MOUNT (3,004; 25-35-55-85) High. \$103,800 Low. 8,000	Plainsman \$31,000 (Nat. Brandwynne Orch.)	Champagne Waltz \$50,000 (Fred Waring Orch.)	Waltz \$40,000 (Waring Orch.) (2d week)	John Meade's Woman \$43,000 (Guy Lombardo Orch.)
STRAND (4,200; 25-35-55-85) High. \$81,200 Low. 5,000	Stolen Holiday \$24,300	Holiday \$12,000 (6 days) (2d week)	Green Light \$28,000	Light \$20,000 (2d week)

WASHINGTON

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
EARLE (2,244; 25-35-40-60-70) High. \$27,000 Low. 6,000	Black Legion \$15,000	Stolen Holiday \$15,000	Great O'Malley \$14,000	Green Light \$20,500
CAPITOL (4,244; 25-35-60) High. \$41,500 Low. 11,000	Beloved Enemy \$20,000 (Cleanor Holm, Art. Jarret Orch.)	Outcast \$20,000 (Ray Noble Orch.)	Under Cover of Night \$18,000 (Stein Fetchit, Clyde Lucas Orch.)	Love Is News \$22,300
KEITH'S (1,800; 25-35-60) High. \$28,500 Low. 3,000	You Live Only Once \$5,500	Great Guy \$7,500	Men Are Not Gods \$5,500 (6 days)	Sea Devils \$7,500
PALACE (2,308; 25-35-60) High. \$32,000 Low. 6,000	Plainsman \$17,000	Plainsman \$8,000 (2d week)	Lloyds of London \$18,000	Lloyds \$14,000 (2d week)
COLUMBIA (1,583; 25-40) High. \$19,900 Low. 1,000	One in a Million \$5,200	Stowaway \$5,200	Champagne Waltz \$4,000	Plainsman \$6,500

CHICAGO

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
CHICAGO (4,000; 35-55-70) High. \$75,000 Low. 15,500	Champagne Waltz \$48,700 (Veloz & Yolanda) (Stage Show)	Waltz \$35,400 (Veloz & Yolanda) (2d week)	Stolen Holiday \$26,000	Green Light \$36,800
PALACE (2,800; 35-55-65-75) High. \$35,200 Low. 7,000	3 Smart Girls \$16,700 (2d week) (Vaude.)	Plough and Stars \$25,300 (Ritz Bros.)	Sea Devils \$25,500 (Ker. Murray, Oswald)	Michael Strogoff \$14,400
UNITED ARTISTS (1,000; 35-55-70) High. \$43,500 Low. 3,300	Camille \$25,000	Camille \$16,800 (2d week)	Camille \$10,300 (3d week)	Beloved Enemy \$18,700

BOSTON

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
KEITH MEMORIAL (2,000; 25-40-55) High. \$43,000 Low. 5,000	Rainbow on River \$12,000	Plough and Stars \$12,500	You Live Only Once \$13,800	On the Avenue \$26,800
STATE (3,300; 25-35-40-50) High. \$29,000 Low. 2,600	After the Thin Man \$19,000	This Man \$12,500 (2d week)	Beloved Enemy and Women of Glamour \$13,500	Camille \$14,000
METRO-POLITAN (4,300; 35-55-75) High. \$67,000 Low. 11,500	Champagne Waltz \$25,500 (Ray Noble Step.) (Stage Show)	Lloyds of London \$31,400 (Belle Baker, Step.) (Fetchit)	Stolen Holiday \$25,000 (Eddie Duchin Orch.)	Green Light \$32,000

DETROIT

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
MICHIGAN (4,000; 30-40-55) High. \$58,100 Low. 6,000	Champagne Waltz \$25,000 (Stage Show)	Girl from Paris \$21,000 (Benny Davis Revue)	Maid of Salem \$24,000 (Broadway Juniors Unit)	Stolen Holiday \$33,700 (Fred Waring Orch.)
FOX (5,000; 30-40-55) High. \$50,000 Low. 4,000	Lloyds of London \$33,000 (Marden's Riviera Unit) (Stage Show)	More Than Secretary \$30,000 (White's Scandals Unit)	Wings of Morning \$18,000 (Hit Parade Unit)	When You're in Love \$21,000
UNITED ARTISTS (2,000; 30-40-55) High. \$27,000 Low. 2,600	After Thin Man \$10,000 (3d week)	Camille \$15,000	Camille \$9,500 (2d week)	Green Light \$15,000

BIRMINGHAM

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
ALABAMA (2,800; 30-35-40) High. \$29,000 Low. 3,500	After Thin Man \$8,300	Champagne Waltz \$7,600	One in a Million \$7,300	Garden of Allah \$5,000
STRAND (2,000; 25-35-40) High. \$51,100 Low. 800	Trail Dust and Sinner Take All \$1,800	White Hunter \$2,300	Reunion \$2,000	Romeo and Juliet \$1,700 (Roadshow) (3 days)
EMPIRE (1,100; 25) High. \$12,800 Low. 800	Polo Joe \$2,500	Give Me Your Heart \$2,600	Stage Struck \$2,000	Man of Affairs \$2,600

BUFFALO

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
BUFFALO (3,400; 30-40-55) High. \$42,800 Low. 8,300	Champagne Waltz \$16,300	Stolen Holiday \$11,200 (Jesse Crawford)	We're on Jury \$21,700 (Rudy Vallee Orch.)	Last of Mrs. Cheyney \$18,000 (8 days)
CENTURY (3,400; 25-35-55) High. \$21,900 Low. 3,600	Rainbow on River and Without Orders \$12,900 (2d week)	Rainbow on River and Orders \$10,000 (2d week)	Holy Terror and Chan at Opera \$12,200	Under Cover of Night and Let's Make a Million \$6,700
HIPP (2,400; 25-40) High. \$22,000 Low. 3,600	Doctor's Diary and Mind Your Business \$7,100	One in a Million \$8,200 (2d run)	Man of People and Under Your Spell \$5,800	Beloved Enemy and Dangerous Number \$6,800

CINCINNATI

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
ALBEE (3,300; 35-42) High. \$35,500 Low. 5,800	Champagne Waltz \$12,500 (8 days)	Beloved Enemy \$5,000	Lloyds of London \$8,000 (8 days)	3 Smart Girls \$12,000
PALACE (2,600; 35-42) High. \$28,400 Low. 4,500	God's Country \$9,500 (6 days)	Plainsman \$4,500	More Than Secretary \$3,500 (8 days)	Sinner Take All \$2,800 (6 days)
LYRIC (1,400; 35-42) High. \$28,900 Low. 1,800	Great Guy and Sing Me a Love Song \$5,000 (5 days)	Man of Affairs \$3,500 (6 days)	Black Legion \$5,000	
KEITH'S (1,500; 30-40) High. \$22,100 Low. 3,000				

PITTSBURGH

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
PENN (3,300; 25-35-50) High. \$41,000 Low. 3,800	Plainsman \$20,000	Beloved Enemy \$11,500	You Only Live Once \$10,250	Last of Mrs. Cheyney \$15,500
WARNER (2,000; 25-35-50) High. \$29,000 Low. 2,000	Make Way for Love \$5,500 and Mad Holiday \$5,400	Plainsman \$5,500 (2d run)	Accusing Finger and General Spanky \$5,350 (8 days)	Plough and Stars and Dangerous Number \$5,350 (8 days)
STANLEY (3,600; 25-35-50) High. \$48,300 Low. 3,200	Black Legion \$11,500	Champagne Waltz \$12,000	Stolen Holiday \$8,500	Green Light \$18,000

SAN FRANCISCO

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
PARA-MOUNT (2,740; 30-35-40) High. \$37,500 Low. 5,000	Champagne Waltz and Career Woman \$16,000	Waltz and Woman \$8,000 (2d week)	On the Avenue and Paradise Express \$16,500	Avenue and Express \$10,000 (2d week)
GOLDEN GATE (2,800; 35-45) High. \$26,900 Low. 5,400	Condemned Row \$13,500 (Vaude)	Criminal Lawyer \$13,500	We're on Jury \$20,500 (Ethel Waters Unit)	Devil's Playground and Dangerous Number \$18,200
ORPHEUM (2,400; 35-55-65) High. \$27,000 Low. 2,100	3 Smart Girls and Find the Woman \$6,500	More Than Secretary and Mighty Treve \$11,000	Secretary and Treve \$5,500 (2d week)	Man of Affairs and Under Cover of Night \$8,200
WARFIELD (3,800; 35-40) High. \$57,400 Low. 8,200	Lloyds of London and On to Races \$16,000	Lloyds and To Races \$12,500 (2d week)	Lloyds and To Races \$8,000 (3d week)	

PHILADELPHIA

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
ALFINE (1,200; 40-55-65) High. \$16,830 Low. 2,700	Men Are Not Gods \$6,000 (6 days, 2d week)	You Only Live Once \$9,800	Live Once \$4,000 (2d week)	Man of Affairs \$5,000
EARLE (2,000; 40-55-65) High. \$33,300 Low. 10,500	Criminal Lawyer \$14,500 (Roscoe Ates) (Vaude)	Buildup Drummond Escapes \$13,000	Great O'Malley \$14,000	Holy Terror \$12,500
FOX (3,000; 40-55-65) High. \$41,000 Low. 10,500	Stolen Holiday \$15,000 (Stage Show)	More Than Secretary \$15,200 (Ina Ray Hutton Orch.)	Plough and Stars \$14,500	Women of Glamour \$16,500 (Eddy Duchin Orch.)
STANLEY (3,700; 40-55-65) High. \$48,000 Low. 3,800	3 Smart Girls \$11,500 (2d week)	On the Avenue \$18,000	Avenue \$13,000 (2d week)	Last of Mrs. Cheyney \$19,000

MONTREAL

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
PALACE (2,700; 50) High. \$18,000 Low. 4,500	Champagne Waltz and Straight from Shoulder \$7,000	After Thin Man \$10,000	Thin Man \$7,000 (2d week)	Camille \$13,000
CAPITOL (2,700; 50) High. \$38,000 Low. 5,100	3 Smart Girls and Hostess \$7,500	God's Country, Woman and Mind Your Business \$5,500	Stolen Holiday and Racing Lady \$6,000	Plough and Stars and We're on Jury \$5,500
PRINCESS (2,300; 50) High. \$25,000 Low. 3,500	Beloved Enemy and Can This Be \$2,000	Winterest and Rainbow on River \$6,000	More Than Secretary and Legion of Terror \$8,000	On the Avenue and Trapped by Television \$5,000
LOEWS (3,200; 60) High. \$20,000 Low. 3,000	Let's Make a Million \$7,000 (Vaude)	One Way Passage and Once a Doctor \$9,000	Mad Holiday and Great O'Malley \$12,500 (Riviera Folies Unit)	Buildup Drummond and Off to the Races \$12,500 (Ray Noble Orch.)

(Continued on page 27)

Going Places

By Cecelia Ager

Stompin' at the Paramount

Last Wednesday morning, after the managers of the Paramount theatre, on Broadway, had fought their way to the mezzanine and, battered and breathless, had found sanctuary in the reserved press section there, safe in their seats at last, they let go a long sigh—but it was a sigh of joy. For the theatre managers are said to be in the very happy mood that they'll have a hard time finding a seat in their theatres—justly, they consider such a state of affairs a pleasure. Besides, at 10 o'clock that morning they'd been told that 4,400 customers had already marched on the box-office, setting an all-time high for that sort of thing, and so when they had set out to catch the show, they were in a measure prepared.

But nothing could have prepared them fully for the scene that was to meet their eyes when, panting, they peered over the rail at the auditorium below—for there had never been precedent for it and there is a limit to even a theatre manager's imagination.

They might have guessed at what was to come from the terrific blasts of singing accompanying the staid organ slides, from the mighty response to the pretty little color cartoon, and yet it was plain from the amazed, incredulous, and, at the same time acutely happy expressions on their faces when at last the reason for this epic audience good-will—Benny Goodman and His Swing Band—rose up on the orchestra elevator to a roar of hand-clapping, whistling, stamping and ardent hallowing, that it was too beautiful, just too beautiful to be true. They looked down, and then they looked at each other. 'Yeah-man,' they said, politely echoing the shouts around them, 'yeah-man.' They congratulated one another, there were congratulations enough. A lovely morning for even the humblest assistant's assistant.

Now loving each other like brothers, they loved the audience, they loved the ushers, they loved everything. But their love was yet to know a fuller flower, for soon they saw enacted in their theatre, as Mr. Goodman's program progressed, a demonstration of approval of their talent, booking, tradition-shattering in its spontaneity, its unanimity, its sincerity, its volume, in the childlike violence of its manifestations. Publicity Manager McInerney, seeing it, was like crazy. He saw a theatre alive with ads writing themselves. 'They are dancing in the aisles,' he saw. 'They are leaping from their seats, they are waving their arms, they are shouting themselves hoarse, they are hugging their neighbors, they are throwing away their hats, they are hurling themselves into the orchestra pit; it's a riot.' Mr. McInerney saw all this—for once he didn't have to make it up.

Papa Benny Gives Out

Mr. Goodman saw it too, though he was somewhat nonplussed. It made him still more benign. 'Ladies and gentlemen,' he called to them once, seeking to make it announcement of the next number heard through the pandemonium, but right away he saw that was wrong, and he didn't call them ladies and gentlemen again. He couldn't call them children, so thereafter he stood by the mike and held up his finger, like a teacher. Then they were good kids, and calmed down. But what can you do with youngsters who are swing-mad, face to face, at last, with their god. The finish of each number posed the same problem of quieting a frenzy, which, since he himself was responsible for it, Maestro Benny handled with his characteristic patience and kindness.

Maestro Benny has had a great deal of experience dealing with young things at the Pennsylvania hotel. Young things whether with a quarter for the Paramount before 1 o'clock, or the price of a cover charge and a fruit lemonade at the Pennsylvania grillroom, are the same things under their skin. They know what they like. And they don't like it with reserve.

So good old Benny Goodman and his cohorts gave it to them, each in his own particular way. Maestro Benny's face got very red with gratitude and beatific modesty, letting his clarinet have it. Teddy Wilson did not yield one thread of his customary austerity as he clipped the keys pure and clean. Lionel Hampton pulled them to the edge of their seats hammering at his vibraphone amidst eddies of acute rhythmic suspense. Gene Krupa, in clear-cut, consistent tempo, went nuts. They swung. (Swang?) They were madmen making sense.

Nor was there missing, on this illustrious and ecstatic occasion of Benny Goodman's opening at the Paramount, that most persistent companion of swing—the note of controversy. Though the theatre's executives were enchanted with what they saw, heard, and were told were even now waiting 'way around the corner four abreast, though the audience inside were responding with a fervor and a generosity and a gratefulness that showed they were touched from head through heart to toe, there were souls present who found the goings-on deplorable. The intellectuals. It was the very abandon of the response that hurt them so.

For swing, as The Master dishes it, is to be listened to gravely, quietly, worshipfully. It is to be enjoyed with the mind, not the emoti. There must be silence to hear it; the contemplative mood to appreciate it. It deserves ascetics, not pagans; scholars, not shallow neophytes who go wild at the first primitive roll of the drums. It requires the precipitation of musical knowledge, or from the untutored, instincts so sensitive they have the taste to remain mute, recognizing in all its significance a new and glorious spiritual experience. And so the theatre managers, that morning, heard box office, and the audience heard something that made them bounce in their seats, while the intellectuals heard sacrilege, for it is sacrilege not to be able to hear Benny Goodman because of interrupting squeals of ignorant delight.

Not So 'Lost'

The coisest thing about Shangri-la, the Utopia of 'Lost Horizon,' is its folksy way of recalling the old neighborhood. A picture fan, loosed within its confines, will recognize the old familiar landmarks, the blossom-bedecked woods where boy chases girl, the death room with the fluttering window curtains past which the soul soars on its way to heaven, the old swimming hole where the white-ild jungle prince, or princess, brought up by lions, leopards or elephants, used to splash, the torchlight procession fr. De Mille, the elegant padded-doors from Metro's grade A interiors, the white doves of innocence, the ladies' costumes fitted close across the bosom and waist with determined allure, their binding of leopard skin for passion, the comedy relief of the prissy fellow and the mugg, the funny man who gets scared at his reflection in a mirror, the shy, shy lovers, the clean, clean love. These are a dose to a picture fan. He's been there before.

A bit 'Cabrit,' a dose of De Mille, a lot of he knows it so high-toned.

'SALEM' DROOPS

MacMurray Pic N. In Lincoln at \$2,800

March 9.

'Maid of Salem' goes out of the Stuart after six days. Headed for only \$2,800. Grace Moore hangs on, going into the third week, at the Variety.

Estimates for This Week

Liberty (LTC) (1,200; 10-15) 'w-less Nineties' (Rep) and 'Without Orders' (RKO), split with 'Man on Flying Trapeze' (Par) and 'Bald Caballero' (Rep). Unlikely to better \$800, a.s.g. Last week 'ig Show'

(P. 1) and 'Wild Brian Kent' (20th) split with 'Wanted, Jane Turner' (RKO) and 'Join the Marines' (Rep). Kot out with \$2,000. Lincoln (LTC) (1,600; 10-20-25) 'Great O'Malley' (WB) and 'Holy Trinity' (20th), living house another try at duals. Two-for-one in about \$2,500. Last week 'Stolen Holiday' (WB) nice money at \$2,700. Orpheum (LTC) (1,250; 10-15-20-25) 'Midnight Court' and Ed Gardiner's 'Vivacious Vanities' on stage. After three days, a roadshow engagement of 'As You Like It' (20th) for four days, with special rates at \$2,000. Last week 'Black Legion' (WB) and 'Beware of Ladies'

Durbin Short in Port. Ups 'Espionage' to Nice \$5,000

Portland, Ore., March 9. Parker's UA plugging Deanna Durbin's short, 'Every Sunday,' along with 'One in a Million' (Fox) its fifth week at the Mayfair. 'Lloyds of London' big stuff in its second week at the Hamrick-Evergreen Paramount.

Estimates for This Week

Broadway (Parker) (2,000; 30-40)—'Daniel Boone' (RKO) and 'She's Dangerous' (U), dual. Okay at \$5,700. Last week '2d', 'Mrs. Cheyney' (MG), got nice \$4,600. Mayfair (Parker-Evergreen) (1,400; 30-40)—'One in a Million' (Fox) and 'Down to Sea' (Rep). Fifth week for 'Million' and doing average \$2,700. Fourth week \$2,900. First three weeks of 'Million' at Paramount led up to terrific \$5,000. Orpheum (Hamrick-Evergreen) (2,000; 30-40)—'Avenue' (Fox) and 'Great O'Malley' (WB). Looks like good \$7,500. Last week 'Champagne Waltz' (Par) and 'Woman Wise' (Fox), collected nice \$6,700. Paramount (Hamrick-Evergreen) (3,000; 30-40) 'Loyals' (Fox) and 'We're on the Jury' (RKO) (2d week). Very hot at \$5,000 pace. First week ran this house into the big money at \$2,500. United Artists (Parker) (1,000; 40)—'Espionage' (MG), Deanna Durbin short, 'Every Sunday,' adding to build up for nice \$5,000. Last week 'Greek Light' (FN), closed a fair second week at \$4,000. First week okay \$3,800.

'AVENUE,' \$9,000 TOPS L'VILLE

March 9.

'On the Avenue' is accounting for some brisk biz at the Rialto. Only Live Once' is getting a fine play-at-Low's State.

rown reopened Fri ith 'One in a Million,' which was in marquee lights when the Ohio River sided to give this town a wetting. Repairs are completed, from stage to front sidewalk and the house is now back in the running.

Estimates for This Week

Brown (Fourth Ave.-Loew's) (1,500; 15-25)—'One in a Million' (20th). Heading for \$2,000, mild. 'Romeo and Juliet,' for which seat sale was under way when the flood came, has been cancelled and will be shown later at regular price. Kentucky (Switlow) (900; 15-25)—'College Holiday' (Par) and 'Adventure in Manhattan' (Col), dual. Good nice play. Front downtown shoppers for okay \$1,800. Last week 'Pennies from Heaven' (Col) and 'Polo Joe' (WB), dual, split healthy \$2,000 with interest in RKO and 'In His Steps' (GN), dual.

Loew's State (3,000; 15-25-40)—'Only Live Once' (UA) and 'Woman of Distress' (Ind), dual. Street fair distressed, and should pull nice \$6,300. Last week 'Mrs. Cheyney' (MG), slightly below expectations at \$5,400. Mary Anderson (Libson) (1,000; 15-25-40)—'Green Light' (WB) (2d week). Looks to bring in \$2,800, okay. Last week not exciting, but better than expected at \$3,600.

(20th). Set for 'Front Street Hat' (RKO) and 'Don't Get Personal' (U), dual, split with 'Affair of Susan' (U) and 'King of Burlesque' (20th), dual. Deep swerves, left. Leftovers from the flood, still putting a crimp in takings. May do \$900, light. Last week 'Private Number' (20th) and 'Maid of Salem' (WB), dual, split with 'King Solomon' (Broadway) (U) and 'Ginger' (20th), dual, average \$800.

Rialto (Fourth Ave.) (3,000; 15-25-40)—'On Avenue' (20th) and 'Off to Races' (20th), dual. Former credited with socko \$9,000, and may hold. Last week 'Lloyds' (20th) ed sweet \$7,500.

Strand (Fourth Ave.) (1,500; 15-25-40)—'Maid of Salem' (Par) and 'Clarence' (Par), dual, harin in general satisfactory takings. 'Evolution' are for \$4,000, good. Last week 'Holy Trinity' (20th) and 'Fair Warning' (20th), dual, hit nice \$3,800.

EXHIB VS. COL OVER 'THEO'

New Orleans, March 9.

United Theatres brought suit against Columbia here claiming 'Theodora Goes Wild' to be part of their contract for first subsequent run. Circuit claims that Columbia had no right to sell the fil. first to other theatres.

(Rep), dual, got oke big at \$1,900. Stuart (LTC) (1,900; 10-25-40)—'Maid of Salem' (Par). Not doing well and goes only six days, \$2,300. Last week 'The Good Guy' (WB) was pretty nice at \$3,400. Varsity (Westland) (1,100; 10-25-35)—Third week for race Moore's 'When You're in Love' (Col). Able to average \$100 for stretch; with \$1,600 clocked on the week just passed.

Earth, 'Horizon' Cut Into Philly B.O.; Jesse Owens, Plus 'Jury,' N.G. \$12,000

'Love' and 'Distress'

Fine \$9,000, Montreal

Montreal, March 9.

Capitol ill top the town currently on str ix with two houses repeating the rest having nothing stand-out. Lent is largely the reason for the hold-overs.

Biz generally, however, is better than this time last year.

Estimates for This Week

Majesty's (CT) (1,600; 50)—'Wings of Morning' (20th) (6th week). Biz mostly on word-of-mouth buildup. Looks like very good \$5,000 after 60th week. Palace (CT) (2,700; 50)—'Camille' (MG) (3rd week). Crowds still packing in, and \$6,000 gross assured, after very good \$7,500 last week. Capitol (CT) (2,700; 50)—'When You're in Love' (Col) and 'Woman in Distress' (Col). Oke over week-end and looks like \$9,000, very good. Loew's (M. T. Co.) (3,200; 50)—'Dangerous Number' (MG), 'Career Woman' (WB) and 'L. F. House' point to gross of \$10,000. Last week 'Breeding Home' (WB) and 'Holy Terror' (20th), with Francis Lederer in person, \$14,000, very good. Princess (CT) (2,300; 50)—'Meade's Woman' (Par) and 'Outcast' (Par). Probably around \$6,500. Last week 'Women of Glamour' (Col) and 'Devil's Playground' (Col), good at \$5,500.

Cinema de Paris (France-Film) (600; 50)—'Helene' (2nd week). Still doing well and should gross good \$2,000 after \$2,500 last week. St. Denis (France-Film) (2,300; 34)—'Club de Femmes' and 'Minuit Le 7'. Holding up well for Lent at \$2,000. Last week 'Rue de La Paix' and 'Coeur de Gueux' \$4,500, very good.

'LIGHT' FAIR 13G IN DULL CINCY

Cincinnati, March 9.

Balmy weather over the weekend diverted traffic from cinema center, causing a noticeable dent in receipts. 'Green Light' is the b. o. champ currently, booked for \$13,000 for the Albee. Next best pic draw is 'Sex Devils,' \$10,500 at Palace.

Vaudefilm Schubert, with 'Wings of Morning' and 'Gus Arnheim band' head start line, still tugging a normal \$12,500 following last week's jam-up draw on Sally Rand's personal draw.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Green Light' (WB). Fair \$13,000. Last week, 'Mrs. Cheyney' (MG), big \$17,000. Capitol (RKO) (2,000; 35-42)—'Mrs. Cheyney' (MG) (2d week). Good \$5,500. Last week, 'Avenue' (20th) (2d run), fair \$4,500. Family (RKO) (1,000; 15-25)—'Ellis Island' (Ind) and 'Man of People' (MG), divided. Okay \$2,300. Last week 'Join Marines' (Rep) and 'Conflict' (U), split, hit \$2,800. Grand (RKO) (1,200; 25-40)—'Smart Girls' (U) (3d run). Nifty \$3,000. Last week 'Lloyds' (20th) (3d run), mild \$2,000. Kelly's (Libson) (1,500; 30-40)—'Only Live Once' (UA). Good \$4,500. Ditto last week on 'Great O'Malley' (WB).

Lyric (RKO) (1,400; 5-42)—'Jungle Princess' (Par). Fair \$2,500. Last week, 'Smart Girls' (U) (2d run), eight days, \$6,500, swell.

Palace (RKO) (2,600; 35-42)—'Sea Devils' (RKO). Fair \$10,500. Last week, 'You're Love' (Col), so-so \$8,500.

Shubert (2,200; 40-60)—'Wings of Morning' (20th) and 'Gus Arnheim band.' Okay \$12,500. Last week, 'Criminal Lawyer' (RKO) and 'Sally Rand revue; it was Miss Rand's first cinema date and she romped to near-capacity \$18,000.

Taft (Ind.) (2,500; 35-42)—'Cloistered' (Ind). Holding over for five days to Thursday (11). Took a big drop Sunday (7) on first day of extra run. May get \$2,000 on the five day disappointing after whiz-bang \$10,500 on first seven days.

Strand (Ind.) (1,300; 15-25)—'Can This Be Dixie' (20th) and 'Born to Dance' (MG) revivals. All right \$1,800. Last week, 'Alibi' (UA) and 'One-Way Passage' (WB), split, average \$1,700.

Mattoli in H'wood

Hollywood, March 9.

Mario Mattoli, executive with Cines Films, Rome, ogling the studios on the Coast.

He plans to spend about 10 days here before returning to Italy.

Philadelphia, March 9.

With two roadshows, six putting on splurge campaigns and getting plenty of attention, it is only natural that some of the other downtown houses are going to suffer. A couple of lightweight films aren't helping the general average of biz any, although the two houses with stage entertainment got some box-office activity Friday and Saturday. Fact that neither has vaude on Sunday cuts their chances of higher weekly figures.

'Good Earth' at Locust has been suffering from lack of vaude, but its evenings have been close to capacity. Location of house, probably affects feature afternoon trade. 'Lost Horizon' opened Sunday night (7) at Chestnut and got plenty of critical bouquets. House location is better.

Estimates for This Week

Aldine (1,200; 40-55-65)—'Salem' (Par). Ending second week tonight (Tuesday) and getting at least part of third. Headed for \$2,500 this week after first week's nice \$12,300. Arcadia (600; 25-40-50)—'No Man of Her Own' (Par). Revival of old Gable film doing mild \$2,300. Last week 'Maid of Salem' (WB) (2d run), mediocre \$2,100. Boyd (2,400; 40-55)—'You're Love' (Col). Grace Moore pic rid to fair \$2,500. Last week 'Green Light' (WB), got so-so \$7,500 in five days of second week.

Chestnut (1,500; 50-75-\$1-\$1.50)—'Lost Horizon' (20th). Opening roadshow engagement Sunday night.

Earle (2,000; 25-40-55)—'On the Jury' (RKO) and Jesse Owens headlining vaude. Poor \$12,000 indicated. Last week, 'Devil's Playground' (MG) and vaude. Yacht Club Boys helped boost gross to nice \$16,000.

Fox (3,000; 40-55-75)—'Ready, Willing and Able' (WB) and stage show. Everett Marshall headliner. Fair \$13,500 figured. Last week, 'John Meade's Woman' (Par) and stage show, poor.

Karlton (1,000; 25-35-40)—'Meade's Woman' (Par) (2d run). So-so \$2,500. Last week 'Lloyds' (20th) (2d week) (2d run), mild \$2,000.

Kelly's (2,000; 40-55-75)—'Green Light' (WB) (2d run). Okay \$3,000 expected. Last week, 'Only Live Once' (UA) (2d run), \$1,700, week, in mild.

Locust (1,300; 50-75-\$1-\$1.50)—'Good Earth' (MG). Now in third week and doing very well evenings, but matinees a little light. Second week got \$15,500.

Stanley (3,700; 40-55)—'Love Is News' (20th). Ends tonight (Tuesday) with \$14,000, good, indicated. Gets a few more days for 'Mrs. Cheyney' (MG) fair \$8,000 in five day second week.

Stanton (1,700; 30-40-50)—'Espionage' (MG). Good \$7,500. Last week, 'Devil's Playground' (Col), better than expected at \$6,000.

BUFF. BIZ GOOD; 'LIGHT,' \$16,000

Buffalo, March 9.

ings at the downtown house are maintaining a good level, with 'Green Light' at the Buffalo leading.

Estimates for This Week
Buffalo (Shea) (3,600; 30-40-55)—'Green Light' (WB). Good word-of-mouth helping this good to okay \$16,000. Last week, 'Maid of Salem' (Par), good for \$13,300.

Century (Shea) (3,400; 25-35)—'Buildup Drummond Excenses' (Par) and 'Fugitive in Sky' (WB). Average \$7,500. Last week, 'About to Die' (RKO) and 'Smart Blonde' (WB), nice \$7,900.

Great Lakes (Shea) (3,400; 30-40-55)—'Only Live Once' (UA). Do fair \$8,000. Last week, 'Maid of Salem' (Par) (2d week), better pecked at \$7,400.

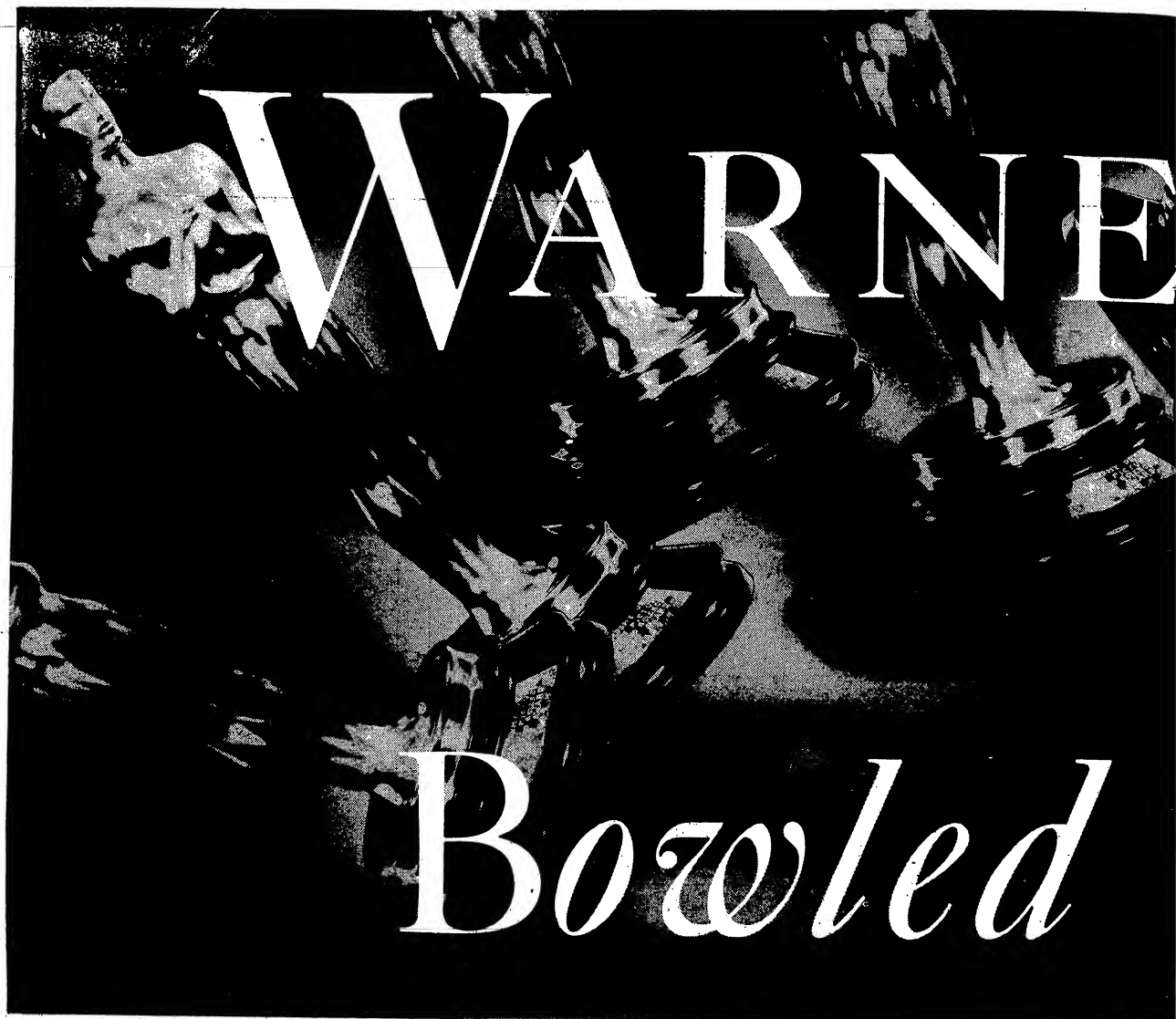
Hipp (Shea) (2,400; 25-40)—'Meade's Woman' (Par) and 'Man Who Could Work Miracles' (UA). Looks to do fair \$7,500. Last week, 'Sea Devils' (RKO) and 'Career Woman' (20th), hit \$7,700.

Headover Heels in Love' (GB) and 'Conflict' (U). Headed for fair \$8,000. Last week, 'When You're Love' (Col), excellent \$11,000.

Harry Sherman's 'March'

'The Dead March,' a new compilation of official war scenes, rights to which are controlled by Harry Sherman, former official and Paramount executive, has been contracted for the entire Minnesota Amusement chain in the Northwest by John Friedl and L. J. Ludwick. Boake Carter did the narration and Erno Rapee the musical score.

The Northwestern dates are th first for the pictur



WITH 9 OUT OF THE 19 'AC
Almost Twice as Many a



Best Performance
 of 1936

PAUL MUNI
 in WARNER BROS.'

'The Story of Louis Pasteur'
 Next in 'The Story of Emile Zola'



PLUS 7 OTHER 'FIRSTS' FOR WRITING, MUSIC, PHOTOC

WARNER BROS.

Em Over

ACADEMY' AWARDS FOR 1936!
is the Closest Competitor!

Best Short Subject
in Color
VITAPHONE'S
'GIVE ME LIBERTY'
2-reel 'Broadway Brevity'
in Technicolor

Best Performance
of 1935
BETTE DAVIS
in WARNER BROS.'
'Dangerous'
Soon in 'Marked Woman'



GRAPHY AND NOTABLE PRODUCTION ACHIEVEMENTS!

Miniature Reviews

ters a rasping falsetto, comes through nicely.

Lila Lee is featured, but has only a bit. Jackie Searl adds another portrait to his gallery, of sneering young brats. Donald Cook, as the youthful principal in the school, and Hope Manning, as a relief-teacher, are targets for Cupid's dart.

"LOVE IS NEWS"

AT BOX OFFICES EVERYWHERE!

NEWS in NEW YORK! Held over at the Roxy
an S. R. O. hit!

NEWS in ALBANY! Smash run bigger than
"Girls' Dormitory!"

NEWS in MEMPHIS! Great business topped
"Road to Glory," "Ladies in Love."

NEWS in RICHMOND! Beat swell "Pigskin
Parade" gross at Capitol.

NEWS in ST. LOUIS! Opening days leading
"Girls' Dormitory."

NEWS in DETROIT! Sensational opening tops
"Pigskin Parade!"

NEWS in DAYTON! Opened bigger than
"On the Avenue."

NEWS in MIAMI! Grand! Beats "One in A
Million" opening!

NEWS in LOS ANGELES! Smash day-and-
date run at Chinese and State!

and

**"NANCY STEELE IS MISSING" PROVES
PRE-RELEASE SMASH HIT AT RIVOLI
NEW YORK!**

—as predicted by Variety Daily: "Should
warrant exceptional box-office tribute!"



THE KEYSTONE
OF YOUR FUTURE

DRAMA TENSE IN G-B DEAL WINDUP

London, March 2. Amid drama as tense as the most gripping picture theme, the Gaumont-British situation, drew to the close in the early hours of the morning, after a meeting of the board lasting between eight and nine hours, which everything but guns was employed in attempts to swing the deal first one way and then the other.

Only after long transatlantic talks at the dead of night and long-distance calls from C. M. Woolf to his co-directors, J. Arthur Rank and Lord Portal, was it possible to work out terms acceptable to both sides, that future distribution. G-B pictures and newsreels goes through the Universal-General Films Alliance, with the same outfit kicking in on production.

Leakage of the first news that the G-B board had split into two camps over the question of concealment of a \$300,000 loss on one part of the distributing subsidiary, had the trade agog at first, even insiders being amazed at the dramatic suddenness with which the fortunes of the big corporation were hurled into the melting pot.

Knowalls whispered the story from the curb a thousand times—and told a different version every time.

What Started It
Hastily convened meeting the board started things, following an announcement that John Maxwell, with Dixon Boardman and representatives of the Fox-Metro interests were seeking legal clarification of the majority decision of the directors to maintain payment of the 5% pref. dividend. Failure to pay would have immediately thrown powerful new voting power into the scales, with Maxwell controlling a decisive block. Could the payment be stopped?

Ostrer camp threw on the table Woolf's proposal to take over G-B distribution, and carried it by a bare majority, after a battle with the Maxwell-Fox-Metro interests.

Further meeting was summoned to ratify the plan—at three in the afternoon, but adjourned almost immediately on Dixon Boardman making known the possibility of an alternative offer from the American interests. This remained pending until it was to jell so, while the Atlantic cables and trunk lines hummed furiously, the stage was being set for a last act.

Shortly after seven in the evening, the full board assembled once more in the Mayfair flat of Isidore Ostrer. Then, the battle was on.

Maxwell Quits
Maxwell threw his entire force against the project, supported by Boardman and Robert Kane, who sat in for the Fox-Metro holdings. Kane, in a desperate bid, offered to make 10 pictures a year for G-B at Elstree, if only G-B would retain its distributing organization. When it was seen that the proposition could not win support, Maxwell chuckled in his hand and walked out.

Meanwhile, Boardman was admitting the time factor had defeated him, too. At such short notice, it was impossible to shape an alternative bid—and that confession swung the issue to its inevitable destiny.

By telephone, C. M. Woolf was summoned to clinch his deal, while the clocks reluctantly ticked their way towards midnight, when the offer in theory was to expire.

Now it became only a question of terms, with Woolf calling long distance and transatlantic phones to his aid. Round the Universal-General basic offer of a guaranteed payment of \$400,000 a year for the newsreel, \$300,000 for each picture, and \$250,000 a year for the Shepherds Bush laboratories, revolved the talks, until at 3.25 in the morning both parties saw light—and the bargain was clinched.

Reprieve for 'Pastures'

March 2. Middlesex County Council has approved 'Green Pastures' (WB) for presentation in the county, but not on Sundays. Kids younger than 16 years old are also barred.

M. C. is one of the most important licensing authorities in the U. K., its territory including many London and near-London houses.

The Press Angle

London, March 2. From the newsmen's viewpoint, the G-B story held tremendous drama and a tale all its own, which began with a trio of newshounds sleuthing outside Isidore Ostrer's flat, keeping guard on the comings and goings, and rousing the ritzy servants to a state where they threatened to call police.

Francis Meynell, G-B publicity chief, came dashing round shortly before midnight and the crowd, now half a dozen strong, were invited inside to await the inevitable statement. And now, though the battle still raged relentlessly inside, drinks and eats were provided in abundance, to keep the reporters awake for their story.

BETTY BALFOUR STALLS HAGEN REORG PLAN

London, March 2. Julius Hagen's planned comeback with a new unit to produce 12 pictures a year at Twickenham was temporarily stalled in the Law Courts by former screen actress Betty Balfour.

Miss Balfour petitioned for a compulsory winding-up of Ickenham Film Studios, Ltd., as a judgment creditor for \$295, and was successful, thereby taking the company's affairs out of the hands of the private receiver appointed under a voluntary winding-up agreed at a creditors' meeting.

Hagen had already concurred on a deal with the previously appointed receiver, under which he would take a lease of the studio, but this will now have to go before the Official Receiver.

Meeting of creditors last week approved the Hagen plan, but Miss Balfour, whose petition had been adjourned pending that meeting, renewed her claim, supported by creditors for \$370,000—including the Westminster Bank.

Attorney for Miss Balfour said the offer made at the creditors' meeting was by a man who had already formed three companies, of which was in receipt of while another had a receiver in. Offer was to form another company and devote a portion of the dividends, if any, in the next five years.

HEAT WILTING FILM BIZ IN AUSTRALIA

Sydney. Terrific heat is making the managers look for new pi to keep 'em coming to the b.o.

'Ladies in Love' (Fox) went out quick, with Theodora (Col) replacing. Heat makes very little difference to 'Show Boat' (U), and pic is about to swing into its 10th month. 'Cain and Mabel' (WB) secured three clicks but dropped out suddenly. 'Garden of Allah' (UA) opened strong. 'Champagne Waltz' (Par) is preparing to make way for 'Big Broadcast' (Par) after three good weeks. 'Dodsworth' (UA) leaves after a great run on femme bi, with 'Rembrandt' (UA) next. 'East Meets West' (G-B) also quits and 'Marriage of Figaro' (LD) will replace. 'Mr. Big' (Col) and 'Three Men on a Horse' (WB) did only fairly, and makes way for 'Pennies From Heaven' (Col). 'Libellé Lady' (M-G) leaves after a corking run. 'Gorgeous Hussy' (M-G) replacing. 'Woman Rebels' (RKO) goes into a second stanza and looks like biz.

Weekly change bi 'Hearts' Re-Unit 'Wanted' ne Turner

Melbourne, Feb. Solid line-up over here this week, and is nice. List includes, 'Poor Little Rich Girl' (Fox), 'Girls Dormitory' (Fox), 'Song of freedom' (UA), 6th week—'Champagne Waltz' (Par), 'Mr. Big' (Col), 'Three Men on a Horse' (WB), 'Old Hunch' (M-G), 'Phan of Wilder-ness' (local), 'Late Struck' (WB), au (M-G).

THAT GAUMONT-WOOLF DEAL NOT SET YET; STOCKHOLDERS STILL TO TALK

Nazi Equipment Grab In S. A. Inspires U. S. Moves for Protection

Arthur E. Meyer, export head of International Projector Corp., planes to Barranquilla, Chile, March 10 for a two-month survey of the South and Central American markets. Increased theatre building and renovation activity in S. A., and a heavy swing to German-manufactured projectors is understood to be the reason for the journey.

Meyer will go the way around the world, with stops in all S. A. countries including the West Indies. New theatres are going up all over S. A. and it is his intention to bag some of the new business.

Recent incursion of German apparatus is causing U. S. machine dealers plenty of concern. Nazis are offering extra long-term credits, permitting the machines to practically pay for themselves, small or no down payments.

BUCHANAN, CLAIR FILM COS. START IN LONDON

London, March 1. First picture of the newly formed Jack Buchanan Films Corp. will be an original script by Bill Lipscomb, based on an idea by Buchanan. Story is titled 'Isabella Returns', and shooting is to start at Pinewood in March. Lee Garmes will direct, with Buchanan starring.

New Rene Clair-Ray Goetz film company is a part of the Jack Buchanan organization, with Clair to produce the own pictures, as well as direct. This combo will make two pictures annually, costing around \$500,000 each and, as in the case of the Buchanan product, will have UA movie release.

Int'l Trade Ass'n and Prod. Census Among New Brit. Quota Developments

March 1. Arising out of the quota situation are several new developments which already are interesting or disturbing to the industry. Three steps newly revealed all bear direct connection on the government report, on which views have been gathered and which the Board of Trade is now scrutinizing.

One is for an association of trade interests, British and American.

Second is a census of production to be taken by the Board of Trade, in which the department will ask for a detailed analysis of the money spent by all studi.

Third is a report circulating through the business that the Board of Trade has already invited prominent individuals to consider sitting on the projected Films Commission.

Most significant is the of these movements, which is a voluntary plan (thin industry to soften the impact of government intervention), whereas the other two definitely spring from a state department.

association plan derives from a letter circulated to more than 250 persons by Neville Kearney, as studio-owners, managing Group the Federation of British Industries, in which he outlines tentative services of such an organization in contacting with government offices, trade search, co-ordinating problems of general application, and labor negotiations, and as a restrictive unit, will embrace all comers on the industry side, as studio-owners, managing outfits, laborers.

Preliminary meeting is set for March 2. Meanwhile comment is guarded, though in some quarters the scheme, as

What the Lads Forgot Was Debenture Sanctions— Details of Deal Made Clear—Gainsborough's 'In-the-Red' Statement

London, March 2. rama of the Gaumont-British situation is not over yet, for in the excitement of the spectacular midnight deal with C. M. Woolf a fact that was overlooked was that sanction of the trustees for the debenture holders must first be obtained before it could be ratified. At this time, outstanding is \$25,183,590 of 4½% first mortgage debenture stock for which the trustees are the Law Debenture Corp., Ltd., of which Sir Miles Matti is chairman.

Under terms of the trust deed this stock is secured by a first specific charge on all fixed assets of the corporation, debenture stock of two subsidiaries, and all shares in subsidiaries owned by G-B. It is held in the City that the deal involves transfer of assets which determine the value of some part of this security, while a further clause in the trust deed binds the corporation to continue operation of subsidiaries and refrain from any action which might place the stock in jeopardy.

Not even the trustees know at this writing whether they will approve the scheme, though a considerable body of inside and City opinion thinks they cannot—in which case the whole structure will collapse. Law Debenture Corp., in an issued statement, declares: 'The trustees will make their decision when the question comes before them, without any consideration of the conflicting interests involved in the situation. All they are concerned with is the security of the debenture stock.'

Close Status
Possibility of sanction being refused is based on the argument that the deal was only carried by a bare majority of the G-B board—5 votes to 4. Also argued that the deal was

rushed through too hurriedly that it will involve needless scrapping of assets which are part of the security of debenture stockholders. This view in part is understood to have been advanced by the four dissenting directors—John T. Maxwell, Sidney Kent (via Robert T. Kane), (Conti on page 59)

TOEPLITZ SETS ANGLO-ITALO PIC CO.

London, March 1. udovico Toepplitz has completed formation of a new English company called Two Cities Films Ltd., for production of a minimum of six films during 1937-8. Some of these are to be produced in conjunction with Imperial Film S. A. in recently erected studios near Italy.

Films are to be made in the English language, with British-American casts and complete units of technicians are to be sent from London to Rome for this purpose. Toepplitz claims the films made in Italy will place him on a par with the natural scenery and climatic and lighting conditions those prevailing in Hollywood.

Toepplitz will have the production co-operation of Ralph Block, formerly associated with several U. S. companies.

Already five subjects have been selected, an original story by the late Stacy Aumonier, with scenario by H. Wilhelm and E. Pressburger; 'Volcano', from original story by Curt Alexander; 'The Golden Cup', original story and screen play by H. Wilhelm and C. Alexander; 'Byron in Italy', from original by Leon Kohnitz; 'Cavalleria Rusticana', with Mascagni's music interwoven. Companies are interrelated and cost of pictures will average \$350,000. First film starts in April.

TECHS SQUAWK ON GAUMONT SHUTDOWN

London, March 1. Intention of Gaumont-British to shut its studios has created a stir in the Association of Cine-Technicians. If the G-B idea is carried out, a lot of studio workers will be thrown out of employment.

Association proposes to place before the Ministry of Labor the allegation that the granting of labor permits was because no ritish technician of equal talent was available, and its contention is that this no longer holds good. Alleges that over 30% of qualified British technicians are today unable to find employment in the British film industry and that it is impossible for them to find employment elsewhere.

Boetcher's Anzac Spot

B. Boetcher is leaving next week from New York for Australia to take over details in connection with the completion of the new theatre Metro is building in Brisbane.

He will replace William in, who was killed in an airplane spill down under a couple of weeks ago. Sails from Vancouver on March 17.

Botefel's Porto Rico Berth

rank Botefel, former manager of the Teatro Campanon, Spanish film house in N. Y., is now circuit manager for Cobian. Ited Theatres, Porto Rico.

Headquartering in San Juan, Botefel directs about 21 houses, which comprise the largest circuit on the island.

The N.Y. Crowds shout "FIRE"!
The N.Y. Critics, too, shout "FIRE"!
The reviews and editorials are HOT!
The Music Hall Box Office is HOTTER yet!

DAILY NEWS RATES "FIRE OVER ENGLAND" AND "LOST HORIZON" AS HIT OPENINGS OF THE WEEK, ADDING: Exciting picture . . . thrilling spectacle . . . William K. Howard did an excellent job with the historical pageantry and the spectacular battle scenes.
 —Kate Cameron, Daily News

AS FINE A FILM AS ANY SEASON HAS SEEN . . . "Fire Over England" thriller de luxe . . . A wide and vividly colorful canvas, painted by the hand of an American master, has come to distinguish the screen . . . Lyrical love scenes fill the screen . . . Yes, at the Music Hall there's romance as well as adventure in the air . . . Epic drama . . . Tremendous, sweeping vitality, scenes of breath-taking pageantry.
 —Regina Crewe, N.Y. American

THE FILM SHOULDN'T BE MISSED . . . Splendid cast . . . A colorful, sound and exciting melodrama . . . Knit compactly into a stunning melodrama, distinguished for direction, inspired acting, dazzling pictorial effect and lavish mounting . . . "Fire Over England" is a truly good picture which carries deep significance hinted by its lofty title . . . It is fine and exciting! —Bland Johanson, Daily Mirror

Erich Pommer's rich production has all the solid virtues . . . It is dignified, sound, carefully filmed, extremely well played.
 —Frank S. Nugent, N.Y. Times

A handsome production, impressively cast, mounted, accented and costumed.
 —Rose Pelwick, N.Y. Evening Journal

THE DAILY MIRROR EDITORIAL PAGE

PEOPLE—"Named" History



QUEEN ELIZABETH, brought back to life by Flora Robson in the movie, "Fire Over England." This movie best teacher of history, shows her the Queen who gave her name to The Elizabethan Period—in which arts and intrigue flourished.

No man ever gave his own name to a period of English history—but two WOMEN did! The Elizabethan Period and the Victorian Age. Proud Elizabeth was tortured by a man's ambition for power, a woman's aching for love and children. She killed her cousin, Mary of Scotland, to gain power. But she got no love, no children. The sad, flourished under sickle Elizabeth. Shakespeare lived and wrote then. And England's might grew—she was Queen of the Seas after the destruction of the Spanish Armada. That was Elizabethan.



Queen Elizabeth—stripp and jewels, his wife of audent. Most have more power than past; woman as "El."

I URGE YOU TO SEE IT BECAUSE IT REPRESENTS ONE OF THE FINEST PICTURES THAT HAS COME OUT OF ENGLAND! . . . A spectacular, beautifully acted and directed and eloquent film . . . skilled direction, magnificent photography, superb acting, and thrilling war effects.
 —William Boehnel, N.Y. World Telegram

Resplendent pageantry and skillful acting a work of pictorial distinction. The direction of the work has been entrusted to William K. Howard, and he has done splendidly . . . He has concentrated on fashioning a lavish spectacle. A handsome show.
 —Howard Barnes, N.Y. Herald Tribune

A magnificent production . . . The sweep of its background makes it well worth seeing!
 —Eileen Creelman, N.Y. Sun

ALEXANDER KORDA

FIRE OVER ENGLAND

An ERICH POMMER Production • Directed by WILLIAM K. HOWARD
 FLORA ROBSON • LAURENCE OLIVIER • VIVIEN LEIGH • LESLIE BANKS
 RAYMOND MASSEY • TAMARA DESNI

A L d n F i m

Released thru UNITED ARTISTS

Advance Production Chart

Production took a nosedive last week with only 35 features before the cameras as compared to 43 the previous week. This was accounted for by the fact that only four new features were started, which is another low for

number of pictures to go before the cameras during any one week. Eight pictures were taken from the cutting rooms and previewed during the week, leaving a balance of 75 in various stages of editing. Major group studios plan to put at least 10 new features in work next week.

Columbia

One in work, 7 editing, 5 preparing. In work: 'LEAGUE OF FRIGHTENED MEN', March 3. None started last week. Readied to start: 'WHITE' and 'SHOOTING SHOWDOWN'.

Grand National

One in work, 3 editing, 10 preparing. In work: 'HITTING THE TRAIL', reported March 3. No new pictures started last week. Readied to start: 'THE GIRL SAID NO', 'SWEETHEART OF THE NAVY', 'LOVE TAKES FLIGHT', 'THE THOUSAND DOLLAR BILL', 'THE SHADOW', 'SOMETHING TO SING ABOUT', 'DYNAMITE', 'FIVE LITTLE PEPPERS AND HOW THEY GREW', 'THE THIEF OF TAOS', 'SHADOW IN PARIS'.

Metro

ix in work, 9 editing, 10 preparing. In work: 'A DAY AT THE RACES', reported VARIETY, Sept. 16; 'NIGHT MUST FALL', reported Feb. 17; 'THE OLD SOAK', 'THEY GAVE HIM A GUN' and 'BROADWAY MELODY OF 1937', reported March 3. Started last week: 'MADAME WALEWSKA', produced by Bernard Hyman, directed by Clarence Brown, based on Gasiorowski's novel, adapted to the screen by Sam N. Behrman and Salka Viertel. Cast: Greta Garbo, Charles Boyer, Reginald Owen, Shepherd Strudwick, Ivan Lebedeff, Henry Stephenson, Fritz Leiber, George Houston, Bodil Rosing, George Zucco, Paul Graetz, Maria Ouspenskaya. Story is based on one of Napoleon's early love chapters when he invaded and captured Poland. He met Madame Walewska, who sacrificed her marriage obligations to Count Walewska in order to gain Napoleon's sympathy for her country, and to save it from the clutches of Russia. Their love affair became one of Napoleon's most interesting and colorful periods of his life. Readied to start: 'THE FOUNDRY' and 'FIREFLY'.

Paramount

Five in work, 10 editing, 8 preparing. In work: 'HIGH, WIDE AND HANDSOME', reported Jan. 13; 'THE YEARS ARE SO LONG', reported Jan. 20; 'I MET HIM IN PARIS', reported Feb. 3; 'KING OF GAMBLERS' and 'TURN OFF THE MOON', reported Feb. 24. None started last week. Readied to start: 'MOUNTAIN MUSIC', 'LAST TRAIN FROM MADRID', 'EXCLUSIVE', 'ARTISTS AND MODELS', 'ANGEL', 'EASY LIVING', 'A NIGHT OF MYSTERY' and 'JUDGE STORY'.

RKO-Radio

Two in work, 12 editing, 10 preparing. In work: 'THE TOAST OF NEW YORK', reported VARIETY, Dec. 23, and 'SHALL WE DANCE', reported as 'STEPPING TOES', Jan. 6. No new pictures started last week. Readied to start: 'MISS AMERICA', 'THERE GOES MY GIRL', 'ALL IS CONFUSION', 'SHE SANG FOR HER SUPPER', 'YOU CAN'T BEAT LOVE', 'GOING, GOING, GONE', 'TOMORROW'S HEADLINES', 'NEW FACES OF 1937' and 'SUPER SLEUTH'.

Republic

One in work, 9 editing, 8 preparing. In work: 'THE HIT PARADE', reported VARIETY, Feb. No pictures started last week. Readied to start: 'MICHAEL O'HALLORAN', 'CAPPY RICKS', 'ROUGH RIDIN' RHYTHM', 'GUN SMOKE RANGE', 'RHYTHM IN MY HEART', 'GANGS OF NEW YORK' and 'ROMANCE ON THE RUN'.

20th-Fox

Six in work, 6 editing, 9 preparing. In work: 'WAKE UP AND LIVE', 'WEE WILLIE WINKIE', reported VARIETY, Jan. 27; 'THINK FAST, MR. MOTO', reported Feb. 17; 'THIS IS MY AFFAIR', reported Feb. 24; 'ANGEL'S HOLIDAY' and 'JONES FAMILY IN BIG'.

PRODUCTION TABLE

(This table shows number of features promised to be delivered to exhibitors by the major distributing organizations, and the independent producers contributing product to their producing organizations for the 1936-37 season.)

Producers and contributing companies	Number now promised, pict.	Number now in the before prep-uting the ar-	Balance Pix to be now placed in the before prep-uting the ar-	Stories now in the before prep-uting the ar-
COLUMBIA	50	21	7	21
Larry Darmour	1	1	1	1
GRAND NATIONAL	8	3	15	10
METRO	1	1	17	9
Hal Roach	1	1	1	1
PARAMOUNT	1	1	1	1
B. F. Schulberg	1	1	1	1
Emanuel Cohen	1	1	1	1
Harry Sherman	1	1	1	1
Frank Lloyd	1	1	1	1
RKO RADIO	1	1	1	1
David Loew	1	1	1	1
George Hirlman	1	1	1	1
Sol Lesser	1	1	1	1
REPUBLIC	1	1	1	1
A. W. Hackel	1	1	1	1
20TH CENTURY-FOX	1	1	1	1
Sol Lesser	1	1	1	1
UNITED ARTISTS	1	1	1	1
Samuel Goldwyn	1	1	1	1
Walt R. Wanger	1	1	1	1
Selznick	1	1	1	1
E. Berger	1	1	1	1
Criterion	1	1	1	1
Korda London	1	1	1	1
UNIVERSAL	1	1	1	1
Buck Jones	1	1	1	1
WARNERS	1	1	1	1

556 230 35 75 222 3

Studio Placements

Hollywood, March

Horace Murphy, Charles Philli
Floyd Criswell, Jack Lloyd,
Guy, Col.

Harold Daniels, George "Pounce-
fort, Fred Kohler, Jr., Philip Ahn,
"Blazing Glor", armour-Col.
Billy Halop, Bobby Joe
End, Goldwyn.

Touch, Chandler, Woman's
Touch, Goldwyn.

"Jones" K'K' Miller, treatment
Romance of the Lumberist, Mono.
Carol Wyndham, Lee Harold,
Charles Lane, Walter Soderling, Lee
Willard, Broderick O'Farrell, Harry
Dickinson, George Goodie, John
Dillon, "Venus Makes Trouble", Col.
Ed Peil, Sr., Harry Hollingsworth,
"League of Frightened Men", Col.
Alfonse Thornton, Cyril Thornton,
Claude Gillingwater, C. Henry Gordon,
Madame Walewska, MG.

George Turo, Horace McMahon,
William von Bricken, Charles Wal-
dron, Jr., "They Gave Him a Gun",
MG.

Jack
MG.

Jim Toney, Rufe Davis, Arthur
Ayresworth, Paul Donohue, John
Howard, "Mountain Music", John
M. Sullivan, Ivan Miller, Ray-
mond Brown, "High, Wide and Hand-
some", Par.

Charles Williams, Pat West,
Joanne Lorring, Matzie Jones,
Grace Hall, Jessica Morton, Charles
McMurphy, Chick Rush, Rome Vin-
cent, Floyd Christie, Hal Gould,
"Turn Off the Moon", ar.

Colin Tapley, Barlowe Borland,
Paul F. Roloff, Gladys, Estelle
Etter, Richard Terry, Connie Tom,
Fay Holden, Natalie Moorehead, Al-
phonse Martel, Lelah Tyler, Alleen
Ransome, Rita LaRoy, Stanley Bly-
stone, Helen Davies, Russell Hicks,
George Magrill, Ethel Clayton,
Gloria Williams, Wally Maher, Garry
Owen, "King of Gamblers", Par.

Granville Bates, Frances Sayles,
Louise Seidler, Paul Stanton, Charles
Nathaux, Joe North, Sid DeGray,
John Preston, Bill Beggs, Rosemary
Theby, Frizelle Brunette, Helen
Dane, Jean Beeks, "The Years Are
So Long", Par.

Ruth Altier, "Make Way for
Mother", Par.

lue, "Artists and Models",
Par.

Edward Arnold, im Tamiroff,
"Easy Living", Par.

Gladys Unger, screenplay,
Green Murder Case, Par.

Floyd Criswell, Frank Mills, Bryan
Washburn, Robert Frazier, Dick
Rush, Jonathan Hale, Sam Flint,
John Ince, Broderick O'Farrell,
Heenan Elliott, A. Ferguson, Charles
Meakin, George Lott, Henry Hall,
"Borrowed Time", RKO.

Stanley Fields, Dewey Robinson,
Reginald Barlow, Robert Dudley,
Bobble Koshade, Eileen Goodwin,
Wesley Hopper, John Collins, Gor-
don Carveth, Sailor Vincent, Jack
Stoney, Tom and Victor Metzetti, M.
Dundee, Billy Jones, Chick Collins,
"The Toast of New York", RKO.

Harry Clark, script; Sam Lee,
dances, "New Faces of 1937", RKO.

Harry Seagall, "Muddled
Deal", RKO.

George Jeske, gagging "Three Men
On A Latchkey", RKO.

Gertrude Michael, "World of Wo-
men", RKO.

J. Robert Bren, Edmund Hartman,
screenplay, "House in the Country",
RKO.

David Silverstein
From Glory, RKO

James Marcus, Don Orlando,
Lopez, Henry Hale, "The Pai
Stallion", Rep.

Wesley Hopper, Charlene Wyatt,
Adele Buffington, screenplay, "Mi-
chael O'Halloran", Rep.
Maxine and Gerald
Navy Blues, Rep.
Ben Grauman, Kohn,
"Rhythm in My Heart", Rep.
Jack Egan, June Johnson,
Parade, Rep.

Monte Montague, attie McDaniel,
Jack Mack, Michael Fitzmaurice,
"The Wildcatter", U.
"Ralph Morgan", Edwar
ert Wilcox, Nan Gray,
weds, "The Second Wife", and
Minerva Urecal, Robert Dalton,
Cornelius Keith, Ben Taggart, "Oh,
Doctor", U.
William Worthi
Married, U.
Douglas Wood,
"War Lord", WB.

Elizabeth Risdon, Willard Robert-
son, Margaret, Ivan, Eddie Acuff,
Trevor Bardette, Clinton Rosemond,
Elliott Sullivan, Winmer Hines, Ed-
ward Norris, John Rideney, Clark
Poth, "The Deep South", Lefty-WB.
Irving P. Lerner, sold his original,
Emory Frank Sheridan, Paul Ever-
ton, "The Story of Emile Zola", WB.
Douglas Wood, Selmer Jackson,
"China and", WB.
At Heron, Al Nei
Heiness, WB.
Eleanor Wesselhoft,
of Zenda, S-I.

J. Carroll Naisn, Ray Hendricks,
Dick Jack, Sam Labrador, Tom
Un Sam Tong, Duke Johnson,
"Think Fast, Mr. Moto", 20-F.

United Artists

One in work, none editing, 6 preparing. In work: 'THE WOMAN'S TOUCH', reported VARIETY, Feb. None started last week. Readied to start: 'STELLA DALLAS', 'ZENDA', 'LET ME LIVE'.

Universal

Six in work, 7 editing, 9 preparing. In work: 'WINGS OVER HONOLULU' and 'THE ROAD BACK', reported VARIETY, Feb. 3; 'GOOD AS MARRIED', reported Feb. 17; 'THE WILDCATTER' and 'OH, DOCTOR', reported March 3. Started last week: 'THE COP', produced by Kubec Glasmon, directed by Milton Carruth, original by Glasmon, screen play by Lester Cole, Cast: Robert Wilcox, Nan Grey, Edward Ellis, Richard Carle, Alma Kruger, Billy Burrud. Story concerns policeman on force 20 years when he kills thug. He grieves over it and in retribution adopts and raises the son of the thug. Later becomes a bank teller. Theft of \$1,200 points suspicion to boy. Policeman also is suspicious of the boy, and when latter learns this he quits the bank and becomes a burglar. He later is caught for theft of \$100,000 in bonds. He is imprisoned but will not tell where the bonds are hidden. Insurance company has him paroled believing it can track him down when he tries to recover the stolen property. Boy learns a former paroled convict whom he had entrusted with a note to his sweetheart has lifted the bonds. Son and the cop set out to get him and the double-crosser is killed. Bonds are returned and reconciliation is effected. Readied to start: 'LOVE IN A BUNGALOW', 'LOVE IN THE MUD', '100 MEN AND A GIRL', 'HEATHER OF THE HIGH LAND' and 'I COVER THE WAR'.

Warners

Six in work, 12 editing, 8 preparing. In work: 'KID GALAHAD', and 'THE SINGING MARINE', reported VARIETY, Jan. 27; 'FOOTLOOSE HEIRESS', reported Feb. 17; 'MADCAT RIBBONS' and 'ONE HOUR OF ROMANCE', reported March 3. Started last week: 'THE DEEP SOUTH', produced and directed by Mervyn LeRoy, novel by Ward Greene, screen play by Aben Kandel and Richard Rossen. Cast: Claude Rains, Gloria Dixon, Edward Norris, Lana Turner, Linda Perry, John Lile, John Joslyn, Elizabeth Rogers, Willard Robertson, Margaret Irving, C. Kendall, Elisha Cook, Jr., E. Alyn Warren, Clinton Rosemond, Frank Faylen, Eddie Acuff, Donald Briggs, Elliott Sullivan, Trevor Bardette, Wilmer Hines, Charles Timblin. Story is drama based on justice guided by public sentiment in conviction of innocent person on circumstantial evidence. Claude Rains plays the northern school teacher who takes charge of a small southern school. Girl pupil is brutally murdered, Rains is accused and convicted on circumstantial evidence. Governor pardons him and through mob hysteria, he is lynched. Later the mobsters discover real murderer. 'WAR LORD', produced by Bryan Foy, directed by John Farrow, screen play by Crane Wilbur. Cast: Boris Karloff, Beverly Roberts, icardo Cortez, Marcia Ralston, Gordon Hard, Vladimir Sokoloff. Story is taken from the play, "Bad Man", showing Chinese bandit with ambition to become a war lord and conquer Chi. He uses a missionary's house to map out his campaign, and reaches the point where it will become necessary to wrest valuable oil properties from a young American who had done him a favor. Rather than betray his friendship, he sacrifices his all to save the young American and his properties. In doing so he is caught and faces a firing squad from the opposing forces. Readied to start: 'THE STORY OF EMILE ZOLA', 'EMPTY HOLSTERS', 'EVER SINCE EVE', 'LADY LUCK', 'THE ANGLE SHOOTER'.

CONTRACTS

Hollywood, March 9.

John King, actor, had his option plucked at UFA.

Metro picked up option on Stan-
l. Morner, actor.

Akim Tamiroff, actor, Elizabeth Pat-
terson had contracts extended at
Paramount.

Jo hua Logan, actor, had pact
boosted by Warner Bros.

RKO lagged Bradley Page to new
acting covenant.

Jean Negulesco, tied to a Warn-
ers' writer-director contract.

James Hogan had his director con-
tract extended at Par.

Douglas Scott, 20th-Fox moppet,
had ticket lengthened.

Richard Thorpe, Metro director,
got a ticket.

Judy Garland had her contract ex-
tended at MG.

Major Pictures lifted option on
Mary Mont.

Gene Markey's option was plucked
at 20th-Fox.

Paramount put Jean Lorraine un-
der a term.

Leona Errol was inked eight
more comedies at RKO.

Richard Sherman's was
extended at 20th-Fox.

Lionel Houser, under term
pact to RKO.

Edmund North and James Gow
bacted on Metro's writing staff.

Louis Gasnier signed term as di-
rector with Condor Pictures.

HERMAN SCHOENSTADT DIES IN CHICAGO AT 81

icago, March 9.

Herman Schoenstadt, 81, founder
of the Schoenstadt circuit here and
pioneer exhibitor of Chicago, died at
the Michael Reese hospital on Fri-
day (5).

He founded the circuit which has
operated a large string of houses on
the south side of the town for the
past 25 years. His top achievement
was the uilding of the \$3,000,000
Piccadilly hotel and theatre in 1927.
Schoenstadt himself had been re-
tired from active theatre operation
for several years, the actual run-
ning of the circuit now being han-
dled by his two sons, Henry and
Arthur.

STORY BUYS

Hollywood, March 9.

Republic has bought five yarns.
"Fighting Irish", by L. J. McCarthy;
"Queen of Burles", by B. L. Kelly;
"Love Won't Last", "Second Wife", and
"The Duke of Pittsburgh".

"World of Women", original by
Lionel Houser, bought at RKO.

Grand National has purchased
series of short stories by Albert
Richard Wetjen which were pub-
lished in Collier's. Contract covers
four yarns annually for six years.

Phil Evans sold his orig. "Govern-
ment Agent", to Condor Pictures.

"Flood Crest", original by Morley
E. Cassidy, S. S. Field and John D.
Klorer, sold to Major Pictures.

Louis Rausch sold his original,
"Photo Finish", to Condor Pictures.

Bill Thomas and Maxwell Sherane,
publicist and scenarist, respectively,
sold their screen yarn, "My Girl Fri-
day", to Metro.

Universal has taken "Washington
Correspondent", by William Rankin.
B. F. Schulberg has bought "The
Ascending Dragon", inal by Fred-
erick Jacobs, which will be novel
by L. Gates.

"Maytime" means Extended Playtime!

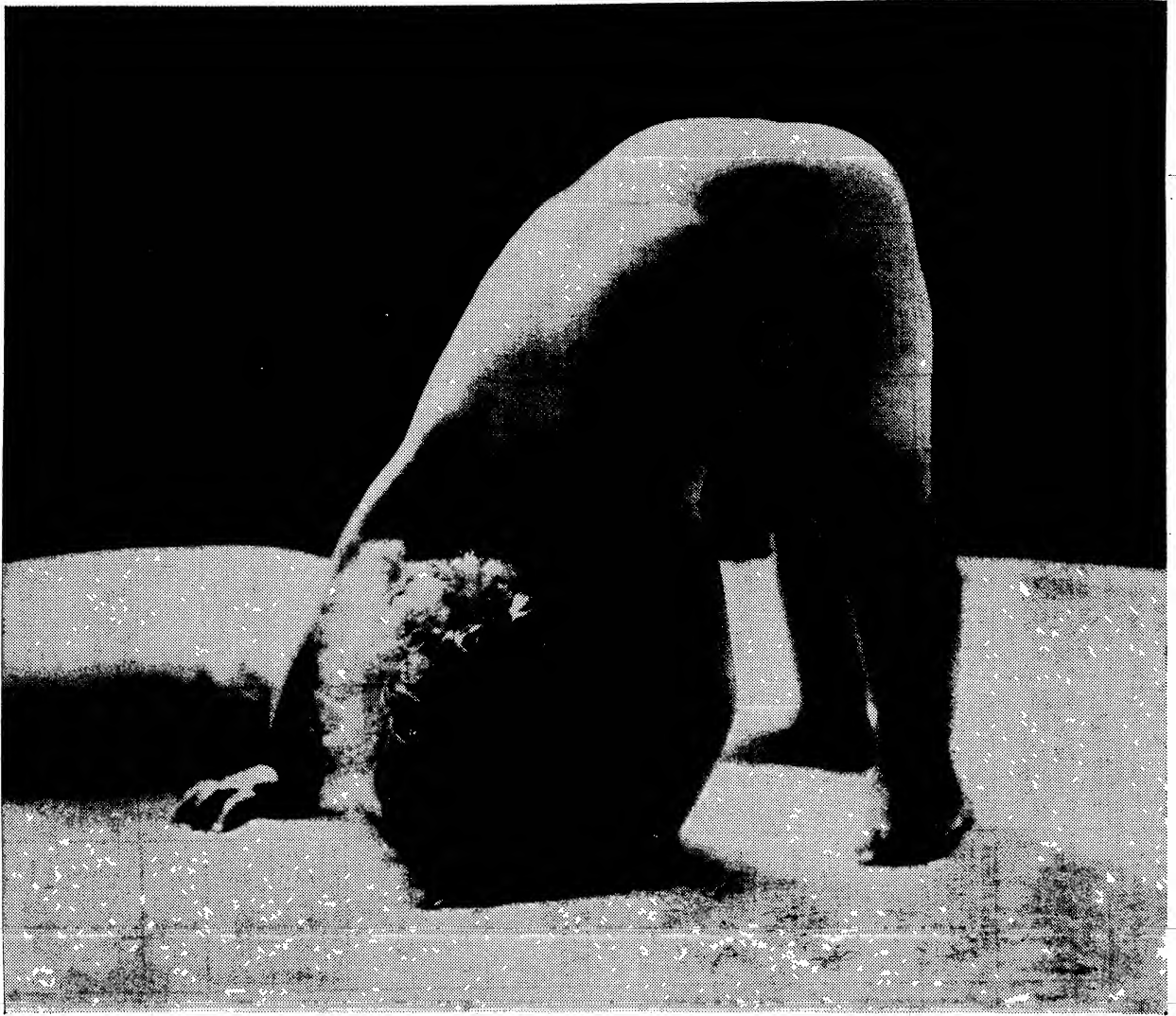


To make a greater picture than either of their previous hits—"Naughty Marietta" or "Rose Marie" was the task of Metro-Goldwyn-Mayer. It was no easy matter to repeat such memorable triumphs, but the completed picture, a sensation at its Coast preview, is the answer. To the romantic stars, Miss MacDonald and Mr. Eddy; to the unfailing producer Mr. Hunt-Stromberg of "San Francisco" and "Great Ziegfeld" fame (to mention just two of his many hits); to Director Robert Z. Leonard (Z. for his "Ziegfeld" direction); to Mr. John Barrymore, Mr. Herman Bing, and the great Cast; to all whose efforts for so many months contributed to the making of the picture Metro-Goldwyn-Mayer offers its sincerest salute of admiration and gratitude, echoed by thousands of showmen the world over. In appreciation of the importance of "MAYTIME" M-G-M has taken full page ads in national magazines and newspapers to launch what is destined to be one of the greatest box-office attractions of our time. And the parade of M-G-M hits marches merrily on and on and on!



(For information and guidance of theatre and film exchange bookers, VARIETY presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of release as shown in VARIETY and the running time of prints after passing by the New York State censor board, are included.)

WEEK	COLUMBIA	METRO	PARAMOUNT	R.K.O.	REPUBLIC	WHEATY FOX	UNITED ARTISTS	UNIVERSAL	WARNER BROS. DISTRIBUTORS
2/22/37	West Bound Mail (C. Gerritt-B. Keith) Rev. March 10, 11 Min. Western	Dangerous Number (R. Young-A. Scherer) Rev. March 10, 11 Min. Western	Doctor's Diary (G. Bancroft-Burgess) Rev. Feb. 24, 17 Min. Drama	Racing Lady (A. Dwyer-S. Bailey) Rev. Feb. 24, 16 Min. Comedy	Bar Z Bad Men (G. M. Brown) Rev. Feb. 24, 16 Min. Western	Woman Wise (R. Hudson-A. Whalen) Rev. Feb. 24, 16 Min. Comedy-Drama	You Live Only Once (R. P. M. Brown) Rev. Feb. 24, 16 Min. Drama	She's Dangerous (W. P. M. Brown) Rev. Feb. 24, 16 Min. Drama	Once a Doctor (J. M. Brown) Rev. Feb. 24, 16 Min. Drama
2/23/37	Devil's Playground (C. Gerritt-B. Keith) Rev. March 10, 11 Min. Western	Man of the People (J. C. F. Rice) Rev. March 10, 11 Min. Drama	Champagne Waltz (G. Swarthout-F. Mac-Donald) Rev. March 10, 11 Min. Musical	Criminal Lawyer (L. Tracy-M. Graham) Rev. March 10, 11 Min. Drama	Join the Marines (Paul Kelly-J. Davis) Rev. March 10, 11 Min. Drama	Lloyds of London (Bartholomew-M. Carroll) Rev. Dec. 2, 112 Min. Historical Drama	Men Are Not Gods (M. Hopkins-G. Lawrence) Rev. Jan. 20, 12 Min. Drama	Breeding Home (B. Burns-W. Harris) Rev. Jan. 20, 12 Min. Drama	Black Legion (H. Black-G. Forest) Rev. Jan. 20, 12 Min. Drama
2/24/37	Dodge City Trail (C. Gerritt-B. Keith) Rev. March 10, 11 Min. Western	Mama Steps Out (G. Kibbee-A. Brady) Rev. March 10, 11 Min. Comedy	Outcast (W. Williams-E. Mosley) Rev. March 10, 11 Min. Drama	They Wanted to Marry (G. Jones-B. Fursess) Rev. Feb. 24, 16 Min. Comedy	On the Avenue (G. M. Brown) Rev. Feb. 24, 16 Min. Drama	Holy Terror (J. Winters-A. Martin) Rev. Feb. 24, 16 Min. Comedy	Doctor Bull (W. Rogers-M. Nison) Rev. Feb. 24, 16 Min. Drama	Great O'Malley (P. O'Brien-H. Bessert) Rev. March 10, 11 Min. Drama	Solent Holiday (C. Francis-C. Palmer) Rev. Feb. 24, 16 Min. Musical
2/25/37			Glarence (G. Kibbee-A. Brady) Rev. March 10, 11 Min. Drama	We're on the Jury (G. Jones-B. Fursess) Rev. Feb. 24, 16 Min. Comedy	Two Wise Maids (A. Dwyer-S. Bailey) Rev. Feb. 24, 16 Min. Drama	On the Avenue (G. M. Brown) Rev. Feb. 24, 16 Min. Drama	Doctor Bull (W. Rogers-M. Nison) Rev. Feb. 24, 16 Min. Drama	Great O'Malley (P. O'Brien-H. Bessert) Rev. March 10, 11 Min. Drama	Solent Holiday (C. Francis-C. Palmer) Rev. Feb. 24, 16 Min. Musical
2/26/37			Glarence (G. Kibbee-A. Brady) Rev. March 10, 11 Min. Drama	We're on the Jury (G. Jones-B. Fursess) Rev. Feb. 24, 16 Min. Comedy	Two Wise Maids (A. Dwyer-S. Bailey) Rev. Feb. 24, 16 Min. Drama	On the Avenue (G. M. Brown) Rev. Feb. 24, 16 Min. Drama	Doctor Bull (W. Rogers-M. Nison) Rev. Feb. 24, 16 Min. Drama	Great O'Malley (P. O'Brien-H. Bessert) Rev. March 10, 11 Min. Drama	Solent Holiday (C. Francis-C. Palmer) Rev. Feb. 24, 16 Min. Musical
2/27/37			Glarence (G. Kibbee-A. Brady) Rev. March 10, 11 Min. Drama	We're on the Jury (G. Jones-B. Fursess) Rev. Feb. 24, 16 Min. Comedy	Two Wise Maids (A. Dwyer-S. Bailey) Rev. Feb. 24, 16 Min. Drama	On the Avenue (G. M. Brown) Rev. Feb. 24, 16 Min. Drama	Doctor Bull (W. Rogers-M. Nison) Rev. Feb. 24, 16 Min. Drama	Great O'Malley (P. O'Brien-H. Bessert) Rev. March 10, 11 Min. Drama	Solent Holiday (C. Francis-C. Palmer) Rev. Feb. 24, 16 Min. Musical
2/28/37			Glarence (G. Kibbee-A. Brady) Rev. March 10, 11 Min. Drama	We're on the Jury (G. Jones-B. Fursess) Rev. Feb. 24, 16 Min. Comedy	Two Wise Maids (A. Dwyer-S. Bailey) Rev. Feb. 24, 16 Min. Drama	On the Avenue (G. M. Brown) Rev. Feb. 24, 16 Min. Drama	Doctor Bull (W. Rogers-M. Nison) Rev. Feb. 24, 16 Min. Drama	Great O'Malley (P. O'Brien-H. Bessert) Rev. March 10, 11 Min. Drama	Solent Holiday (C. Francis-C. Palmer) Rev. Feb. 24, 16 Min. Musical
2/29/37			Glarence (G. Kibbee-A. Brady) Rev. March 10, 11 Min. Drama	We're on the Jury (G. Jones-B. Fursess) Rev. Feb. 24, 16 Min. Comedy	Two Wise Maids (A. Dwyer-S. Bailey) Rev. Feb. 24, 16 Min. Drama	On the Avenue (G. M. Brown) Rev. Feb. 24, 16 Min. Drama	Doctor Bull (W. Rogers-M. Nison) Rev. Feb. 24, 16 Min. Drama	Great O'Malley (P. O'Brien-H. Bessert) Rev. March 10, 11 Min. Drama	Solent Holiday (C. Francis-C. Palmer) Rev. Feb. 24, 16 Min. Musical
2/30/37			Glarence (G. Kibbee-A. Brady) Rev. March 10, 11 Min. Drama	We're on the Jury (G. Jones-B. Fursess) Rev. Feb. 24, 16 Min. Comedy	Two Wise Maids (A. Dwyer-S. Bailey) Rev. Feb. 24, 16 Min. Drama	On the Avenue (G. M. Brown) Rev. Feb. 24, 16 Min. Drama	Doctor Bull (W. Rogers-M. Nison) Rev. Feb. 24, 16 Min. Drama	Great O'Malley (P. O'Brien-H. Bessert) Rev. March 10, 11 Min. Drama	Solent Holiday (C. Francis-C. Palmer) Rev. Feb. 24, 16 Min. Musical
3/1/37			Glarence (G. Kibbee-A. Brady) Rev. March 10, 11 Min. Drama	We're on the Jury (G. Jones-B. Fursess) Rev. Feb. 24, 16 Min. Comedy	Two Wise Maids (A. Dwyer-S. Bailey) Rev. Feb. 24, 16 Min. Drama	On the Avenue (G. M. Brown) Rev. Feb. 24, 16 Min. Drama	Doctor Bull (W. Rogers-M. Nison) Rev. Feb. 24, 16 Min. Drama	Great O'Malley (P. O'Brien-H. Bessert) Rev. March 10, 11 Min. Drama	Solent Holiday (C. Francis-C. Palmer) Rev. Feb. 24, 16 Min. Musical
3/2/37			Glarence (G. Kibbee-A. Brady) Rev. March 10, 11 Min. Drama	We're on the Jury (G. Jones-B. Fursess) Rev. Feb. 24, 16 Min. Comedy	Two Wise Maids (A. Dwyer-S. Bailey) Rev. Feb. 24, 16 Min. Drama	On the Avenue (G. M. Brown) Rev. Feb. 24, 16 Min. Drama	Doctor Bull (W. Rogers-M. Nison) Rev. Feb. 24, 16 Min. Drama	Great O'Malley (P. O'Brien-H. Bessert) Rev. March 10, 11 Min. Drama	Solent Holiday (C. Francis-C. Palmer) Rev. Feb. 24, 16 Min. Musical
3/3/37			Glarence (G. Kibbee-A. Brady) Rev. March 10, 11 Min. Drama	We're on the Jury (G. Jones-B. Fursess) Rev. Feb. 24, 16 Min. Comedy	Two Wise Maids (A. Dwyer-S. Bailey) Rev. Feb. 24, 16 Min. Drama	On the Avenue (G. M. Brown) Rev. Feb. 24, 16 Min. Drama	Doctor Bull (W. Rogers-M. Nison) Rev. Feb. 24, 16 Min. Drama	Great O'Malley (P. O'Brien-H. Bessert) Rev. March 10, 11 Min. Drama	Solent Holiday (C. Francis-C. Palmer) Rev. Feb. 24, 16 Min. Musical
3/4/37	Trapped (R. Young-A. Scherer) Rev. March 10, 11 Min. Western	Song of the City (J. Dean-M. Lindsay) Rev. March 10, 11 Min. Musical	Murder Goes to College (K. Kelly-R. Kells) Rev. March 10, 11 Min. Drama	Don't Tell the Wife (G. M. Brown) Rev. Feb. 24, 16 Min. Comedy	Hit the Saddle (G. M. Brown) Rev. Feb. 24, 16 Min. Western	Love in the News (G. M. Brown) Rev. March 10, 11 Min. Comedy	Fire Over England (P. Robson-R. Massey-L. Foy) Rev. March 10, 11 Min. Drama	Girl Overboard (G. M. Brown) Rev. March 10, 11 Min. Drama	Penrod and Sam (B. S. Brown) Rev. March 10, 11 Min. Comedy
3/5/37	Parole Racket (R. Young-A. Scherer) Rev. March 10, 11 Min. Western	Swing High, Swing Low (L. Lombard-F. Murray) Rev. March 10, 11 Min. Musical	Murder Goes to College (K. Kelly-R. Kells) Rev. March 10, 11 Min. Drama	Don't Tell the Wife (G. M. Brown) Rev. Feb. 24, 16 Min. Comedy	Hit the Saddle (G. M. Brown) Rev. Feb. 24, 16 Min. Western	Love in the News (G. M. Brown) Rev. March 10, 11 Min. Comedy	Fire Over England (P. Robson-R. Massey-L. Foy) Rev. March 10, 11 Min. Drama	Girl Overboard (G. M. Brown) Rev. March 10, 11 Min. Drama	Penrod and Sam (B. S. Brown) Rev. March 10, 11 Min. Comedy
3/6/37	Backstage in Exile (C. Bancroft-E. Venable) Rev. March 10, 11 Min. Musical	Song of the City (J. Dean-M. Lindsay) Rev. March 10, 11 Min. Musical	Murder Goes to College (K. Kelly-R. Kells) Rev. March 10, 11 Min. Drama	Don't Tell the Wife (G. M. Brown) Rev. Feb. 24, 16 Min. Comedy	Hit the Saddle (G. M. Brown) Rev. Feb. 24, 16 Min. Western	Love in the News (G. M. Brown) Rev. March 10, 11 Min. Comedy	Fire Over England (P. Robson-R. Massey-L. Foy) Rev. March 10, 11 Min. Drama	Girl Overboard (G. M. Brown) Rev. March 10, 11 Min. Drama	Penrod and Sam (B. S. Brown) Rev. March 10, 11 Min. Comedy
3/7/37	When You're in Love (G. M. Brown) Rev. March 10, 11 Min. Musical	Song of the City (J. Dean-M. Lindsay) Rev. March 10, 11 Min. Musical	Murder Goes to College (K. Kelly-R. Kells) Rev. March 10, 11 Min. Drama	Don't Tell the Wife (G. M. Brown) Rev. Feb. 24, 16 Min. Comedy	Hit the Saddle (G. M. Brown) Rev. Feb. 24, 16 Min. Western	Love in the News (G. M. Brown) Rev. March 10, 11 Min. Comedy	Fire Over England (P. Robson-R. Massey-L. Foy) Rev. March 10, 11 Min. Drama	Girl Overboard (G. M. Brown) Rev. March 10, 11 Min. Drama	Penrod and Sam (B. S. Brown) Rev. March 10, 11 Min. Comedy
3/8/37	Law of the Ranger (R. Young-A. Scherer) Rev. March 10, 11 Min. Western	A Family Affair (L. Lombard-F. Murray) Rev. March 10, 11 Min. Musical	Murder Goes to College (K. Kelly-R. Kells) Rev. March 10, 11 Min. Drama	Don't Tell the Wife (G. M. Brown) Rev. Feb. 24, 16 Min. Comedy	Hit the Saddle (G. M. Brown) Rev. Feb. 24, 16 Min. Western	Love in the News (G. M. Brown) Rev. March 10, 11 Min. Comedy	Fire Over England (P. Robson-R. Massey-L. Foy) Rev. March 10, 11 Min. Drama	Girl Overboard (G. M. Brown) Rev. March 10, 11 Min. Drama	Penrod and Sam (B. S. Brown) Rev. March 10, 11 Min. Comedy
3/9/37	Trouble in Morocco (R. Young-A. Scherer) Rev. March 10, 11 Min. Western	Personal Property (R. Taylor-J. Harlow) Rev. March 10, 11 Min. Drama	Murder Goes to College (K. Kelly-R. Kells) Rev. March 10, 11 Min. Drama	Don't Tell the Wife (G. M. Brown) Rev. Feb. 24, 16 Min. Comedy	Hit the Saddle (G. M. Brown) Rev. Feb. 24, 16 Min. Western	Love in the News (G. M. Brown) Rev. March 10, 11 Min. Comedy	Fire Over England (P. Robson-R. Massey-L. Foy) Rev. March 10, 11 Min. Drama	Girl Overboard (G. M. Brown) Rev. March 10, 11 Min. Drama	Penrod and Sam (B. S. Brown) Rev. March 10, 11 Min. Comedy
3/10/37	Let's Get Married (R. Young-A. Scherer) Rev. March 10, 11 Min. Western	Captains Courageous (R. Young-A. Scherer) Rev. March 10, 11 Min. Drama	Murder Goes to College (K. Kelly-R. Kells) Rev. March 10, 11 Min. Drama	Don't Tell the Wife (G. M. Brown) Rev. Feb. 24, 16 Min. Comedy	Hit the Saddle (G. M. Brown) Rev. Feb. 24, 16 Min. Western	Love in the News (G. M. Brown) Rev. March 10, 11 Min. Comedy	Fire Over England (P. Robson-R. Massey-L. Foy) Rev. March 10, 11 Min. Drama	Girl Overboard (G. M. Brown) Rev. March 10, 11 Min. Drama	Penrod and Sam (B. S. Brown) Rev. March 10, 11 Min. Comedy
3/11/37	New Trail Ahead (R. Young-A. Scherer) Rev. March 10, 11 Min. Western	Romeo and Juliet (R. Young-A. Scherer) Rev. March 10, 11 Min. Drama	Murder Goes to College (K. Kelly-R. Kells) Rev. March 10, 11 Min. Drama	Don't Tell the Wife (G. M. Brown) Rev. Feb. 24, 16 Min. Comedy	Hit the Saddle (G. M. Brown) Rev. Feb. 24, 16 Min. Western	Love in the News (G. M. Brown) Rev. March 10, 11 Min. Comedy	Fire Over England (P. Robson-R. Massey-L. Foy) Rev. March 10, 11 Min. Drama	Girl Overboard (G. M. Brown) Rev. March 10, 11 Min. Drama	Penrod and Sam (B. S. Brown) Rev. March 10, 11 Min. Comedy
3/12/37	Speed to Spare (R. Young-A. Scherer) Rev. March 10, 11 Min. Western	Romeo and Juliet (R. Young-A. Scherer) Rev. March 10, 11 Min. Drama	Murder Goes to College (K. Kelly-R. Kells) Rev. March 10, 11 Min. Drama	Don't Tell the Wife (G. M. Brown) Rev. Feb. 24, 16 Min. Comedy	Hit the Saddle (G. M. Brown) Rev. Feb. 24, 16 Min. Western	Love in the News (G. M. Brown) Rev. March 10, 11 Min. Comedy	Fire Over England (P. Robson-R. Massey-L. Foy) Rev. March 10, 11 Min. Drama	Girl Overboard (G. M. Brown) Rev. March 10, 11 Min. Drama	Penrod and Sam (B. S. Brown) Rev. March 10, 11 Min. Comedy
3/13/37	I Promise to Pay (R. Young-A. Scherer) Rev. March 10, 11 Min. Western	Romeo and Juliet (R. Young-A. Scherer) Rev. March 10, 11 Min. Drama	Murder Goes to College (K. Kelly-R. Kells) Rev. March 10, 11 Min. Drama	Don't Tell the Wife (G. M. Brown) Rev. Feb. 24, 16 Min. Comedy	Hit the Saddle (G. M. Brown) Rev. Feb. 24, 16 Min. Western	Love in the News (G. M. Brown) Rev. March 10, 11 Min. Comedy	Fire Over England (P. Robson-R. Massey-L. Foy) Rev. March 10, 11 Min. Drama	Girl Overboard (G. M. Brown) Rev. March 10, 11 Min. Drama	Penrod and Sam (B. S. Brown) Rev. March 10, 11 Min. Comedy



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For seventeen years (come Springtime) we've been standing on our heads...rushing around...turning somersaults, if need be...to find better ways...faster ways...showmen's ways...to give you "help-where-you-need-it"... (in the box-office, of course)...And to prove that we like it...come see us some Friday...or Tuesday or Thursday and watch us go into action to give you National Screen Trailers...only "sure-shot" screen advertising...plus the service that has made

NATIONAL SCREEN SERVICE

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EXPLOITATION

By Epes W. Sargent

Academy Awards

(Continued from page 2)

Dodsworth: Samuel Goldwyn; **Mr. Deeds Goes to Town:** Columbia; **Romeo and Juliet:** Metro; **Labeled Lady:** Metro; **San Francisco:** Metro; **The Story of Louis Pasteur:** Warner; **A Tale of Two Cities:** Metro; **Three Smart Girls:** Universal.

Honorable Mention for Best Actress: Irene Dunne, *Theodora Goes Wild*, Columbia; Gladys George, *Valiant Is the Word for Carrie*, Paramount; Carole Lombard, *My Man Godfrey*, Universal; Norma Shearer, *Romeo and Juliet*, Metro.

Honorable Mention for Best Actor: Gary Cooper, *Mr. Deeds Goes to Town*, Columbia; Walter Huston, *Dodsworth*, Samuel Goldwyn; William Powell, *Mr. Francis*, Universal; Spencer Tracy, *San Francisco*, Metro.

Honorable Mention for Best Supporting Actress: Beulah Bondi, *Gorgeous Hussy*, Metro; Alice Brady, *My Man Godfrey*, Universal; Bonita Granville, *The Three*, Samuel Goldwyn; Maria Ouspenskaya, *Dodsworth*, Samuel Goldwyn.

Honorable Mention for Best Supporting Actor: Arthur Hinton, *My Man Godfrey*, Universal; Erwin, *Pigskin Parade*, 20th-Fox; Basil Rathbone, *Romeo and Juliet*, Metro; Akim Tamiroff, *The General Died at Dawn*, Paramount.

Honorable Mention for Best Direction: William Wyler, *Dodsworth*, Samuel Goldwyn; Robert Z. Leonard, *The Great Ziegfeld*, Metro; Gregory La Cava, *Mr. Deeds Goes to Town*, Universal; W. S. Van Dyke, *San Francisco*, Metro.

Honorable Mention for Best Original: Norman Krasna, *Fury*, Metro; William Anthony McGuire, *The Great Ziegfeld*, Metro; Robert L. Kins, *San Francisco*, Metro; Adele Comandini, *Three Smart Girls*, Universal.

Honorable Mention for Best Screen Play: Frances Goodrich and Albert Hackett, *After the Thin Man*, Metro; Sidney Howard, *Dodsworth*, Samuel Goldwyn; Robert Riskin, *Mr. Deeds Goes to Town*, Columbia; Morris Eyskens and Eric Hatch, *My Man Godfrey*, Universal.

Honorable Mention for Best Assistant Director: William Cannon, *Anthony Adverse*, Warner; Eric G. Stacey, *The Garden of Allah*, Selznick-International; Clem Beauchamp, *Last of the Mohicans*, Reliance; Joseph Newman, *San Francisco*, Metro.

Honorable Mention for Best Cinematography: The General Died at Dawn, Victor Milner, Paramount; *The Gorgeous Hussy*, George Folsey, Metro.

Honorable Mention for Best Musical Scoring: *The Charge of the Light Brigade*, WB; *The Garden of Allah*, Selznick-International; *The General Died at Dawn*, Para; *Winter-ster*, RKO.

Honorable Mention for Best Song: *'Did I Remember?'* (Donaldson and Kamenoff); *'Tve Got You Under My Skin'* (Coffey and Mitchell); *'Penny from the Sky'* (Mitchell and Alter); *'Pennies from Heaven'* (Johnson and Burke); *'When Did You Leave Heaven'* (Whiting and Bullock).

Honorable Mention for Best Sound Recording: *Banjo On My Knee*, 20th-Fox; *The Charge of the Light Brigade*, Warner; *Dodsworth*, Samuel Goldwyn; *General Spanky*, Hal Roach; *Mr. Deeds Goes to Town*, Columbia; *The Texas Rangers*, Para; *That Girl from Paris*, RKO; *Three Smart Girls*, U.

Honorable Mention for Best Film Editing: *Come and Get It*, Goldwyn; *'Great Ziegfeld'*, Metro; *Lloyds of London*, 20th-Fox; *A Tale of Two Cities*, Metro; *Theodora Goes Wild*, Columbia.

Warners Parade of Winners

Recapitulation of awards shows following in box score: Warners, Paul Muni, actor; *The Sign of the Cross*, supporting actress; Sheridan Gibney and Pierre Collings, original; Gibney and Collings, adaptation and screenplay; *Give Me Liberty*, color short; Jack Sullivan, *Mr. Deeds Goes to Town*; F. Forbstein, musical scoring; Tony Gaudio, cinematographer, and Ralph Dawson, film editing.

Metro: *The Great Ziegfeld*, production; *Come and Get It*, *The Public Pays*, two-reeler; Seymour Felix, dancer director; Douglas Shearer, sound recording.

Samuel Goldwyn: Walter Brennan, supporting actor; Richard Day, art direction.

Columbia: Frank Capra, feature director.

RKO: Jerome Kern and Dorothy Fields, song composition.

Hal Roach: *Bored of Education*, one-reeler.

Walt Disney: *The Country Cousin*, cartoon.

March of Time: Roy E. Larsen, special award, and Selznick-International; W. Howard Greene and Harold Rosson, color cinematography for *The Garden of Allah*.

Uses Four-Pager

Salt Lake City. Celebrating 'Blue Ribbon Month' and drum up biz during Lent, Inter-mountain Theatres, Inc., this week began distribution of the Capitol Screen Series.

Four-page, 11 by 16, give-away contains latest news from studios, handled in neat style and contains numerous pictures.

Chain, which controls five houses here, will print new issues weekly during observance.

Par on Radio

(Continued from page 3)

have all tended to make the company more radio-minded than any other Hollywood studio. So much so that Par is going on the air with its own radio program direct from the lot every Sunday morning.

Paramount's 30-minute program on the air each Sunday starting Sunday (14) will be pointed for exploitation and buildup of its so-called baby stars in need of the value of radio. The initial program will be made up of younger featured talent on the Par contract lists.

The time slot on the air on a Coast-to-Coast NBC hookup will cost Paramount nothing, the show being the official of a sustaining rather than a commercial nature. For a time Par considered a commercial account, as Metro had previously discussed with Ford Motors, but decision was finally against this, with Par getting the benefit of being on the air without cost except in assembling the programs and putting them on the air. The idea of the half-hour show will be in the form of a tour around the Par studio.

Later on, it is understood, Par may go on the air twice each Sunday with the same program, because of the three hours' difference in time between New York and Los Angeles. The first program will go on at 9 a.m., Pacific Coast time (12 noon in N. Y.). This being rather early for the west, it may be put on again later, possibly at noon when more radios will be in operation.

BEHIND the KEYS

Philadelphia. Extensive alterations will be made to three Philly theatres. A \$250,000 contract has been let for remodeling the Colonial theatre by Warner Bros. The house will be modernized and new sound equipment will be installed. Alterations and additions will be made to the two-story, named manager, aided by Benjamin Cantor, William Yurasko, assistant at the Circle, will go to Landsdowne.

Winnipeg. Henry Morton (Garriek) rejected president at annual meeting of Manitoba Motion Picture Exhibitors Association as were all others members of the board, except for two replacements—Dave Robertson (Osbourne) for Larry Graburn, former secretary, now in Regina; and Harold Bishop (Capitol) for Ray Turbman, now in the east, on the board of directors.

Present officers are Henry Morton, president; Joe Larson, v.p.; Mesto Triller, treasurer; Dave Robertson, sec.; and board of directors composed of Helmer Jenberg, Jack Miles, Sam Morros, Frank Willis and Harold Bishop.

Lincoln. Willard Dye, who had the Neu, Ashland, has leased the Star, Callaway, Neb., according to its owner, Sator. Dr. F. E. Rider, Wauneta, Neb., has started a new theatre on the site of the fire-destroyed Crystal.

Joe Scott. 20th-Fox exchange manager in this territory, is back on the job after honeymooning in Mexico City.

Greenville, S. C. Four pic house managers in Charlotte last week on booking biz: Fred Curtis, Ritz; Ed Pettie, Rivoli; Hoyle Wynne, Paris and Dic Lashley, Carolina.

Much speculation here among

Drive on a Race

Although he does not explain the angle which suggested such a move, William Bawn, of the Albee, Providence, writes that he got good results on 'Michael Strogoft' through a drive on the 35,000 Jews resident in that sector. He put out 10,000 special Yiddish heralds, took space in the language paper and was permitted to make a display in the Jewish Community Center.

The public library and its branches used 10,000 book marks, and permitted displays (11 in all) in each spot. One of the instructors at Brown university gave a lecture on Strogoft and WEAN used the radio script.

Three dress stores co-operated with displays of Russian blouses, which is an excellent idea, and the news company helped the house to 11 window displays on the book.

Leon J. Bamberger sent from New York a special letter to a list of 200 writers and Explainer Holland of RKO sat in on the local end and did most of the contact work. The title was splashed all over the theatre's lobby and passageways and 48 24-sheet and 500 ones performed a similar duty outside.

New Sitdown

Greenville.

In spite of being busy with remodeling the Carolina, Dick Lashley, is finding time to plug coming pix. Lashley is creating a steady buildup on the local end and has already planted no end of interesting historical art in public library along with special shelf of art books dealing with wildcraft, etc., of the era depicted in film.

Taking a tip from Mark Hellinger who has been running 'INQUERIES', i. e., utterly stupid questions, in his column 'Hellinger Hunches' each day, Fred Curtis, Ritz, got columnist on local sheet to sponsor these nutty questions locally and offered two passes daily to the person ringing the gong with the silliest one, thus focusing no end of interest on his house. Some winners: What does a pink elephant see after being on a prolonged drunk? Who puts the sandman to sleep?

Curtis also commanded news readers attention to his house with attention compelling copy capitalizing on country-wide sit-down strikes. Both morning and afternoon papers carried neat copy reading: 'Let's hold our sit-down strike at the Ritz in comfort and see the following interesting pictures. This was followed in ad by list of outstanding coming pix.

Home Folk Stuff

Newark.

Management of Shubert theatre hit on unique exploitation angle by making one of the local Com. Commissioner Parnell, distant relative, now running for re-election.

His organization bought out opening night, and to the accompaniment of baggage men and a crowd of 100 on to the stage, making a political speech to round out the evening. Unfortunately the name 'Parnell' meant less of a drama than it did a political issue, so the managers were apathetic, and engagement ended weakly.

Letter of Introduction

Warners' press book on 'The King and the Chorus Girl' gives five pages of introduction for Fernand Gravet, which will come in handy in putting over the new personality. It also includes an information contest and one of the now popular pictorial identification puzzles as well as a worked out plan to have a fake king visit the city for a week of ballyhoo. Latter plan has been worked—and successfully—on other titles, and should do nicely below, the key-city size if carefully handled.

Main point, however, is to identify Gravet, and this book does very completely.

Bamberger Corrects

Leon J. Bamberger, sales promotion for RKO, writes that he has corrected the error of mail campaign for Radio pix, and not the two allotted him by this department.

Bam used the mails intelligently for funds back to his Radio away, but he has been doing more intensive work the past two years, which was what the item intended to convey.

Rooster Again

Don't forget the rooster stunt for Easter. Put a cage-rooster atop the box office with the legend 'We can crow about our Easter program.' He'll crow if you will park a caged hen where she can be seen.

The stunt was originated by the late Edgar Hart nearly a dozen years ago, and was used by him every Easter. It is still one of the most effective gags.

Universal Tips

Joe Weil, of Universal, sends along some tips on stunts, recently used on U releases. For example, the Orpheum, San Francisco, stressed the dog in 'The Mighty Treve.' Hal Neides played up Albert Payson Terhune as the author and made his lobby display of picture of dogs which had been awarded medals for bravery. Doesn't say where he got them, but probably from the Humane Society.

Joe Kelly, of the Capitol, Trenton, N. J., had a special electric sign atop the roof of the theatre four days ahead of 'Three Smart Girls.' He hooked a radio station to a daily broadcast and a local dimery to a continuous reproduction of the Durbin record for an entire week.

Out in Racine, Owen McKivett, of the Venetian, piloted a four-page co-op on 'Girls' and got red ink streamer over the paper's masthead as a payoff. That's something new. Did plenty more press work and used the photos to good advantage.

A gigantic heart valentine was signed by 6,000 fans when it was displayed in a Wilmington, Del., department store. It was promised it would be sent Deanna Durbin. Of course the valentine was all stuffed up with sales copy and dates.

Charles Freeman and Charles Harris, headcher and p. a., respectively, for the Century, Rochester, sold the hard-to-get Eastman School of Music on a bulletin announcement of this Durbin. He also made a twice-daily newspaper broadcast by offering to send a photograph of the star to all who asked for one. And to top he tied up 100 Texaco gas stations.

Platter for 'Cloistered'

Washington.

New angle in highly over-worked stunt of airing local flicker premieres worked out nicely in Rialto's opening of 'Cloistered.' Instead of placing mike in crowded lobby, theatre headed big-wise into upstairs recording studio to spout comments onto disc, which was carted to WOL, local Mutual outlet, and run off same night.

Waxing enabled spieler to ponder their remarks and speak them without embarrassment by mob as well as assured theatre of what would go on the air about a half-hour before broadcast again following afternoon, explained as for those who didn't stay up late. Since plenty of local names said plenty of nice things, house had the actors' voices as permanent ads for film to use all during week.

House went to town on the pic, letting the 'nut' line bared for airing time line take care of the pop-trade and going heavily after the religious element. Many Sisters attended show at theatre on special night, making one of the best of the Com. groups. Cap theatre has hosted, and local Sisters of the Good Shepherd, whose order is featured in the film, saw it at convent in screening since they are not allowed to leave walls.

More Metro Menagerie

To the original Leo, the Metro lion, Tarzani, the MG chimpanzee and Mary the rhinoceros, Metro publicity now adds Lo, the Chinese water buffalo, owned by the Wang family in the Coast.

Like his predecessors Lo will travel by trailer, but this one will be a de luxe lodging, air conditioned, steam heated and provided with a large swimming pool.

Outfit will be brought east to hit the spots where 'Earth' is shortly to appear, but Lo will keep on going, as long as he looks to be box office for the Buck picture.

Extra: Latest report has Lo's moniker changed to Hii.

Uncle Bill's Cabin

Memphis.

Manager Bill Hendricks of the Warner theatre outfit himself when he put his staff of artists to work creating proper atmosphere for Bob-bey Breen's Rainbow on the River last week. Built a regular cabin-in-the-cotton around box office and sun-bonneted pretty box office girl.

Placed bales of cotton out front for background for two real negro 'mammies' and a banjo-strumming man.

Walking Cell Is New

Rochester.

Street bally for theatres getting tough in this town with some trucks barred under noise ordinance and the police putting the clamps on sidewalk exhibits.

For 'Secrets of the Death House' Manager Hax Holt of the RKO Temple rigged up a couple of chaps in stripes inside walking cell and they passed out 'pleas for aid' that boosted the pic, but this lasted until the cops spotted it and Exhibit went to the warehouse on the grounds of blocking the sidewalk and littering the streets.

L. A. First Runs Picking Up Over Last Year; Cold Weather Hurt

Los Angeles, March 9. First picture grosses here for the past nine weeks, starting with the holiday business, showed substantial improvement generally over takes for the corresponding weeks a year. Increase ranged as high as 35% at Loew's State, where this year's nine weeks take aggregated \$143,851, compared with a combined gross of \$110,196 for same period last year.

Warman's Chinese for nine weeks of this year amounted around 15%, with a combined gross of \$108,142 against \$104,323 for same period last year.

Combined gross of the Paramount theatre for this year's first nine weeks amounted to \$172,535, a gain of \$3,060 over the same period

a year ago when aggregate take was \$169,475.

Several weeks of adverse weather, which included a long rainy spell, plus a week of exceptional cold, hurt grosses generally during the past two months, and may be responsible for holding down takes in most of the houses.

First run situations to show slight decreases this year over last are the RKO Hillstreet and Pantages, day-dating. Former's combined nine weeks' take is off about 1% with the Pantages take about 2½% below same period a year ago.

Warners day-date houses, the Hollywood and Downtown, showed slightly upped takes for this year's nine week period as against the previous year. In the 1926 period Downtown outgrossed Hollywood by about \$1,000, hitting a combined take of \$72,100 against \$71,000 at the Boulevard house.

Spanish Pic's Pa. Ban

Wilkes-Barre, March 9. Permission to show 'In Defense of Madrid,' pic sponsored by the Friends of Spanish Democracy, was denied here yesterday by Police Chief J. Russell Taylor.

At the same time, Patrick Duffy, film censor, acted to prevent the screening of the film elsewhere in Pennsylvania. He said it didn't have the approval of the state board of censors.

TRENDLE AGAIN NO. 1 DETROIT FIRE-EATER

Detroit, March 9.

Regarded as one of the most influential political posts in Detroit, George W. Trendle, prez of United Detroit theatre chain, was reappointed this week as president of the Detroit Fire Department by Mayor Frank Couzens. The four-year term will give Trendle 16 years in that capacity.

As head of the first department, Trendle's jurisdiction includes all fire-prevention legislation, observance of regulations on construction of buildings, and enforcement of laws affecting public safety.

Court Switch on Double-Featuring Test Case Puzzling Philly Exhibs

Fox Theatres Receiver Files Financial Report

Milton C. Weisman, as receiver for Fox Theatres, filed a financial report in N. Y. federal court yesterday (Tues.), as of Dec. 31 last, his report showing a deficit of \$35,298,413. Losses during the period of the receivership, from June 22, 1932, up to Dec. 31, 1936 amounted to \$435,880.

The book value of the assets of Fox Theatres is placed at \$10,091,171, while investments in and advances to subsidiary companies, now worthless, amounted to \$28,693,904. Cash on hand as of Dec. 31 last was \$753,353.

Net loss for the six months ending Dec. 31, 1936 was \$39,347. Loss in realization of assets runs to \$9,057,573. Claims filed against Fox Theatres, amounting to \$26,634,741, have been settled for \$5,714,658. Claims still undecided amount to \$6,873,354. Of these claims, Fox admits \$1,098,891.

Philadelphia, March 9.

kinds of puzzlement

the film industry hereabouts concerning Circuit Court of Appeals rescinding of its double-feature

Thursday, announcement came through regular news channels that Judges Buffington, Davis and Thompson, sitting here in U. S. Appeals, reaffirmed its decision Jan. 16, 1936, in stating that the major film companies, the defendants, were violating the Federal anti-trust law by their methods of stopping double-feature programs.

Yesterday (Saturday) the local dailies carried the story the Court's stand in the double-feature case was 'fired by error,' and directed a re-argument of the case.

This most unusual occurrence in Federal Court has everybody here mystified.

In their decision as handed down Thursday, Judges Buffington, Davis and Thompson reiterated their conviction that Harry and Louis Perelman, indie exhibs and original plaintiffs in now-historic case, had succeeded in proving the six defendant companies guilty of conspiracy. Case was first launched before Judge Welsh in '34 and his first decision was handed down in January, 1935, and twice sustained since by the Circuit Court on appeals made by the defending companies.

Case is now wide open again. Yesterday when Clerk of Court William Rowland, announced the 'error,' and said that the Judges wanted the case reargued, he announced no date.

MPTOA Meet

(Continued from page 7)

is leaving the Coast today (Wed.). In addition to expecting numerous other names in the industry, Major Albert Warner, residing in Florida this winter, is taking an active hand in convention plans and will attend sessions. The general sales managers of the various majors have not been officially invited but anticipated that most of them will be on hand as at the New Orleans convolve two years ago. Advertising representatives of all majors have already indicated they will attend.

No Special Train

While plans for a special train out of New York have been called off due to the fact that too many people are going down on different days, the attendance, based on reservations and advanced plans, suggested a record for any MPTOA meet. It is estimated that a probable 1,000 will gather in Miami, as against 700 for the New Orleans meeting.

Paramount itself, which will hold a three-day convention also in Miami, has reserved a total of 100 rooms, while as many as 75 rooms have been reserved by the Southeastern Theatre Owners Assn., comprising Tennessee, Alabama, Georgia, and Florida. There are as many as 28 Pullman reservations out of San Francisco and 40 out of Los Angeles. While the MPTOA doesn't know who the 40 from L. A. are, a good portion will be people from the studios.

Some MPTOA and Par convention people have already gone to Miami to vacation before sessions begin, while others are leaving today (Wed.), others Thursday and Friday and the majority Saturday (13). A lesser number will take off Sunday (14). Most of Par's group from the east will depart Saturday (13). A large delegation from New England attending the MPTOA convention is leaving Friday (12) in order to get into Miami in time for the weekend.

Dave Palfreyman, executive of the Hays office and contact with the MPTOA for that organization, is shoving off today (Wed.). Ed L. Kuykendall, who returned to Columbus, Miss., a week ago, will get into Miami no later than Saturday (13). He has been ill with flu at his Mississippi home.

Among those coming on from Washington will be Charles A. Edison, son of Thomas A. Edison and assistant Secretary of the Navy, as well as Jesse H. Jones, chairman of the Reconstruction Finance Corp., also treasurer of the Will Memorial Fund.

THE MAGIC OF MIAMI IS CALLING YOU!

Here's your big chance to visit Miami at probably less cost and more profit than you ever believed possible.

LESS COST because savings up to more than 50% in hotel rates have been arranged at the Roney Plaza, Casa Loma and the Miami Biltmore Hotels.

MORE PROFIT because many matters of vital importance to your commercial welfare will be discussed at the important business sessions.

A great chance to work... A great chance to play... COME!

For information and reservations address Convention Manager, Miami Biltmore Hotel Coral Gables, Florida.

M·P·T·O·A

NATIONAL CONVENTION

MIAMI BILTMORE HOTEL

MARCH 16-17-18, 1937

SOME 400 THEATRE CIRCUITS

Chi Musicians Union Has Own Ideas on Soundfilm Recordings

Chicago, March 9. — Musician move made to bring film recording control

by minimize further unemployment among instrumentalists was the passage over the past week-end of a set of rules governing sound recording on film by the board of directors of the Chicago local. In devising the rules the board expressed the view although the amount of film recording done in Chicago was negligible at this time, precautions should be taken in the event Chicago should in the future find itself the center of considerable film activity.

Impression in the trade is that an attempt will be made at the convention of the American Federation of Musicians in Louisville this June to induce the international or various locals to adopt a similar set of rules. Rules as affecting Chicago are:

1. Sound picture recordings made in Chicago may be used in theatres charging not over 25c admission providing an organist or pianist is used.

Where the admission price exceeds 25c the sound picture recording company must agree that these recordings shall only be used when the same number of local musicians will be employed in the theatre as were employed in the making of the original sound track.

3. ing of sound ings, which means the re-record any part thereof, is prohibited.

4. Sound picture recordings made in Chicago cannot be used in the jurisdiction of another local without permission of the latter local.

Contract provisions: (a) all sound picture engagements must be contracted on forms issued by the Chicago Federation of Musicians for this purpose; (b) contracts to be valid must be approved by the CFM's board of directors; (c) contract must include a clause setting forth that each sound film recording will have a registered number which number shall be filed with the CFM; (d) sound recording company agrees that before the registered recording is used for any purpose clearance permission must be obtained from the CFM.

ROCHESTER EXHIB'S TEST OF PICKET LAW

Albany, March 9. — Injunction against picketing of his Lyric in Rochester secured by the owner, H. William Thompson, after he had discharged a motion picture the basis of a of the constitutionality of the so-called labor anti-injunction law, passed by the 1935 Legislature. Arguments were heard last week by the Court of Appeals. Ruling is expected in three weeks.

Alvi Moyer, who is co-defendant with Motion Picture Operators' Local 253 of Rochester, was employed by Thompson. The theatre owner charges that the defendants entered into a conspiracy to force him to sign a union contract. Instead, Thompson discharged Moyer and operated the projection machine himself. Thereupon, he charges, pickets appeared before his theatre. He sued for and was granted an injunction to restrain the pickets.

Union labor secured the enactment of the anti-injunction law which prohibits courts from enjoining picketing without first having the complaints tried. This is the first test of the law.

Thompson claimed there was no labor trouble at his theatre because he employed no non-union labor. He bonded his protective committee operated the machine while Mrs. Thompson was the ticket seller.

FILM EMPLOYMENT IN 1936 UP AROUND 10-12%

While employment in the picture business was on the upbeat during 1936, the actual increase in number of employees for producing and distributing companies and theatres was not as large generally believed. Conservative estimates by trade association experts place the figure at 10-12%, including all branches of the industry.

Peculiar situation developed in the past year, which ordinarily might have been expected to hike the number of workers in the actual distribution branch. This was the growth of the double feature and readjustment of producing companies so as to fulfill such program requirements. But with the upping in number of features produced there was a pronounced reduction in short features that took care of what might have been a vast number of exchange employees.

Special Master Assigned Roxy Reorg. For Speed

At the hearing on Friday before Federal Judge Francis Caffey, on the Roxy Theatre's reorganization, the court warned against improper tactics and criticism by parties with ulterior motives who may cause waste and delay in the current reorganization proceedings. The court used strong words in condemning such practices and put all on notice that it reserved the right to penalize such persons by assessing upon them costs.

Because of the pressure of other court assignments, Judge Caffey is referring the Roxy matter to Special Master Addison S. Pratt, whose job will be to determine the fairness of the pending reorganization submitted by the first mortgage bondholders' protective committee.

At the same time, the court paid lengthy tribute to the work of this committee and praised the group for what it has done for the Roxy theatre, N. Y. Judge Caffey was strong in stating that this first mortgage bondholders' committee has been of the utmost helpfulness to the situation. He condemned unwarranted criticism of the group. Judge Caffey told the assemblage in his court, who numbered around 250, that if it had not been for the work of the first mortgage bondholders' committee, there would be no property over which parties are quarrelling.

The pending plan submitted by the first mortgage bondholders' protective committee contemplates assigning control of the Roxy theatre to 20th Century-Fox, upon payment by the latter of around \$650,000, and the grant of a 20-year film franchise from the company to the theatre. There was intimation that certain stronger franchise guarantees might be sought by the court.

Counsel for the first mortgage throughout the proceedings are Col. Joseph Hartfield and Carlos Israels, of White & Case.

Illbards OK'd

Detroit, March 9. — Municipalities may not abolish billboards by ordinance, except to promote public health, safety or the general welfare, the Michigan state supreme court has ruled. Justice Howard Wiest, who wrote the majority decision, declared that the city of Bloomfield Hills, a suburb, could not destroy billboards on a property just because they spoiled the scenery.

100 OF 'EM ARE NEW INDIE CHAINS

Mergers of Small-Town Theatre Operations Past 3 Years — Indies Favor Chain Idea for Protection

CONCENTRATED

Enormous shift towards circuit operations in the last three years has added about 100 new circuits and brought the total to 400 in that period of time. This represents an increase of approximately 33 1/3%. Manner in which exhibitors have become circuit conscious in the past three years has been due largely to independents' activities.

Manner in which indie exhibitors and operators have started circuits in this period has been amazing. Most of this influx has been in subsequent runs of larger cities or in cities of 5,000 to 6,000 and also in towns as small as 1,500 population. Many of these new independent circuits are extensive in number of houses under their control not in territory covered.

Typical of this new type operation groups consisting of many theatres in the circuit which picked up 50 film houses to operate under one controlling head, and all within a radius of 200 miles. Tendency to concentrate their theatres in a small area is the policy of independent executives who think that they will in this manner be able to keep them under their thumb.

In this respect, the independent chains differ from affiliated or major circuits since the latter extend over many states. In some instances, they virtually include operations from Coast to Coast. Peculiar phase of this hike in number of circuits is that the increase in number of theatres by major chains has been negligible as compared with the indie growth in circuit biz.

The indie circuit officials figure that by having close supervision of numerous houses in a small area they will be able to operate at a profit. Absorption of individual exhibitor spots by independents has been going on steadily in recent years. In the past three years, the 300 circuits that formerly were active are still in existence but many of them have placed additional theatres under their wing.

The expansion by independent circuits has been so extensive in recent seasons that there are few important communities small cities that don't now have some indie circuit representation.

Chicago, March 9.

Biggest boom demand for theatres in the history of the midwest is under way, and at present far surpasses the theatre demand of the pre-1929 hurrah. Where formerly the

F.P.-Canadian Cham of 300 Mulls Idea of Going Back to Single Pix

The double features may in Canada, where the powerful Famous Players-Canadian chain the advisability of going singles 100 per cent. If doing so, FP-C possibly will be showing the way out of the duals wilderness for other circuits, especially if the change to singles is backed up by results.

While most chains, both major and independent, would prefer to see an end to dualing, none of importance approaching the Canadian string has been willing to consider a move to take the bull by the horns and go out of the policy. It isn't certain whether FP-C will either, but the circuit above the border is at least huddling on the matter.

Loew's Century, Balto, Cuts Oakleys, So Sunpapers Retaliate in Ad War

Prof. Dale's Mouthful On Film Censorship

Columbus, March 9. — The public attending picture theatres can obtain more effective results than censor boards by staying away from so-called objectionable films, according to Edgar Dale, motion picture chairman of the National Congress of Parents and Teachers. He claimed that picture censorship violates the principle of freedom of speech, saying that implications of censorship is the concept that there are a few strong-minded people who can view any picture without injury and that the rest are weak-minded. Dale is associate professor of education at Ohio State.

Thompson-Petty May Carry On McCarthy's Dept., Sans Successor

A successor to the late J. J. McCarthy in the Motion Picture Producers & Distributors of America may not be appointed since Lester Thompson has been in charge of the eastern advisory advertising council while McCarthy was on the Coast, and Tom Petty in charge out there.

McCarthy had transferred to the Coast office largely because of his health, having put in a bad winter in 1935-36 in New York. Thompson has Joel Swenson as an assistant on the New York end.

Ken Clark, who succeeded John Boettiger at the home office, is in charge of newspaper contacts.

Mrs. J. J. (Sadie) McCarthy will remain east for the present with her sister, Violet (Mrs. Earle W.) Hammons in Westchester, N. Y., following the wishes of her husband last Thursday.

Interment was in Gates of Heaven Cemetery, Mt. Pleasant (near White Plains), N. Y., where a simple and brief service was read.

Among those at the station when J. J.'s body arrived was Will H. Hays, McCarthy's boss. The M.P.P.D.A.

Philly Film Men Appointed

Philadelphia, March 9. — Four film men are included on the committee appointed by Mayor Wilson to plan Philadelphia's celebration of the 150th anniversary of the Constitution. They are Joseph Bernhard, Ted Schlanger, James Clark and Emanuel Rosenfeld.

great seekers after theatres were the five or six national circuits; today the individual, independent exhibitors, with one or two houses, are busy scouring the territory to add more houses.

Baltimore, March 9. — Battle over hyped advertising rates between local Sunpapers and downtown exhibitors took on added impetus this week with Loew's Century bearing the biggest brunt the first barrage fired by the newspaper.

Following the return of all passes sent by de luxers to the paper and a request that no more be handed out in the future except to the critic, the Baltimore art and publicity matter from this Sunday's amusement section. Also notified its critic not to review Century shows, although this ruling not in force yet against other downtowners.

Feeling that local show circles are that paper is shooting at strongest link in local setup with hopes of others weakening and retreat from the present united front which has been in operation nouncement of new and his structure.

So far, theatres are sticking together and determined to fight it out with no moves yet on either side for compromise. Attitude of Sunpapers toward theatres governed by traditional policy of no live, no breaks for local publicity grabbers very few and far between.

ONTARIO DROPS ITS 10% AMUS. TAX RAP

March 9. — Biggest step forward ever handed the Ontario sport and theatre world is in the Government budget this afternoon. All amusement taxes are slashed. Previous minimum had been 10% with many chains absorbing this. Result is equal to jump of 10% in profits if any.

Marie Wilson's Crackup

Hollywood, March 9. — Marie Wilson, Warner's comedienne, suffered severe injuries March 4 when her auto collided with two other. Physicians asserted she would recover following a head operation.

Sec Report

in addition is other holdings of 62,860 common, 10,618 \$3.85 convertible preferred.

20th Century-Fox—Chase Bank, which has been liquidating immense holdings over period of several months, dumped 438 common and 876 of the \$1.50 preferred, leaving 351,909 of the first variety and 703,818 of the latter at month-end.

Grand National—Only transactions in this were purchases aggregating 15,000 common by Kirk W. Todd of Pittsburgh, director who formerly had no stake in the company. Todd picked up his lot in three transactions, biggest being purchase of 12,000 shares on Jan. 18.

Personal hold Paramount directors revealed in the semi-monthly report. Commish showed seven of the officers; directors have no financial stake company.

Those who were listed as non-holders were President Barney Balaban, board chairman; Adolph Zukor, Stephen Callaghan, W. B. Kell, John W. Hicks, Jr., King and Fred Mohrhar the holders of common. Frank Freeman, 1,000 shares; Conger Goodyear, 1,000; John Fes (through Lehman Bros., of which he is a partner), 6,000; Henry Herzbrun, 208, 100; first preferred were Goodyear, 300 directed and 300 through a trust; Hertz, 15 through a trust; and Charles A. McCulloch, 1,500. Investments in second preferred were shown as follows: Goodyear, 1,000; Hertz (Lehman Bros.), 8,000; Herzbrun, 83; and Earl I. McClintock, 100.

Denver's Oldest Gift Stunt, Ford Giveaway, Dropped by Huffman

Denver, March 9. The oldest cooperative giveaway in Denver passed out when Harry Huffman discontinued the living away of a weekly Ford. His seven theatres participated in the deal. Ford dealers cooperated by paying for trailers in Huffman has given away 148 cars. Dave Cockrill, of the Denham, who was left alone on a bank night giveaway by the withdrawal a few weeks ago of the Fox and Public houses from the setup, has added the Alpine to his layout. Cockrill bought the house and has added it to his Denham bank night drawing, on a twice-a-week basis. He is expected to add other houses to the giveaway. Fox houses will return to bank

night soon after Easter, with a new set of registrations. They plan to bar all tourist signatures, and all Fox houses are expected to be included in the setup.

With Huffman dropping the car giveaway he is left without a giveaway, except grocery night and the like, at his neighborhood Bluebird.

7TH STICKUP POINTS TO AN EPIDEMIC IN ST. L.

St. Louis, March 9. A Negro robber who took \$52 from Mrs. Lulu Skelton, cashier at Strand, located in populous center just outside business district Thursday (4), escaped after chase during which he was fired on by gendarmes. Negro entered cashier's cage, pointed gun at Mrs. Skelton and demanded dough. She is seventh theatre cashier in burg to be tapped si

Gambler's Luck

Des Moines, March 9. Mrs. Madge Gordon hadn't missed a bank night drawing in Webster City, Iowa, since it started, until she was taken to Rockwell City reformatory to serve five years for operating a disorderly house. The night she left for Rockwell City her name was called at the theatre and had she been present would have won \$350.

SPOKANE'S 1ST ARTIE

Spokane, March 9. W. E. Lindsay is installing sound equipment in the Spokane Little theatre preparatory to showing foreign-made pictures. "Moscow Laughs" (Amkino) will be the first. Others will follow twice a month. Spokane has no theatre at present.

KRIMS ADD DOWNTOWN, DET.

Detroit, March 9. Downtown theatre, former RKO showcase, was added Monday to the chain operated by Sol and Mac Krim. Sam Carver, operator of first-run house the past three months, continues as manager and half owner. "Ecstasy" has been booked as the initial offering Thursday (11) at \$1.10 top. New owners are dickering for big films to replace programmers played past three months.

SCARIN' 'EM SILLY

Wichita, March 9. Boris Karloff was too realistic in "The Walking Dead" to Jesse E. Haak, 18, Clearwater, Kas., who collapsed while watching showing of picture in the Wichita theatre Saturday. Ambulance took youth to hospital where attaches reported victim's condition not serious but weak from fright.

Presto! Change-O! Mob-Bilked Buffalo Theatres on Banko

Buffalo, March 9. Buffalo theatre-goers and owners have been victimized for the past six months by a "bank night" swindle gang, it was revealed here today with the arrest of one man and the start of an investigation into the racket. George Houston, 37, was charged with grand larceny, second degree, and two men and women are being sought by police. According to Houston, the gang has been operating in all Buffalo neighborhoods and surrounding towns. The swindle starts with one racketeer inspecting the list of ticket holders displayed in the theatre lobby. A person selected from the list is contacted by the gang and a definite agreement is made to the split of the prize if the person selected is successful. The split is usually 20% to the winner and 80% to the gang.

On bank night when members of the audience are invited to draw the winning number, a gangster is the first on the stage and by sleight of hand the number selected from the barrel is palmed and a printed duplicate is produced from the gangster's sleeve.

Houston confessed that he had picked the winning ticket this way, five out of seven times. On the other two occasions the duplicate had stuck in his sleeve and the gang lost out.

The racket was uncovered due to an anonymous phone call received by a theatre patron whose name had been posted and who was propositioned that the drawing could be fixed so that he would win \$200. The next night the number was picked as agreed but the gang failed to contact the winner. Next day, however, the winner received a phone call demanding \$160 whereupon he notified the police. Trailing a messenger who had been sent to collect the money from the winner, brought no result, the gang member failing to make the contact.

Pinch Chases Banko from St. P. but Mpls. Still for It

St. Paul, March 9. Blocked by affidavits of prejudice filed on behalf of four exhibitors, defendants in St. Paul's bank night lottery trials, District Court Judge Hugo O. Hanft assigned Judge Albert H. Emerson of Lamberton (Minn.) to preside at the trials which started at 10 o'clock this morning in Ramsey County district court. Affidavits were filed in behalf of J. L. Stern, Minnesota manager of Affiliated Enterprises, Inc., which allegedly controls bank night nationally; David Gilman, secretary of Northland Amus. Co., and Loui Rubenstein and Abe Kaplan, operators of the Dale, local nabe.

Under a statute which permits such procedure, Judge Hanft entered a not guilty plea for two other defendants. Affiliated Enterprises and Charles Yaeger, its head. Trial was set for March 15. Extradition proceedings are afoot to bring Yaeger to St. Paul from Denver, where he operates.

Four of the confessed bank night swindlers, last of the 11 who pleaded guilty and were sentenced, were given suspended sentences by Judge Hanft last week. They included the printer of the fake tickets, who had maintained that his share from the ring was less than \$50, though the swindlers raked in more than \$3,000 in their operations. Since the quartet is employed, his share let 'em off, with promises to him that they'd be good boys from now on.

Though bank night has been yanked from local houses, Minneapolis nabes are still ballying prize nights. Looks like local exhibitors feel the authorities mean biz, but the boys across the river are waiting for the outcome of the test cases.

Minneapolis, March 9. Reporting here to Northwest Allied States' members on the St. Paul upheaval that followed a earthing of a swindle that netted a gang of 11 more than \$3,000 in fraudulent winnings, prompted indictment of three exhibitors and two distributors and caused introduction of an anti-theatre gift night bill in the state legislature. W. A. Steffes warned exhibitors to comply to the letter with the rules laid down by the "bank night" company.

James Dunn says: "Luckies are a light smoke gentle on the throat"



"I first smoked Luckies in my home town of New Rochelle, N. Y., in November, 1917, when the boys were moving into Fort Slocum—and in general Luckies have been my cigarette ever since that time. I've found that they're a light smoke—smooth and gentle on the throat, and I get a big kick out of that Lucky flavor—whether it's right after my morning coffee, or after a midnight snack at the Brown Derby."

James Dunn
CO-STAR OF
NEW UNIVERSAL PICTURE,
"WE HAVE OUR MOMENTS"

An independent survey was made recently among professional men and women—lawyers, doctors, lecturers, scientists, etc. Of those who said they smoke cigarettes, more than 87% stated they personally prefer a light smoke.

Mr. Dunn verifies the wisdom of this preference, and so do other leading artists of the radio, stage, screen and opera. Their voices are their fortunes. That's why so many of them smoke Luckies. You, too, can have the throat protection of Luckies—a light smoke, free of certain harsh irritants removed by the exclusive process "It's Toasted". Luckies are gentle on the throat.



THE FINEST TOBACCOS—
"THE CREAM OF THE CROP"

A Light Smoke "It's Toasted"—Your Throat Protection

AGAINST IRRITATION—AGAINST COUGH

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Comparative Grosses for February

(Continued from page 10)
INDIANAPOLIS

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
APOLLO (1,000; 25-40) High. \$15,400 Low. 1,200	God's Country Woman \$4,750	Lloyds of London \$6,500	Lloyds of London (2d week)	On the Avenue \$6,300
LYRIC (2,000; 25-50-60) High. \$15,500 Low. 1,800	Woman-Wise \$9,000 (Your Hit Parade Unit) (Stage Show)	Great O'Malley \$12,200 (Major Bowes Unit)	Breese Home \$10,250 (Mitchell, Durant Unit)	Stolen Holiday \$9,500
CIRCLE (2,000; 25-40) High. \$25,000 Low. 1,700	Champagne Walls and Doctor's Diary \$7,250	You Only Live Once and Buildup Drummond	We're on Jury and Outcast \$4,000	Maid of Salem and Clarence \$5,500
LOEWS (2,000; 25-40) High. 2,000	More Than Secretary and Counterfeit Lady \$5,900	Under Cover of Nite and Women of Glamour \$3,900	Devil's Playground and Dangerous Number \$5,100	Last of Mrs. Cheyney \$10,900

SEATTLE

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
5TH AVE. (2,400; 27-37-42) High. 4,000 Low. 1,700	Champagne Walls and Sinner's Take All \$7,000	Lloyds of London and We're on Jury \$9,500	Lloyds of London and On Jury \$5,200 (2d. wk)	God's Country, Woman and Dangerous Number \$9,200
PARA-MOUNT (2,000; 21-32) High. \$57,800 Low. 2,400	Winterset and Woman-Wise \$6,100	Stolen Holiday and Under Cover of Nite \$5,000	Black Legion and Mama Steps Out \$3,000	Wings of Morning and Great O'Malley \$3,000
LIBERTY (1,000; 10-37-57) High. \$12,600 Low. 1,700	More Than Secretary and Woman in Distress \$4,300	Beloved Enemy and Once a Doctor \$6,100	Rembrandt and Counterfeit Lady \$4,200	When You're in Love \$11,000
MUSIC BOX (800; 27-37-12) High. \$17,900 Low. 1,700	One in Million \$3,900 (5th week)	Million \$4,200 (6th week)	Million \$3,500 (7th week)	Million \$3,600 (8th week)

LOS ANGELES

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
DOWNTOWN (1,800; 30-40-55-65) High. \$28,500 Low. 1,700	Beloved Enemy and Woman in Distress \$6,400	Sing Me a Love Song and Once a Doctor \$6,500	God's Country, Woman and Two Wise Maids \$8,600	Black Legion and Women of Glamour \$6,900
HOLLY-WOOD (2,150; 30-40-55-65) High. \$37,500 Low. 2,400	Beloved Enemy and Woman in Distress \$7,000	Sing Me a Love Song and Once a Doctor \$7,300	God's Country, Woman and Two Wise Maids \$8,600	Black Legion and Women of Glamour \$8,900
PARA-MOUNT (3,350; 30-40-55) High. \$57,200 Low. 5,500	More Than Secretary and Buildup Drummond \$12,700 (Elmer Waters Unit) (Stage Show)	Champagne Walls and Once a Doctor \$19,200	Devil's Playground and Clarence \$12,000	Maid of Salem \$17,500
	Camille and Off to Races \$17,200	You Only Live Once and Dangerous Number \$12,400	On the Avenue and Under Cover of Nite \$14,000	Last of Mrs. Cheyney and Man of the People \$14,200

KANSAS CITY

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
MIDLAND (4,000; 25-40) High. \$35,100 Low. 5,100	You Only Live Once and Under Cover of Night \$8,500	More Than Secretary and Devil's Playground \$10,400	Women of Glamour and Dangerous Number \$9,000	Last of Mrs. Cheyney \$11,000
MAIN-STREET (3,200; 25-40) High. \$35,000 Low. 3,200	Champagne Walls \$8,500	God's Country, Woman and Devil's Playground \$10,400	Stolen Holiday \$6,900	Great O'Malley \$13,000 (The Waters Unit)
NEWMAN (1,000; 25-40) High. \$33,000 Low. 3,200	One in Million \$7,400 (2d run)	Doctor's Diary \$6,700	Black Legion \$6,700	Sea Devils and Criminal Lawyer \$7,300
UPTOWN (2,500; 25-40) High. \$11,000 Low. 1,500	Lloyds of London \$4,700 (2d run)	Lloyds of London \$4,700 (2d. week)	One in Million \$6,200	Million \$4,400 (2d week)

MINNEAPOLIS

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
MINNE-SOTA (4,200; 25-35-55) High. \$45,000 Low. 5,000	Champagne Walls \$6,000	Lloyds of London \$10,500	On the Avenue \$11,000	Green Light \$9,000
ORPHEUM (2,800; 30-40-55) High. \$25,000 Low. 2,000	Garden of Allah \$7,000	Stolen Holiday \$13,500 (Spices of 1937 Unit)	Black Legion \$5,500	Sea Devils \$4,000
LYRIC (1,000; 20-25) High. \$28,000 Low. 2,500	Born to Dance \$2,500 (2d run)	Love on the Run \$2,500	Theodora Goes Wild \$3,500	Gold Diggers of 1937 \$3,500 (2d. week)
STATE (3,000; 25-40) High. \$17,000 Low. 900	Sing Me a Love Song and Mad Holiday	Sinner's Take All and Can This	Chan at Opera and Mind Your	We Who Are to Die and Lonest Night

N. Y. NABES, CHAIN AND INDIE, WINDING UP BANKO AND GIVEAWAYS THIS WEEK

NEBRASKA FILES TEST SUIT OVER BANK NITE

Lincoln, March 9.

Nebraska bank night test case was led in Beatrice, Neb. (Cage County District Court), Monday (8) by Attorney Fox-Wesco Hunter against the Beatrice Theatre its manager, Lewis B. Spromsler, who enjoyed the practice bank night since February, 1936.

Hunter wants a temporary injunction, court to set a hearing date on the proposition. Argues that if the state were to undertake individual prosecution it would become involved in a multiplicity of suits, and theatres would continue to operate, hence this particular test case.

Chi Banko Appeals

Chicago, March 9.

ree more of the 101 cases against theatres in conjunction with operating bank nights were tried Friday (5), and all were assessed \$5 and \$10 fines by Chief Justice John J. Sotestoy of the Municipal Court. Warner Bros. Federal Theatres and H. Schoenstadt, the three whose cases came up this week, appealed, as did the 43 others which have been tried previously.

ines in these cases were same as those tried previously.

Per Usual, Indies Outwait the Circuit Houses—Flock of Angles and Tangles Theatres Had to Cope With—Wasn't Worth the Worry

Developments in the bank night and cash give-away situation in Greater New York City are running to form as pertains the independent exhibitors.

Both Loew and RKO circuits will have brought most of their outstanding money distributions to a conclusion late this week or early next, but many indie circuits probably will wait another week to halt their bank and cash nights. Reason for this is that the independent chain operation officials want to be sure the only remaining competition on the proposition will be small or minor indie houses. Individual independent exhibitors undoubtedly will carry on in desultory fashion for weeks and perhaps months in some N. Y. spots but the disheartening interest on the part of potential patrons probably will figure in their gradual.

The group in Brooklyn (the Paramount, Fox and Strand) decided last Thursday to abandon the coin contests. They'll wind up current contests gradually, probably on March 17. These houses were the first to stage bank night in downtown Brooklyn, deciding to enter because small indies in nearby areas went into the field on such a large scale.

Century and other independent circuits also have signified that they are giving up the cash distribution business but other groups and individual indie exhibitors are still on the fence. Typical of this latter attitude was the failure of ITOA to take

any action lookings towards abandonment of bank night sessions and kindred contests. That organization not long since would quit the coin give-aways, the major circuits would lift their admission.

ince that offer or suggestion was made, the major circuits in Greater N. Y. not only have been taking their admiral scales but have come out flat-footed against continuing bank nights and other cash stunts. Fact that the ITOA has not agreed to quit the coin games substantiates in part the belief held by some industry leaders that the indie association offer smacked of being one of those things.

Cash Thereof
With the larger operators in New York City agreed on quitting the cash contests, some of them now are attempting to figure how much bank nights cost them in regular weekly fees. Most fees each week to the bank night corporation ran from \$25 to \$125. Estimated that 300 to 450 theatres in the metropolitan area have been using the bank night idea with the weekly take by the corporation running from \$7,000 to \$12,000.

These figures, of course, do not include the thousands of dollars paid out in prizes or the added operating cost because of special accessories, printing, etc., which had to be deducted each week from the theatre's gross. Corporation agreed to be responsible for all damage suits and would provide bail in case of arrests. This eliminated much grief that was encountered by film houses.

Instances in which patrons sued theatres and collected are numerous. Oddest case was that in which a potential winner claimed the theatre was so jammed with people in the lobby and aisles that he was unable to reach the stage in the specified three minutes in order to claim his award. He squawked to the fire-department, and the exhibitor "died" in full.

Biggest stumbling block was the need of specifying the exact time when final drawings were to be held and following these rules to the letter. There were numerous actions in which patrons won prize money because the exhibitor failed to live up to the advertised contest hour. One woman collected because she claimed that she was in the theatre at the specified time and her prize number had been announced an hour before. The exhibit had rushed the drawings ahead because his house was packed and the audience was clamorous for action.

These were instances where the exhibitor conducted his contests on the level, but discovered the cash giveaways were not as easy to handle as appeared on the surface. When manipulations and other tricks were attempted by exhibitors, they found a double dose of grief.

Exhibitors had to be smart in their advertising in setting forth all rules in order to duck the gambling or lottery angle and trouble from the police. On occasion, the urge of patrons to attempt to do little "cheating" usually was unsuccessful. Cases in which double registration on a friend's name tri were reported but though actual pay-offs on the were infrequent. Commitment judges generally uncovered fraud and disallowed the prize.

ST. LOUIS

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
AMBASADOR (2,000; 25-40) High. \$28,500 Low. 10,000	Champagne Walls and (Major Bowes Unit) (Stage Show)	Wings of Morning \$12,000 (Paul Whitman Orch.)	Stolen Holiday \$13,000	Women of Glamour \$17,000
LOEWS (2,000; 25-35-55) High. \$22,500 Low. 7,000	Man of People and Dangerous Number \$9,500	You Live Only Once and Rembrandt \$10,800	Under Cover of Night and Mama Steps Out \$9,200	Last of Mrs. Cheyney \$16,000
FOX (2,000; 25-35-55) High. \$17,500 Low. 9,500	Lloyds of London and Man of Affairs \$17,000	God's Country, Woman and Sing Me Love \$13,700	On the Avenue and Criminal Lawyer \$18,000	Maid of Salem and Mind Your Business \$13,500
MISSOURI (3,014; 25-35-55) High. \$16,500 Low. 6,500	Winterset and As You Like It \$12,500	Woman Alone and Holy Terror \$9,200	Black Legion and We're on Jury \$9,600	On the Avenue and Criminal Lawyer \$11,000
ST. LOUIS (4,000; 25-40) High. \$35,500 Low. 5,000	Rainbow on River \$9,200 (Stage Show)	College Holiday \$9,700	3 Smart Girls \$9,000	One in Million and Racing Lady \$9,200

PORTLAND, ORE.

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
BROADWAY (2,000; 30-40) High. \$21,000 Low. 2,500	3 Smart Girls and Mad Holiday \$6,600	Smart Girls and Holiday \$3,200 (2d week)	Man of People and Mama Steps Out \$4,700	Last of Mrs. Cheyney and Dangerous Number \$11,500
UNITED ARTISTS (1,000; 30-40) High. \$15,200 Low. 1,200	Stolen Holiday \$4,200	Holiday \$3,000 (2d week)	Luckiest Girl in World \$3,900	Green Light \$9,500
PARA-MOUNT (3,000; 30-40) High. \$16,000 Low. 3,100	God's Country, Woman and Finch Witness \$3,900 (2d week)	One in Million and Counterfeit Lady \$13,000	Million and Lady \$7,500 (2d week)	Million and Lady \$5,000 (3d week)

DENVER

	Feb. 4	Feb. 11	Feb. 18	Feb. 25
DENHAM (1,500; 25-35-45-55) High. \$16,000 Low. 1,700	Champagne Walls \$8,000	Waltz \$5,500 (2d week)	Doctor's Diary \$5,500	Outcast \$11,500 (Marcus Unit)
DENVER (2,500; 25-35-55) High. \$27,700 Low. 3,000	3 Smart Girls \$9,500	One in Million \$13,000	Lloyds of London \$12,000	God's Country, Woman \$11,000
ORPHEUM (2,000; 25-35-55) High. \$24,000 Low. 2,000	Plough and Stars and Racing Lady \$5,000	Under Cover of Night and We're on Jury \$6,500	Condemned and Mama Steps Out \$6,000	Michael Strayoff and Dangerous Corner \$5,000
PARA-MOUNT (2,400; 25-40) High. \$22,000	Charlie Chan and Crack-Up	Woman Alone and Counterfeit Lady	Devil's Playground and Dodger City	Accused and Man Who Worked

BILLY MURRAY CRITICAL

Pittsburgh, March 9.
Billy Murray, former big league baseball manager and, since 1932, house manager for Harris Amus Co., seriously ailing in Youngstown (O.) hospital and doctors re holding out little hope for his recovery. Murray was taken ill while on a vacation. In Youngstown, where he is currently stationed, Murray went down with pneumonia on the eve of his departure for South and was rushed under oxygen tent immediately. Condition has been critical all week. Although he's touchy

Anti-Alien Actor Bill's Finale Bit of a Fiasco; Dickstein's 8 Star Witnesses Don't Show; Now Cold?

Washington, March 9. Heari ickstein alien-actor ill wound up today, after eight actors, promised as witnesses in support of the measure, failed to show. Morning's ings were with Chairman Dickstein produce only two itters for the measure. House immigration and naturalization committee will go into an executive huddle on the bill, probably Thursday.

Today's hearings proved a complete fizzle. High-class talent which Dickstein had promised sent their regrets. Tempers of committee members were short, and entire proceedings were characterized by scraps with the chairman.

John F. Simmons, chief of the State Department's visa division, was produced to fill the witness chair, after 20 minutes of waiting for the missing witnesses, but his testimony was confined to an interpretation of current labor laws and mild criticism of the amended measure, which he described as 'vaguely worded.'

Slight scuffle occurred when Dickstein objected to previous testimony of Representative Celler, in which the New Yorker had read excerpts from a State Department memorandum which Dickstein insisted were confidential. immuns, however, declared memo was available to the public and no rules were broken by its release.

Attempt of Rep. Kramer of California to read aloud a telegram slamming the bill, which he had received from Marian Bruce Clark, Metropolitan Opera star, was vigorously opposed by Dickstein, who hastily dug up a clipping proving that the American warbler had sung in Italy under the name of Mme.

Franca Somigli. is, Dickstein implied, was proof that the gal was two-timing America. Kramer retorted, however, ith the reminder that ickstein's star witness last week was the 'honorary' German Baroness Fern Andra and that she also went by a stage name.

Second appearance was staged by Charles Henry Freeman, New York concert manager, who appeared two weeks ago to tell about the machinations of a 'Metropolitan Opera clique' extorting money from opera singers. Freeman, who has attended all previous hearings this year, was called upon by Dickstein to explain why the actors expected to appear today had failed to arrive.

Claiming that most of the missing stars could not be present because of their fears of retaliation, Freeman launched into another song about the monopoly exerted by opera and radio. Arthur Judson, head of Columbia Concerts Corp., controls 'practically every conductor' in the country. Freeman charged, and George Engels, of National Broadcasting Co., is the second of the 'two men controlling American music today.' NBC, he further stated, 'has some definite contractual connection' with the Metropolitan Opera Co.

After adjournment, Freeman told newspapermen that the witnesses who remained away included Geraldine Farrar, former Met star; Henry Hadley, American conductor and composer; Dr. Harold Hanson, of the Rochester Eastman Foundation, and Dr. Frances Elliot Clark, head of the Educational Department of the Victor Co. The most famous of the missing witnesses were 'afraid to have their names used,' he added.

In her telegram to representative Kramer, Miss Clark, who made her debut at the Met last night in 'Madame Butterfly,' in N. Y., declared that in nine years of singing with the foremost Italian opera companies,

she never observed discrimination against Americans. She also said that there were no statutes in the country regulating the appearance of foreign talent. Passage of the Dickstein act 'would create a very adverse feeling in Italy against American artists,' she concluded.

The amended bill is still contrary to the best interests of the American theatre. Marcus Heiman, president of the League of New York Theatres, said in a telegram to the committee, and the league feels that 'substantially every important manager and theatre owner in the country is opposed to it.'

Lengthy proceedings ended at noon, with a majority of the committee apparently intent on harassing Dickstein. Virtually none of the members aided the chairman in his attempt to swing witnesses back into step and ganged up in way that indicated the bill will ice-boxed this session.

Heroic scramble to regain lost ground was staged last Wednesday (3), by Representative Samuel Dickstein.

Currently being tried for its life before the House Immigration Committee of which Dickstein is chairman. With support for the measure, which would set up trade barriers against foreign artists, going into a tail-spin, Dickstein hastily announced that changes would be made in the bill to permit the entrance of the U. S. of artists of 'outstanding merit.' Furthermore, the quota provision which prohibits admission of alien talent unless American artists are taken in exchange, would be deleted except in cases where the foreign artists' homeland discriminated against American artists.

Fourth sitting of the Immigration Committee produced little, beyond a thrill for members and newspapermen in the form of Fern Andra, European film star who made a valiant attempt to support for the measure.

Appearance of Miss Andra, swathed in black fur with a triangular black hat hiding most of her face, caused male spectators to start primping, and the tale of her hardships as an actress and film producer abroad occupied most of the morning session.

Born i Waukega, Ill., Miss Andra—former ife of Ian Keith, stage and screen star—went to Germany at the age of three and appeared as a child actress in the Berlin theatres not long afterwards. She owns her own lm company, which she admitted 'stands in name, but nothing more' at present, and has played in the legitimate theatre and in foreign films in Central Europe and England since before the war. During her career she has 'lived as a German,' she said, and she holds the title of 'honorary baroness,' which was just sort of given to me.

Discrimination Abroad
Discrimination against American actors in Germany and England was theme-song of Miss Andra's testimony. 'In both countries U. S. actors are "harassed" and chivvied by officials,' she said, and the Dickstein bill should be enacted into law for retaliatory purposes. Although a producer of foreign films herself, her company was discriminated against and she was subjected to stringent supervision by the authorities, she declared.

Disclosing a friendship with Josef Goebbels, Nazi Minister of Propaganda, Miss Andra told of a letter she had received from him in answer to her complaints against German restrictions against foreign talent. He was 'terribly sorry,' she said, about legislation barring all foreign actors from the country, but the law had been passed. Other laws require all Americans to be taxed three times as much as German citizens, and force the exportation of two German films for each foreign picture brought into the country, she told the committee.

Miss Andra's testimony disclosed that America is suffering from a dearth of Hamlets. Plenty of American actors could take the place of Gielgud, Miss Andra insisted, or 'why did Booth gain the reputation of the greatest of Hamlets?' Representative Mason, Republican member from Illinois, agreed with this statement, adding, 'In other words we have Hamlets because we have been importing them from abroad,' to which the lively American-born German baroness replied, 'Quite!'

Following her testimony that few Europeans cared for American films and that the U. S. motion picture industry 'would be just as great if there were no Europe to send films to,' Miss Andra was asked whether any of her own productions had been imported by American exhibitors. Declaring that her pictures were created for the 'adult minds' of

Central Europe' and were seldom shown in the U. S. because of the lack of censorship for children, she said that Europe, China, Japan and South America absorbed most of her productions. 'Most of my films were forbidden by censors in Germany for anyone under 18,' she admitted.

Miss Andra left the hearing room after a patriotic outburst in which she said she wanted to see a U. S. Navy and Army bigger than any other in the world. She will return to Germany within a few days because she 'loves the country,' it was later learned.

The second witness supporting the bill was Evelyn Brant, secretary of the Grand Opera Artists' Association, an affiliate of the American Federation of Labor. Passage of the measure would give the opera industry 'some security,' she told the committee, in a frenzied appeal in which she compared the plight of American musicians to that of flood victims. 'You must listen to the cries of the distressed!' she insisted.

After coming out for artists who are 'Made i the U. S. A.,' Miss Brant accused the big interests of motion pictures and radio as the principal foes of American talent and also corroborated testimony of previous witnesses that the Metropolitan Opera Company is the villain of a plot to persecute American singers. She received death threats from the alleged 'Metropolitan clique' led by Agnes Cronin, the principal witness in the second session of the Dickstein hearings, she said, but the gangsters scattered when her husband hired a 'group of detectives' to follow them.

Motion pictures and radio are a 'very large factor' in the unemployment of American actors, the Committee was told by Agnes Cronin, an official of the Federal Works Progress Administration. Approximately 11,500 individuals are working on Federal theatre projects at present, Miss Cronin said, of whom about 25% to 30% are former actors. The WPA worker expressed no opinion on the bill itself.

During last Wednesday's hearings, the press was soundly berated for failure to comply with requests to 'print the Dickstein bill in full' and otherwise enlighten the public as to the 'true purpose' of the measure. Local and out-of-town scribblers also were accused of favoring opposition witnesses and panning Dickstein's supporters.

Olive-branch was extended, however, when Dickstein lured the press table with promises that first-run film stars would appear in the bill's behalf today, with one who was 'better than Garbo.'

British Beef

(Continued from page 1)

agements throughout the United Kingdom are eyeing the situation with understandable anxiety. They don't relish the prospect of losing this profitable field.

During 1936, alone, 1,675 foreign performers were granted variety and cabaret licenses in England. About 80% of that number, it is estimated, came from America. In 1932, the number of foreign artist permits in this field was 1,083. In 1933 it grew to 1,190. Following year it was 1,243 and in 1935 it reached 1,394.

Increase for 1936 was the sharpest in five years, proving distinctly that the trend is growing rather than declining. For 1937, it is believed, the influx will be even larger—unless suddenly curbed.

Circuses Too
In circus field, similarly, the foreign invasion is growing. With the exception of one year, the annual number of permit for circus engagements has increased. In 1932 there were 310 permits granted. In 1933 there were 318 issued. Following year the number climbed to 338, while in 1935 it dropped to 289. But last year it was up to a new high of 374. Might be pointed out, however, that in this category there are more continentals than Americans involves.

While accurate figures for the number of English variety and cabaret turns in the U. S. are not available, it is extremely unlikely that any such influx is taking place, in view of the admittedly limited available playdates. In legit, picture, opera and concert fields the balance may be more even, with English artists invading the American ranks, although statistics there are open to question.

Furthermore, it is pointed out, Equity keeps a pretty close and sharp eye peeled on legitimate actors from England in the U. S. and doesn't let them cut in too much.

Only field, in which, England may

Banko Necessary For Indies to Stay In Biz, ITOA Holds

The Independent Theatre Owners' Association in voting last week to continue with bank nights, cash contests and other giveaways, contended that they must retain such added inducements for patronage in order to compete with first-theatres admish prices. The association officials state that they are willing to confer with major circuit excesses the matter of adjusting admish scales and trimming their giveaways.

The ITOA leaders claim the giveaways, whether coin or merchandise, are the only defense they have against major competition in Greater New York. Their contention is that competing major circuit theatres have their admittance fees almost on a parity with these, operating independently, big rub being, they say, that the major first-run houses have the product while the indies must wait for 90 to 180 days to receive these same features.

ITOA members and other independent exhibitors charge that under such alleged conditions, they must battle better or newer product with the giveaways.

Major circuit officials reply with the claim that they have been gradually increasing admissions wherever they felt the traffic would bear it.

ERPI WINS AGAIN IN ALEOGRAPH'S SUITS

Washington, March 9. Renewed attempts of Aleograph Co. to obtain sanction for more patent-infringement suits against Electrical Research Products, Inc., flopped Monday (8) when the Supreme Court denied petition for rehearing on plea for review of injunction proceedings which place a perpetual ban on further litigation over sound film processes.

Row has been going on for seven years since Aleograph first accused E R P of trespassing on its Stowers-deHymel method patented 1924. Principle involves sound-on-disc pix. Two its, one involv Western Electric, were decided i E R P favor. Three years ago the telephone company subsidiary obtained an injunction prohibiting Aleograph from pressing more suits. This was upheld by the Supreme Court last fall.

Latest futile Aleograph move was double-barrelled. Besides trying to get reopening of the E R P injunction proceedings, the rival equipment company wanted the Supreme Court to issue a mandamus forcing lower courts to revise orders in the case. This was denied.

MAJOR PICTS' FLOOD YARN

New Orleans, March 9. John Klorer and Morley Cassidy, ex-Huey P. Long publicity men, and Sidney Field, local writer, Thursday (4) sold scenario, 'Flood Crest' to Major Pictures for \$5,000. Charles K. Feldman, Hollywood agent, handled the deal.

Klorer was editor of Long's American Progress and is at present publisher of Daily Hammond Progress near here. Cassidy has had several stories published in Saturday Evening Post and is former Associated Press writer in New York and ex-local newspaper man. Field is writer of fiction and several plays.

EXTRAS ON PARADE

Hollywood, March 9. Mervyn LeRoy's 'The Deep South' will be a boon to the extras here. Mob lynching and Confederate parade will use up around 10,000.

actually have an edge in concert and opera—and that is extremely unlikely. Which means, quite definitely, that should serious anti-alien legislation pass the United States Congress, retaliatory action would follow in Great Britain. With awful lot of difference made in any show field, except vaude—and there, English limitation would amount to practically a death decree.

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RADIO LOTTERY STUFF OUT

Supreme Court Denies Reporter Privileges to Broadcast Biz; NBC Made Formal Request

Washington, March 9. Supreme Court just won't have anything to do with this new-fangled radio business over which it is attacked and defended so regularly. Jurists of the nation's top tribunal last week decisively knifed proposal to air their decisions in important

irect from their \$10,000,000 marble palace on Capitol Hill. No reason was given. Turn-down for broadcasting came in response to request of Kenneth Berkley, manager of WRC and WMAL, local NBC outlets, for permission to enjoy the same standing before the bench as press associations. Learning that Universal Service had surrendered its booth in the telephone room of the new court building, web official suggested either a regular announcer or news commentator be allowed to attend Monday decision-day sessions and go on the air immediately with digest of opinions in significant cases. Network wanted to have a man in the press row who would shoot copies of decisions downstairs via pneumatic tube to speller who would air yarn at the same time press service legmen were dictating stories to rewrite desks.

Justices threw no light on their reasons for ice-boxing the scheme. Marshall Frank, Green informed Berkley he had been directed by the Court to report that members had decided the request 'must be denied.' NBC accepted the slap, not unexpected, without further to-do.

Equality Elsewhere. Although they are denied access to Capitol press galleries, networks have crashed every other important gate in Washington. With the White House open-hearted toward all chai broadcasters are treated pretty much on a par with scribes. To overcome opposition of writers who rule on admission of candidates to the galleries, they have worked out arrangement by which engineers installed pick-up equipment in rooms directly off the floor of the House and adjacent to the Senate. Mikemen are allowed behind the House rail, although denied admission to the Senate chamber, and mikes are put on the Speaker's rostrum for important events in the lower branch of Congress. Senate is not so accommodating, however, and network crews have to button-hole solons when they leave the chamber.

Chief Justice Hughes, when he was Secretary of State in Harding and Coolidge cabinets, was known as lively radio fan, even having a crystal set installed in his office and donning headphones along with rank and file listeners.

HUMMERT HAS HIDEOUT YEN

Frank Hummert is figuring on moving part of the staff of Blackett-Sample-Hummert, Greenwich, Conn., where the head of the agency has his estate. He would spend several days up in the country and come into New York only when business makes it necessary.

Reason for the move is more privacy. He subjected to so many interruptions while working in the firm's Park Avenue offices that he isn't able to do all the things he wants in the way of creative writing and developing campaign ideas.

Hollywood, March 9. Marlene Dietrich plays a return date for Lux next Monday (15). Her play will also be a repeater, 'Desire,' which she made at Paramount.

My Friend, F. D. R.

Indianapolis, March 9. Al Beveridge, Jr., socialite announcer on WIRE, together with the wife, left here yesterday (8) for Washington, D. C., where they will attend an informal tea at the White House, return immediately and resume splicing.

Beveridge is son of the late Senator Beveridge of Indiana.

SCENERY UP AGAIN IN RADIO

Walter Darwin Teague, scene designer, has been contracted to erect a permanent stage setting for the Masonic Temple, Detroit, for use during the Ford's Sunday concerts with Victor Jolar's orchestra over CBS.

Set will cost over \$2,000 and is scheduled to be completed in mid-April, with work getting under way immediately. Will be most elaborate and only really pretentious set ever made to lend lustre to radio broadcast attended by audience. Till now only drapes and occasional cheap drups have been used for visual airings. Life-Saver tried out decorative panels against the frowns of NBC.

PART OF KELLOGG ACCT. TO KENYON & ECKHARDT

Kenyon & Eckardt agency is due for part of the Kellogg account. Will spot comedy-music show. May be tested first on WOR with network spread to follow.

Get big strength of program idea. Much hush-hush around agency on whole affair.

STUDIO SPACE SCARCE

Hollywood Shows Clutter Up Available Studios.

Hollywood, March 9. Columbia on the Coast had another problem child tossed into its lap when the order went out to line up a remote spot studio for the Chevrolet program, inging west early next month. Being a Sunday show makes it all the more difficult as the chain recently closed out the Figueroa Playhouse in downtown L.A. when Joe Penner took the only available sabbath spot at the CBS Radio Playhouse in Hollywood.

Other show using the site is Gillette Community sing. Canton's Texacoans are spotted in Wilshire Ebell theatre, but that's equivalent to two shows as there's a rebroadcast for the Coast.

It's Paul Ickenbacker's headache.

Ray Perkins Deal Pends

B.B.D. & agency waxed series of programs with Ray Perkins and has submitted to Ducc Pai Firm 'all answer 'yes' on idea before end of week.

If it's a go, transcriptions will be spotted on flock of stations around country.

Bob Maley, continuity writer, and Frances Jensen, treasury department of the Crosley Radi Corp., Cincy, to wed March 14.

SPONSORS GA-GA BUT WEBS SCARED

Ingenious Stunts to Convert Gambling Arrangements Into 'Skill' Fail to Get Anywhere—Seen as Certain to Foster Reform Move If Permitted

KEEP SAYING NO

Contests rigged up like bingo or keeno, near-lotteries, and bank night variations are intriguing web sponsors these days, and it's driving the chains and their legal departments nuts. There's a verboten sign posted by the webs on near-lottery ideas, but nothing seems to deter the deluge of ingenious proposals to get one of these shell games slipped in the back door.

Venerable bingo and keeno seem to be the favorites for a little paraphrasing in the hopes of making the grade and escaping the thunder of the Federal Communication Commission. Element of luck is generally taken out (or supposed to be taken out) by some trick or device which adds a dash of skill. Skill is what keeps a game from being a lottery. But not so far as the webs are concerned. It's still no go.

Pony Game

Los Angeles, March 9. Ponies will pound down the kilocycles in a new show to be inaugurated on KFI March 19. Whole thing will be mythical, including, it is hoped, the betting around the receiving sets.

Headache powder outfit is bankrolling the turf game, which calls for a chart to be procured at the corner drug store with the purchase of said powder. Don Clark, inventor of the gag, will produce it and for the winner of each race he'll pull a number from a hat.

Game is arranged that bookies are appointed by the dialers, odds are posted and bets made. Station attorney have okayed the legal aspects.

although some of the 'skill' versions of those old carny and ten-show pastimes are so downright tricky that the webs hate to see them hit the wastebasket.

Would Be Sensation

Big fear of the chains in this connection is the reform element. Boys know only too well that a near-lottery program would be a major sensation, and that pretty soon every sponsor would want one. At this stage, cut-to-order toshold for a reform element crackdown would be created—and with it, of course, a besmirching on the part of the F. C. C. So afraid of this angle are all major webs, that it is only with the greatest reluctance that they say anything about contests at all—even the absolutely acceptable ki. Nothing would please the webs better than to have every sponsor swear never to use a contest of any kind again—which ideologically impossible event, feel the webs, might nonetheless 'just about' far-sighted a move as anyone connected with the radio could make.

Lottery rage is felt by the trade to hail from two sources: (1) the trend toward novelty; and (2) the frantic search for new program ideas. Every sponsor's mouth started to water when Lucky Strike got its sweepstakes under way, and the Sinclair oil people not so long ago spent a lot of time trying to convince the webs that a number-drawing would be okay inasmuch as considerable 'oi' would be given to charity as the whitewash. Webs hated to mix this longtime customer, but Shifali

May Invoke New York Merchants' Statute in Fresh Move to Enjoin Lucky Strike's Song Ratings

Borrows Royal Mittens

London, March 1. Eric Maschwitz, British broadcasting Corp. executive recently received the Order of the British Empire (OBE). He was called to Buckingham Palace, by order of the King for investiture.

On these occasions it is customary for the recipients to wear white gloves. Maschwitz forgot his gloves and borrowed pair from the King.

KENTUCKY NAG EVENT MAY GO NBC

Louisville, March 9. C. E. Midegley, radio exec of Barton, Barton, Durstine and Osborn, spent few days in town with Brown & Williamson Tobacco Corp. officials.

Company will not definitely confirm report that they will sponsor airing of Kentucky Derby, set for May 8, and further, that broadcast will be handled by NBC rather than CBS, which has handled the big race for the past several years.

Heads of Kentucky Jockey Club and city officials are very eager to emphasize that the Derby will definitely be run on the above date, and that Churchill Downs, and Louisville in general, will be in grand shape to entertain visitors to the racing classic. While the plant was under water during the recent disaster, actual damage was slight, and arrangements are now in full swing to stage the town's usual grand horse race with all the trimmings.

WLW EARMARKS TALENT THAT MAY STAY IN N. Y.

Cincinnati, March 9. Larry Menkin, continuity writer, and James McAllister, dramatic artist, will join the Crosley staff March 15. They were engaged last week by Bob Kennett, production manager of WLW and WSAI, in New York. Menkin is a returner to the Crosley fold.

In a three-day talent hunt, Kennett auditioned and interviewed 108 applicants in Transamerica headquarters. Some of the persons who received his okay and are desirous of remain in N. Y. C. have been lined up on a call basis, for service on Crosley programs originating in the new WLW studio here.

A.N.A. at Spa April 26. Semi-annual meeting of the Association of National Advertisers is set for April 26-28. Will be held in time Hot Spri Va.

nonetheless thumbs-down treatment.

How many skill versions of lotteries the webs have junked is not a matter of record. But one legal lad wearily opined it was 'hundreds, and they're still coming as fast as ever.' Asked how come sponsors get lottery notions, he stated that 'they see what bank night has done for the theatres, at least as a temporary novelty, and so they want to try it on the radio.'

Legal action to stop the American Tobacco Co. from rating the current song hits on its Lucky Strike broadcasts will be started through the Music Publishers Protective Association if the proposed move is endorsed by the publishing industry in general. Caucus on the subject will be taken at an open meeting of the trade set for next Tuesday (10) night at the Astor hotel.

MPPA board of directors believes that it has a state law on which to hang a suit against the cigar roller. Statute is known as 'libel on title' and was devised to protect a merchant from having his product belittled or in any way damaged by another merchant's advertising. Those favoring the litigation against the tobacco company feel that the law can be made to apply to the Lucky Strike practice of publicizing the popularity ratings of current tunes. Squawk against the rating idea has been that it has served to interfere with the sale of non-mentioned sheet music.

Sentiment against Lucky got a lengthy airing at a meeting last week of the MPPA directors. It was decided that any further remonstrances to the account or its agency, Lord & Thomas, would not be made and that the only way out of the dilemma was to go to law.

One occurrence on the Lucky Strike program which had the publishing trade puzzled last week was the treatment of 'Trust in Me.' This tune was tagged as No. 2 hit of the week on the broadcast of the previous Saturday night (27) and in the program of the following Wednesday (3) it was missing from the list of seven altogether. Consensus of opinion among music men that song hits don't take such steep dives within a period of a few days. They charge that there must be something radically wrong with the way that Lucky charts 'em.

STRATEGY GETS CHOICE SPOT

Admen rate as a slick piece of maneuvering the way that Young & Rubicam caused Johnson's floor wax to give up the spot it now holds on NBC. Uphol of the Y & R strategy will find Burns and Allen in Fibber McGee and Molly's present Monday niche, 8 to 8:30 on the red (WEAF) link, and the latter act in the 9 to 9:30 stretch on the same network that same night. Switch takes effect April 12 when B & A make their debut for Grape Nuts (General Foods).

It was that 8 to 8:30 segment the red which Y & R was after originally. Agency's first move was to put in an order for the same time on the blue (WJZ) hookup, and the expected happened. Johnson became disturbed at the idea of another and high-rating comedy team pitted against it.

NBC explained that it was sorry but an order was an order and it couldn't be turned down. It was then suggested that the 8 to 9:30 niche would be available on the red and if Johnson preferred there would be noth to prevent it from taking over that half hour. Faced with the problem of being opposition to Burns and Allen or the first half of the Lux Theatre program, Johnson elected the latter competition.

KFEL, Denver, broadcast the two-game championship basketball games between Denver University and Colorado University and piped to KEKA, Greeley, Colo. KFEL announcers Frank Bishop, Joe Myers and Bill Welsh handled the mikes.

Other Admen's Support of Chain Breaks Offsets Young & Rubicam Opposition

Young & Rubicam is contemplating resort to legal action in the campaign it has launched to protect its network accounts against interlocking station-break announcements. Agency counsel has been asked to study the situation and advance an opinion to whether injunction proceedings should be brought to stay a station from proceeding or following a Y. & R. commercial hookup with a spot announcement.

Agency is also giving thought to advising delinquent stations of the legal implications of the issue and warning them of probable injunction actions. Y. & R. declared last week that it has no intention of letting up on the pressure it has started to bring against network affiliates which make use of the chain break device.

like it

While Y. & R. seeks to eliminate chain break announcements the popularity of this type of advertising continues to grow among other agencies. One agency that has gone in for the chainbreak announcement in a big way is Compton, which has stipulated this class of insertion for Crisco and shown an inclination to pay premium prices in the case of Silver Trust. Fulton & Dent is asking for such spots for Lipton Tea, while Lambert & Feltz reported to be in a similar frame of mind in behalf of Listerine. Other agencies with strong chainbreak inclinations are B. D. & Milton Biow (Bulova time signals) and Ruthrauff & Ryan.

Broadcasters asserted that if Young & Rubicam or any other agency expects to get anywhere with such taboo demands it will first have to get the American Association of Advertising Agencies to get its members together on a policy. Comeback of some of the Four A's members is that if they don't take advantage of the value inherent in station break announcements, other agencies will and as long as they have accounts to service and hold onto they'll continue to ferret out the best buys.

Tim and Irene, Del Sharbut Set for New Mutual Show

'Fun, ting time,' sponsored by Admiration Shampoo, opens on WOR April 4 (Sunday) to go out over the full Mutual network. Show framed by Roger White Productions and agent by Charles Dallas Read. Will have special 'Swing Music' guest for each broadcast.

Tim and Irene, who dubbed for Jack Benny on the Jello show last summer; Del Sharbut, special commentator; and Bunny Berigan's orchestra already are set for the show. Admiration Shampoo is manufactured by National Oil Products.

Senators as Commentators

Washington, March 9. Two Senators turn up as commentators this week to help NBC carry accounts of hearings on the Supreme Court reform bill. Daily resumes of Senate Judiciary Committee sessions will be given by Senators Joseph O'Mahoney of Wyoming and Frederick Van Nuys of Indiana, both Democrats. O'Mahoney is tentatively scheduled to go on the air last three days of this week while Van Nuys is slated to do the mike-work most of next week. Wyoming senator, who is a supporter of the President's judiciary program, will do the spilling when proponents of the scheme are committee witnesses and Van Nuys, who is against the plan, will relate what opponents had to say.

Program will go on at 12:30 daily over the blue network while the hearings continue. Lawmakers will have about 10 minutes to tell what happened during the morning

Deny Paley Purchase

Report that William S. Paley had put in a personal bid for purchase of the WMCA building at Broadway and 53rd street was denied last week by the Manufacturers Trust Co., owners of the property.

Besides housing WMCA, the building includes the former Hammerstein theatre, now one of CBS's outside studios.

Station Break Angle

Philadelphia, March 9. WFIL has just signed with Bachman Chocolate Manufacturing Co. what is believed to be first contract of its kind in the country. It calls for a guarantee of two 10-word news flashes a night, followed by a 20-word commercial.

Flashes will be put on during station breaks as soon after they come in on Universal wire as possible.

Austria's Press Irked As Air Goes Commerch; Retaliates a la Yank

Vienna, March 1. An open conflict has arisen between the newspaper editors and the radio corporation. The cause of it is the recent announcement that the radio broadcasting company, state controlled, will accept advertisements of cultural, theatrical and sport nature. Association of newspaper owners announced that they will follow American newspapers and not publish the radio program listings any more, nor any other news pertaining to radio.

Newspapers will furthermore abstain from issuing special supplementaries concerning the Austrian broadcast. Government intends to take a hand in the existing conflict and intends to look for some sort of 'compromise' between the two opposing forces.

Schreibman's Accident; Dick Wells Badly Hurt

Philadelphia, March 9. Four times I lighted a match to see if I had any gas," explains Joe Schreibman, leader of the WDAS house band, and four times the wind blew it out. But the fifth time—Schreibman is in the Hahnemann hospital recuperating from severe burns of the arms and face.

Chicago, March 9. Dick Wells, freelance radio announcer, was seriously hurt in an automobile accident Sunday (7).

In the hospital now suffering with concussion of brain, but expected to recover.

Canada Pay Cuts Back

Vancouver, March 9. Employees of the Canadian Broadcasting Corp. get back their 5% salary cut, April 1.

Restoration is part of the new civil servants budget passed by the Dominion's House of Commons.

Vivian Chiesa Due East. Vivian della Chiesa, Chicago soprano under contract to NBC, will be brought east in a few weeks for an intensive buildup.

Now being arranged are several guests on network commercials.

Dramatic Serials Particular Object Of High School Kids With Acting Yen

One of the newer curiosities in the talent end of radio is the dramatic ambitions the medium has aroused among high school boys and girls. Ad agencies report that the daily receipt of applications from this source has taken on heavy proportion.

Agencies which have felt it most are those with script shows that frequently use juvenile players. Majority of the mike aspirants make it a personal call, principally in the afternoon when school is out. They come parading with their text-books under their arms.

When asked what makes them think they are fitted for radio the students' invariable answer is 'I've been in that I've got a good voice and I ought to be on the air.' They also figure that it's something that

Guest List

- AMERICAN CAN**
(Tu. 9-WJZ)
Mar. 10—Gertrude Berg, Connie Boswell.
- A. & P.**
(Th. 8-WABC)
Mar. 11—Margaret Sullivan.
- AXTON-FISHER**
(Spuds)
(Sa. 8-WJZ)
Mar. 13—Carlos Salgado.
Mar. 20—Virginia Verrill.
Mar. 27—Charles Kullmann.
- BRISTOL-MYERS**
(Wed. 9-WFAP)
Mar. 10—James Kelso, Marshall Rogers.
- CAMPBELL**
(Fri. 9-WABC)
Mar. 12—Loretta Young.
- FIRESTON**
(Mon. 8:30-WFAP)
Mar. 15—Margaret Speaks, ard Crooks, Wilfred Pellet.
- FORD**
(Su. 9-WABC)
Mar. 14—Elizabeth Renberg.
Mar. 21—Bartlett and Robertson.
- FORD DEALER**
(Tu. 9 p.m.—WABC)
Mar. 16—Neiona is Hawaii.
- GENERAL FOODS**
(Calumet)
(Su. 5-WJZ)
Mar. 14—Not booked.
- GENERAL MOTORS**
(Su. 10-WFAP)
Mar. 14—Josef Hofmann.
- GROUP OF BANKS**
(Fri. 10 p.m.—WABC)
Mar. 12—Walter B. Pitkin.
- HEINZ**
(M-W-F. 11 a.m.—WABC)
Mar. 10—Dr. William Lyon Phelps.
Mar. 12—Albert Payson Terhune.
- INTERNATIONAL SILVER**
(1847 Rogers Bros.)
(Su. 4:30-WFAP)
Mar. 15—Not booked.
- JELLO**
(Su. 7 p.m.—WFAP)
Mar. 14—Fred Allen, Abe Lyman.
- KRAFT**
(Th. 9-WFAP)
Mar. 11—Mary Brian, Lee Andres Segovia.
- KOLYNOS**
(Tu. 8-WABC)
Mar. 16—Margaret Angli John Guffin, Connie Gates.
- LUX**
(Mon. 9-WABC)
Mar. 15—Marlene Dietrich, Herbert Marshall, Ernst Lubitsch.
- MAXWELL HOUSE**
(Th. 9-WFAP)
Mar. 11—Helen Morgan, Dale Carnegie.
- NAT'L DAIRY**
(Sat. 8-WFAP)
Mar. 13—Polly Moran, Donald Dickson, Lucia Graesser, James Melton.
- NASH**
(Sat. 9-WABC)
Mar. 13—Shelley Barrett, Prof. Walter B. Pitkin.
- ROYAL GELATINE**
(Th. 8-WFAP)
Mar. 11—Edgar Bergen, Mary Boland, Milton Douglas, Hamilton College Choir.
- RCA**
(Su. 2-WJZ)
Mar. 14—Robert Irwin, Helen Jepson, Georges Enesco, Dudley Digges, Sara Allgood.
- SHELL**
(Sat. 9:30-WFAP)
Mar. 13—Earl M. Lehr, Capt. C. W. R. Knight, Lotte Lehman, Ross Gorman.
- SHERWIN-WILLIAMS**
(Su. 3-WFAP)
Mar. 14—Not booked.

Inside Stuff—Radio

first Lady becomes salesman for Ponds cosmetic products again month. Series starts last week in April, exact time still unsettled.

Signed by J. Walter Thompson, Mrs. Roosevelt will do weekly 15-minute chats on current events, sidelights on White House and political affairs, and topics in which she is interested. Matter will be similar to the newspaper column she does for NEA Syndicate and Scripps-Howard papers.

In accordance with First Lady's policy of donating all such compensation to charities, Mrs. Roosevelt's checks, reputedly \$2,000 per broadcast, will be turned over to the American Friends Service Committee of Philadelphia. Previously her remuneration was sprinkled among several causes.

Definite spot for the program has not been cleared, nor have arrangements about airing been set. Most of the broadcasts are expected to originate in Washington, but in view of Mrs. Roosevelt's frequent jaunts around the country and her projected speaking trip in the south, NBC is planning to pick her up at various places. Original desire was to put her on Thursday nights, but tentative schedule now is to carry the program via the blue network Tuesdays at 7:45, starting April 27. Contract is for 13 weeks.

Restriction upon use of testimonials in radio advertising was proposed in Congress last week by Representative Paul Maloney of Louisiana to outlaw practice which constitutes 'insult to the intelligence of the average citizen.'

Infuriated by practice of quoting customers' endorsements, Maloney would knife boosts which were solicited and paid for by requiring sponsors to 'broadcast the fact, if true, that the recommendation was secured by the promise or payment of money or other valuable consideration for broadcast of which such recommendation is a part.'

Partial explanation for Maloney's indignation is understood to current series of Lucky Strike endorsements from senators and prominent public figures. Congressmen are extremely jealous of fact that upper-house legislators are getting \$1,000 each for their bluffs while few representatives have been offered a chance to turn their puffs into cash.

Lucky testimonial round-up ran into another snag last week when three senators who had initiated boosts for the ads turned red-faced under the blasts of publicity and mailed back their checks. Whether they reneged on their endorsements was not known.

In connection with broadcast tests made for several weeks by WHAZ, Rensselaer Polytechnic Institute station in Troy, on power of 1,000 watts, to demonstrate to the Federal Communications Commission that a doubling of its wattage will not disturb other radio channels, as federal engineers feared, there is a report that various interests which have filed applications for a commercial transmitter in Troy would like to use WHAZ's facilities. They are said to have contacted the college for such permission, but no action has been taken on their request. WHAZ, pioneer college experimental station, on the air since 1922, operates only one night weekly. The Troy Chamber of Commerce radio committee, headed by Dwight Marvi, editor of The Record, is working for a local station which would be an outlet for WJZ-NBC programs.

Chicago Tribune and WGN executives deny reports that the station is being sold, or even that such a sale is contemplated. There has been considerable talk throughout Chicago and the midwest that the Tribune disposing of the station rather than brook any possible jam-up with Washington on the bill now up before Congress profling the ownership of radio stations by newspapers.

Two weeks ago the slogan of the station was changed from 'Tribune Square, Chicago,' to 'The Voice of the People.' John Hertz who has been in show business through Paramount pictures affiliation, is mentioned as among the purchasing syndicate.

Off the air since the start of the General Motors sit-down strike Chevrolet 'Musical Moments' discs have been given the order to resume their coast-to-coast spot schedules this week. Three-a-week schedules set through the Campbell-Ewald agency for 13 weeks.

At the time of the strike Campbell-Ewald asked the stations to give Chevrolet permission to suspend its radio schedules without penalty. Every one of the stations granted such permission to the sponsor, which gracious act is one of the reasons for the quick resumption of the Chevrolet schedules on spot.

Mania of Columbia production staff at KNX (Hollywood) for dance band remotes on the late shift has been checked by order of the chain execs, who have ordered substitution of productions originating in the studio. Move is seen as a bow to the rival network outlet, KJH (Mutual), fast gaining a rep for being the top band station of the town. Figured that line charges against no incoming revenue had something to do with the move. Sales staff also has been given orders to sell that time from 10 p. m. to midnight, as is done in the east. Paley will put several new features in production as ammunition for the sales crew.

Norman Brokenshire is essaying another 'comeback' as announcer. Under management of Jay Lewis, he is now spicing commercial copy on couple programs on which talent is supplied by Lewis' agency, Mikeman handling 'Sunday afternoon quarter-hour on WHN for Curtis Furniture Co., and Wednesday night show on WOR for Winkelman shoes.

Lewis widely talking around trade circles that Paramount is 'considering' Brokenshire as voice on sound-track of its newsreel. Lou Diamond, chief of Par shorts, music and reel, deems such 'ridiculous.'

Columbia's average commercial hookup last year nine stations compared to the 1935 average. In 1936 the average included night and daytime advertising, consisted of 47 stations, for the year before it was 38 stations.

Daytime breakdown accounted for an average of 33.8 stations in '35 and 24.7 stations in '36. Average night-time link in 1935 had 44.9 stations, in the following year it was 53.6 stations.

Scoop War of Youth' flashes over CBS now includes a listing of motion pictures, currently in neighborhood theatres, which are recommended as suitable for children. Three pictures, selected by the School-Radio Committee, are tabbed by the girl 'film editor' of the radio-paper. Kid actors broadcast as reporters and work with adult artists in the news dramatizations on the Ward Baking Company' lift-mover. Some of the brief-moment guests are also youngsters.

Switch to Grape Nuts by Burns and Allen has been set for April 12 over red net of National broadcasting. Program will be rebroadcast for the Coast after airing east at 8 p. m. Last Campbell soup show will be March 24.

During two-week layoff, comic team will do 'clucky' for Lu. They're also set for a turn on Hollywood Music March 12.

WOR, Newark, makes one of the few Transradio News Service clients also subscribing to the Press-Radio Station added the P-R service last to protect itself against any possibility of not being first in New York area with a hot item of news.

There were 21,942 employees working for Radio Corp. of America and its subsidiary companies, including the National Broadcasting Co., at the close of 1936, 1937 and 1938. The average payroll in 1935, Company estimated its average number of employees covering 1935 at 19,544.

JOB CLINICS SPREADING

Urge Wax Take National Rate

Move may be started soon by station managers and their reps to get virtually all transcriptions issued by sponsors on national rates. Hullabaloo for such a crusade is currently being talked over in several sectors after the latest crop-up of that perennial headache—local rates for products having national distribution.

This time the target for criticism in station circles is Dodge Motors who are sending platters to their dealers to place at local rates. Usual burn-up has followed, with some of the station boys opining that every year the list of sponsors pulling such a stunt gets bigger, and that pretty soon the roster will include everybody.

Previously the same trick has been worked by Kelvinator, Ford dealers, and a dozen or more others. Kelvinator and Ford created the biggest fracas as result of their local dealer methods. Stations at the time talked loudly about getting onto the single-rate standard, but the matter quieted down later on. Talk now strong again, with the all-transcriptions-at-national-rates movement hailed as the latest

UNEMPLOYMENT A PROGRAM THEME

Guy Behind the Economic Eight-Ball Latest to Re-Widespread Attention from Radio Show-Builders

LOCAL SO FAR

News reports from around the country and items in *Variety's* radio showmanship dept. the several weeks suggest that the newest type of program to bob up is the get-the-unemployed-guy-a-job stunt.

grams vary in exact nature but have a common central— and have been tried out lately in widely scattered areas.

Actually the unemployed clinic idea goes back well into the depression. But only now has the program formula seemed to catch on to any wide read extent. Explanation apparently economic conditions now prevailing makes it possible to actually obtain the first-time in a long while real—solutions—which means a payroll connection—for people.

Unemployed cli is right down the alley of this season's penchant for programs in which the public provides its own drama. Those in need of work have stories of genuine heart-tug in many instances. Which is akin to the pathos, etc., of a Good Will court while the 'discovery' of deserving persons has an amateur wheel-of-fortune, you-may-be-lucky thing.

Programs, however, are not without difficulties on the presentation end. In some instances the unemployed are identified by number instead of name. A certain stigma seems to attach in the minds of some business men as regards WPA workers and there are also numerous local complications that are handled differently in the various communities from which reports have been received to date.

Why They Like It
Stations fancy the stunts, because, if succeeding in getting jobs, they can brag about their influence and ability to accomplish what other methods cannot. (That commercial employment agencies are not viewing the new phenomenon kindly goes without need of emphasis.)

As far back as July, 1914, Prof. Walter B. Pitkin, dispenser of cheer-stuff, had a 'Clearing House of Hope' on CBS which attempted to bring job and seeker together. After a trial run that petered out for lack of a concise formula or a demonstrable place in the radio sun. In a word—no sponsor came along. Before that, and since, there have been assorted programs that attempted to come to grips, either sentimentally or realistically, with the guy behind the economic eight-ball.

Stations have here and there devoted free time to Government employment agencies. This has been on a neutral unskilled labor basis. In contrast, the new program idea attempts to personalize the applicants, probe into their history, bring out their good points, etc. All programs discreetly sidestep the reason, and usually the duration of unemployment.

In many states employment agencies are required to register and bond. Whether such statutes would or could be invoked against radio stations is a possible angle to consider if the scattered examples now noted should prove to harbinger a genuine trend.

There have been some tentative efforts among program thinker-uppers to find some method of adopting the unemployment clinic on a national sponsorship, but this has been too tough for the boys thus far. Jobs re-

J. Walter Thompson Among Agencies With Closed Door Policy to Ideas

Dunham Protests

Washington, March 9. Campaign to kill pamphlet 'Four Years of National Broadcasting' as part of program of the First National Conference on Educational Broadcasting has been set in motion by NBC. Booklet, prepared by National Committee on Education by Radio, slams Franklin Dunham, network official in charge of educational programs, and declares chains generally have cold-shouldered pedagogues. Dunham has protested to officers of the American Council on Education, sponsor of the December session, that besides embarrassing him the pamphlet contains many facts in error. No truce has been reached yet.

J. Walter Thompson is among the agencies refusing to listen to any program idea submitted by any source other than own staff. Policy is on advice from firm's legal battery.

Not only are freelance idea men who have done biz with Thompson before being denied, but according to agency, even an idea from NBC or CBS would get the muffled ear.

In future if the Thompson staff brain-boys can't produce a program idea for an account on agency's list, account just won't have a program.

Legal board at firm gave the ultimatum as result of scares agencies have had from couple of program-idea plagiarisms suits in which plaintiffs scored victories.

Example

Few weeks ago the William Morris Coast office submitted plan for new program to the Thompson California office. Idea was to dramatize the court litigations over wealthy estates, such as New York's Wendell millions of Philadelphia's Garrett millions with half the U. S. and his brother claiming inheritances by asserting selves as distant relatives of the deceased, who neglected to leave wills.

Thompson Coast office, accepted idea for perusal, then discovered that staff man had outlined almost identical idea about a year ago, which had been pigeon-holed till right spot for such a program popped up.

Rather than thrash out matter, or attempt to prove priority rights, Thompson has decided to slough idea for all time. As far as agency concerned, program predicated on such an idea will never be etherized.

In turning back all outside comers, whatever their reps or past performances, Thompson is not interested even if idea freelancers sign releases. Ad agency remembers that in past releases have been squiggled, but lawsuits later loomed nevertheless.

Thompson Agency Unable To Intrigue Eastman; Others Share Same Fate

Walter Thompson agency has reached the hair-tearing state trying to plot a web program to pass Eastman Kodak, one of its accounts.

Six months ago camera-maker told agency it was interested in getting a commercial radio over the air, but stipulated program idea must be 'distinctly different'. Agency coddled its imagination but every suggestion offered Eastman got nixed on grounds it wasn't what was wanted.

Till now Thompson has been working on idea within confines of outfit. Meanwhile couple of freebooter 'program idea' lads have learned of the Eastman enigma through grapevine route, and have upped to camera company's Rochester, N. Y., GHQ, where they got hearings, but turndowns on their indie approaches.

Grace Moore Deal Cold

Deal for race Moore to move in as star of the Nash Motors program on Saturday nights over CBS turned hot and cold yesterday (Tuesday) ill-defined.

Current Nash program, a variety show headed by Vincent Lopez or, will continue.

Kraft's Kid Program

Chicago, March 9. J. Walter Thompson agency has signed five-a-week kid script show on WBMM to plug Kraftone, new chocolate drink put out by Kraft-Phenix Corp., to start April 5. Show, as yet without title, but understood to be wild west in character, is set for 13 weeks in present contract.

HEARST SEEKS SAM PICKARD'S WGST

William R. Hearst is negotiating to take over the operation of WGST, Atlanta, from Sam Pickard and associates. Latter group holds a 13-year lease on the station from the licensee, the Georgia School of Technology, and lease that Hearst is after.

Fact that Pickard was dickering to transfer his lease caused much consternation among CBS execs, but it is understood that the network has obtained written assurances which would protect it against loss of WGST's affiliation. Pickard resigned last year as CBS v.p. in charge of station relations but it was arranged for him to remain on the web's payroll in an advisory capacity.

Under the deal now pending Pickard must be guaranteed a total of \$800,000 for the lease by Hearst. The down payment would be \$200,000, and the balance would be paid off over a period of years. Instead of a stated figure Pickard could elect to make it 40% of the station's profits. Hearst's newspaper in Atlanta is the Georgian-American.

BROADCASTERS GAVE \$25,000 TO DEMOCRATS

Washington, March 9. Approximately \$25,000 was contributed to President Roosevelt's reelection war-chest by persons in the broadcasting business who gave more than \$500 apiece to political organizations last fall. Two of them were Washington radio lawyers. Two members of the Communications Commission were among the financial backers of the New Deal.

List published by the Senate Campaign Expenditures Committee last week contained these names of Democratic contributors: Raymond E. Buck, Fort Worth (KTAT) \$13,700; Amon Carter, Dallas and Fort Worth (WBAP, KGKO) \$3,000; Jesse Jones, Houston (KTRH) \$6,000; Paul Spearman, former FCC chief counsel and currently attorney for regional broadcasters, \$1,000; Alfons B. Landa, radio lawyer, \$520. F. C. C. Chairman Anning Prall gave the Demos \$800, while Commissioner George Henry Payne gave the Progressive Republicans (who supported Roosevelt rather than Landon) \$1,000.

Among Republican donors were Powell Crosley, Cincinnati (WSAI, WLW), \$5,000; and William Randolph Hearst (WINS, WCAE, KEHE, et al), \$50,000.

Jack Zoller Back at WLW

Cincinnati, March 9. Jack Zoller rejoined the Crosley dramatic staff after an absence of 18 months, during which he was with the nets in New York.

Immediately resumed the juvenile lead role of Danny in the long-running 'Ma and Soother' script show series, which part he originated.

Law Would Ban Records On Air Unless Talent Grants Express Okay

Washington, March 9. Copyri revision bill protecting performers' renditions and containing other changes advocated by playwrights, authors, and tunesmiths was reintroduced in Congress last week by Congressman Burrwood Daly of Pennsylvania. Measure was snooted last session despite Daly's presence on the Patents Committee which held protracted hearings on the Duffy bill.

Measure puts interpretations in the same class with original works, intending to ban unauthorized broadcasting of records without consent of the orchestra or singer who made the disc. Idea is an outgrowth of wrangling between Fred Waring and Pennsylvania stations over use of his recordings.

CBS' STOCK POSITION BULLISH ON LISTING

Acti of Columbia broadcasting System directors last week in deciding to request listing of the company's stock on the New York stock exchange and ask stockholders to okay a two-for-one split of both issues, shot up both the 'A' and 'B' stocks about seven points net as soon as the news was out.

These shares, now traded in the Over-the-Counter market, were quoted at 50 1/4 bid price for the A stock and 49 1/4 for the B issue in Friday's transactions. At the close on Saturday (6) the Class A stock soared to 57 1/4 as bid price and 58 1/4 as the asking level while the 'B' stock roared ahead to 56 1/4 bid 'quote' and 58 1/4 the asking price.

Fact that CBS now has 5,000 stockholders, with the number now rapidly increasing, doubtlessly figured in the decision of the directorate to ask for listing.

Directors recommended that the stockholders at the meeting March 24 authorize an increase in shares so that the stock may be split two-for-one. Also declared the usual quarterly dividend of 50c on both issues, payable March 26.

There are now 472,873 shares of Class A stock and 379,462 of Class B stock outstanding. The company has 750,000 shares authorized in both classes.

Downtown financial circles anticipate some heavy unloading in the event the CBS stock becomes listed on the big board. Way has been cleared for this representation and all that it needs is the formal okay of the stockholders at the annual meeting slated for March 24. At last week's meeting of the CBS board it was also recommended that the stock exchange alliance be preceded by a two for one split. First quarterly dividend of 50c. was passed.

Wall Street has for months been assuring its customers that the network's stock was due for the board, but CBS officials have as persistently scouted the idea.

Maury directing 'John's Other Wife', a five-a-weeker serial over NBC-red, while regular stager Larry Lawrence vacates.

BERGER LOOKS SET AS F. C. C. SECRETARY

Washington, March 9. Robert I. Berger is expected to be appointed secretary of the Federal Communications Commission within the next fortnight. It is inside reported that Chairman James A. Farley has given Berger a strong endorsement within the last few days, and that this is tantamount to appointment.

Radio tops with the Democratic National Committee during the campaign, and since then handling the radio hook-ups for the Farley and Victory dinners, Berger has long been considered as having a strong claim upon the secretaryship, which has been vacant since Herbert Petty joined WHN, New York.

Berger has been in broadcasting for years, having worked with the late George McClelland of NBC and with Station WFIL, Philadelphia, among others. Mrs. Berger is the former Kitty Morris of musical comedy.

BERT LYTELL TOPPER OF PROPOSED SHOW

Bob Goldstei is working out the details for a new radio, dramatic series to star Bert Lytell. Latter, newly back from Hollywood, is under contract for John Golden's new play, 'Susan and God', in which he will be leading man for Gertrude Lawrence.

Prospective radio series is for one of the Blackett-Sample-Hummert accounts. A problem to be worked out is broadcast time that will not conflict with legit theatre hours.

Morenus' Short Slay

Richard Morenus, who left Schilling Advertising Co., N. Y., to become sales manager for WIRE, Indianapolis, four weeks ago is returning to New York this week to join WNEW staff.

Starts with program-production department.

quiring transportation would not be very practical.

Memphis, March 9.

Bob Alburty, manager of WHBQ, launched new program, 'Job Clin' Friday night and within the hour had jobs for two of the five jobless, on-relief individuals who appeared on the broadcast.

Thrice-weekly program consists of interview with hand-picked people from relief rolls, who introduce themselves, giving age, qualifications, how long out of work, etc.

SWITCH — OVER OF THE CALIFORNIA RADIO AUDIENCE

In Los Angeles, a little more than two months ago, the entire Columbia schedule switched from KHJ to Columbia's 50,000 watt KNX... KHJ shifted to Mutual. And KECA (Blue Network) took some former KFI (Red Network) features.

Yes—but what really *happened*?

What did the *audience* do?

Los Angeles is the only city in the world where a complete record of what the *audience* does is automatically reported. In Los Angeles, a heroic telephone check-up on actual listening is made at regular intervals. It includes over 29,000 direct telephone interviews concentrated in the one city in *one week* of each month! The calls are put through each quarter-hour for 13 hours each day, 7 days a week—and are paid for *by all the leading stations*. So—however complete the "switching" may have been—here is a direct audience measurement which tells you exactly what happens to *audiences* when programs get new addresses on the dial. (The studies are made by the W. R. Penny Market Research Corp., affiliated with the California Intelligence Service Bureau.)

THREE WEEKS BEFORE THE SWITCHOVER

The Los Angeles study of actual listening throughout the week of December 2nd to 8th, 1936 shows the following division of audiences:

In the Evening (December)

1. KHJ, *throughout the week*, had 41.6% of all the listeners (to the first five* stations in Los Angeles).
2. Its "strongest competitor" had 44.4% of all listeners (to the first five stations) in that week.
3. KNX, in December, had only 4.6% of the listeners.
4. In the breakdown by individual days, KHJ had *most listeners* 4 out of 7 evenings.

In the Daytime (December)

1. KHJ had 32.5% of all listeners to the first five stations, in December.
2. Its "strongest competitor" had 35.6% of all listeners.
3. KNX had 13.4%.
4. KHJ had *most listeners* 3 out of 7 days.

TWO WEEKS AFTER THE SWITCHOVER

Just *two weeks* after the switchover—barely giving the audience time to find itself (or its favorite programs)—another regular Penny Market Research study was made, the week of January 7th to 13th. Here's what happened to Los Angeles audiences—in just two weeks!

*That's how the figures were released in this study.

In the Evening (January)

1. COLUMBIA-KNX leaped into *first place* with 46.9% of the entire audience (coming up from 4.6% of the listeners in December!).
2. Its "strongest competitor" had 28.8% of all listeners. (A drop from December's count of 44.4% of the audience.)
3. And in the breakdown by individual days KNX has *most listeners* 7 out of 7 evenings.

In the Daytime (January)

1. COLUMBIA-KNX is first in January—with 38.4% of all listeners. A jump from December's 13.4%.
2. Its "strongest competitor" has 28%. A drop from December's 35.6%.
3. COLUMBIA-KNX has *most listeners* 6 out of 7 days.

SUMMARY FOR JANUARY A complete summary of the January W. R. Penny Market Research study (covering 52 quarter-hours a day, 7 days a week) shows KNX *first* with most listeners in 45% of all quarter-hours; the next station with 29.4% of the quarter-hours. (The KNX advantage over its nearest competitor: 53%.) Six other stations in Los Angeles divide the remaining audience.

A TYPICAL (AND GOOD) EXAMPLE Seeking even more information on the audience effect of a switchover, we had W. R. Penny make a before-and-after

check-up on a single typical Columbia program the day before Columbia switched to KNX, and almost exactly one month later. W. R. Penny checked the 6:00 to 7:00 p.m. (P.C.T.) hour—the broadcast of *Lux Theatre of the Air*.

On December 28th: "BEFORE":

1. KHJ, with the *Lux* program, had 49.6% of the entire listening audience, among the ten stations reported in Los Angeles.
2. The next station had 14.8% of all listeners.
3. KNX had 10% of all listeners.

On February 1st: "AFTER":

1. COLUMBIA-KNX, with the *Lux* program, had 55.6% of all listeners. A gain in audience dominance for *Lux* of 6%, in one month—on an already overwhelming lead!
2. The next station had 11.4% of all listeners.

MORE DATA TWO MONTHS LATER

Going beyond these "before-and-after" pictures, we had W. R. Penny make hundreds more telephone calls on different hours and days throughout February. Here are the highlights of his findings (full details are available, of course).

On February 17th: 6:00-6:30 p.m., P.C.T.

COLUMBIA-KNX . . . 40.0% of all listeners
"Strongest Competitor" 12.4% of all listeners

On February 17th: 10:00-11:00 a.m., P.C.T.

COLUMBIA-KNX . . . 48.5% of all listeners
"Strongest Competitor" 25.0% of all listeners

On February 18th: 6:00-7:00 p.m., P.C.T.

COLUMBIA-KNX . . . 62.0% of all listeners
"Strongest Competitor" 14.4% of all listeners

On February 19th: 6:00-7:00 p.m., P.C.T.

COLUMBIA-KNX . . . 54.2% of all listeners
"Strongest Competitor" 13.0% of all listeners

February 20th: 6:00-6:30 p.m., P.C.T.

COLUMBIA-KNX . . . 35.2% of all listeners
"Strongest Competitor" 23.8% of all listeners

February 21st: 8:00-8:30 p.m., P.C.T.

COLUMBIA-KNX . . . 74.4% of all listeners
"Strongest Competitor" 11.4% of all listeners

And so it went. Dominant majorities for the new-est of the network giants. For Station KNX. . . At which point the case for Los Angeles Here is the heaviest weight of evidence yet presented in radio to show how audiences switch with favorite programs. Audiences follow programs—and nowhere today can advertisers find

the massing of audiences for their programs comparable to the listeners delivered by the present Columbia schedule in California—as everywhere else. Which brings us to the new listening data on San Francisco and the rich Bay Region

IN SAN FRANCISCO

The records we are about to give were made while KSFO was operating on its old transmitter, located on a not-the-very-best-transmitter-site—and without the increase in power just awarded to KSFO by the Federal Communications Commission. They represent the power of programs—of the massed power of Columbia's present schedule in San Francisco.

No such data on audience switchover were available in San Francisco as in Los Angeles. No "before-and-after" telephone studies on the scale familiar to Los Angeles are made there. But this does not mean evidence is lacking on the most famous switchover in Pacific Coast history. What happened was checked by Roy Frothingham, market research authority of San Francisco.

He made a typical "before-and-after" (the switchover) survey. He followed this with a small flock of studies on the division of the audience by stations; not only in San Francisco, but in Oakland, Berkeley and Alameda at the same time. (401,205 people live in Oakland, Berkeley, Alameda. 634,394 in San Francisco.) We start with a summary of his "before-and-after" study.

ELEVEN DAYS BEFORE THE SWITCHOVER

December 18th: 6:30 to 7:00 p.m., P.C.T.

1. KFRC—61.6% of all listeners.
2. "Strongest Competitor"—21.6% of audience.

AND KSFO SPURTS AHEAD!

Today, work is being rushed to complete, new maximum efficiency facilities for KSFO! It includes a new vertical transmitter (with much greater efficiency than the old!)—operating on a new transmitter site, selected and tested by Columbia engineers—and a five-time increase in day power! The new KSFO, with a brilliant new signal, will be on the air in a few months. Columbia's present lead will then be lengthened to the same, complete dominance in the second market of California it already has in the first market.

THREE WEEKS AFTER THE SWITCHOVER

January 22nd: 6:30 to 7:00 p.m., P.C.T.

1. COLUMBIA-KSFO in dominant first place with 47.4% of all listeners.
 2. "Strongest Competitor"—23% of all listeners.
- And note what happens in subsequent studies.

TWO MONTHS AFTER THE SWITCHOVER

Frothingham used to make check-ups on the audience in San Francisco, Oakland, Berkeley and Alameda. Here are the records:

February 18th: 6:30 to 7:00 p.m., P.C.T.

COLUMBIA-KSFO—52% of the entire audience among eight competing stations.

"Strongest Competitor"—21.9% of all listeners.

February 19th: 10:00 to 10:30 a.m., P.C.T.

COLUMBIA-KSFO—36.5% of all listeners.

"Strongest Competitor"—26.7% of all listeners.

February 21st: 8:00 to 8:30 p.m., P.C.T.

COLUMBIA-KSFO—71.5% of all listeners.*

"Strongest Competitor"—13.4% of all listeners.

*Note KNX's rating in Los Angeles for the same period. It shows a remarkable consistency in audience division, research stability—and Columbia program power!

The evidence is bright as a new coin. And rings as true: Columbia programs in Bay Region had no difficulty in capturing dominant audiences within a few weeks, and less than two months, after the "switchover". Today, most people in San Francisco (and the rich Bay region) not only know where Columbia programs are to be found . . . but listen to them. The pattern repeats itself: Columbia popularity; majority audiences; swift increases—despite the brief time the audience had to adjust itself to the station changes.

A WORD ON CALIFORNIA MARKETS:

95% of all the population in California is now in the evening primary coverage area of Columbia's network facilities. 98.9% is in the daytime primary coverage area. A population of over 5,729,000 people with far above the nation's average wealth. It is these people—and the power of Columbia programs—which create for C.B.S. advertisers the largest actual radio audiences now delivered by any network in California. And a complete Columbia staff work with and for you.

COLUMBIA PACIFIC NETWORK

REPRESENTED BY RADIO SALES, A DIVISION OF

THE COLUMBIA BROADCASTING SYSTEM

NEW YORK

CHICAGO

DETROIT

SAN FRANCISCO

HOLLYWOOD

Agencies—Sponsors

Ponds Cream is bringing Mrs. Franklin D. Roosevelt back to NBC for a Thursday night series, starting the middle of April. Account had her on in 1932 and 1933 for brief periods. It's to be 15 minutes with the text topical comment and otherwise. Salary of \$3,000 broadcast is to be contributed to the American Friends of Service, a Philadelphia charity.

Jayne & Son, Inc., via (Jayne's Vermifuge, Lincrem), will broadcast twice weekly minute series over California Radio System, starting April 1. Contract is for 13 weeks and Carter-Thomson the agency. Program, originating from Hollywood, will be framed around Tom Wallace, "Horse-sense Philosopher."

Duco is having a dubbed musical series manufactured through D.B.D. & O. Discs will run 15 minutes and be placed at the rate of a two-a-week for a period of eight weeks, starting April 5.

Adventures of Ace Williams plated serial, which the W. E. Long ad agency has spotted throughout the country for 18 bakeries, has been renewed for another 13 weeks, 12 of the bakeries having already signed.

"We Live Again" is title of a new series of script shows for Nature's Remedy tablets on WLW, Cinca, starting March 8, with quarter-hour forenoon periods Monday through Friday for 18 weeks. Writing is done in Chicago and casting and production is handled by Crosley staff. Theme concerns flashbacks to daily doings of a small-town druggist. Account through Ruthrauff-Ryan agency.

Transamerican will make off-the-air recordings of the programs for use on other stations, making the pick-ups in New York.

Andre Kostelanetz's contract with Chesterfield renewed till end of '37. Lily Pons joins the Sunday night program on April 15.

Air Features, Inc., which produces shows spotted by Black-Sample-Hummert N. Y. office, has recorded script serial tagged "Lorenzo Jones." Waxing made to audition around. If peddled, will be live-talent presentation.

Earnshaw Productions, West Coast war works, recently opening N. Y. bubble with Charley Michelson in charge.

Fisher Bodies Craftsman's Guild will put on four programs this time to mark its annual giving away of prizes for final car designs by youngsters. First broadcast of the series will be over CBS tonight (10), with W. A. Fisher and Eddie Rickenbacker the speakers.

H. W. Kastor & Sons, agency, placing Midwest spot announcement campaign for McKesson-Robbins, drug account, through the Chicago office.

Malt-O-Meat using five-minute spots per week in an extensive spring campaign being lined up by Mitchell-Faust, Chicago agency.

Pinaud starts a new 15-minute show, "The Last Word," on WLW, Cincinnati, March 19. It'll be a studio unit led by Phil Davies, Mary Alcott, vocalist, and a sports commentator who will be billed as "The Man in the Know." Lord & Thomas has spotted the inning between two other of the agency's shows on the station, Amos 'n' Andy and Lum 'n' Abner.

Household Finance has bought an early a.m. news bulletin period the board on WABC, New Starts April 5.

Sherwin-Williams is buying spot announcements, with contracts calling for one a day over an average of 10 weeks. Campaign is slated to begin March 15. T. J. Maloney is the agency.

Al Pearce and His Gang have been renewed for another 13-week gallop on Ford's Tuesday night "Watch the Fun Go By" show over CBS, as of April 6. Fanchon & Marco handle N. W. Ayer the agency.

Atkins Chemical Co. launching an eight-week test campaign over

WBXN, New York. Using two foreign language announcements weekly on the Italian program through the Alexander Advertising Agency.

Helix Co. on WHN, N. Y., for 13 weeks with series of Monday a.m. quarter-hour programs titled "Your Opportunity." Placed direct.

Budget Finance Co., with program labeled "How to Borrow Money," starts today (Wed.) on WHN, N. Y., with 26 weekly five-min. periods. Frank Kiernan agency set.

Producers' Cooperative Commission of Columbus, O., has renewed its contract for two-weekly livestock quotations on WHKC for the tenth consecutive year.

Standard Brands & Sanborn drops its Sat. night "Spelling Bee" periods over WMCA, N. Y., and eight other affiliated stations linked in the Inter-City System, on March 27.

Madison Leans on WHN, N. Y., with quarter-hour recordings of dance music each Saturday from midnight till 12:15 a.m. Alsop, Inc., set.

Seven sponsors have renewed for programs on WNEW, N. Y.: Kopper's Coke, Twenty Grand Cigarettes, Roxy Clothes, Reddy Rub Liniment, Madison Personal Loans, Kreuger's Beer and Riverbank Canning Co. are the accounts set.

Zotos program (Sales Affiliates) will not return to the airwaves this spring as expected. Now looks as though this broadcast would not be set for airing until this fall. Last sponsored Phil Spitalny. Assessed all retail outlets for radio cost.

Jerry Crowley, of the Crowley-LaBrum agency, and Andrew MacLean Parker news commentator, were in N. Y. from Philadelphia last week doing the 'sound' for the motion pictures to be used in the United Campaign, Philly's annual community drive. Crowley formerly sales director at WIP.

Atlantic Refining Co., through N. W. Ayer, his signed with WWSW, Pittsburgh, for play-by-play account of all of Pittsburgh Pirates' away-from-home baseball games this season. This excepts, as in past, contests played in New York and Brooklyn, where the telegraphic descriptions are prolied.

Expected that Joe Tucker, WWSW sports announcer, will handle the broadcasts although that hasn't yet been definitely determined. Ayer is sending couple of representatives to Pittsburgh next week to give Tucker the once-over first.

O'Connor, Moffatt & Co. of San Francisco (department store), through Allied agency, begins a series of half-hour daily broadcasts over KYA today (9). Records will be used for the shows, which air at 8:15 a.m. PST (except Sunday). Contract expires June 17.

Stuart Thompkins setting spot announcements for Girard's French dressing on Coast.

Oneida, Ltd., begins weekly quarter-hour transcribed script shows, "Peggy Tudor," over KGO, San Francisco March 18, at 9:00 a.m. PST. Contract, for 13 weeks, signed through Batten, Barton, Durstine & Osborn.

Best Foods will not renew its sponsorship of the Hal Burdick serial, "Dr. Kate," broadcast Thursday nights over the Coast NBC-Blue web. Final program under Best Foods banner was cancelled last week by President Roosevelt's Democratic victory dinner speech. Show will continue as sustainer until a new sponsor is signatored.

Peters Shoe Co. of St. Louis through Long Advertising Agency, San Francisco, begins local daily time signals (10) over KFBK, Sacramento; KWG, Stockton; KMJ, Fresno, and KERN, Bakersfield.

Green Watch through McCann-Erickson, New York, has signed for 90 spot announcements evenings beginning March 15 on Pacific Coast.

Dutchland Farms, Boston, is the first sponsor to gobble up some of the pweeew announcements now permitted by WOR, New York. Outfit operates roadside stands, and has

Old—Always New

Most of the talent selling agents have caught on to the haggling ways of the buyer for a major ad agency and they have a formula set for him.

They, for instance, have an act that's asking \$1,000 for a guest spot. Instead of quoting that amount to the agency man they cite \$1,250, figuring that he'll offer \$750 and finally come up to the grand.

contracted for one announcement on Tuesday and one on Thursday beginning March 16. Through the Ingalls agency.

Ken Murray show replacement of Burns and Allen on CBS for Campbell Soup has been moved up from scheduled starting date, April 7, to March 31.

Commentator Magazine buying chain breaks in major cities to plug circulation. Through Cecil, Warwick & Cecil.

Bluejay (corn plaster) after chain-breaks. Through Ruthrauff & Ryan.

Rei Tan cigar (American Tobacco) issuing another flock of contracts for one-minute discs and chainbreaks. Campaign to run from April 1 to June 30. Through Lawrence Gumbinner.

Columbia Pictures, through Iowa, still signing up stations for an announcement campaign "Lost Horizon" film.

Lambert Pharmacal starting a chainbreak campaign through Lambert Feasly within a couple of weeks. Will run 13 weeks.

National Lead, makers of "Dutch Boy" paint products, will try radio for first time with test program conducted over six stations for 17 weeks starting March 15.

Using transcribed dramatization of series of yarns about odd facts, titled "The Unbelievable," discs will be heard twice weekly over WCFH, Portland, Me., KRFT, Des Moines, WISN, Milwaukee, WBNS, Columbus, WFBL, Syracuse, and WHP, Harrisburg, Pa. Programs are of quarter-hour duration. Marschall & Pratt is agency.

New Jersey Brewer's Association is sponsoring a broadcast of the 1937 Goat Show over WNEW, N. Y., next Saturday (13). Ted Webb, station's "man on the street," will describe judging of the goat which is to typify the "bock" brew.

relet resumes its recorded series March 8. Contracts were renewed with some 380 stations just before the General Motors strike retarded in an order that the World Broadcasting System discs be temporarily put on the shelf.

Schwimmer & Scott agency assigned Central Finance Corp. to 26 weekly 15-minute spots on WJJD, Chicago.

Ross-Gould ad agency handling extensive spring spot campaign for Absorbene.

JUDGE S. F. SPIELERS ON DICTION, SINCERITY, ETC.

San Francisco, March 9. Sidney Garfinkel Advertising Agency has a contest underway to determine Francisco's finest staff announcer. Agency is maintaining a "hands off" policy during the race, leaving the matter entirely up to a board of judges consisting of San Francisco radio editors. Action, sincerity and effectiveness are the poi on which the mike-men are being judged in the contest which ends (16).

KFWB's Anti-Nazi Scripts

Hollywood, March. Principal characters in Mr. and Mrs. Hadcock Germany, which Donald Ogden Stewart is writing for Hollywood Anti-Nazi League weekly broadcasts, are played by Mr. and Mrs. Ray Mayer, formerly of vaude. Little Mildred, precocious daughter, is portrayed by Ray's niece. Announcing of the program is done by Herbert Bierman.

Programs on station KFWB League plans drive for chain hookup in near future.

TOM DALTON WITHDRAWS

Rep Firm Goes on—Probably as Wilson & Robertson

Chicago, March 9. Thomas Dalton of the station rep firm of Wilson-Dalton-Robertson is checking out of the organization and setting up in a new enterprise, as yet unannounced, pending Dalton's settling of new contacts.

Howard Wilson, who has been handling the Kansas City office primarily during the past few years, is taking over the Chicago desk. Graham Robertson remains in charge of New York. Likely that the new name of the firm will be Wilson & Robertson.

GLOSSARY FOR AIR ACCENTS

Chicago, March 9.

Midwest division of the Association of Radio News Editors and Writers got actively organized at a special meeting last week and appointed an operating committee composed of Ken Fry, of NBC here; Al Hollander, of WJJD-WIND, and Ken Ellington, of Columbia-WBBM.

Boys had plenty of round-table discussion, and decided on a couple of policies. Particularly voted on the compilation of a pronouncing dictionary for the Midwest, with Harry Martin named to head this task.

While the lads among themselves were loud in claiming that news on their stations was not censored, and that particularly they didn't have their sponsors busting in with any censorship on news periods, they all just as unanimously stated that they were censoring all news on their stations regarding murder and sex crimes. In fact, a good many of them stated that they were trying to kill off any and all mention of crime and sex news on their transmitters.

Arkansas Gazette Buys Into KLRA, Little Rock; Will Get Air Billing

Little Rock, March 9.

Arkansas Gazette, oldest morning paper west of the Mississippi River, has purchased an interest in radio station KLRA, Little Rock. Sheldon Vinsonhale is secretary-treasurer of the corporation, owners of both stations KLRA and KGHI, little Rock 100-watt.

KLRA will occupy new studios in the Gazette building, effective April 5. Remodeling and construction of four studios, cost of which will be borne by the owners of the building. Station will thereafter be known as "KLRA—The Arkansas Gazette station" and not as "KLRA, Columbia's station for Arkansas."

W. C. Alsop, advertising director of the Arkansas Gazette, and son of F. W. Alsop, business manager and co-publisher of the paper, has been elected a director of the broadcasting corporation. No other changes in personnel of the station or directorate will be made.

KGHI has been occupying quarters in the Gazette building since Jan. 1.

No Weiss Successor

Detroit, March 9.

Appointment of a successor to Lewis A. Weiss, assistant manager at WJR before becoming g.m. for the Don Lee web Jan. 1, appears doubtful.

Leo Fitzpatrick, manager of WJR, has taken over Weiss' former tasks and says he hasn't any in mind for the job.

Revamp 'Couple' Script

March 9.

Lackett-Sample-Hummert, through Kirby Hawkes, revamping the "Couple Next Door" script show for new sponsorship by Procter & Gamble.

Slated to start shortly on a coast-to-coast Mutual ride originating in the WGN studios here.

"Couple" formerly waved under the Holland Furnace banner on the ether.

Announcer Now Gen. Sales Mgr. For Advertiser

Little Rock, March 9.

From announcer to sales manager of the company sponsoring the program is what Mack MacKrell, former announcer and commercial representative at KLRA, Little Rock, has accomplished.

Starting at KLRA four years ago MacKrell originated a program known as "Uncle Mac's Club." Program ran daily from 6 to 6:15 p. m. and the talent was comprised solely of kids. Two years ago the Union Life Insurance Co. bankrolled the program with Mac continuing emcee and announcer.

On Jan. 1—with a known membership (and listening audience of 70,000 kids)—"Uncle Mac" became general sales manager of the insurance company but will continue to m.c. and announce the "Uncle Mac Club" program over KLRA.

General Motors' Shift

General Motors is arranging

turn to its old Sunday evening spot, 8 to 9, on the NBC blue. It figures that it can garner a substantially larger audience if it gets out on the air ahead of the Ford Symphony Hour, 9 to 10, on CBS.

G.M. switched to its present slot, 10 to 11 on the NBC red, the season before.

Buckeye's Ice-Cracker

Cleveland, March 9.

Buckeye Network goes into operation March 15 with Crazy Water Crystals providing the first commercial. Contract is for a year and involves six half-hour programs weekly framed around Hank and Slim Newman and their Georgi Crackers. Show will originate from WHKC, Columbus.

Basic outlets of the Buckeye Network are WHK-WJAV, Cleveland, and besides WHKC takes in WKBN, Youngstown.

ARNOLD HARTLEY BETTER

Arnold Hartley who has been confined to a sanatorium in Montevia, Calif., for the past year is greatly improved.

Former program director of KYW, Philadelphia, and various Chicago stations is expected to be fit for work in couple of months.

A. & P.'s Legit Names

Atlantic & Pacific (Kate Smith) is continuing its policy of booking legit names for its broadcasts. Has set Helen Mencken and Margalo Gillmore to do a scene from "Mary of Scotland" on its April 13 program.

Thursday (11) Margaret Sullivan and four other cast members of the current "Stage Door" will broadcast a sequence from the latter.

Vic Dalton Splurges

Hollywood, March 9.

Vic Dalton is going on a splurge for a new studio for KMTR. He plans to spend liberally for quarters on Cahuenga boulevard in Hollywood.

Architecture will have a Mexican tang, with a theatre and outdoor stages sprawled over the three-acre site.

Ray Dady's New KWK Job

St. Louis, March 9.

Ray Dady has abandoned news commentator stint at KWK to head station's newly created Planni Bureau. John Conrad, formerly on station's announcing staff, has been upped to director of public relations. Newest addition to KWK's personnel are Bill Cook, announcer, formerly with KFWB, Hollywood, and WLAC, Nashville, and Wright Esser, feature writer.

General Mills' "John K. Watkins" is really John S. Young. Uses real name on the "Hammerstein Music Hall" weekly variety show for Kolyons, also over CBS. Young also profits at N. Y. U. one day each week.

Chain Income from Time Sales

NBC				
	1937	1936	1935	1934
January	\$3,541,999	\$2,681,895	\$2,895,037	\$2,391,667
February	3,295,782	2,714,300	2,758,319	2,211,637
	\$6,837,781	\$5,396,195	\$5,653,356	\$4,603,304

CBS				
	1937	1936	1935	1934
January	\$2,378,620	\$1,901,023	\$1,768,949	\$1,405,948
February	2,264,317	1,909,146	1,654,461	1,387,823
	\$4,642,937	\$3,810,169	\$3,423,410	\$2,793,771

MUTUAL				
	1937	1936		
	\$187,362	\$166,266		
	202,088	152,064		
	\$389,450	\$318,330		

NBC RED TOPS CBS GROSS IN FEBRUARY

NBC red (WEAF) link nosed Columbia out of No. 1 position in the tabulation of time sales for last month. CBS grossed \$2,264,317, while the red did \$2,273,973. On the whole, including the blue (WJZ) trail, NBC grossed \$3,295,782 for the month.

Compared to the tally for February, 1936, last month's figures gave NBC a boost of 21.4% and Columbia 18.6%. In the case of Mutual, the past month's gross of \$202,088 represented a tilt of 32.8%. Mutual's gross for the like month of '36 was \$152,064.

Unlike what happened in the instance of both NBC and CBS last year, this February's gross was normally less than that of January. In

OTA GYGI KEEPS TRYING

Reported Organizing Regional Network

Chicago, March 9. Ota Gygi spent most of last week in New York. Understood that he went there to confer on a newly organized regional to be known as the South-East Network, 52 stations, ranging from 100 watts upwards.

Up until Saturday Gygi kept office hours at the lately dead Affiliated studios, and if South-East chain goes into operation it will be the third he has promoted. First was Amalgamated with Ed Wynne; second, Affiliated, which stopped operations the first of this year.

Bernie in Miami

Sheila Barrett set for a guest appearance on the Ben Bernie (American Can) program on March 23. Set by Bro. Herman.

Broadcast will emanate from Miami, where Bernie is resting up.

February showed an increase over January, despite the difference in the number of bookkeeping days.

TELEVISION IN DUTCH WITH NETHERLANDERS

The Hague, March 1. Technical experts here have arrived at the conclusion that Holland is not ripe for television. Or maybe it's television that isn't ripe. Either way they're not hot and bothered any more about the see-hear thing.

Dutchmen have figured that the selling of sets at \$100 or better would almost immediately be followed by a demand for more variation and entertainment in television programs than either artistically or technically would be possible.

It's all too vague and uncertain to get much attention here.

Mutual Extension Into Houston, San Antonio, Is Expected in Near Future

Mutual expects to add Houston and possibly San Antonio by the end of next month to the Texas leg which it has set out to develop. KTAT, Fort Worth, and WRR, Dallas, join the web April 15.

Affiliation of the Oklahoma network with Mutual becomes effective April 1. Outlets in the Oklahoma group are KGFG, Oklahoma City; KCRC, Enid; KGFF, Shawnee; KBIX, Muskogee; KADA, Ada; and KVSQ, Ardmore; WBBZ, Ponca City; and KASA, Tulsa.

Wires in case of either leg are being financed by the stations involved.

Ralph Wonders' Job

Ralph Wonders, formerly manager of the CBS Artists Bureau, joins the radio department of Rockwell-O'Keefe, Inc., this Monday (15).

Arrangement was worked out between Wonders and F. C. (Corky) O'Keefe in Florida where both have been vacationing.

KARK, Little Rock, has cancelled the International News Service day wire and is being served only by the 5 p. m. to 1 m. Universal Service wire.

L. A. Station Deal No Aspirin to CBS Headache at Border—Not Yet

March 9. What for a time looked like a way out for Columbia's dilemma in the San Diego area turned out to be just another case of hope forlorn when announcement was made last week by J. F. Burke that he had come to terms with Frank Doherty for taking KRKD.

Sale price was revealed, although generally guessed at around \$100,000. Burke, former Cal., newspaper publisher, is owner with his son-in-law, Lloyd King, of another small, KFVD, acquired from the E. L. Cord interests.

In the works for many months, although quite sub rosa and roundly denied, has been Columbia's almost insane desire to tie in somewhere along the line so as to call off the wolves down around the border.

Seems that despite the powerful 50,000 watt signal of KNX, the chain's Hollywood spot, it goes into a fade at the border, 150 miles to the south. Technical experts have advised three corrective measures, to wit: Change location of the transmitter; hop up the wattage to 500 kw, or establish a station in San Diego. Latter seems the most feasible and that's where the sweatin' is being done.

In-on-the-knowers thought they had called the turn when KRKD passed to more friendly (to CBS) hands, temporarily, at least. Deal, so the wise ones thought, was to have the transmitter license transferred to San Diego and there set up shop. A while later CBS was to come along and strike a deal for the purchase. This would be so tempting as to be snapped up pronto and the next voice would be that of a network exec announcing that a CBS outlet had taken form at the international line.

That's how it looked to the wisenheimers, but apparently they're wrong. At least, so say the new owners, who couldn't be expected to say

anything else. Boys are sitting by and keeping an ear to the ground. They insist they're right, but perhaps a bit premature.

Columbia has been considerably perturbed by the condition to the south after getting over a headache to the north. Engineers have been running up and down the Coast but have virtually given up the San Diego situation as a bad boy, setting forth the only remedial measures.

That Catalina Dream Spot. Covetous eyes are glancing 23 miles across the Pacific toward Santa Catalina island. Water being a natural carrier and a grounding in the sea the perfect setup, technicians would like nothing better than to pitch a transmitter on the isle. Whether anyone has yet approached P. K. Wrigley, owner of the ocean strip, is not known. For the experimental 500 kw it is said to be the last war.

UNION CRACKS DOWN ON AMATEUR MUSIC

Portland, Ore., March 9. Local musicians' union is cracking down on juvenile and non-union musical artists appearing at the local ether. Major Bowes' amateur unit scheduled to appear at the Mayfair Theatre was forced to cancel the engagements.

Musicians' union also down on 'Stars of Tomorrow,' a KGW-Red Network program. Union objected to 16-year-old juves playing instruments. Program had built up considerable listener interest. Organ and vocal numbers only now used.

Elizabeth Todd is author of, and Helene Dumont, Florence Freeman and James Meenan are players in 'Love and Learn,' new serial being broadcast over NBC blue on an early-afternoon sustainer.

Broadcasting that Satisfies!

- the advertiser
- the dealer
- the consumer

WCAU

50,000 WATTS
Philadelphia

ROBERT A. STREET, Commercial Manager

WFBR IS FIRST in POPULARITY

According to Ross Federal
Survey Nov. 29th to
Dec. 5th, 1936

WFBR	37.65%
WCAO	28.32%
WBAL	18.39%
WCBM	5.96%

FIRST in SHOWMANSHIP

According to

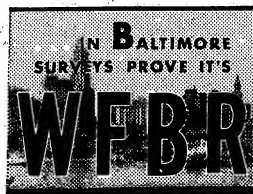
VARIETY RATING

"Variety", Feb. 10, 1937

FIRST in ADVERTISING

FIRST among the three
Baltimore major network
stations in local and na-
tional advertising exclu-
sive of network programs.
Also **FIRST** in network
commercial programs.
According to survey
made Feb. 7 to 13, 1937
by a representative of
a nationally known re-
search corporation.*

(*name on request)



F.C.C.'S WASHINGTON DOCKET

DECISIONS

Washington, March 9.
Alabama: reater Muscle Shoals Broadcasting Co.,
Sheffield, denied new station application for 1500 kilo-
cycles with 100 watts, as in cases of default for failure
of applicant to file appearance and statement; Archie
E. Everage, Andalusia, application for new station to
be operated on 1310 kc. with 100 watts nights, 250
watts days, dismissed at request of applicant.

Florida: WJNO, Hazlewood, Inc., West Palm Beach,
granted daytime power boost from 100 to 250 watts.

Georgia: H. Wimpy, Albany, denied new station to
be operated on 1420 kc. with 100 watts nights, 250
watts days; Commish upholding Examiner Melvin H.
Dalberg; WGPC, Americus Broadcasting Corp., granted
renewal of license on 1420 kc. with 100 watts, Examiner
Dalberg sustained.

Indiana: Hammond-Calumet Broadcasting Corp.,
Hammond, action of Sept. 26, 1936, granting new station
to be operated on 1480 kc with 5 kw, affirmed by
Commish.

Kansas: KANS, Charles, Wichita, granted
voluntary assignment of license to the KANS Broad-
casting Co., 1210 kc with 100 watts.

Kentucky: WCKY, L. B. Wilson, Inc., Covington,
granted juice-jump from 5 kw to 10 kw, on 1490 kc.
Nebraska: Service Life Insurance Co., Omaha, applica-
tion for new station to be operated on 1500 kc with
100 watts dismissed at request of applicants.

New Jersey: WCAP, Radio Industries broadcast Co.,
Asbury Park, application for power boost from 500
watts to 1 kw, on 1280 kc, dismissed with prejudice,
Commish sustaining Examiner L. Irwin in part
(station shares time with WTJN, and WCAM,
Camden).

United States: roadcasting Co., Toledo, applica-
tion for new station to be operated on 1200 kc with
100 watts days dismissed with prejudice, Commish
sustaining Examiner George H. Hill; United States
Broadcasting Co., Columbus, application for new sta-
tion to be operated on 1310 kc with 100 watts dis-
missed with prejudice, Examiner Hill sustained.

Oregon: Wilke & Studebaker, Baker, denied new
station to be operated on 1370 kc with 100 watts nights,
250 watts days, Examiner John P. Bramhall sustained.

Pennsylvania: WHAT, Philadelphia, led fre-
quency change from 1310 to 1220 kc, power boost
from 100 watts to 1 kw, change of operation from
sharing time with WTGL, Philadelphia, to unlimited,
Commish upholding Examiner Dalberg.

Washington: KUJ, Walla Walla, denied frequency
change from 1370 to 1250 kc, power increase from 100
to 250 watts, Commish reversing Examiner R. L. Irwin.
KIT, Carl E. Hammond, granted frequency change from
1310 to 1250 kc and juice-jump from 100 watts nights,
250 watts days, to 250 watts nights, 500 watts days;
D. L. Thornton, between Centralia and Chehalis, applica-
tion for new station to be operated on 1500 kc with
100 watts nights, 250 watts days, dismissed at request
of applicant.

SET FOR HEARING

Connecticut: WBRY, American-Republican,
Waterbury, boost day power from 1 to 5 kw.
Kentucky: Louisville Broadcasting Co., Louisville,

RADIO SHOWMANSHIP

Attention-Getters, Tie-Ups, Ideas

Outstanding Stunts:

SPRING TRAINING DISCS WXYZ, DETROIT

For the Rabid Ball Fans
Detroit.
New wrinkle in spring baseball
training programs hits the air over
WXYZ 12.10 w. Tagged
'Baseball Extra', it'll run three times
weekly over WXYZ and four times
over station's state web.
Discs are made on Detroit Tigers'
playing field in Lakeland, Fla., under
supervision of Harry Heilmann, for-
mer Tiger star and now baseball
commentator on WXYZ. Transcrip-
tions will be made from a mobile
unit on the practice grounds, placed
aboard an airliner and rushed to
Detroit for broadcast the next day.
Heilmann will describe the practice
play, exhibition games and in inter-
views with various players.
Program sponsored by Pfeiffer
Brewing Co. here, will extend
through spring train.

lurb With Civic Tie-Ins.

Chicago.
What are probably the first com-
mercial spot announcements to be
backed by civic organizations and
schools are those being used by the
W. E. Long ad agency for their bak-
ery accounts throughout the country.
Announcements are of the one-minute
variety, and are dramatized.
Half of each spot is used to
dramatize, in the form of a quickie,
some incident in the history of the
city in which they are played. An-
nouncements are arranged in proper
historical sequence, and spotted on a
regular schedule. Rest of time is
devoted to commercial copy, and is
usually tied in with the "tag" line
of the dramatized incident.
Idea, which was developed by Dan

Ryan, agency's radio man, has been
used in some 40 cities for both bread
and flour, and in every case has, with
a little promotion, attracted the at-
tention of civic bodies, press, and
educational institutions.

On School Bulletin Board

Columbus.
Bulletin board announcements in
all elementary schools are used to
plug Humpty Dumpty and His Animal
Circus, kid show on WHKC.
Draw on this program is five daily
prizes for tricks to be performed by
animals.

's Safety Campaign

Rochester, N. Y.
Socony Oil Co., launching a traffic
safety program over WHAM Mar.
15, made it a civic event by for-
mation of a traffic safety committee
of 50 civic and industrial leaders,
including police and court officials.
Group organized at a luncheon at
the Sagamore Hotel and asked to
offer suggestions as well as moral
support.

Program will be 15 minutes at
6:30 p.m., five nights a week, and in-
clude broadcasts of live violations
observed from a truck carrying a
short-wave transmitter, dramatiza-
tions of traffic accidents with grue-
some details, interviews with police
officials, drivers, school children and
pedestrians. Prize of \$10 to be given
daily for 'safest driver' or 'most
careful pedestrian', as observed by
Socony staffers.

Not Muffing Any Games

Kansas City.
If it comes under the heading of
sport or contest, station KXBY will
broadcast it. Newest indoor sport
craze to hit the burg is 'aerial ten-
nis', featured darts and ping-pong
racquets. Game was organized and
developed by a team. A Rally
physical director of KC Athletic
Club. Game is described as being

new station to be operated days on 1210 kc with 250
watts.

Louisiana: WBNO, Coliseum Place Baptist Church,
New Orleans, voluntary assignment of license to
WBNO, Inc., 1200 kc with 100 watts, sharing with
WJBW, New Orleans (renewal application for WBNO
and applications of WJBW and Southern Broadcasting
Corp., New Orleans, were scheduled to be heard March
22. Hearing will now be continued in order that ap-
plication for assignment of license may be heard with
them.)

Massachusetts: WORL, Boston, boost power and time
of operation from 500 watts days only to 1 kw -
limited, using directional antenna for night time op-
eration.

Minnesota: Northwest Publications, Inc., Duluth, new
station to be operated on 580 kc with 2500 watts, days
only.

New : Young People's Association for the
Propagation of the Gospel, Shark River Bay, new
station to be operated on 640 kc with 5 kw days, to
be broadcast at dominant station KFL, Los Angeles.

Ohio: Valley Broadcasting Co., Youngstown, new
station to be operated on 1550 kc with 1 kw, using
directional antenna for night time operation; WSMK,
Dayton, install directional antenna, boost power and
time of operation from 200 watts night, 200 watts days,
simultaneous days (with KQV, Pittsburgh, Pa.), spec-
ified hours nights, to 250 watts nights; 500 watts days,
unlimited.

Pennsylvania: WKOK, Sunbury, install vertical radi-
ator, boost day power from 100 to 250 watts; KQV,
Pittsburgh, install directional antenna for night time
use, jump power from 500 watts night and day, simul-
taneous daytime operation with WSMK, Dayton, O.,
and specified hours nights, to 1 kw unlimited.

Rhode Island: WEAN, Yankee Network, Inc., Provi-
dence, daytime power boost from 1 to 5 kw.

NEW APPLICATIONS

Arizona: KGAR, Tucson, change frequency from
1370 to 1340 kc, increase night power from 100 watts
to 250 watts.

Arkansas: KARK, Little Rock, transfer control of
corporation from Radio, Inc., to T. H. Barton, 617
shares common stock.

District of Columbia: Hearst Radio, Inc., Washing-
ton, two new booster stations to be operated on 1310
kc with 250 watts, synchronously with main trans-
mitter of proposed broadcast station, daytimes only
(requests facilities of WOL Washington, contingent
on the granting of WOL's application for frequency of
1230 kc).

Louisiana: KMLB, Monroe, change frequency from
1200 to 620 kc, boost power from 100 watts nights,
250 watts days, to 500 watts all times, and install
directional antenna for nighttime use; WDSU, New
Orleans, install new transmitter, jump power from 1
to 5 kw and make changes in antenna system.

Minnesota: Southern Minnesota Broadcasting Co.,
Rochester, new station to be operated on 920 kc with
1 kw nights, 5 kw days.

New York: WFAS, White Plains, special experi-
mental authorization to operate simultaneously with
WBRE, Red Bank, N. J., sharing as before with
WBRE, Freeport, N. Y., and WGNV, Newburgh, N. Y.
Texas: Entertainer, Beaumont, new station to be
operated on 1400 kc with 500 watts.

particularly appropriate for over-
weight business men.

Last week KXBY claimed a first
when station broadcast a club tour-
nament of the game. Station has
just about run the gamut of sport
broadcasts but still lacks a go at
jackstones.

Film Sits Contest Zest

Columbus.
Jim Cooper, news broadcaster on
WBNS for the Ohio Fuel & Gas Co.,
has transcribed the running com-
ment for a travel film. Sponsor will
use film to stimulate interest in a
trip up the St. Lawrence waterway,
offered as a prize in a sales contest
conducted in the company's branch
offices.

WKY's Brass Band Rehearsals

Oklahoma City.
WKY is presenting series of 13
weekly brass band rehearsals, with
band from municipal university do-
ing its drilling over air to acquaint
high-school bands throughout Okla.,
Texas and New Mexico with proper
interpretations of the pieces which
are to be played during the National
School Music Competition Festival
(Region Six), to be held in mid-May.

High-school organizations look up
at the Univ. outfit as being very
versed, and hence lean forward to
listen with eagerness, hoping to get
some pointers on how their bands
should handle the airs they must
play competitively in forthcoming
contest.

id Ad Programs

St. Louis.
Rapid ad program, conducted for
KWK by Bob Enoch, is observing its
fourth anniversary here. The pro-
gram is as its name implies, rapid
ad service to local advertisers and
smaller merchants. During span of
four years 40,000 separate announce-
ments have been aired.

A similar program, also under
direction of Enoch, is conducted by
WWVA in Wheeling, W. Va.

L. B. Wilson, chieftain of WKCY,
Cincinnati, back to Florida to com-
plete his interrupted winter vaca-
tion.

NORTHWEST UPHEAVAL

Seattle Situation Causes Lots of
Traveling

Portland, Ore., March 9.
Big upheaval among Seattle sta-
tions sent radio execs from here and
S. F. racing up to the northern city.
KOL, Seattle, bounced off the Co-
lumbia network and KIRO went on.
Understanding here is that Archi-
Taft will retire as general manager
of KOL.

Seattle excitement was enough to
send C. O. Chatterton and Carey
Jennings KGW-KEX rushing up
there to confer with Hugh Felts of
KOMO and Bert Fischer of KJR.
Louis Wasmor of KHQ, Spokane,
also met with the Portland and
Seattle execs.

Earl Smith, Pacific Coast repre-
sentative of Edward Petry, also
raced from here to Seattle to find
out the lowdown on other troubles
there. New rate structures and poli-
cies for the N. W. triangle were
figured out by execs of NBC af-
filiated stations.

Delay Western Canadian Squawkers' Convention

Regina, Sask., March 9.
Mystery surrounds the delay in
holding the Regina meeting of the
Board of Governors of the Canadian
Broadcasting commission, originally
called for the first week in March,
and since twice delayed.
Saskatchewan residents will ap-
pear at meeting to complain about
lack of coverage by Canadian sta-
tions in the West, and about the sta-
tions that are here blocking
American stations in the Northwest.

Top Showman
Top Salesman
in Denver

DENVER

1. KIZ
2. KEFL
3. KVOD
4. KOA

KLZ, purchased last year by the
Gaylord (WKY, Oklahoma City) in-
terests is bearing down on the show-
manship throne. Production budget
is up, phonograph records are out,
and commercial blurring is heralded
by restrictions. Gene O'Fallon's
KREF, which has been in the show-
ing to the new-sports field, and
continues with its Colorado regional
web, as well as joining Mutual
KVOD has gone NBC, and likewise
managers stand news-topical lines.

KIZ
KIZ
KIZ

DENVER
CBS 560kc.

Affiliated in Management with WKY
and the Oklahoma Publishing Co.

E. Katz Special Adv. Agency

Congressional Investigation Near

Washington, March 9. Connery resolution authorizing a select committee to probe Federal Communications Commission and broadcasting industry gets initial airing in Congress Thursday (11) before House Rules Committee. Skids appear greased, with prospect investigation will be ordered next week.

Charging development of monopoly in industry has been allowed through lax administration, Rep. William P. Connery, of Massachusetts, will ask rules group to approve his measure in order to

have sweeping look at affairs of the commish and put licensees on the griddle. Little opposition is apparent, since administration bosses, who control rules gang, have reached compromise under which commercial operators will be licensed intensively along with commish members.

After being reported by rules committee, resolution still must be OK'd by the House before the Bay Stater can start examination. Looks like heat will not be turned on before middle of next month since Connery is busily engaged in other matters currently.

WRVA TERMS SELF-MADE AND TOUGH

Richmond, March 9. Understanding in trade circles here is that when CBS wooed WRVA away from NBC a couple of months ago, the candy and flowers consisted in CBS allowing WRVA to virtually write its own contract terms. And they're dandies. In fact, CBS appears to have been so bent on getting the Larus tobacco airer that the web won't make much, if anything, off the station in direct sales profits. It's all prestige and facade.

As the contract terms are understood by the boys in Richmond, WRVA is guaranteed absolute card rates on all web biz. Additionally, CBS has promised WRVA not to angle for an affiliate in the Norfolk-Newport News sector. To cap it all off, WRVA can claim the interval from 6 p. m. to 8 p. m. as its own priority time. If CBS wants to put any commercials into this two-hour stretch, the web must pay penalty rates—card rates and a half.

Fat Kelly of NBC has taken the place of Nelson Case on the Vox Pop program. He works with Ford Bond, the other announcer of the broadcast.

UNITED PRESS SPREADS

Big Plant Necessary As Radio Service on Upbeat

United Press enlarges its radio department so that it will have four times as much room as at present in The News building, East 42d Street, N. Y. New quarters will be ready for occupancy about three weeks.

New offices will include a special sales division and regulation radio studios for making sample recordings and home office lab work. U. P. now serves about 100 radio stations and accounts.

Webb Artz heads the radio department.

'Man on Street' Ventures Out Again in Louisville

March 9. WAVE's 'Man on the Street' airing, which has been conducted in the station's studio since Jan. 26, is back. Lobby of Mary Anderson Monday (8). Both the theatre and Central Station were out of commission as far as broadcast pickups were concerned. Central Station in particular being inundated by more than 20 feet of water.

During the flood period, persons who craved to be interviewed, were obliged to climb 20 stories in the Brown Hotel, in order to reach the WAVE studios. Their reward, in addition to the personal satisfaction of having their voices aired, was a tube of Minute-Rub and a pass to the Mary Anderson.

2UW, AUSTRALIA, IN COMMERCIAL NETWORK

Feb. 16. Stuart F. Doyle intends building up his air holdings to cover important territory in New South Wales. Doyle, in conjunction with Frank Albert, controls Commonwealth Broadcasters, Inc. atop the State theatre.

Plans are now underway to take over commercial 2WG for the South. Loops also planned for inter-state coverage on commercial work. At present 2UW, Sydney, is the only station in the Southern Hemisphere running 24 hours daily.

Doyle states his air interests were growing so fast that it wouldn't surprise him were they to take major position over his film activities. Doyle's partner, Frank Albert, is a millionaire music publisher. Frank Marden is in charge of 2UW.

Wythe Williams' Wythe Williams, foreign news commentator on WMCA, New York (Thursday, 7:45), has a new book which will be released by publishers March 12. Title is 'Dusk of Empire.'

L. B. Wilson Gets Power Boost

WCKY Now 10,000 Watts—Many Changes in Competitive Cincinnati Radio Situation

Cincinnati, March 9. All broadcasters here astir on expansions.

last week arranged for a special studio in New York, linked by a private permanent wire allowing for two-way transmission, approved plans for erection of a new building to accommodate offices and studios for its 500,000-watt WLW and smaller WSAI, both affiliated with NBC and Mutual. Work on improvement is to start soon.

WCKY, headed by L. B. Wilson and hooked up with NBC, closed a deal last week with RCA for construction of a new transmitter to care for its recently authorized power boost from 5,000 to 10,000 watts.

WKRC, local CBS outlet, will open new and enlarged studios late this month when stepping up its power from 1,000 to 5,000 watts for night operation. Station will continue as

BOTH NBC, MUTUAL SALUTE KWK ON 10TH

St. Louis, March 9.

Two networks, NBC and Mutual, will supply special programs when KWK, affiliated with both chains, celebrates its 10th anniversary Wednesday (17) in municipal auditorium where entertainment will be given before live audiences. Mutual will feed two programs; the first 'Jazz Nocturne' from WOR and second music of Kay Kyser's orchestra from WGN in Chicago. NBC will carry half hour of special anniversary program emanating from auditorium here.

KWK is spending heavily to hally-hoo celebration. Town is literally blanketed with 24 sheets, street cars, motor buses, book-matches, etc.

a 1,000-watt by night. Entire set-up is in the Hotel Alms.

WCPO, voice of the Scripps-Howard Cincinnati Post, has relocated and heightened its transmitter for improved signal strength of its 250 daytime wattage and 100-watt night power. Station has studios in Hotel Sinton and is changing transmitter from atop Garfield Hotel to roof of five-story Daylight industrial building, Court and Gilbert avenue. New transmitter has a 200-foot vertical staff. It will be operating within week. Station has added two hours to its daily broadcasting schedule: 6 a. m. to midnight.

Increased power for WCKY, according to Wilson, will be in effect within 90 days. Improvement, he adds, means more than a 50 millivolt signal in heart of Cincy, giving 352,180 more potential listeners within half millivolt line only. Present 1,800,000 potential listeners in Ohio, Kentucky and Indiana will receive a 40% increase in signal strength on WCKY, its head man claims.

Latest RCA high-fidelity transmitter for WCKY will extend volume and tone range, tags Wilson, along with the message: 'A new rate card will be issued after a field survey is made.'

Wax Cowboy's New Corral

Indianapolis, March 9. Bob Valentine, for last four years on the 'Breakfast Club' program at WOWO, Ft. Wayne, started yesterday (8) at WIRE here, on the morning shift of recorded discs, chatter, and commercial blurbs. Two programs of this nature will be handled by Valentine. First is another 'Breakfast Club of WIRE,' while second is 'WIRE Musical Clock.'

Valentine may handle morning newscasts and comments.

D. S. Ballou has quit as manager of KPND, Pampa, Tex. No successor has been picked as yet.


★ *The Nation's Station takes another important forward step for the benefit of its listeners and its advertisers.*

★ *Facilities will soon be provided whereby WLW programs may be originated in New York at no extra cost whatever*

Wednesday, March 10, 1937

**AFFILIATED IN MANAGEMENT WITH
WKY-OKLAHOMA CITY, KLZ-DENVER
AND THE OKLAHOMA PUBLISHING CO.**

KVOR
Colorado Springs
Affiliated with Colorado Springs Gazette and Telegraph

 **1000 WATTS
FULL TIME**

Representative - E. Katz Special Advertising Agency

GRACE MOORE
"Madame Butterfly"
6 p.m.
LUX
Monday, 9 p.m.
WABC, New York
(J. Walter Thompson)

Whittled down to fit the requirements of the Lux program, a non-singing tenor, "Madame Butterfly" turns out to be nothing to get excited about. Its contribution to radio technique is nil. Music is mostly orchestral background. Throwing the burden on the fragile story values of an opera libretto, while throwing overboard the opera itself, is one of those radio things—a novelty, it existed primarily in the mimeographed publicity releases. As an excuse to offer Grace Moore to the Lux audience it was so-so. Lux shows are often on surer and more entertaining ground when they go into the commercial than during the period actually devoted to the narrative. Such was more or less the case with "Butterfly." Miss Moore tried and flopped as a kittenish Japanese maiden of deeply passionate nature. Her conception of a Japanese dialect was miswestern sustaining in quality. And the suicide ending besides being unpleasant was also unconvincing. A double goose-egg. "Madame Butterfly" done as dialog with a wisecracking (voiced) leading man, Cary Grant, is certainly no performance high point for Lux. On the other hand, the final personality 10 minutes of the hour was so shrewdly written and directed and got in such a wallowing many-sided memory-impressing tally of plugs for the soap that the net result of the hour was respect for the showmanship involved, even though the piece of resistance proved to be a mere anti-pasto. Land.

CHESTER M. WRIGHT
"The March of Labor"
BROWN & WILLIAMSON
Fridays, 10:30 p.m.
WEVD, New York
(B. B. D. & Co.)

Wright, International Labor News Service chief, nicely paces his patter on events interesting to the listener wrapped up in Labor. He's authoritative, and fact his expressions are slanted only on Labor's side doesn't matter one whit, talking as he does over a "Labor union" station. His viewpoint is that expected, coming from source it does.

Sponsor has Avalon ciggies, selling them cheaply than standard brands and product is plugged on ground it is manufactured by 100% union workers in the Louisville, Ky., plant. It is chiefly on that basis that Avalons are recommended. Wright talks from Washington, with WOL relaying from the capital. Bert.

GILMORE CIRCUS
With CHC Clark, Felix Mills Orch.
30 Mins.
Sat., 8 p.m.
GILMORE OIL CO.
KFL, Los Angeles
(Raymond R. Morpan)

Back in 1927 this one was quite the rage. Things have changed pretty much in radio since then. The circus hasn't. One of the loudest and noisiest shows on the coast lanes, it is equally unfunny. Contests, ruse, riot and so does pandemonium. Cliff Clark barks for all he's worth, adding to the general confusion.

Felix Mills, one of the town's better arrangers, waves the stick, but it's all pretty much of a muddle. Wilson Donald does okay as stooge-commercials.

Dick Weil and Cyril Armbrister are credited with the production. Helm.

AL WYNKOOP
The Country Weekly
15 Mins.
WHEELER'S RESTAURANTS
Sundays, 5:45 p.m.
WIRE, Indianapolis

With a big build-up through posters, newspaper blurbs and air plugging, Al Wynkoop, city editor of Lebanon (Ind.) Reporter, one of Pullman controlled dailies, sounds like the makings of a first-class 15 minute show.

Decidedly not for metropolitan listeners, but rightly flavored for Hoosierdom, the idea is just the kind to appeal to rural listeners, as well as those in Indiana cities who haven't forgotten where they came from.

First airing consisted of a novel poem by Wynkoop, bringing in all of major Hoosier points of interest, with piano background of "Banks of Wabash" for effective introduction of local news and comments which followed.

Wynkoop's idea, as carried out on air, is country weekly style in copy, using some informal and country correspondent style. Front page news is given, then few editorialisms. From then on few items of news for women given, and on to sports, and other news items. Copy is styled from actual news and is not a fictionized script.

Material is on the whole full of human interest, with editorial comments of Wynkoop in good taste. Wisecracks, on the funny side, probably resultant from after-dinner speaking experience, proved to be better than usual run on non-networked programs. Little time and most experience should make Wynkoop a local favorite.

Improvement in voice and mike technique will come in the course of more broadcasts, while continuity can be slightly improved by watching the changes from one subject to another. Homespun philosophy noted in several instances in informal stanza, but dished out in small enough quantities to avoid dial-twisters. Commercial blurring too much in evidence, although opening and closing plugs just in length. Effective slogan of restaurant chain used: "Pay attention to what you eat, but more to where you eat it." Chain operated in five Indiana cities, including Indianapolis. Part of blurring done by Wynkoop himself, and copy sounded as if he had written this part himself. Unbilled announcement of rest, which could be confined to opening and closing on his part. Spears.

THE AIR IS YOURS
With Dick Anderson
30 Mins.
Sustaining
Friday, 5 p.m.
WHO, Des Moines

This program started a few months ago and has built up steadily until it is an outstanding sustainer of station. Every week around 500 manuscripts are received in the studios. The papers may be on any subject (providing, of course, in good taste and is neither slanderous nor libelous). Papers may be carried for three-minute reading and be delivered by the person by whom it was written. Each person selected is given a check for \$5.

Program reviewed carried such subjects as the substitution of tractors for horses in relation to farm profits; history and development of radio; the rights of the supreme court; an annuity plan for retired teachers; democracy and the constitution and the annual gridiron dinner of the Des Moines Ad club. Program is handled by Woody Woods, with Dick Anderson as announcer. Moorhead.

Follow-Up Comment

Countess Albani (Mrs. Wallace Caldwell) is good addition to Rex Chandler's Ford show. Nice handling of the material. Her two shots were "May I Have the Next Romance" and "La Paloma." Latter nice selection for Spanish lark, and on other she especially good. Chandler's many poor renditions pop has had from non-qualifying tinny thrushes. Rex Chandler's deft musicianship deserves the important posting it gets on program. Rex's vocal support suppressed, but o.k.

Milton Berle's comedy remains one of the fastest and funniest hours on the air. His shift to Hollywood seems to have enhanced his value. Not the least notable of the Gillette programs are those hokum dramatist air-bucks at the 10:30 mark when the sponsor, seemingly intent on maintaining uninterrupted interest, segues from the FCC 30-minute station-identification announcement into an almost uninterrupted resumption of the program. After all, the FCC regulations don't specify any stylized or dignified manner of announcement as it's made. Berle is probably the first to take advantage of this for a kidding reference, although the pioneer Walter Winchell programs also gagged the man with the chains.

James Cagney grooved pretty nicely into a guestee shot on Bing Crosby's hour (Kraft) over NBC last week. Cagney's better than the better script had been handed him. As was, his mike appearances were split up into four briefs, two of 'em dropped in between the other two. Nation. Also there was no semblance of any farewells, and up to end of program probably many expected the cocky-character screen player would return to his home. He pressed more firmly had he had his mike turn compressed into one whirl. Bad judgment also was it to build suspense with heap of talk from Crosby to Cagney's warbling, then have Cagney beg off.

Sidney Skolsky, syndicated Hollywood columnist, used on program in Cagney interview. His voice registered much better than did recently when guesting on a Lux shot over CBS. However, his script could have made him out to be a much more interesting person. A statement of making writer out to be at once the H. L. Mencken and the Samuel Peeps of the pic biz doesn't register well with listeners, many of whom are doubtless Skolsky readers.

ZaSu Pitts guested for eight minutes on Sealtest Saturday night party and received a standing ovation from studio audience. She probably won the strongest appreciation, among the non-visible group, from those familiar with her screen work and her radio work. Comedy. Miss Pitts dialogued with James Melton, host, about correct pronunciation of "ZaSu" and about her return from England to the States. The tenor-actor did a music-department scene, with vocal embellishments from a film they made. Announced that another picture player was coming to the States.

Melton, who has been emceeing the Party for several weeks, does a nice job, although it might be wise to ease his chores. He was out of breath in making an introduction following a solo—the same thing was evident the night Lanny Ross paced the party. Melton's introduction was a question, even referring in the Tom Howard-George Shelton verbal bouts. He displays a likeable personality and a speaking voice better than the run of tenors.

Anna Held, Jr., guested on George Reitor's Philips Soup shot over CBS, her remarks dealing appropriately with girlhood visits she and her mother made to the old Reitor's restaurant. A further show business background was given to the incident which supposedly led a Follies girl of the first show in 1907 to write for a Reitor recipe.

A Good Cooking Award of \$10, and an autographed copy of the restaurateur's cooking book, is announced on each broadcast for the best recipe submitted.

Lawrence Grey, in ringing down the curtain on the Thursday morning, 45-minute department store show after a 26 weeks run over WOR and affiliated stations, announced that it would be back "one morning in September." On the local farewell, preceding by five minutes the emcee, he asked to write their reactions, favorable or critical, to the show in order that the area sponsor might know what they thought of it. Specifically mentioned was the question whether they would care to hear the program "at some other hour of the day." Offering a series of broadcasts with names from the theatre and the dance-band world, starting at an early hour as 9 a.m. was considered an experiment.

Charles Courbain, the organist, has been shifted by WOR, New York, from Sunday mornings to 8-9 Monday nights. This accents WOR's devotion to good music, a station char-

'FAMILY FROLIC' E.B.
With Ralph Powers
15 Mins.
Wax

M. SHAVITZ & SONS
WFBZ, Baltimore
Using "Home Sweet Home" for a signature and opening with a ring of a doorbell and "Hello, Family, may I come in?", Ralph Powers, new announcer at this station makes his commercial debut. It's a combination of recordings and parlor games such as guessing the time between two taps on a gong; completing a series of words with the first three letters and a description given, and a "Memory Parade" in which pop tunes are played—with the listeners required to identify them. Pretty trite stuff, but definitely aimed at a popular patronage for sponsor, an installment furniture house. Commercial plug at opening, midway and close by another announcer, a good idea, giving Powers an opportunity to personalize his chatter which he does well with ample references to Mom, Pop, Granny, etc. The B.B. (Before Benny) gag is not bad either, figuring in the early hour. The program to the popular Jello omic comes over this station. Some questions Powers refers to musicians, although musical portion is entirely recorded. A fair local program. Burn.

acteristic. And the Courbain session, full of course, please and hold the element likely to respond to such a long dose of Bach, etc. Time of the evening is ordinarily expected to go to snappy variety entertainment, but radical difference may well pop WOR a slab of the public not responsive to more roustabout stuff.

Courbain is touching the tops in his line. Program goes over various Mutual outlets and also into Canada. Originates at American Academy of Arts and Letters in New York.

Ohio Society's annual banquet went over WOR, New York, Monday (9). This brings up, as almost always such events will, the cost to a listener. The program was balanced against possible gains in good will or political considerations of thrusting on the air anything so dead-dull and pompously empty as the average banquet. WOR must have been broadcasting to few indeed once that Ohio Society got well under way.

While itemizing the virtues of the state, nobody mentioned sense or humor among them. A listener twirling the dials and getting a load of the stale oratory would withdraw like a hand touching a hot kettle. And the Ohio Society was worse than average. Just average.

Jessie Busley and Mary Murray did a brief scene from "The Woman on the Last Week's Stage Relief Fund program over WABC, the broadcast being announced as the one thousandth which Mollie Steinberg had presented for that charity. Miss Busley turned in a crisp, authoritative performance as the mother philosophically comforting a daughter worried over the discovery of a husband after 12 years of domesticity, was finding other pastures greener. Miss Murray contrasted the harassed woman convincingly.

Miss Steinberg, plugged benefit performances of two Broadway shows and offered chatter, including notes on pictures and film people. Praised by Mr. Hayden, Max Gordon's assistant, for her zealous radio work on behalf of the Stage Relief Fund, Miss Steinberg appeared to have a little difficulty in following her manuscript. A half dozen times she hesitated over repeated words.

'OPERY HOUSE'
With Jim Herrick, St. Westbrook, Howard Tillotson, Willie Hartzell, Bob Padgett, Jack Bell
Music-Singing-Comedy
30 Mins.
ASSOCIATED TAILORS, INC.
WOLF, 7:30 p.m.
KAO, Denver

Another of those country hick programs. Having been on the ether for nearly two years, this spot has quite a following and current improvement is marked. Emcee job handled by St. Westbrook, 'sheriff of the little burg, ably aided by Lem Simpkins (Jim Herrick). Westbrook has been sheriff of the program since his being fired. Herrick is member of KOA's dramatic staff, but this is his only comic role. Carries it off nicely. Also handling a tap dance later in the program.

Seven-piece orch, headed by Slim Billings (Howard Tillotson) did right by the musical selections. Specialties were a novelty arrangement of "Shine" and a selection played by blowing across the tops of bottles. This latter was tried on a previous program and it went over big, but the evening caught the studio audience got the giggles and the orch boys didn't get started so good.

New trio, started three weeks ago, an improvement over the old quartet. One of the new trio, Westbrook, Willie Hartzell. Guest artists, Lynn sisters, who played an accordion duet, "Tiger Rag." Okay for accordion music devotees, but the weakest spot on the show.

Comic team of Dark and Cloudy put on a good negro act, with their laugh-getting jokes improving over a few more ago. Boys are Bob Padgett (brother to Mollie) and Molasses and January) and Jack Bell.

Four short plugs handled by Clarence and Westbrook. Free admission and continuity by Derby Sproul. Rose.

'CASSANDRA'
With True Boardman, Thelma Hubbard, Dorothy Scott, Sherman Nichols, Arnold Greve, Norman Field, Paul Norby
Sat., 11:30 p.m.
SYLMAR PACKING CO.
M-W-F, 5:30 p.m.
KHL, Los Angeles
(Pacific Market Builders)

Early California history is fraught with romance, adventure and intrigue, if one may believe its historians. It is against this color-splashed background that gay caballeros and flashing-eyed senoritas romp in episodic abandon.

True Boardman, who scripts, produces and enacts a leading role, is a radio craftsman of some note in these parts, and here he has turned in another smooth job. That tangle flavor is always in the air and the characters are true to type. Thelma Hubbard (Mrs. Boardman) is okay for the title role, and she gives it a candor and click. Best of the players are well suited to their parts.

Piece is handicapped by inopportune spotting. Along about 5:30, when it comes on there is a considerable flurry around the eating quarters and the lady of the house is probably catching it in snatches while she tries the hambone a toss in the skillet. Seats should command a closer play than that to achieve best results. A restful period would be more in keeping.

Sponsor let go with on the opener that this is the first advertising of any kind ever used by the outfit. Tie-in is perfect as olives, which are plugged, is generally associated with Mexico or Spain. There's a recipe book giveaway. Heim.

ALWAYS AT THE
HEAD OF ITS CLASS

VARIETY

Special Citation
for
Newspaper-Owned
Station

1936 AWARD

Station WKY
Oklahoma City

Affiliated with The Daily Oklahoman
The Times, and The Farmer-Stockman

Representative E. RATZ SPECIAL ADV. AGENCY

ROCHESTER, N. Y.

1. WHAM
2. WHEC
3. WSAY

WHAM produces considerable number of programs. In 1936 increased talent budget, created loop to programs confined on special loop to Buffalo, Syracuse, Utica and Albany. Has U.P. lots of news and sports and high-grade music. Leadership in showmanship for 1936 without dissent.

ADVERTISERS KNEW ALREADY!

Thank
You,
VARIETY

FOR TELLING
OTHERS THE
FACTS OUR

The Stromberg-Carlson Station
50,000 WATTS Rochester, N. Y. CLEAR CHANNEL

PACIFIC COAST RADIO NOTES

KGW, Portland, is having some trouble getting foundation for its new 630 foot Truscon steel antenna. Piling has to be driven to great depth in soft land and water is being pumped night and day out of the excavation before concrete base can be built. KGW recently acquired 80 more acres to safeguard any interference with its new transmitter.

Hal Sims bowed out as production aide and chief announcer at KMTR (Hollywood).

Bill Bacher moved his Hollywood Hotel troupe to Columbia's Radio Playhouse from Wilshire Ebell, now solely tenanted by Eddie Cantor.

Myron Kirk pulling stakes for the east after shepherding three Hollywood shows for Ruthrauff & Ryan. Cecil Underwood holding down the fort.

Robert Marko and Lee Sands checked off the Cantor scripting corps after eight weeks. Frank Gill, Jr., takes up the quill.

Lewis Allen Weiss grabbed off two Easter sunrise services for KJH (Los Angeles) and the Mutual net.

first goes from Hollywood Bowl at 5 a.m., to be followed, and on end, by a similar ritual from Mt. Helix near San Diego.

Austin Peterson appointed editor of Packard air scripts. Jack Von Nostrand joined the scri-

Don Wilson will spiel Boris Morros' 'Paramount On Parade,' first studio show on the air, debuting March 28.

Mel Williamson, -time KHJ (Los Angeles) Barker, now writing and producing at KMPC (Beverly Hills).

Mary Boland will guest on Rudy Vallee's program March 11.

C. C. Pyle has regained his health and will make a cross country swing for transcription biz.

Jimmie Fidler entered the Lake-side tournament and topped the field with a 71. Quite a few Hollywood pic and radio celebs had a club on the green.

Arthur Kemp in Hollywood for a two-week mull on sales problems with Columbi-

Dale Frady has re-fixed an 'ex' to his publicity director, billing at KMTR (Hollywood).

Charles Lyne, who was Alf Landon's official announcer through the campaign, resting up as house guest of Norris Goff (Lum of Lum and Abner) on the Coast.

Naylor Rogers is building apartments in Glendale, just off Hollywood.

Shirley Ross will do the warbling on new Ken Murray ailer for Campbell soup from the Coast. Lud Gluskin will wave the stick.

Signal Oil Co. has tied Charlie Marshall to an exclusive contract as a comedian for its Carefree Carnival broadcasts over the Coast NBC-Red web from San Francisco. He continues on Death Valley Days shows as singer and guitarist, and also with his Mavericks on sustainers. Deal was arranged by Larry Allen of NBC Artists Service, who also signed Lou Tobin, impersonator, to succeed Marshall on the 'Who Am I?' programs bankrolled by California Conserving Co. over the Red web.

Jack Burroughs, radio editor of the Oakland Tribune, fills the guest spot on Pat Kelly's weekly Radio Round Table over KFRC, San Francisco, March 9.

Morning Merrymakers, mid-morning ailer originated by KFRC, San Francisco, has gone Don Lee. Bob Bence and Bill Davidson continue as joint emcees, with Claude Sweeten's ork and soloists. Show is broadcast Mondays through Fridays.

Soprano Lucille Kirtley now warbling over KFRC, San Francisco. Debuted in Claude Sweeten's Salon Moderne program Sunday (7).

Lloyd E. Yoder, NBC press chief on the Coast, returned back after inspection of the Hollywood branch of the web's press division. While away Yoder was made radio chairman of the Golden Gate Fiesta to be held in San Francisco in May in connection with the completion of the Golden Gate bridge.

RUSHING THE SEASONS

Early Baseball in K. C.—Sign Football at WMCA

Kansas City, March 9. KXBY is starting baseball airings earlier this year. Walt Lochman, sports announcer, will return from K. C. Blue's training camp latter part of 'arch and station will preview the season by airing a series of ten exhibition games via wire reports.

General Mills sponsor

Ready for signature this week is contract whereby WMCA New York, will carry broadcasts of the Yale grid games next fall, in conjunction with the Yankee network, which will supply the New England coverage. Socony Vacuum will sponsor the spread.

Last autumn same sponsor b.r'd the broadcasts of Eli games over the Yankee web, but the games carried games for N. Y. outlet, had Atlantic Refining sponsoring.

'Brooklyn Mess' Up Thursday (18) For New Hearing

Washington, March 9.

Third round of the four-year-old 'Brooklyn mess' goes on next week before the entire Federal Communications Commission. Complicated rumpus, which has been heard once by an examiner and once by the Broadcast Division, is due for ventilation Thursday (18).

Docket for the session shows Commish will listen to evidence relating to 14 instant applications filed by the six parties in the scramble for 1400 kc. spot in Metropolitan New York. Four former participants have fallen by the wayside, principal quitter being Arde Bulova, who has acquired WOV since the last time he was turned down in the 1400 contest.

Sole issue is: who gets how much time on 1400? Four parties want exclusive right to the frequency—Brooklyn Eagle (which received the nod from a Commish examiner but got only a half-time grant from the Broadcast Division), WBBC (which now operates part-time, sharing the channel with three others), WVEFV (in the same boat with WBBC) and WEYD, New York, which is currently on 1300.

Politics

Situation is complicated by fights between various political and religious groups. Among the latter is the Jewish faction publishing The Day, which has acquired WTH and WARD and wants to merge them into a single station which would be operated by Kings Broadcasting Co., subsid of The Day. Plan of this group is to split time on 1400 evenly between WVEFV and the consolidated station WARD-WLTH, with WBBC being booted.

Among political angles is the question of whether Bulova is still in residence in the 1400 picture. Rumor persists that he has an understanding with Brooklyn Broadcasting Co. by which he will acquire WBBC in the event this station is given full-time use of the frequency. Bulova withdrew his competing application more than a year ago.

Comb Vermont for Voices

Springfield, Vt., March 9.

A series of weekly auditions broadcast for an hour on Tuesday evenings over WNBX, Springfield, in the listening audience invited to assist in choosing the best talent, has been started. Will continue until several hundred applicants from Vermont and New Hampshire have been heard. Through eliminations, station management hopes to obtain five or ten artists capable of doing a good job on sustainers, for which they will be paid. A sustaining salary is uncommon in Vermont radio.

Five neophytes were selected from 40 who appeared for the first audition, but they must compete with winners in other contests.

It is made clear to dialers that this is not an amateur series; rather a sincere endeavor to pick the artists they would prefer to hear. Stunt is one of those suggested by Leighton & Nelson Agency in blue-printing the policies to be followed by a progressive small-town station.

Variety's' Plaques Get Bally

VARIETY went ceremonial last week on various fronts. Showmanship plaques were delivered to some 14 stations, winners under 12 categories (with duplicate awards in two instances) and some of the winners thought it called for a chord in G. It was a cinch for the station guys accustomed to gabbing, but it was kind of a strain on some of the muggs.

A typical VARIETY mugg, when cornered, usually turns out to be from hunger as a public speaker. They get that grayish pallor around the gills and the ghosts of all the poor actors rise to haunt 'em and give 'em the flop sweats.

Among those clearing their throats for VARIETY were R. W. Moorhead of Des Moines, V. C. Hoyt of Kansas City, E. D. Record of Rochester, Sam V. Hurst of St. Louis, Joe Kolling of Cincinnati, and George Weidenhof of Louisville. Land of the New York staff and Gold of the Chicago staff also went oratorical.

CANADIAN STATIONS' FISCAL STATEMENT

Winnipeg, March 9.

Annual statement of Manitoba Telephone System, owners of CKY, Winnipeg and CKX, Brandon, shows a revenue balance of \$33,747.52, a decrease of \$15,096.42 from last year, while a net profit of \$1,422.65 was shown for the fiscal year ending November 30, 1936. Largest difference was noted in the interest and depreciation, where last year with the amortization of CKY and CKX equipment and the old CKY building it came to \$36,409.07, this year's interest and depreciation figure was \$19,890, showing a net profit of \$13,857.52. New addition to the financial statement is that of transcriptions, the station spending \$3,497.29 on platens.

Total of current expenses was up \$14,688.72 this year the largest item being salaries where an increase of \$4,947.51 is shown. This does not include the commercial department, it being run by the Taylor, Pearson & Carson agency of Calgary.

Following the howl kicked up last year when the artists pay roll was divulged more detailed accounting is shown this year. Pay roll has been upped \$6,456.65 with a total of \$36,160. Of this amount \$47,244.50 is returned by the Canadian Broadcasting Corp. for CBC programs or insuring in Winnipeg.

random wave tosser has, up until recently only been on the air a few hours a day, but with the installation of new equipment the schedule has been jacked to 15 hours daily, while the CKY time has also been boosted from 11 to 18 hours daily, which they point out has added considerably both to operation and maintenance costs.

WDAS' Foreign Policy

Philadelphia, March 9.

New idea in Philly foreign language programs is being attempted by WDAS, now airing 17 hours of such commercials weekly.

Stunt is to appeal to younger members of racial groups, who are more Americanized, by giving native music but English spiel. Station now has cut foreign language gab down to about 50% of the commercials, which consist of Polish, Jewish and Italian. Hope to get this to 20% in about three months. Doesn't seem much possibility for getting beyond this figure.

California Station Starts

Sacramento, March 9.

KROY, 100-watt owned and operated by Royal Miller, starts operating next Monday (15). Studios are located in the Hotel Sacramento.

Executive staff of KROY consists of Robert E. Barringer, gen. mgr., Al Wolfe, chief technician, Robert S. Spence, program director, and Bert Hews, news editor.

Sacramento Chamber of Commerce is helping celebrate the station's debut by putting on a special KROY dinner.

THE COLUMBIA WORKSHOP

Arranged and Directed by Irving Rei

"Program, Rei's own, is highly entertaining for the followers of dramatic material through careful selection of what is offered but, also, it has singular importance in that it represents constant testing for the handling of radio material differently."

"His drama, Meridian 7-1212, is a high-class and new technique."
Ben Gross
—NEW YORK DAILY NEWS

Coast-to-Coast - CBS Network - Sundays, 7 to 7:30 P.M.

Sit-Down Broadcast

Sit-down strike of several thousand relief workers in N. Y. was broadcast yesterday (Tues.), and this morning until 7 o'clock on WNEW, N. Y., with Workers Alliance of America, striking union, paying for time.

Richard Brooks, relieved of regular sponsored program, broadcast every hour from 7 to 7.

Jean Paul King, who announces, is authoring an article for Quill mag titled, 'How to Write for Radio.'

CARL HOFF LUCKY STRIKE

"Your Hit Parade"

Saturday, 10 p.m.,
WABC - CBS Network

Batteries ADVERTISER and KXBY

The sports station delivers and the advertiser catches the results. A winning combination. Spots before and after baseball broadcasts. Reach this tremendous sports audience.

KXBY Kansas City, Mo.

Fred Allen

Portland Hoffa

in "Town Hall Tonight"

SAL HELLIPATICA-IPANA
WEAF - Wednesday's
WALTER

ALAN COURTNEY JOYMAKERS

FURIOUS!
Not On The Networks Yet - But can a MILLION Joymakers Be rung?
Daily - WNEW-11:30 A.M.-12:30 P.M.

AL GOODMAN and his ORCHESTRA
PALMOLIVE BAUDY BOX THEATRE
EVERY WEDNESDAY
CBS 9:30 P.M.
SHOW BOAT
EVERY THURSDAY
NBC 9 P.M.
BOOKED EXCLUSIVELY BY MUSIC, COM AMERICA

JERRY COOPER
KRUEGER BEER
Mondays at 10:30 P.M.
WEAF - NBC
DRENE SHAMPOO
Wednesdays at 7:45 P.M.
WEAF - NBC
Thursdays at 1:45 P.M.
WJZ - NBC
Management COLUMBIA ARTISTS BUREAU
"The Musical Tunes of the Southland"
—BUCK KERRY
N.Y. Daily Mirror
FRANCIS CRAIG AND HIS ORCHESTRA
NBC Mondays, 11:30 p.m. EST WSM
ent.—CRA

THE O'NEILLS
By JANE WEST
NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE LAUGHTER TEARS AND HEART-THROBS
Presented by Jerry Soap 99% Pure Soap
LISTEN TWICE DAILY
NBC Blue Network, Mon. to Fri. 11 a.m. EST
IN NBC Red Network, Mon. to Fri. 3:45 p.m. EST
COAST TO COAST
Dir. BLACKMAN ADVERTISING INC.
MGT. ED WOLF—RKO BLDG., NEW YORK

New Orleans Breaks Out With Rash of Petitions For Small Supplementals

New Orleans, March 9. Very major broadcaster in the city, with the exception of WWL, has applied to FCC for authority to construct small radio stations to supplement their larger units to take care of increasing commercials.

WSMB wants a 250-watt power station to operate as an adjunct to its regular station on 1,500 kilocycles and also asked for an increase in power to 5,000 watts from 500 watts for the main station. WDSU seeks an adjunct of the same power and also an increase to 500 watts for its main transmitter. WJWB and WBNQ also are seeking small local plants.

WWL has applied for a short wave unit to its station but officials said that it has no need for the small local station for which others are applying.

WOR's \$57,000 Week

Couple of the biggest coin weeks ever chalked up by WOR, New York, are now in progress. During the first week of March the Bamberger 50,000-watt did a gross biz of around \$45,000.

Current week, according to contracts on hand, figures up at a prospective \$57,000. Makes a half-month total of \$100,000 gross.

PESKY BORDER PROBLEMS SET FOR O. O.

Washington, March 9. Preliminary steps toward new international allocation agreement and silencing outlaw transmitters along the U. S.-Mexico border were in sight last week when this government accepted invitations to attend an informal radio confab at Havana opening Monday (15). Sessions are in anticipation of general Pan-American gabfest slated to take place in the Cuban capital in November.

Stealing a march on all other nations, Cuba last week asked for get-together of representatives from Canada, Mexico, and the U. S. to prepare agenda for the formal Western Hemisphere conference and decide on policies which North American countries will support in discussions with delegations from Central and South America. Major objective is to get the four nations above the equator to stand together on distribution of frequencies for both regular and short-wave broadcasting.

Forthcoming Havana chukker is expected to find the U. S. and Canada demanding the Mexicans initial an agreement which will lead to silencing the super-power plants located just below the Rio Grande which have been muscling in on channels earmarked for this country and the Dominion. This is the issue on which the various countries were unable to agree in 1933 during the Mexico City conference.

Further Delay

Calling of the four-nation conference is expected to further delay any action on reallocation of frequencies in the United States. While the Federal Communications Commission is keeping an eye on the international picture and the report of Chief Engineer T. A. M. Craven took into consideration questions affecting other nations, it now looks as though the entire matter will be stalled until there is a clear idea of what may happen at the November talks. The F.C.C. is hardly expected to wait until the Pan-American conference is over, but undoubtedly will take time to digest sentiment expressed at Havana in the next fortnight.

U. S. delegation to the four-power confab was selected last week by the State Department. Chairman will be Commander Craven, with roster including Lieut. E. K. Jett and Gerald C. Gross of the Commish technical staff, and Harvey B. Ottemar of the State Department treaty division.

Race Results Sponsored

Chicago, March 9. ready-made audience here for race results, and further promoting it by display cards, WIND, only Chicago station to devote any amount of space to race results, has sold its six weekly half hours to two competitive sponsors.

N. W. Ayer agency has signed Waver-cigars for three half-hour a week for 52 weeks, and Ruthrauff & Ryan has done the same for Kentucky W cigarettes and Penn Tobacco.

ick Bray Gets Bankroller

Cincinnati, March 9. ray, sportscaster on WKRC for the past two years, went commercial this week under tag of Chrysler. Lynmouth dealers of Greater Cincinnati, for daily quarter-hour airings at 5:45 p. m.

Inaugural program had Mayor Russell Wilson and Chuck ressen, manager of the Reds, as guests.

Herschell Hart, p. a. at WJW, Detroit, covering the Chicago front.

STEWART CALLS SMALL TOWN MONOPOLY OF PUBLIC NEWS INFORMATION AN EVIL

F. C. C. Member Adds Voice to Anti-Press Bloc— Uses El Paso Station as Convenient Illustration to Devide Press-Radio Affiliations

Washington, March 9. Strong opinion to the effect that time has come when newspapers must be prevented from acquiring radio outlets was issued by Commissioner Irving Stewart of the Federal Communications Commission in protest against grant of construction permit to the El Paso Times.

Taking up cudgels for faction which embraces several members of Congress, the Texas Commissioner declared that ownership of a broadcast transmitter by a newspaper may very well be in conflict with the Communications Act clause regarding public interests, convenience, and necessity. Stewart was particularly critical of the policy of allowing papers to grab off stations in small towns, objecting to mutual ownership of the only station and one of the rags or a monopoly on mediums of advertising and information.

Using the El Paso Times case simply as a springboard, Dr. Stewart jumped into a vigorous discussion of the Commish policy in this connection and wound up by charging that during the past couple of years his colleagues have shown little disposition to turn down a press application. He challenged figures which the Commish sent to Senator

Burton K. Wheeler on the subject of newspaper ownership, saying the number contained in the report was far short of the actual number. Stewart claimed 200 stations are presently claimed by newspapers or persons interested in the press, while newspaper groups have eight petitions to buy and 103 to build pending.

Extent of press invasion of radio, termed a serious situation which cannot longer be overlooked, was portrayed by figures which never have been published before. Stewart states that before creation of the old Radio Commission, 30 stations were controlled by or linked with newspapers; during the F.R.C. period, from 1927 to July, 1934, the number jumped by 77; since establishment of the F.C.C., in July, 1934, the number has grown by 93. Furthermore, Stewart pointed out, more than half of the press-linked transmitters came under control of publishers since Jan. 1, 1934.

Says the commissioner: "There is no reason to believe that the demand for newspaper controlled stations will not continue. In spite of the rapidity with which newspaper stations have been authorized, there has been a steady increase in the number of applications yet to be acted upon. Even the open-handed policy thus far pursued has not been able to keep up with the demands of newspapers for broadcast stations."

New Ones N.S.G.

Pioneer press-owned stations were commended by Stewart, but the majority of transmitters now hooked up with newspapers were said to be a distinct liability to the public. Remarkably that most of the rags currently interested in broadcasting "merely jumped on the bandwagon."

In discussing the broad policy involved in mutual press-radio ownership, Stewart said:

"I believe that the ownership or control of broadcast stations by newspapers has an important bearing upon the public interest."

"The newspaper has long served the community as its source of news and its guide to the offerings of the local market places and, to some extent, has moulded the pattern for its thinking."

roadcasting directly challenged the newspaper in all three fields. It could deliver news faster (though normally in much less detail) than the newspaper. Local and national advertisers found radio a valuable method of putting their wares before the public. By bringing into the home the views of men whose views on public questions varied widely among themselves, broadcasting encouraged its listeners to do more thinking for themselves on those questions.

"Most important of all this, as I see it, is that the broadcast station has given the public a source of information independent of the newspaper."

Checking the Press

"Broadcasting has given the listener the means of checking on the newspaper. More important, it has given him a means to supplement the information he gets from the paper, to get matter denied him in the process of editorial selection or because of the limited resources of the publisher. The main thing is that where the newspaper and the broadcast station are separately controlled, the listener may receive the full benefit of both. Obviously the newspaper and the broadcast station cannot be checked against each other when both are under the same control."

"To some this solicitude for channels of information independent of each other may seem a counsel of confusion; to me, it is a principal hope of democracy."

In applying his ideas the El

Paso situation, Stewart pointed out there was no convincing showing of need for an additional station and no proof the community could support one. On the other hand, he noted, one paper recently has suspended publication, while the other two have pooled resources for joint printing, distribution, and sale of advertising. If the gets another station, linked it with the paper, sells time at lower rates than KTSM, the city probably will be unable to support the existing station, Stewart forecast. KTSM will go out of business, and the Times will then have a monopoly on the radio field and virtually control the press field.



MARIO BRAGGIOTTI
WITH HIS ORCHESTRA
Opens Limited Engagement at
Normandie Ballroom, Boston
Solid with Practically Philharmonic Orchestra—March 10—Playing this composition: "SPANISH SHAPDOO"
(HEARD ON NBC NETWORK)
Mgt. CONSOLIDATED RADIO ARTISTS, Inc.

Success Story
ROCHESTER PREFERS WHEC
CBS

"BARON MUNCHAUSEN"
JACK PEARL
RALEIGH and KOOL CIGARETTES
WJZ-9: 7:30 P.M.—Mondays Network
4-8 LYONS, Inc.

Vincent Travels
AND ORCHESTRA
2nd YEAR MUSICAL DIRECTOR
French Casino
NBC Network
Brunswick Records
NEW YORK

FRANCES HUNT

ital Appearance
THIS WEEK (March 4) and NEXT (March 11)
AT THE PARAMOUNT, NEW YORK
with BENNY GOODMAN AND HIS ORCHESTRA

IN
Atlanta
USE
WGST
CBS 5000 watts day
1000 watts night
Kphs. 390 kc.
E. MATZ SPECIAL ADVERTISING AGENCY

JOSEF CHERNIAYSKY
"The Musical Cameraman"
Presented by
1847 ROGERS BROS.
Every Sunday
at 4:30 p.m., EST
COAST-TO-COAST
Red Network - NBC

JACQUES FRAY
and His Orchestra
RE-ENGAGED
2ND YEAR
OPENING IN MAY
HOTEL ST. REGIS
NEW YORK

phil baker
THE GREAT AMERICAN EDITOR
GULF REFINI COMPANY
SUNDAYS
1:30-4 P.M., EST
WABC
CBS

MYRT MARGE
AND
Colgate-Palmolive-Peet
2:45 P.M.—Mon., Tues., Wed.
Thurs., Fri.
WABC - CBS

FEBRUARY MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING FEBRUARY 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	When My Dreamboat Comes Home	When My Dreamboat Comes Home	When My Dreamboat Comes Home
Song—No. 2	Goodnight My Love	Goodnight My Love	Moonlight and Shadows
Song—No. 3	Chapel in the Moonlight	Chapel in the Moonlight	Goodnight My Love
Song—No. 4	Pennies from Heaven	With Plenty of Money and You	Chapel in the Moonlight
Song—No. 5	Rainbow on the River	This Year's Kisses	Plenty of Money and You
Song—No. 6	With Plenty of Money and You	Moonlight and Shadows	Trust in Me

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	This Year's Kisses, 'You're Laughing at Me' (Hal Kemp Orch.)	This Year's Kisses (Hal Kemp Orch.)	Moonlight and Shadows, 'Panamaiana' (Dorothy Lamour)
BRUNSWICK—No. 2	I've Got My Love to Keep Me Warm, 'Slumming on Park Avenue' (Red Norvo Orch.)	Boo-Hoo (Russ Morgan Orch.)	I've Love to Keep Me Warm, 'Slumming on Park Avenue' (Red Norvo Orch.)
BRUNSWICK—No. 3	All's Fair in Love and War, 'With Plenty of Money and You' (Hal Kemp Orch.)	When My Dreamboat Comes Home (Freddy Martin Orch.)	There's a Ranch in the Sky, 'Don't Give a Good Gosh Darn' (Jan Garber Orch.)
BRUNSWICK—No. 4	Boo-Hoo, 'If My Heart Could Only Talk' (Russ Morgan Orch.)	Gee-But-You're Swell' (Russ Morgan Orch.)	This Year's Kisses, 'He Ain't Got Rhythm' (Teddy Wilson Orch.)
BRUNSWICK—No. 5	The Girl on the Police Gazette, 'The Call to Arms' (Russ Morgan Orch.)	Serenade in the Night' (Jan Garber Orch.)	My Sugar Takes Me with Grain of Salt, 'Gazing at Blazing Fire' (Jan Garber Orch.)
BRUNSWICK—No. 6	That's Life, I Guess, 'Pennies from Heaven' (Teddy Wilson Orch.)	I've Love to Keep Me Warm' (Alice Faye)	Boo-Hoo, 'If My Heart Could Talk' (Russ Morgan Orch.)
VICTOR—No. 1	This Year's Kisses, 'He Ain't Got Rhythm' (Benny Goodman Orch.)	Josephine' (Wayne King Orch.)	Good Night My Love' (Benny Goodman Orch.)
VICTOR—No. 2	Goodnight My Love, 'Tain't No Use' (Benny Goodman Orch.)	Boo-Hoo' (Guy Lombardo Orch.)	Night Is Young' (Wayne King Orch.)
VICTOR—No. 3	I've Love to Keep Me Warm, 'Slumming on Park Avenue' (Ray Noble Orch.)	This Year's Kisses' (Benny Goodman Orch.)	Moonlight and Shadows' (Eddie Duchin Orch.)
VICTOR—No. 4	I'm Sorry I Made You Cry, 'Havin' a Ball' (Fats Waller Orch.)	Moonlight and Shadows' (Eddie Duchin Orch.)	This Year's Kisses' (Benny Goodman Orch.)
VICTOR—No. 5	Moonlight and Shadows, 'Love Is Good for Anything' (Eddy Duchin Orch.)	Goodnight My Love' (Benny Goodman Orch.)	Plenty of Money and You' (George Hamilton Orch.)
VICTOR—No. 6	Rainbow on the River, 'When My Dreamboat Comes' (Guy Lombardo Orch.)	Slumming on Park Avenue' (Ray Noble Orch.)	Trust in Me' (Wayne King Orch.)

RECORDS RETAILING AT 35c

BLUE BIRD—No. 1	Stop Truckin' and Suzi Q., 'Your One and Only' (Tampa Red Orch.)	Moonlight and Shadows' (Shep Fields Orch.)	Good Night My Love' (Shep Fields Orch.)
BLUE BIRD—No. 2	Goodnight My Love, 'One Never Knows, Does One?' (Shep Fields Orch.)	Boo-Hoo' (Wingy Mannone Orch.)	This Year's Kisses' (Shep Fields Orch.)
BLUE BIRD—No. 3	Slumming on Park Avenue, 'He Ain't Got Rhythm' (Tempo King Orch.)	I've Love to Keep Me Warm' (Shep Fields Orch.)	Plenty of Money and You' (Frank Bailey Orch.)
BLUE BIRD—No. 4	The Night Is Young, 'I'm in a Dancing Mood' (George Hall Orch.)	This Year's Kisses' (Shep Fields Orch.)	Something in the Air' (Shep Fields Orch.)
BLUE BIRD—No. 5	This Year's Kisses, 'The Girl on the Police Gazette' (Shep Fields Orch.)	Slumming on Park Avenue' (Tempo King Orch.)	Night Is Young' (George Hall Orch.)
BLUE BIRD—No. 6	How Could You? 'The Meanest Thing You Ever Did' (Dolly Dawn)	Goodnight My Love' (Shep Fields Orch.)	On Little Bamboo Bridge' (Shep Fields Orch.)
DECCA—No. 1	The Goona-Go, 'When You're Smiling' (Clyde McCoy Orch.)	Pennies from Heaven' (Bing Crosby)	Pennies from Heaven' (Bing Crosby)
DECCA—No. 2	What Will I Tell My Heart, 'The Lady Who Swings the Band' (Andy Kirk Orch.)	The Night Is Young' (Ted Fio-Rito Orch.)	Plenty of Money and You' (Henry Busse Orch.)
DECCA—No. 3	With Plenty of Money and You, 'All's Fair in Love and War' (Henry Busse Orch.)	What'll I Tell My Heart?' (Andy Kirk Orch.)	What Will I Tell My Heart?' (Andy Kirk Orch.)
DECCA—No. 4	One in a Million, 'Who's Afraid of Love' (Mal Hallett Orch.)	Trust in Me' (Abe Lyman Orch.)	Goona-Go' (Clyde McCoy Orch.)
DECCA—No. 5	Running a Temperature, 'My Last Affair' (Jimmy Lunceford Orch.)	Moonlight and Shadows' (Anson Weeks Orch.)	It's De-Lovely' (Will Osborne Orch.)
DECCA—No. 6	Let's Call a Heart a Heart, 'Pennies from Heaven' (Bing Crosby)	My Last Affair' (Jimmy Lunceford Orch.)	Trust in Me' (Abe Lyman Orch.)
VOCALION—No. 1	I've Got My Love to Keep Me Warm, 'One Never Knows, Does One?' (Billie Holiday Orch.)	Trust in Me' (Mildred Bailey)	Moonlight and Shadows, 'Trouble Don't Like Music' (Red Jessup Orch.)
VOCALION—No. 2	Here's Love in Your Eye, 'When My Dreamboat Comes Home' (Henry Allen Orch.)	Moonlight and Shadows' (Red Jessup Orch.)	Where Lazy River Goes By, 'You Can Tell She Comes from Dixie' (Phil Harris Orch.)
VOCALION—No. 3	This Year's Kisses, 'He Ain't Got Rhythm' (Henry Allen Orch.)	Got You Under My Skin' (Billie Holiday Orch.)	I've Love to Keep Me Warm, 'One Never Knows, Does One?' (Billie Holiday Orch.)
VOCALION—No. 4	Please Keep Me in Your Dreams, 'If My Heart Could Only Talk' (Billie Holiday Orch.)	When My Dreamboat Comes Home' (Red Allen Orch.)	I Have Found a Honey, 'My Buddy' (Light Crust Orch.)
VOCALION—No. 5	More Than You Know, 'Long About Midnight' (Mildred Bailey, Red Norvo Orch.)	Steel Guitar Rag' (Bob Wills Orch.)	Please Keep Me in Your Dreams, 'If My Heart Could Only Talk' (Billie Holiday Orch.)
VOCALION—No. 6	With Plenty of Money and You, 'I'm in a Dancing Mood' (Putney Dandridge Orch.)	More Than You Know' (Mildred Bailey)	Jelly Bean, 'Nobody' (Phil Harris Orch.)

Inside Stuff—Music

Beer stubes and roadside taverns are creating a new group of best seller bands in the recording business. Use of nickel slot machine victrolas in nabe beer houses and similar spots has within the past year catapulted several comparatively unknown bands into the top sales division of leading recorders.

Having been paid \$15,000 in cash and collecting \$1,000 a month for four years, for his sell-out in Crawford Music Corp., Bobby Crawford is hibernating leisurely on the Coast pending hooking up with some film studio. Max Dreyfus bought out Crawford's holdings in the music pub firm bearing his name.

Housewarming which Irving Mills tossed last Saturday (6) at the Mastering Studios was attended by about 500 persons from the orchestra, music publishing and radio fields. Mills is managing director of the new labels, Master and Variety, subsides of the American Record Co.

Reg Connelly, head of Campbell-Connelly, London publishing firm, has renewed for the British rights to the Santly Bros.-Joy and Select catalogs.

Shrilmans' Isle Dancery

Louisville, March 9. Norman Neafus last week transferred operation of the Casa Madrid, local dance hall, to Charles and Si Shrilmans, who operate several spots in New England.

Neafus plans to reopen his Iroquois Gardens summer, place in April.

Cavalier Beach Club, Iriga Beach, reopens May 29 for the summer, with Johnny Long's band set for the engagement.

Deal is for two years and becomes effective Aug. 31, 1937. Francis, Ray & Hunter hold a similar contract for the French rights.

Connelly sailed back to London last week. His dicker for the Miller Music rights fell through.

Similarity Action Pends

it for infringement may arise from the claim which Shapiro, Bernstein & Co. made to 20th Century-Fox in connection with the use of 'Goodnight My Love' in the production, 'Stowaway.' S-B contends that the melody of the Gordon-Revel number is similar to that of 'Lights Out,' a Billy Hill composition.

Counsel for the film company and the publisher have been discussing the issue during the past week.

Don Bestor's name was omitted from last week's VARIETY story about the 'importance of arrangers.' Bestor is a leader-arranger. Has been doing his own note-fixing for 15 years.

February Biz Sluggish in N. Y., L. A. Does Okay

New York, March 9. Sheet music business in February failed to show much life until the final week and even then the going was below normal for that time of the year. Nothing rated as a smash seller during the month. 'Chapel in the Moonlight' (Shapiro) went over the 400,000-copy mark, but the heavy call on this one had reached its peak the month before. 'Dreamboat' (Witmark) had no difficulty in topping anything the firm scores had to offer. Like 'Chapel,' 'reambot' stemmed light from Tin Pan Alley.

Tunes from Irving Berlin's 'On the Avenue' score got a strong start at the counters with the turn into March and gave indications of making a good pace-maker for the list. Others that appeared to be strongly on the upbuild were 'Boo-Hoo' (Shapiro), 'On a Little Bamboo Bridge' (Morris), 'Little Old Lady' (Chappell) and 'What Will I Tell My Heart?' (Crawford).

Sales runners-up for February were: 'Moonlight and Shadows' (Popular), 'Trust in Me' (Ager), 'Serenade in the Night' (Mills), 'May I Have the Next Romance?' (Feist), 'This Year's Kisses' (Berlin) and 'I Can't Lose That Longing for You' (Donaldson).

In the mechanical ranks Hal Kemp proved Brunswick's best bet. Benny Goodman repeated for Victor. Clyde McCoy took Decca's No. 1 rating and Tampa Red accounted for Bluebird's biggest turnover.

Pops Okay on Coast

Los Angeles, March 9. Discs and sheet music were brisk demand, auguring for continued healthy biz throughout the spring. Popular music is selling the best in several years and there's little letup in records.

In the sheet field, songs from Irving Berlin's 'On the Avenue' score are coming fast and topped during past 10 days. Bing Crosby's numbers from 'Waikiki Wedding' are also in demand, with 'Little Old Lady' coming along strong.

Batch of new Crosby Decca recordings will be on the market in a few days, also a new batch of Dick Powell recordings. Shep Fields' Blue Bird waxings are in heavy demand over the counters. Columbia has not issued any releases in couple of months, but some of the old ones continue to draw.

Chicago Fair to Middling

Chicago, March 9. Not many changes in the key setup of the leading songs, with only 'Moonlight and Shadows' and 'This Year's Kisses' breaking into the cream-crop. Coming up strong currently, and likely to rate high in this month's listings are 'Trust in Me,' 'What'll I Tell My Heart?' 'Little Old Lady' and 'Did Your Mother Come from Ireland?'

Business steadied and climbed quickly during February, especially through the Ohio Valley sect which was hit pretty badly during January by the floods.

Pennys's Lakewood Park Tees Off Season Easter

Pottsville, Pa., March 9. Howard Hobbs' Lakewood Park reopens Easter week, probably with Horace Heidt's band. Place operates on name policy.

Ritz ballroom, also handled by Hobbs, has recently played Hal Kemp, Shep Fields, Don Bestor, its Rio and Mal Hallett bands, with Fields drawing top attendance and Kemp pulling second. Hallett last week pulled slightly over 1,000 attendance for one-nighter.

Keith Prowse G. M. Due

London, March 2. Simon Van Lier, general manager for Keith-Prowse Music Corp., sails for America to renew contracts with Sam Fox, Hollywood Songs, Ltd., and then goes to the Coast to see Sherman Clay to renew English contract for his (Clay's) catalog, which KP have been handling for the last 25 years.

He will also scout around for any individual numbers available for England.

INDIE PUBS DEVELOP ACUTE DISTASTE FOR PROPOSED FEDERAL MUSIC CODE

See Big Film-Owned Houses With Advantages—
Afraid of Red Tape in Washington and Inflexible Administration

With preliminaries geared to the point where the issuance of a code of fair trade practices by the Federal Trade Commission has become a mere formality, the music publishers in general have now decided they don't want the covenant. Strong opposition to the proposed Federal pact has developed among indie pubs and they are lining up in forces for a bitter fight in the

event the FTC goes through with its announced holding of a music trade conference.

Turn-about-face on the proposition has the committee which has been pushing for the code not only embarrassed but puzzled. This committee last week visited the legal division of the F.T.C. and obtained assurances that the proposed code was okay with the commission and that all it needed was a little revision as to language. A conference to which the music trade would be invited. This gathering would be held in New York.

Indie pubs are now voicing the sentiment that they as a class would be best off if they didn't put themselves under the strictures of a trade pact which might work to the advantage of the film producer-controlled publishing firms. These same pubs are at present bound by an anti-bribery pledge which became effective last August and is administered within the trade. What they don't like about shifting the administration of such pact to the government is that the rules would then become hard and fast and they would have to conduct their businesses just so or else find themselves entangled with the law. They want to be free to adjust themselves to changing conditions.

No Like the Law

It has also developed that several of the firms affiliated with picture producers are not anxious to align themselves with a government-stamped code. They would like to go on saving hundreds of thousands of dollars a year by not being compelled to meet plug competition through the device of paying band leaders for arrangements, but with them there is also the question as to whether they want to have their business supervised by the law. Like the indie opposition to a Federal code these film associated houses feel that they should be free to vary from the rules on needful occasion, and without fear of subsequent penalizing from government sources. Meetings in Washington last week with F.T.C. officials in charge of trade conference operations was attended by Lew Diamond, of Famous Music Corp., Sam Fox, Ralph Peer, E. B. Marks and an associate of Joseph V. McKee, general counsel for the Music Publishers Protective Association. F.T.C. officials want the code reworded so that the giving away of arrangements would be considered a briberous practice and be treated as any other form of 'punch money' when it came to prosecuting offenders.

Miller Sets Staff

Chief reps for Miller Music Co.'s branches in Chicago, Boston and Los Angeles were named last week. In Chicago it will be Sid Goldstein and, Boston, Leo Talent, while Ben Barton, father of Eileen Barton (Jolly Gillette) will fill the Coast assignment. All appointments become effective Monday (15).

Miller is a subsidiary of Music Corp. of America and is now in for an intensive exploitative build-up.

Henry King Palmer
Chicago, March 9.

Henry King orchestra slated to take over the Empire Room bandstand in the Palmer House April 1. To replace current George Hamilton orchestra.

Most Played on Air

To familiarize the trade with the tunes most "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 Feb. 28-March 3.

- *This Year's Kisses
- *May I Have Next Romance?
- *Goodnight My Love
- *I've Love to Keep Me Warm
- Boo Hoo
- When My Dreamboat Comes Trust in Me
- On Little Bamboo Bridge
- What Will I Tell My Heart
- Serenade in Night
- Gee, But You're Sweet
- *Moonlight and Shadows
- When Poppin' Bloom Again
- I Can't Lose That Longing
- *Swing High, Swing Low
- *Smoke Dreams
- *With Plenty Money and You
- *Love and Learn
- *Slumming on Park Ave.
- *You're Laughing at Me
- *Little Old Lady
- *How Could You?
- *Summer Night
- If My Heart Could Talk
- *Night is Young
- *Indicates film musical song.
- *Indicates stage production song. The others are pops.

E. R. Lewis Adds Rex and Crown English Labels

London, March 9.

Edward R. (Ted) Lewis, chairman of the board of Decca Records (both the British and American brands) has brought out the Crystallite Corp., which manufactures the Rex and Crown (Woolworth stores' brand) disks. Both are among the foremost local platters in the popular priced class. With the deal goes Roy Warnford-Davis, recording executive.

Rex and Crown waxes such local faves as Gracie Fields, Primo Secal's Accordion Band, Biber Colton's orchestra, Mrs. Jack Hylton, Charles Kunz, et al.

Crystallite, like the American Record Corp. (Brunswick, Vocalion, Columbia, etc.) has a billiard and pool adjunct to its business.

R. W. Altschuler, president of the American Record Co., declared yesterday (Tuesday) that the purchase of Crystallite by Lewis did affect the former company's interests in one way and that was the circumstance of Crystallite being the British distributors for the American and Brunswick labels. He assumed that this situation would be satisfactorily adjusted.

On the American Decca end it was learned through Milton Diamond, counsel for Lewis, that details of the deal would be received in America within the coming week. Lewis had cabled Diamond that he had taken over Crystallite and that the proposed relationship of the American Decca to the Crown and Rex labels would be included in a forthcoming letter.

ASCAP'S FEB. RAIN CHECK

Board Members Either Absent or About to Broadcast

Directors of the American Society of Composers, Authors and Publishers have yet to hold their regular monthly meeting for February. So far there haven't been enough boardmen available to form the necessary quorum. Effort to make up for the missed gathering will be made tomorrow (Thursday).

If the ASCAPers haven't been out of town they've been indisposed with colds. One of them, Deems Taylor, begged off on account of new radio program which he was readying.

Music Notes

Refe Davis, Guy Lombardo soloist, is on the Coast for a part in Par's "Mountain Music."

Cy Manes handling the biz end for Jimmy Dorsey's trek of one-nights on the Coast.

Abel Meyer has started recording on "In Old Louisiana." Tom Keene western being made by E. B. Deffe.

Tommy Tucker, Sterling Young and Phil Harris each recorded four sides for Brunswick in Hollywood.

M. Jerome and Jack Scholl have written "The Moon is in Tears Tonight," which Bette Davis will warble in "Kid Gallahad."

Judith Barrett will introduce "You've Got a Certain Something," new tune by Walter Donaldson, in Metro's screen version of "The Old Soak."

Jack Robbins has been named musical adviser on Walter Wanger productions, serving first on "Walter Wanger's Vogues of 1938" and next on "32nd Street."

Mal Hallett begins three-week gallop at the Meadowbrook, Cedar Grove, N. J., on March 18. Plays a hop at Lafayette College, Easton, Pa., this Friday (12).

Connie Lee has written three tunes for Maurice Con's picture, "Tough to Handle." They are "What You've Got is Love," "Spring Will Make You Fall," "Swish Goes My Heart."

Tommy Rockwell is building a 12-room manse of 16th century design on his 16-acre spread in Monrovia, Cal., an hour's drive from Hollywood. Also going up are stables and a swimming pool.

Oscar Straus was tendered a reception in Los Angeles March 8 by Irving Berlin, Sigmund Romberg, George Gershwin, Eric Korngold, Jerome Kern and Rudolph Friml. He's on the Coast for film work.

Sigmund Romberg and Gus Kahn have completed three tunes for Metro's "They Gave Him a Gun." Titles are: "To Think You Could Care for Me," "Sittin' in the Jail House" and "A Love Song of Long Ago."

Nacio Herb Brown and Arthur Freed have completed five tunes for Metro's "roadway Melody of 1937." Titles are: "Feelin' Like a Million," "Sun Showers," "Pair of New Shoes," "Follow in My Footsteps" and "Your Broadway and Mine."

Sagamore Beach Club, Lake George, N. Y., opens the summer season June 19, with Chauncey Cromwell orchestra, recently in the cocktail lounge of the French Casino, N. Y., for dancing. Set by Consolidated Radio Artists.

M. Witmark & Sons has designated the week of March 15 as Dream Boat Week. Radio bands and vocalists have been lined up for plugs and arrangements have been made for dealers to give the tune, "When My Dreamboat Comes Home" elaborate displays.

Dash Back to London

Irwin Dash sails back to London next week (18) after spotting some of his songs with American publishers and acquiring six U. S.-authored tunes which will get their world's start from the other side.

Dash, U. S.-born music man, is now a permanent British resident and recently resigned as member of ASCAP to clear exclusively through British Performing Rights' Society.

RADIO-MUSIC GROUPS LOCKED IN HOLLAND

The Hague, March 1.

BUMA, the Dutch performers' rights society, has decided to take its controversy with broadcasters over fees to the courts, after several years of attempted arbitration. In hopes of getting the situation straightened out the copyright agency had been letting collections from this source ride for three years.

Dutch broadcasting companies and associations formerly paid \$8,000 a year jointly and when BUMA tilted the fee to \$20,000, in 1934 the broadcasters stood pat. BUMA is also asking \$30,000 for 1935 and \$40,000 for '36. Radio men have offered to compromise the 1934 claim with a payment of \$13,000 and work out a settlement for the subsequent years, but the copyright combine refused to accept any arbitrated proposal which wasn't based on full payment of the original \$20,000.

MOVIETONE TOPICS

Announcing a New KALMAR-RUBY SONG HIT

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ESTABLISHED FAVORITES:
"UNDER YOUR SPELL"
"YOU DO THE DARN"
"BEST THINGS, BABY"

MOVIETONE MUSIC CORPORATION

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At Their Best in These
SEPTEMBER IN THE RAIN

MELODY FOR TWO
HOW COULD YOU?
SUMMER NIGHT

A New, Terrific HIT!
GEE! But You're Swell

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CHARLIE WARREN, Prof. Mgr.

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FLASHES
THE BALLAD SENSATION

THE WORLD IS MINE
(TONIGHT)
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NEW YORK

Get Set for the Song Barrage on the
New Universal's "Top of the Town"

"WHERE ARE YOU?"
"THAT FOOLISH FEELING"
"JAMBOREE"
"TOP OF THE TOWN"

By J. I. HUGH and HAROLD ADAMSON
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To paraphrase the saying—"Good Things Come in 4s"
For example, here are 4 big songs from 4 big pictures:

SMOKE DREAMS

from the Metro-Goldwyn-Mayer production
"After The Thin Man"

GOODNIGHT MY LOVE

from the 20th Century-Fox production, "Stowaway"

THERE'S SOMETHING IN THE AIR

From the 20th Century-Fox production, "Banjo On My Knee"

A THOUSAND DREAMS OF YOU

From the Walter Wanger production "You Only Live Once"
ROBBINS MUSIC CORP. • 799 7th AVE. NEW YORK

NBC CURBS DANCE VOCALS

Publishers Win Point Against ERPI

Judge Upholds Arguments Advanced by Francis Gilbert—Dates Back to 1929

John G. Paine, as agent and trustee for the music publishers involved, scored a major point in his \$211,000 suit against ERPI when Judge Knox in the Federal Court, New York, affirmed Paine's cause of action and denied the electric's motion for dismissal. Judge Knox's opinion served as a sweeping accord for both the legal and factual bases upon which Paine's counsel, Francis Gilbert, had brought the litigation.

In his opinion Judge Knox agreed with Gilbert's contention that ERPI had no right to export musical numbers recorded on film in this country without being subject to a specially designed license and fee. Also that

a publisher who grants a sync right for a special arrangement of a non-copyright in this country must be paid a fee if the film is exhibited in countries where the composition has no basis of copyright.

Cause of the suit dates back to 1929, when ERPI served as clearing house for sync rights for the motion picture industry. After the foreign agreement on this score had expired, Paine put in a claim with ERPI for \$211,744, alleging that this amount was due on copyrights which the electric had discounted. After a couple years of attempted settlement of the dispute, it was filed suit.

In one cause of action Gilbert pointed that ERPI had agreed to pay 42% of the basic scales prevailing between Paine and the electric in the United States if such synchronizations were exported to and exhibited in foreign English-speaking countries and 14% if they were shown in European Latin countries. ERPI took the position that if the recordings were released in both the English-speaking and Latin countries all it had to pay was 56%, but Gilbert argued that, since the percentage agreement was conditioned on the picture's being shown in only one group, the inclusion of other groups changed the situation, and ERPI was obligated to pay the full amount of the fee as prevailing for domestic rights, which was \$75 for a full use of a musical number and \$37.50 for a partial use.

Judge's Opinion

ERPI's reason for refusing to pay for specially arranged non-copyrights shipped abroad were not upheld by Judge Knox. To the contrary, the opinion declared, the language of the license did not specifically grant the defendant a right to reproduce and record the copyrighted compositions in other countries. Had the reproductions and recordings elsewhere than in this country and Canada been within the contemplation of the parties at the date of agreement, it is fair to assume that the terms and rates of compensation having to do with royalty payments might have been materially different.

Judge Knox, taking account of another Gilbert argument, stated that ERPI could not have taken the artists used in the domestic recordings to other countries for similar reproduction services without undergoing considerable expense and in recognition of this savings it is obvious that the electric to pay foreign fees regardless of whether the copyright involved had valid standing abroad.

SINGING SAXERS

MESSING UP AIR

Network Feels Indiscriminate Solos by Uncertain Soloists Is Unshowmanly—Limit Is Two Vocals Per Quarter Hour

PLUGGERS' ANGLE

icago, March 9.

In a general campaign to eliminate vocals as much as possible from the sustaining remote band pick-ups, NBC program department heads have notified band leaders that the vocals should be restricted to the future to two vocals in 15 minutes, and four in 30-minute periods.

While NBC states that it has placed no flat order through on the number of vocals which can be used on the sustaining periods, the two vocals per 15-minute session were named as the 'ideal' arrangement in the notices to the orchestra leaders.

In making the move NBC believes that it is eliminating from its ether the flock of singing drummers, singi violi lists, and other part-time 'singers' who get to their feet to warble the refrain in between tooting the saxophone. Network has been complaining for some time that the majority of vocalists on the orchestra pickups are not quite so hot, in most instances being untrained warblers.

Also believes that the number of vocals is partly caused by the song pluggers who are constantly drumming for vocals as a more powerful plug than a straight dance arrangement.

In the future NBC will try to keep the evening dance band pick-ups as much dance music as possible. Feel that the early evening regular commercial hours give the American audience a sufficient dose of vocalized tunes, and that the late evening sustainers should be restricted to what they are intended to be: dance orchestra sessions.

Song publishers are already scampering around town yelling about the edict, but will do nothing about it except to try to get their own tunes along the for songs vocalized during the 30-minute remotes.

Possible eventualities seen in the NBC ruling is the elimination of the musicians who double as vocalists, with a ruling likely by the American Federation of Musicians restricting musicians to their instruments. This may mean a closer selection of vocalists on the orchestra pick-ups and result in an improvement in the calibre of singers permitted to wrestle with the refrains.

Petrillo and Recorders Negotiate

Licensing and Other Wax Terms

icago, March 9.

Meeting of Chicago Federation of Musicians and Recorders for purpose of setting up rules and regulations governing the making of all-ki Chicago jurisdiction was held over weekend here. Formulated complete set of rules at meeting, sitting in with James C. Petrillo of Musicians union were E. W. Young of NBC; Edward Foraman of RCA; Victor; A. Kendrick of World; Monroe Wayne of Decca; Doran of Dorano recordings; S. Hein of Brunswick; Tom North of Marsh; M. M. Blink of Standard Radio; Clay Moberly of D'Arcy recording; Gerard Ellis of Columbia recording.

Following rules and regulations govern recordings other than sound pictures:

First, recordings may be made for use in the home.

Second, recordings may be made for use in foreign countries.

Third, all other recordings may be made and used provided same number of musicians employed in the making of the recordings are employed wherever such recordings are used.

Fourth, recordings made in the Chicago jurisdiction cannot be used in the jurisdiction of another local without the permission of the local in the jurisdiction wherein the recordings are to be used.

Fifth, the 'dubbing' of records, which means the re-recording recordings or any part whatever, is prohibited.

Sixth, all recording engagements must be contracted for on forms furnished by the Chicago Federation of Musicians for this purpose. (Contracts to be valid must be approved by the board of directors and among

other provisions the following clause shall be incorporated in the contracts. 'Each recording shall have a registered number, which number must be filed with the Chicago Federation of Musicians. Recording company agrees that, the registered record, if used for any purpose whatsoever, a clearance permission must be secured from the Chicago Federation of Musicians.)'

Harms Presents

From "READY, WILLING AND

TOO MARVELOUS FOR WORDS

JUST A QUIET EVENING

SENTIMENTAL AND MELANCHOLY

CAFE CONTINENTAL

European Hit

VIENNA DREAMS

When Old Friends Meet Again

WITH PLENTY OF MONEY AND YOU

HARMS, INC., RCA Bldg., N. Y. MACK GOLDMAN, Prof. Mgr.

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Written and Arranged by WILL HUDSON

MR. GHOST GOES TO TOWN

ORGAN GRINDER'S SWING

EXCLUSIVE PUBLICATIONS INC. 1415 BROADWAY NEW YORK, N. Y.

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Songs for the Millions from the 20th Century-Fox Picture

"ONE IN A MILLION"

"ONE IN A MILLION"

"WHO'S AFRAID OF LOVE"

d. Sonda Hente's Waltz Favorite

"THE MOONLIT WALTZ"

HOLLYWOOD SONGS INC. RCA BUILDING-SADDO CITY-NEW YORK PHIL KORNHEIMER, Gen. Mgr.

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The Love Song that Has Become a Cl.

SERENADE IN THE NIGHT

England's Gift to America

SUPPOSING

From "It's Love and Kisses"

THE TROUBLE WITH ME IS YOU

Will Hudson's Latest I'LL NEVER TELL YOU I LOVE YOU

MILLS MUSIC

ARRANGER

Seeks Connection with Good Combination

"PEP UP WITH PEP"

Address all inquiries: BOX 8, care of VARIETY, 154 W. 46th St., New York

Last Week's 25 Best Sellers

[The trade will be interested in comparing the selling relativity to the 'most-played-on-the-air' tabulations, shown elsewhere in this department. Song title and publisher of the best selling 25 are included; only the title of the song is recorded in the air plugs.]

*This Year's Kisses	Berli
When My Dreamboat Comes Home	Witmark
*Goodnight My Love	Robbins
On a Little Bamboo	Morris
†Little Old Lady	Chappell
Serenade in the Night	Mills
*You're Laughing at Me	Berli
Trust in Me	Berli
*With Plenty Money and You	Harms
Chapel in the Moonlight	Shapiro
Boo Hoo	Shapiro
*I've Love to Keep Me Warm	Berlin
What Will I Tell My Heart	Crawford
*Rainbow on the River	Feist
Did Your Mother Come From Ireland?	Crawford
Sweet Is the Word for You	Famous
I Can't Lose That Long	Donaldson
*May I Have the Next Romance?	Feist
*There's Something in the Air	Robbins
When the Poppies Bloom Again	Shapiro
†Night Is Young	Words & Music
*Pennies From Heaven	Select
Vienna Dreams	Harms
*Who's Afraid of Love	Hollywood

*Indicates film musical song. †Indicates stage production song. The others are pops.

IRVING BERLIN'S GREATEST SCORE

"ON THE AVENUE"

(20th Century-Fox Release)

THIS YEAR'S KISSES

YOU'RE LAUGHING AT ME

I'VE GOT MY LOVE TO KEEP ME WARM

THE GIRL ON THE POLICE GAZETTE

SLUMMING ON PARK AVENUE

HE AIN'T GOT RHYTHM

THERE'S A SILVER MOON ON THE GOLDEN GATE

IRVING BERLIN, Inc.

799 Seventh Ave., N. Y. C. HARRY LINK, Gen. Prof. Mgr.

Even Nitery Angels Can Make Class Joins Big B.O.—St. Regis' Formula

By CECILIA AGER

Anybody get stage-struck; it is not just the privilege of the masses. The Whitneys have become beloved angels to pictures and Broadway, and are also learning to be practical, the Rockefellers characteristically high-mi operators and earnest entrepreneurs, while i only his second season as promoter of the St. Hotel (N. Y.) its three elegant supper rooms, Vincent Astor finds himself compelled, if pleasant frequency, to put up ropes.

"Anybody can get stage-struck, but the thing that's eventually going to break down the snobbish of show biz toward these monied outsiders and get them accepted socially is their alarming ability to make their yeami

For they are no longer content just to put up the dough, nor do they make their forays into the fascinating world of show biz as goggle-eyed dilettantes. They demand action for their bankrolls; they insist upon participating in the management, not only in the profits. Like the angels of yore, they expect profits; but unlike the angels of yore, they do more than have faith—they see to it themselves that they get it.

"And so the staff at the St. Regis is not at all uneasy when it sees Mr. Astor himself spending long afternoon hours sitting in the Iridium Room, personally auditing talent, for Mr. Astor has made good as a producer. He auditioned talent last and nevertheless his supper rooms kept in the black. The only gamble these new angels take these days is the final one—the decision to yield once and for all to the lure and go into show biz themselves, by gad. Once in it, they operate a sensible theory.

"We're running class joints, they say to themselves. We're class—so what kind of stuff do we go for? Using themselves as guinea pigs, they have the fairness and the foresight first to try it out on themselves. These muggs who lay it on the line at the St. Regis, for instance, are assured entertainment that Mr. Astor himself goes for, which is entirely different from what it might be if a mugg were running the joint and dished out stuff that he liked. They may even, if they're lucky, see Maisonette now in the guise of a guest—his work done, his shirt-sleeves exchanged for tails, his perspicacity proved by throngs of happy customers—instinctively counting the house as he surveys the classy and delightfully paying scene that his personal application to show biz—as well as that of his equally top-drawer and hard-working confreres—hath wrought.

For Mr. Astor is not an arbitrary despot over the goings-on at his St. Regis. He is merely the final judge. A jury of its peers—Prince Serge Obolensky, Count Vasilii Adlerberg, Manager James Otto Stack, press agent S. Bercovici—make proposals to what they feel the St. Regis Set deserves; Mr. Astor only disposes. They are, of course, very tasty proposals. With Prince Obolensky, who is not only a very effective front man, but an idea man as well, they couldn't be otherwise.

It was Prince Obolensky, instance, who thought up the St. Regis' Maisonette Russe. Though Russian hot spots were dead as dead could be, Prince Obolensky knew it was only because nobody'd ever done a Russian room right. It would need fine food as one of the best Russian houses used to serve fine food, a thentic atmosphere, appropriate, careful service, painstaking attention to detail—the whole suffused with taste and elegance and an Astor bankroll and distinguished, finally, with a certain flair. Well, Prince Obolensky put on the Maisonette Russe so satisfactorily that soon there was a Viennese room, with a ballet—not chorus girls, mind you—and the Iridium Room, with lighting that coaxes out whatever good points the lady customers have got.

Now, with three supper rooms pulling them in the nicest way, Prince Obolensky was deferentially asked his theories of night club patronage, facing his answer with

the statement that only the small part of the credit is due him, that the so gratifying results come from the careful consideration and sage-suggestions of the whole board. Prince Obolensky said that what they all were trying to do was bring the supper room biz the same excellence of production that Gilbert Miller, example, accords his plays. They seek, not what roadway is accustomed to, but rather the European touch. Their ideals are taste and elegance; their primary concern, to create an atmosphere. They devise rooms that, flattering to that is agreeable to men.

it' Details—Just

Nobody realizes, perhaps, the exacting detail that they go into to achieve their effects, but that's all right so long as the sum total registers. Their waiters' uniforms, for instance, are as carefully designed as a Joan Crawford final fade-out costume; their waiters themselves are carefully selected for grace, coordination, definiteness and a calm of temperament as a thoroughbred horse. No cigar girls are permitted in any of the rooms at the St. Regis to interrupt the smooth flow of its service—cigarettes fetched by the waiter. No outbursts of kitchen tantrums to interfere with the promise of the St. Regis theatre dinner, which gives its word to get the theatre-bound patrons' finishes' and all paid up in time to catch the open curtain—and does.

Beautifully phrased introductions by Julian Street head the indexed categories of its wine lists, decorations in the mood of the room swirl across its menus. The wine tariff is proportionately cheaper than that of small spots in town, in the hope of a greater turnover; for the St. Regis is aware of the good offices of wine in making its patrons happy, and is not greedy about it; a benevolence of attitude discernible again during a recent gala in the Iridium Room when three of the guests, maddened by balloons floating down from the ceiling, were discovered hanging from the central chandelier, whereupon instantly the staff engineer was summoned to determine whether the central chandelier would much longer continue to support their weight, and the engineer replied with pride that the St. Regis Iridium Room chandelier was designed to support a hundred more like them.

Thus it is clear that every possible arrangement, both subtle and obvious, has been thought up at the St. Regis to assure the guests a superior good time. Nor does the board, once it's got everything going nicely, lie down. Having been class joint patrons itself before it went into the business, it knows that class audiences are satiated quickly, that they always want novelties, changes of atmosphere, new toys. I remember, too, that class persons have the most darndest times when they can be induced to create their own games, but that this is the hardest thing of all to get them to do. Nevertheless, guided by the dauntless Prince Obolensky, the board is now engaged in tackling this great problem, and a solution for it is even now in sight. The success of a recent carnival gave the clue. The guests were provided with tissue paper ball filled with confetti, which, when hurled at somebody, spattered like Roman candles. When at last the carnival broke up, the guests waded out ankle-deep in confetti, laughing and happy, even though worn out from throw.

As a result, the patrons at the St. Regis are to be granted more frequent opportunity to row things at each other.

SARANAC SAN DRIVE SET FOR WEEK APR. 30

Date for this year's drive for funds for the Will Rogers Memorial Hospital, near NVA Sanatorium, at Saranac Lake, N. Y., will be the week of April 30.

Campaign for fund will entail audience collections as well as the theatre-membership plan instituted last year. L. E. Thompson is chairman of the drive.

Durbin's Will

Kenton, O., March 9.
The will of W. W. Durbin, registrar of the U. S. treasury and widely known magician, admitted to probate here, named the widow, Mrs. Mary L. Durbin, sole beneficiary of an estate estimated at \$10,000.
A small fortune in tricks and illusions, which had stored in trunk were left to personal friends, amateur and professional magicians.

Shuberts, Todd Producing Vaude Tab of 'Abroad'

Mike Todd, Chicago vaude producer, is producing a vaude tab, 'At Home Abroad,' musical that the Winter Garden, N. Y., last winter. Shuberts, who reduced the legit 'Abroad,' in on the vaude version.

now being cast, will not contain any of the players identified with the original. Some of the songs, skits and scenery will be used; however. Show is figured to be ready early in April.
Will be first vaude venture in which Shuberts have been interested since tab tour of 'Student Prince' three years ago.

F&M BOOKING SHOWS FOR MAYFAIR, CLEVEL.

Mayfair Casino levelan has signed exclusive booking contract with Fanchon & Marco, Deal, effective March 19, is for four weeks, with options.

Opening show will include line of 18 girls, 14th four or five acts. Harry Proper is back as operator of the Mayfair and Arthur Knorr will produce the shows for F. & M. Will operate temporarily on budget of about \$2,000 a week. Bands will be booked independently.

Fanchon & Marco also has 16-girl line at the Michigan Theatre (Par) Detroit, currently. Troupe goes to Palace (RKO), Cleveland, next week and then heads for Palace, Chicago.

Hale, Hickey, Robinson In Unit Prod. Combine

Clarke Robinson, Chester Hale and John Hickey have formed an indie vaude unit producing combine with New York headquarters.

Trio's first production effort as a trio was 'World's Fair on Parade' for RKO, which opens Friday (12) at Keith's, Boston.

Benny the Bum and Philly Union Head Patch Up Squabble, But Not Positively

Philadelphia, March 9.
Benny the Bum has finally reached an agreement with the Music Union, but the Bum isn't satisfied, not by a long shot. By the terms of the settlement, Benny agreed to pay the Union \$967, which it claimed he owed for overtime. In return, the Union removed the from the Bum's itery which claimed up the joint with its rotten music.

The Union also agreed to supply—and Benny agreed to accept—a new band. And there's the catch. The Union installed Howard Lanin's crew, house band at WFIL. Benny has no objection to this music, but may feel the Union "jousing him up." And as soon as the contract with the Local expires out goes Lanin, he says. Benny is going to bring in a band from New York, so he doesn't have to deal with A. A. Tomei, president of the Philly Local, he declares.

Tomei and the Bu it seems, don't yet along. Their antipathy had its start many months ago, reached its cli in Benny's basement cocktail room last Tuesday afternoon (9), hit another high in a magistrate's office, and had its denouement before the Mayor's labor relations board.
Tomei and Rex Riccardi, secretary

Philly Shakedown Mob Uncovered Victimizing Around Dozen Niteries

Old Buffalo Blue Law Threatens Nite Clubs

Buffalo, March 9.
Niteries and dance hall owners here were unexpectedly confronted with a 20-year-old blue vestigation with new regulations revealed an old ordinance prohibiting dancing after midnight on Saturdays and after 1 a. m. weekdays.

With the old ordinance now brought to light, niteries jittery over the possibility enforcement despite the state liquor regulations permitting taverns to provide music and dancing until 3 a. m.

Contract-Flashing Gimmick Invades Chi Nitery Field

Chicago, March 9.
All the worst cut-throat angles of old-time ing office connivance is being revived around this territory by some of the nite club agents. These tactics are soughing what looked like a real opportunity to build up the cabaret field as a lucrative outlet for the legitimate agencies.

Of all the tricks, the worst is the revival of the phoney contract-papper. Agents are flashing phoney paper on the nite club operators, contracts which indicate that acts which have a regular salary of, say, \$250, are working for \$150 or \$175.

Operators believe these phoney contracts and yelp to the agents who later submit the same acts for their right salaries. When the niteries owners ask the first agent to deliver the act at the price listed in the phoney contract, there is always the ready excuse that the act isn't available just at that time, and the agent tries to sell another act in its place.

Result is a completely jumbled set of salaries, with no standard or basis of negotiation for a great number of acts. Acts which have had a set salary for years, suddenly discover that nite club operators have been quoted salaries far below what these acts would accept.

Philadelphia, March 9.
The meeting ended in a slight disagreement. Benny said nobody could make a bum out of him and put the two men out. He charged them with breach of the peace. But who actually breached the peace is a matter of doubt. Benny said Tomei swung first. Tomei charged that Benny met hi with five tough waiters and socked him on the jaw.

At the magistrate's hearing, Benny shouted: "I don't owe them anything. I paid them \$10,000 in the last two months and these slubs prove it." He tossed a bunch of cancelled checks at the magistrate. The orchestra has ruined me both physically and financially," he said, "and my place is now \$20,000 in the red because of it." He called Tomei "another Mussolini."

The Magistrate was impressed by the Bum's speechmaking. He agreed to hold Tomei and Riccardi for court. But at this point, Mr. Herbert Syme, counsel for the labor board, stepped. He said he thought he could the boys out of the trenches, and the Magistrate continued the hearing for a week. It was at the session that followed that the settlement was reached.

Philadelphia, March 9.
Cringing with the fear that their places will be wrecked, or that they and their families will be harmed, owners of almost a dozen nite spots here are paying weekly tribute to a strong-arm was learned this week. Philly, until the past few months, been comparatively free of racketeers.

the present gang victimizing cabaret owners is connected with any New York outfit. They are of the opi that the mob is headed by a former chief of the numbers racket here, who maintained headquarters in Upper Darby.

So far, none of the big mid-town nite spots has been approached. Activity has been confined to the smaller wine-and-dineries. All those now paying the weekly protection fee are located in North Philadelphia and Frankford. First spots hit were those cutting their liquor, staying open after hours, and otherwise operating illegally. They are in no position to squawk.

First attempt to shift activities to the large cabarets resulted in the half-hour melee between tough guys and detectives in the Coconut Grove last week. In addition to damage done fixtures and furniture, the widespread publicity has seriously hurt business, manager Harry Hahn declared. He denied, however, that any actual request to pay off was made by the three men who invaded the place.

Judge Harry McDevitt severely criticized two magistrates yesterday (Monday) for releasing under bail two of the men indicted in the Coconut Grove battle. They were held in \$10,000 bond each. Scheduled to go to trial on aggravated assault and battery charges yesterday, their attorneys demanded a postponement on the grounds that they were being "railroaded" and were taken from the hospital before they had recovered from injuries suffered in the brawl. Judge McDevitt granted a continuance until Friday (12).

Neighbors Must Okay Niteries for Sound

Atlanta, March 9.
Death blow to niteri (Atlanta) county is seen i County Commissioners hall owners must present petitions from 51% of surrounding residents if they wish to remain in business. All operators, whether they have obtained permits or not, must present such petitions.

Public hearing will be held on the question March 17, at which time the petition to close the Riverdale Arena will be heard also. Commission, at its meeting March 3, received property-owners' petition protesting renewal of niteries license and Frank Bettis, proprietor, was ordered to obtain a favorable petition from majority of residents or else.

Stanley's 2d Show

Pittsburgh, March 9.
For second show following its return to flesh Friday (12) with 'Folies Internationales' from Cusi, Stanley has lined up Johnny Hamp's band, Stepin Fetchit and Samuels Brothers. That's for the week of March 19 and it marks return engagements within the year for both Fetchit and the Samuelses. Nothing has been set yet for Easter Week, although efforts are being made to book either Ted Lewis' band or Ritz Bros.

Stanley still holds contracts with Guy Lombardo, Shep Fields, Eddy Duchin and flock of other name bands, but theirs 'when available' agreements management so far hasn't been able to pencil in any of them definitely.

Rose in Paradise Unit

erry ill top-line the Paradise Revue, vaude unit produced by the Paradise Restaurant, New York. ins the show at Loew's, Montreal, Friday (12).

SMALL-TIME VAUDE REVIVAL

Name Bands Set for Dallas Expo; Fio Rito, Vallee, Then Phil Harris

Three name bands have been set for the first 12 weeks of the niter of the Greater Texas-Pan American Exposition, opening in Dallas June 12. Auditorium on the expo grounds, which last year held the General Motors exhibit, is being altered to house an elaborate niter planned to offer stiff competition to Billy Rose's Casa Manana at the Ft. Worth Frontier Days Celebration, opening June 1.

Charles J. Freeman, of Paramount in New York, is booking the niter end of the Dallas expo through George Marshall, general sports and entertainment director.

Opening niter show in Dallas, to run for four weeks, will be co-headed by Ted Fio Rito's band and Velox and Yolanda, ballroom team, with the rest of the production not definitely determined. While the remainder of the show's contents will not be set till a producer is contracted, a line of 32 girls plus 18 show girls is tentatively planned.

Rudy Vallee's band follows Fio Rito's for two weeks starting July 10, and then Phil Harris' crew goes in for six weeks, opening July 24.

Several N. Y. producers are under consideration by Marshall to take complete charge of the Dallas expo's niter end, with a deal expected to be set later this week.

John Murray Anderson, as last year, will do the Billy Rose productions in Ft. Worth.

Femme Imps. or Beef Trusters Dominate Det. Nite Club Entertainment

Detroit, March 9.

Femme imps, and beef-trust gals have a string-hold on Detroit's niter entertainment biz.

No less than four of town's major spots are currently featuring all-male revues. 'America's most beautiful men and talented impersonators.' Spots playing this type entertainment include Club Frontenac, Club Villa D, Gamble Inn, and Windsor Cafe.

About a score of nite spots are playing beef trust revues, following success of Harry Russell's unit at Corktown Tavern, which ran about 20 weeks.

Peyton, in Jail, Faces \$25,000 Suit for Assault

Pittsburgh, March 9.

More trouble is facing Eddi Peyton, maestro and roadhouse proprietor here, now rounding out first year one-to-three-year term in county workhouse for assault and battery. He's being haled into court in next week to face civil action \$25,000 damages brought by Leonard Calder, who claims he was beaten up by Peyton in latter's niter.

Since he was jailed, Peyton has twice appealed for a parole, but turned down on both occasions by board. He's also become a father in the meantime, is wife, Bertha Peyton, former dancer, having given birth to a son five months ago.

Peyton is now approaching parole period on his term and likely that he will shortly be freed. He hasn't made any plans yet, but it's understood he'll reopen his roadhouse. Until his imprisonment, it was one of most prosperous in the district.

AFA's 3d Benefit

American Federation of Actor's 3rd annual benefit in New York will be held April 25 (Sunday) at the Metropolitan Opera House.

Rudy Vallee, AFA's prexy, is chairman of the arrangements committee.

Rent Billing

Chicago, March 9.

Playing a hideaway date last week-end, the act of Tyler, Thorne and Post used the phony name of Mark, Riddle and Collins.

Latter names are monickers, respectively, of the night clerk, manager and operator of the Croyden Hotel here. Might be a new way of paying off.

J. H. HODGDON SUCCUMBS TO AUTO HURTS

H. (Jack) Hodgdon, 50, former vaude booker with Keith-Albee and finally RKO till 1930, died Monday (8) night in Harlem hospital, N. Y., a half-hour after he was struck by a New York sanitation truck at 131st street and Seventh avenue. He was run down as he stepped off the curbstone.

Almost totally deaf, Hodgdon had been in retirement since leaving RKO just prior to the advent of the last Martin Beck-Godfrey Godfrey booking office regime. He was accustomed to taking long walks alone, and it was on one of these that he met death about two miles from his home.

Son of Samuel K. Hodgdon, Keith and Keith-Albee general booking manager for 40 years, who died in 1922, Jack and his brother, Raymond H., joined the Keith-Albee booking office clerical staff in 1909, later becoming show-buyers under their father. Jack remained a booker to the end of his stay with RKO, while his brother Ray, after serving as a captain overseas in the World War, returned to become an agent. Ray had returned to the booking office, but is now manager of RKO's Greenpoint theatre in Brooklyn.

Besides his brother, Jack Hodgdon is survived by his widow and a daughter, 13. Funeral services will be held Thursday from Campbell's, New York, with burial in the Hodgdon family plot in Kensico Cemetery, Westchester.

F&M SHELVEING ST. L. PIT-BAND POLICY

St. Louis, March 9. Stage hands and musicians at the Ambassador here, Fanchon & Marco's downtown deluxer, have been given two weeks' notice and pit-band policy will be discontinued at conclusion of engagement of Fred Waring's Pennsylvanians March 18. Abandonment of stage show at Ambassador leaves only St. Louis theatre, F&M midtown combo house, and Garrick theatre offering vaude. Ambassador resumed stage shows Oct. 2 last. F & M found that while name attractions such as Paul Whitehead, Ben Bernie, Olsen and Johnson and Francis Lederer drew biz, nut was too great for the house to show a profit.

Sullivan Back at State

Ed Sullivan, columnist for the New York News, has been booked by Loew's for the State on Broadway week of April 8. He'll headline the stage show in conjunction with Grace Moore's 'When You're in Love' (Col).

Sullivan's stage salary this time is \$2,250.

\$150-DAY UNIT TIME GROWING

Duals' Weakening Appeal and Washup of Giveaways Forcing Small Houses Into Stage Policies—Units of 10-18 People Absorbing Radio Amateurs

TRAINING GROUND

While big-time vaude sinks lower and lower, to the point of extinction, on the opposite side of the fence the small-time nickel-and-dime time of vaude is undergoing a tremendous revival.

Back again are the smallest of honky-tonky vaude units, ranging from 10 to 18 people, traveling in autos and cooking their own meals. Back also are acts finding themselves stranded in towns with unpromising names and a dozen miles away from the nearest railroad stop.

In the past two years there has been a steady trend towards small-time vaude units playing for \$150 a day average, running as low as \$75 for some of the shows and maybe as high as \$225 for the very big units on Saturdays and Sundays. In the past couple of months this trend has zoomed into boom proportions. Theatres which haven't seen anything even resembling a live actor for years are suddenly taking chances with vaude in a \$150 gamble.

This flesh stuff in the smallies follows the exhibitors' discovery that the giveaway racket is washed up—if not by law, then by sheer exhaustion of its box-office possibilities—and that even double features don't have the wallop they used to. These are the houses which are returning to vaude trials, and the results so far are reported as generally successful. Their success would be indicated by the fact that the majority of these houses are setting time for additional units from time to time, and that other houses are opening up for these occasional shows.

In the main it's still pretty much of a catch-as-catch-can proposition for most of the units, with no real route, but booked maybe seven or 10 days in advance. Couple of vaude offices in the midwest have had some measure of success in laying out routes for the \$150-a-day units; but it's pretty tough, due to houses dropping out of the list without notice, and others being picked up to fill in.

Long Jumps Mail difficulty is in getting consecutive work, with the bookings usually calling for at least two or three days' layoff out of each week. Jumps are in the hundreds of miles in many instances, and the payoff always certain.

are several producers in Chicago, Kansas City and other midwest towns who are specializing in turning out such units, and they figure about \$35 to \$50 a week profit out of each one. Boys keep juggling to have four or five of these units going at the same time. In a great many instances, the \$150-a-day units are owned by the headline act.

These units are made up of three acts, a line of six girls (sometimes eight) and a band of four or five pieces. Though strictly small-time, these shows are providing training ground for new acts.

One angle on these small-time units is that they are becoming the jump-off for the flock of amateur talent which has been brought out during the past three years by the many troupe shows on radio stations throughout the country.

NINA OLIVETTE ILL

Chicago, March 9. Nina Olivette, because of illness, has been forced to take it easy. She has dropped out of the 'King of Scandals' unit for a couple of weeks' rest.

A. B. Marcus Stages His Own Sitdown Strike in Salt L. City; Short Payoff?

Net?

Saloon i rooklyn features weekly 'amateur' night. Using six pro acts booked by an agent, each turn being paid \$1.50.

ity, March 9. With a final flip of semi-bar anatomy, the chorus girls of A. B. Marcus' 'Revue Continental,' about 50, went on a sit-down strike. Paramount theatre, here, March 3, right before the very eyes of 1,500 Salt Lakers.

The orchestra had swung into a snappy tune when a voice backstage yelled, 'Cut the music.' Out stepped the theatre manager, Earl J. McClurg, and sai

'The show seems to have gone on a sit-down strike. You may get your money back at the box office if you wish.'

The cash customers proved they were not wearied by the 1,096,745 sit-down strike gags, which have cluttered the air waves and front pages, by applauding loudly. They laughed when the manager made his speech, but they didn't laugh when the orchestra packed up and left and the screen dropped down. Then things began to happen.

Severa hundred persons made a rush for the box office. Most of the cast, including several of the 50 chorines swarmed into the lobby.

McClurg and Marcus joined the lobby throng and began to argue loudly—money was mentioned. The police were called. Marcus said he had not been paid a full share by the theatre. Ray Hendry, assistant to the general manager of the Inter-mountain Theatres, Inc., said Marcus had been overpaid and that the latter ordered the curtain down after refusing to share part of the expenses.

The date was to end March 3.

Poor Miami Season May Impede F. C.'s Expansion Program

Only the last three weeks saved the Florida season of the Miami French Casino, with result the F. C. management may abandon the spot henceforth. Spotty winter business the past two seasons makes it a hazardous headache. Expansion program of branch French Casinos in several key cities, to supplement the Broadway and West End (London) spots, may be set back as a result.

However, with the 1937 Paris Exposition, Clifford C. Fischer and his associates have elaborate plans for a show on the Paris expo's midway. Fischer and his wife, Alyce, are sailing back Friday (12) for that purpose.

ONCE-WEEKLY SHOWING NITE FOR ACTS IN CHI

Chicago, March 9. 'Showing Night' to be brought back to town at WB's Stratford here, the William Morris agency throwing in talent for bookers to look at.

Will not confine these once-a-week sessions to theatre acts alone; idea in mind is to present radio and cafe acts as well.

CUSHMAN EXPANDS

Li, March 9. In addition this spot on L. J. Finske's division of the J. H. Cooper Enterprises, Wilbur Cushman's units have also come into Pueblo, Colorado Springs, and Greeley, in Colorado, with the first playing March 4. Deal was set by Finske on a visit to Dallas.

Also to the Cushman shows went the Minnesota Amusement Co., starting with Sioux Falls, S. D.

RAND UNIT SET

Sally Rand's unit has been booked for Loew's, Montreal, and Shen's Toronto, successive weeks beginning April 9. Earle, Philadelphia will be played May 7. Three dates are on guarantee and percentage basis.

FRENCH EXCHANGE GYP ON THE PAYOFF

London, Feb. 23. Latest trick perpetrated on vaudevillians playing in France is that reported to be by one house. 'Gyp' is on the exchange, with most of the acts being booked for English pounds.

Acts are asked to accept French currency, with management insisting on paying at the rate of 75 francs to the pound whereas the actual rate was around 100. Acts rightly squawked, and have instituted court proceedings, which will be heard in the French courts some time this year, or maybe next. Paris manager knows the snail-like speed of the French courts, and nothing meantime.

Jackie Heller's Sister Will Marry Irving Mills' Son

Pittsburgh, March 9. Parents of Shirley Heller, sister of Jackie Heller, and also a singer, have announced her engagement to Richard Mills, son of Irving Mills. Wedding is being held up pending Jackie's return from Europe. He starts back tomorrow (Wednesday) after three-month engagement abroad. She'll be second member of Heller family to marry in the profession. Another sister, Celi, also a singer, but retired since her marriage, is the wife of Herman Midelman, band leader at Nixon cafe here.

Even Nitery Angels Can Make Class Joins Big B.O.—St. Regis' Formula

Anybody it is not just the privilege of the masses. The Whitneys have become beloved angels to pictures and Broadway, and are also learning to be practical; the Rockefellers are characteristically high-mi and earnest light- while it is second season as romoter Regis. Hotel (N. Y.) and its three elegant supper rooms, Vincent Astor finds himself compelled, with pleasant frequency, to put up the ropes.

"Anybody can get stage-struck, but thing that's eventually going to reek down the snobbish of show it toward these moneyed outsiders and get them accepted ally is their alarming ability to make their

For they are no longer content just to put up the dough, no do they make their forays into the fascinating world of show biz as goggle-eyed lilettants. They demand action for their bankrolls; they insist upon participating in the management, not only in the profits. Like the angels of yore, they expect profits; but unlike the angels of yore, they do more than have faith—they see to it themselves that they get it.

"And so the staff at the St. Regis is not at all uneasy when it sees Mr. Astor himself spending long after-noon hours sitting in the Iridium Room, personally auditioning talent, for Mr. Astor has made good as a producer. He auditioned talent last season, and nevertheless his supper rooms kept in the black. The only gamble these new angels take these days is the initial one—their decision to yield once and for all to the lure and go into show biz themselves. Once in it, they op-sound and sensible

"We're running class joints, they say to themselves. We're class—so what kind of stuff do we go for? Using themselves as guinea pigs, they have the fairness and the foresight first to try it out on themselves. Thus, muggs who lay it on the line at the St. Regis, for instance, are assured entertainment that Mr. Astor himself goes for, which is entirely different from what it might be if a mugg were running the joint and dished out stuff that he liked. They may even, if they're lucky, see Mr. Astor, now in the guise of a guest—his work done, his shirt-sleeves exchanged for tails, his perspicacity proved by throngs of happy customers—instinctively counting the house as he surveys the classy and delightfully paying scene that his personal application to show biz—as well as that of his equally top-drawer and hard-working conferees—hath wrought.

Astor, Obolensky, et al.

For Mr. Astor is not an arbitrary despot over the goings-on at his St. Regis. He is merely the final judge. A jury of its peers—Prince Serge Obolensky, Count Vassil Adlerberg, Manager James Otto Slack, press agent S. Bercevic—make proposals as to what they feel the St. Regis deserves; Mr. Astor only disposes. They are, of course, very tasty proposals. With Prince Obolensky, who is not only a very effective front man, but an idea man as well, they couldn't be otherwise.

It was Prince Obolensky, for instance, who thought up the St. Regis' Maisonette Russe. Though Russian hot spots were dead as dead could be, Prince Obolensky knew it was only because nobody'd ever done a Russian room right. It would need fine food as only the best Russian houses used to serve fine food, authentic atmosphere, appropriate music, careful service, painstaking attention to detail—the whole sufficed with taste and elegance and an Astor bankroll and distinguished, finally, with a certain flair. Well, Prince Obolensky put over the Maisonette Russe so satisfactorily that soon there was the Viennese Roof, with a balcony—not chorus girls, mind you—and the Iridium Room, with lighting that coaxes out whatever good points the lady customers have got.

Now, the supper rooms pulling them in the n' way, Prince Obolensky was deferential to the manager of the night club op-Prefacing his answer, ith

the statement that only the small-est part of the credit is due him, that the so gratifying results come from the careful consideration and sage suggestions of the whole board. Prince Obolensky said that what they all were trying to do was bring in the supper room biz the same excellence of production that Gilbert Miller, for example, accords his plays. They seek, not what Broadway is accustomed to, but rather the European touch, the ideas are taste and elegance; it primary concern, to create an atmosphere. They devise rooms that are flattering to women, that is agreeable to men.

Lit' Details—Just Details!

Nobody realizes, perhaps, the exacting detail that they go into to achieve their effects, but that's all right so long as the sum total registers. Their waiters' uniforms, for instance, are as carefully designed as Joan Crawford final fade-out costume; their waiters themselves as carefully selected for grace, co-ordination, deftness and a calm of temperament as thoroughbred horse. No cigarette girls are permitted in any of the rooms at the St. Regis to interrupt the smooth flow of its service—cigarettes are fetched by the waiter. No outbursts of kitchen tantrums to interfere with the promise of the St. Regis theatre dinner, which gives its word to get the theatre-bound patrons finisher and all in time to catch the open-in—and does.

Beautifully phrased introductions by Julian Street head the indexed categories of its wine lists, decorations in the mood of the room swirl across its menus. The wine tariff is proportionately cheaper than that of small spots in town, in the hope of a greater turnover, for the St. Regis is aware of the good offices of wine in making its patrons happy, and is not greedy about it; a benevolence of attitude discernible again during a recent gala in the Iridium Room when three of the guests, maddened by balloons floating down from the ceiling, were discovered hanging from the central chandeliers where, upon instantly the staff engineer was summoned to determine whether the central chandelier would much longer continue to support their weight, and the engineer replied with pride that the St. Regis Iridium Room chandelier was designed to support a hundred more like them.

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Mayfair Casino, Cleveland, has signed exclusive booking contract with Fanchon & Marco. Deal effective March 19, is for four weeks, with options.

Opening show will include line of 18 girls, with four or five acts. Harry Proper is back as operator of the Mayfair and Arthur Knorr will produce the shows for F. & M. Will operate temporarily on budget of about \$2,000 a week. Bands will be booked independently.

Fanchon & Marco also has 16-girl line at the Michigan Theatre (Par) Detroit, currently. Troupe goes to Palace (RKO), Cleveland, next week and then heads for Palace, Chicago.

Hale, Hickey, Robinson In Unit Prod. Combine

Clarke Robinson, Chester Hale and John Hickey have formed an indie vaude unit producing combine with New York headquarters.

Trio's first production effort as a unit was 'World's Fair on Parade' for R'O, which opens Friday (12) at Keith's, Boston.

Benny the Bum and Philly Union Head Patch Up Squabble, But Not Positively

Philadelphia, March 9. Benny the Bum has finally reached an agreement with the Musicians Union, but the Bum isn't satisfied, not by a long shot. By the terms of the settlement, Benny agreed to pay the Union \$967, which it claimed he owed for overtime. In return, the Union removed the band from the Bum's nitery which latter claimed 'lousied up the joint' with its rotten music.

The Union also agreed to supply—and Benny agreed to accept—a new band. And there's the catch. The Union installed Howard Lanin's crew, house band at WFIL. Benny has no objection to this music, but maintains the ion is 'lousing him u. And as soon the contract with the Local expires out goes Lanin, he says. Benny is going to bring in a band from New York, so he doesn't have to deal with A. A. Tomei, president of the Philly Local, he declares.

Tomei, it seems, don't get along. Their antipathy had its start many months ago, reached its climax in Benny's basement cocktail room last Tuesday afternoon (9); hit another high in a magistrate's office and had its denouement before the Mayor's labor relations board. Tomei and Rex Riccardi, secretary

Philly Shakedown Mob Uncovered Victimizing Around Dozen Niteries

Old Buffalo Blue Law Threatens Nite Clubs

Buffalo, March 9. Nitery and dance hall owners here were unexpectedly confronted with a 20-year-old blue law when an investigation in connection with new regulations, revealed old nance prohibiting dancing after midnight on Saturdays and after 1 a. m. weekdays.

With the old inance now brought to light, itery ops are jittery over the possi ility of enforcement, despite the state liquor regulations permitting taverns to provide music and dancing until 3 a. m.

Contract-Flashing Gimmick Invades Chi Nitery Field

icago, March the worst cut-throat angles of old-ti ing office' connivi is being revived around this territory by some of the nite club agents. These tactics are g' ing what looked like a real opportunity to build up the cabaret field as a lucrative outlet for the legitimate agencies.

Of all the tricks, the worst is the revival of the phoney contract-flashing. Agents are flashing phoney paper on the nite club operators, contracts which indicate that acts which have a regular salary of, say, \$250, are working for \$150 or \$175.

Operators believe these phoney contracts and yelp to the agents who later submit the same acts for their right salaries. When the nitery owners ask the first agent to deliver the act at the price listed in the phoney contract, there is always the ready excuse that the act isn't available just at that time, and the agent tries to sell another act in its place. Result is a completely jumbled set of salaries, with no standard or basis of negotiation for a great number of acts. Acts which have had a set salary for years, suddenly discover that club operators have been quoted salaries far below what these acts would accept.

Philadelphi March 9. Cringing with the fear that their places will be wrecked, or that they and their families will be harmed, owners of almost a dozen nite here are paying weekly tri a strong-arm gang, it was learned this week. ily, until the past few months, comparatively free of racketeers.

Police declare they the present gang victimizing cabaret owners is connected with any New York outfit. They are of the opi that the mob is headed by a former chieftain of the numbers racket here, who maintained headquarters in Upper Darby.

So far, none of the big mid-town nite spots has been approached. Activity has been confined to the smaller wine-and-dineries. It those now paying the weekly protection fee are located in North Philadelphia and Frankford. First spots hit were those cutting their liquor, staying open after hours, and ise operating illegally. They are in no position to squawk.

First attempt to shift activities to the bigger cabarets resulted in the half-hour melee between tough guys and detectives the Coconut Grove last week. In addition to damage done fixtures and furniture, the widespread publicity has seriously hurt business, manager Harry Hahn declared. He denied, however, that any actual request to pay was made by the three men who invaded the place.

Judge Harry McDevitt severely criticized two magistrates yesterday (Monday) for releasing under bail two of the men indicted in the Coconut Grove battle. They were held in \$10,000 bond each. Scheduled to go to trial on aggravated assault and battery charges yesterday, their attorneys demanded a postponement on the grounds that they were being 'railroaded' and were taken from the hospital before they had recovered from injuries suffered in the brawl. Judge McDevitt granted a continuance until Friday (12).

Neighbors Must Okay Niteries for Sound

Atlanta, March 9. Death blow iteri (Atlanta) county is seen in ruling of County Commissioners that dance hall owners must present petitions from 51% of surrounding residents if they wish to remain in business. All operators, whether they have obtained permits or not, must present such petitions.

Public hearing will be held on the question March 17, at which time the petition to close the Riverdale Arena will be heard also. Commission, at its meeting March 3, received property-owners' petition protesting renewal of nitery's license and Frank Bettis, proprietor, was ordered to obtain a favorable petition from majority of residents or else.

Stanley's 2d Show

Pittsburgh, March 9. For second show following turn to flesh Friday (12) with Internationale' from Casino, Stanley has li Hamp's band, Stepj Samuels Brothers. That's week of March 19 and it marks return engagements within the year for both Fitchet and the Samuelses. ing has been set for Easter Week, although are being made to book Ted Lewin by Rite Bros.

Stanley's still holds contracts with Guy Lombard, Shep Fields, Eddy Duchin and flock of other name bands, but they're 'when available' agreements and management so far hasn't been able pencil in any of them definitely.

Rose in Paradise Unit

Harry Rose will top-line the Paradise Revue, vaude unit produced by the Paradise Restaurant, New York. It Joins the show at Loew's, Montreal, Friday (12).

SMALL-TIME VAUDE REVIVAL

Name Bands Set for Dallas Expo; Fio Rito, Vallee, Then Phil Harris

Three name bands have been set for the first 12 weeks of the niter end of the Greater Texas-Pan American Exposition, opening in Dallas June 12. Auditorium on the expo grounds, which last year held the General Motors exhibit, is being altered to house an elaborate niter planned to offer stiff competition to Billy Rose's Casa Manana at the Ft. Worth Frontier Days Celebration, opening June 1.

Charles J. Freeman, of Paramount in New York, is booking the niter end of the Dallas expo. through George Marshall, general sports and entertainment director.

Opening niter show in Dallas to run for four weeks, will be co-headlined by Ted Fio Rito's band and Veloz and Yolanda, ballroom team, with the rest of the production not definitely determined. While the remainder of the show's contents will not be set till a producer is contracted, a line of 32 girls plus 18 show girls is tentatively planned.

Rudy Vallee's band follows Fio Rito's for two weeks starting July 10, and then Phil Harris' crew goes in for six weeks, opening July 24.

Several N. Y. producers are under consideration by Marshall to take complete charge of the Dallas expo's niter end, with a deal expected to be set later this week.

John Murray Anderson, as last year, will do the Billy Rose productions in Ft. Worth.

Femme Imps. or Beef Trusters Dominate Det. Nite Club Entertainment

Detroit, March 9. Femme imps. and beef-trust gals have a strangle-hold on Detroit's niter entertainment biz.

No less than four of town's major spots are currently featuring all-male revues. 'America's most beautiful men and talented impersonators.' Spots playing this type entertainment include Club Fontenac, Club Villa D, Gamble Inn, and Windsor Cafe.

About a score of nite spots are playing beef trust revues, following success of Harry Russell's at the Corktown Tavern, which ran about 20 weeks.

Peyton, in Jail, Faces \$25,000 Suit for Assault

Pittsburgh, March 9. More trouble is facing Eddie Peyton, maestro and roadhouse proprietor here, now rounding out first year of one-to-three-year term in county workhouse for assault and battery. He's been haled into court again next week to face civil action for \$25,000 damages brought by Leonard Calder, who claims he was beaten up by Peyton in latter's niter.

Since he was jailed, Peyton has appealed for a parole, but turned down on both occasions by state board. He's also become a father in the meantime, his wife, Bertha Peyton, former dancer, having birth to a son five months ago.

Peyton is now approaching parole period on his term and likely that he will shortly be freed. He hasn't made any plans yet, but it's understood he'll reopen his roadhouse. Until his imprisonment, it was one of most prosperous in the district.

ATA's 3d Benefit

American Federation of Actor's third annual benefit in New York will be held April 25 (Sunday) at the Metropolitan Opera House.

Rudy Vallee, ATA's prexy, is chairman of the arrangements committee.

Rent Billing

Chicago, March 9. laying a hideaway date last week-end, the act of Tyler, Thorne and Post used the phoney name of Mark, Riddle and Collins.

Latter names are monickers, respectively, of the night clerk, manager and operator of the Croyden Hotel here. Might be a new way of paying off.

J. H. HODGDON SUCCUMBS TO AUTO HURTS

H. (Jack) Hodgdon, 50, former vaude booker with Keith-Albee and finally RKO till 1930, died Monday (8) night Harlem hospital, N. Y., a half-hour after he was struck by a New York sanitation truck at 131st street and Seventh avenue. He was run as he stepped off the curbstone.

Almost totally deaf, Hodgdon had been in retirement since leaving RKO just prior to the advent of the last Marti Beck-George Godfrey booking office regime. He was accustomed to taking long walks alone, and it was on one of these that he met death about two miles from his home.

Son of Samuel K. Hodgdon, Keith and Keith-Albee general booking manager for 40 years, who died in 1922, Jack and his brother, Raymond H., joined the Keith-Albee booking office clerical staff in 1909, later becoming show-buyers under their father. Jack remained a booker to the end of his stay with RKO, while his brother Ray, after serving as a captain overseas in the World War, returned to become an agent. Ray later returned to the booking office, but is now manager of RKO's Greenpoint theatre in Brooklyn.

Besides his brother, Jack Hodgdon is survived by his widow and a daughter, 13. Funeral services will be held Thursday from Campbell's, New York, with burial in the Hodgdon family plot in Kensico Cemetery, Westchester.

F&M SHELVE ST. L. PIT-BAND POLICY

St. Louis, March 9.

Stage hands and musicians at the Ambassador here, Fanchon & Marco's downtown deluxer, have been given two weeks' notice and pit-band policy will be discontinued at conclusion of engagement of Fred Waring's Pennsylvanians March 18. Abandonment of stage shows at Ambassador leaves only St. Louis theatre, F&M midtown combo house, and Garrick theatre offering vaude.

Ambassador resumed stage shows Oct. 2 last. F&M found that while name attractions such as Paul Whiteman, Ben Bernie, Olsen and Johnson and Francis Lederer drew biz, nut was too great for the house to show a profit.

Sullivan Back at State

Ed Sullivan, columnist for the New York News, has been booked by Loew's for the State on Broadway week of April 8. He'll headline the stage show in conjunction with Grace Moore's 'When You're in Love' (Col).

Sullivan's stage salary this time is \$2,250.

\$150-DAY UNIT TIME GROWING

Duals' Weakening Appeal and Washup of Giveaways Forcing Small Houses Into Stage Policies—Units of 10-18 People Absorbing Radio Amateurs

TRAINING GROUND

While big-time vaude sinks lower and lower to the point of extinction, on the opposite side of the fence the small-time nickel-and-dime type of vaude is undergoing a tremendous revival.

again are the smallest of honky-tonky vaude units, carrying from 10 to 18 people, traveling in autos and cooking their own meals. Back also are acts finding themselves stranded in towns with unpronounceable names and a dozen miles away from the nearest railroad stop.

In the past two years there has been a steady trend towards small-time vaude units playing for \$150 a day average, running as low as \$75 for some of the shows and maybe as high as \$225 for the very big units on Saturdays and Sundays. In the past couple of months this trend has zoomed into boom proportions. Theatres which haven't seen anything even resembling a live actor for years are suddenly taking chances with vaude in a \$150 gamble.

This flesh stuff in the smallies follows the exhibitors' discovery that the giveaway racket is washed up—if not by law, then by sheer exhaustion of its box-office possibilities—and that even double features don't have the wallop they used to. These are the houses which are returning to vaude trials, and the results so far are reported as generally successful. Their success would be indicated by the fact that the majority of these houses are setting time for additional units from time to time, and that other houses are opening up for these occasional shows.

In the main it's still pretty much of a catch-as-catch-can proposition for most of the units, with no real route, but hooked maybe seven or 10 days in advance. Couple of vaude offices in the midwest have had some measure of success in laying out routes for the \$150-a-day units; but it's pretty tough, due to houses dropping out of the list without notice, and others being picked up to fill in.

Long Jumps Main difficulty is in getting consecutive work, with the bookings usually calling for at least two or three days' layoff out of each week. Jumps are in the hundreds of miles in many instances, and the payoff not always certain.

There are several producers in Chicago, Kansas City and other midwest towns who are specializing in turning out such units, and they figure about \$35 to \$50 a week profit out of each one. Boys keep juggling to have four or five of these units going at the same time. In a great many instances, the \$150-a-day units are owned by the headline act.

These units are made up of three acts, a line of six girls (sometimes eight) and a band of four or five pieces. Though strictly small-time, these shows are providing training ground for new acts.

One angle on these small-time is that they are becoming the jump-off for the flock of amateur talent which has been brought out during the past three years by the many tyro shows on radio stations throughout the country.

NINA OLIVETTE ILL

March. Nina Olivette, because of illness, has been forced to take it easy.

She has dropped out of the 'ing's Scandals' unit for a couple of weeks' rest.

A. B. Marcus Stages His Own Sitdown Strike in Salt L. City; Short Payoff?

Net?

Saloon in Brooklyn weekly 'amateur' night. Using six pro acts booked by an agent, each turn being paid \$150.

PINCH SEATTLE UNIT PROD. FOR FRAUD

George Hammond, impresario of 'Parisiennes,' irl show organized here, was arrested in Cheyenne, Wyo., indictment of local grand jury. He is charged with using mails to defraud, in connection with financing the show.

Postal authorities allege he offered positions with the show for investments of \$50 to \$150, but that such jobs as managers, stage directors and assistants did not materialize, nor were the sums collected returned to 'investors.'

Poor Miami Season May Impede F. C.'s Expansion Program

Only the last three weeks saved the Florida season of the Miami French Casi with result the F. C. management may abandon the spot henceforth. Spotty winter business the past two seasons makes it a hazardous headache. Expansion program of branch French Casinos in several key cities, to supplement the Broadway and West End (London) spots, may be set back as a result.

However, with the 1937 Paris Exposition, Clifford C. Fischer and his associates have elaborate plans for a show on the Paris expo's midway. Fischer and his wife, Alyce, are sailing back Friday (12) for that purpose.

ONCE-WEEKLY SHOWING NITE FOR ACTS IN CHI

Chicago, March 9. ing Night' is to be brought back to town at WB's Stratford here, the William Morris agency throwing in talent for bookers to look at.

Will not confine these once-a-week sessions to theatre acts alone; idea in mind is to present radio and cafe acts as well.

CUSHMAN EXPANDS

Lincoln, March 9. In addition to this spot on L. J. Finske's division of the J. H. Cooper Enterprises, Wilbur Cushman's units have also come into Pueblo, Colorado Springs, and Greeley, in Colorado, with the first playdate March 4. Deal was set by Finske on a visit to Dallas.

Also to the Cushman shows went the Minnesota Amusement Co., starting with Sioux Falls, S.

RAND UNIT SET

Sally Rand's unit has been booked for Loew's, Montreal, and Shea's, Toronto, successive weeks begi ing April 9. Earle, Philadelphia will be played May 7.

Three dates are on guarantee and percentage basis.

Salt Lake City, March 9.

With a final semi-bare anatomy, the chorus girls of A. B. Marcus' 'Revue Continental,' about 50, went on a sit-down strike at the Paramount theatre, March 9, before the very eyes of 1,500 Salt Lakers.

The orchestra had swung into a snappy tune when a voice backstage yelled, 'Cut the music.' Out stepped the theatre manager, Earl J. McClurg, and said:

'The show seems to have gone on a sit-down strike. You may get your money back at the box office if you wish.'

The cash customers proved they were not wearied by the 1,090,745 sit-down strike gags, which have cluttered the air waves and front pages, by applauding loudly. They laughed when the manager made his speech, but they didn't laugh when the orchestra packed up and left and the screen dropped down. Then things began to happen.

Several hundred persons made a rush for the box office. Most of the cast, including several of the 50 chorines swarmed into the lobby.

McClurg and Marcus joined the lobby throng and began to argue loudly—money was mentioned. The police were called. Marcus said he had not been paid a full share by the theatre. Ray Hendry, assistant to the general manager of the Inter-mountain Theatres, Inc., said Marcus had been overpaid and that the latter ordered the curtain down after refusing to share part of the expenses.

The date was to end March 3.

Lincoln, March 9.

New deal for the A. B. Marcus show, 'La Vie Paree,' has the 70-people outfit routed for from four to eight months in Australia. Quake, which cracked the structure of the new Japanese house where it was to open, queered for the immediate future chances of the show repeating in the Orient.

Show will work up from the south and take in China and Japan. Sailing date is March 17, from Frisco.

FRENCH EXCHANGE GYP ON THE PAYOFF

London, Feb. 23.

Latest trick perpetrated on vaudevillians played in France is that resorted to by one house. 'Gyp is on the exchange, with most of the acts being booked for English pounds.

Acts are asked to accept French currency, with management insisting on paying at the rate of 75 francs to the pound, whereas the actual rate was around 100. Acts rightly squawked, and have instituted court proceedings, which will be aired in the French courts some time this year, or maybe next. Paris manager knows the snail-like speed of the French and says nothing meantime.

Jackie Heller's Sister Will Marry Irving Mills' Son

Pittsburgh, March 9.

Parents of Shirley Heller, sister of Jackie Heller, and also a singer, have announced her engagement to Richard Mills, son of Irving Mills. Wedding is being held up pending Jackie's return from Europe. He starts back tomorrow (Wednesday) after three-month engagement abroad.

She'll be the second member Heller family to marry in the profession. Another sister, Celia, also a singer, but retired since her marriage, is the wife of Herman Midelman, band leader currently at Nixon cafe here.

Nitery Reviews

PERSIAN ROOM

(Hotel Plaza, N. Y.)

The Hotel Plaza's Persian Room is doing strong business, and deservedly, despite the Lent advent, in an environment where the seasonal period normally might be felt. The reason for the box office is a strong combination in the Hartmans, clever dance satirists, doubling from "Red, Hot and Blue"; Paul Draper (New Acts), and Pancho and his crack dancsation. This setup succeeds the perennial Eddy Duchin-Tony and Renee DeMarco combo, who have long since made the Persian such a fave with the class stepper-outers.

The Hartmans, alumni of the niteries, have kept canny pace with the tides and trends, constantly embellishing their dance hokum with some magic nonsense, the salient feature of which is that, kiddingly or not, some of the tricks are punchy and quite baffling. It's kiddin' on the square and, done with seeming ease and insouciance, it's that much more effective. The Hartmans, of course, shouldn't be caught at the dinner frolic, which is a quickie, as they must make the Freedley mu-

sical. Their supper routine is generous and consistently socko.

Paul Draper's taps follow The Hartmans, after a dance interlude, and in between Pancho gives out versatile rhythms ranging from the Latin to the Lindy's brand. Will McCune, a quite Duchinesque combo, is also on the Plaza-music roster as the cocktail session dancsators.

New wrinkles at the Persian Room, which other nitery managements might well emulate, is a drink-gauge. This permits leaving the bottles anchored on the table. The guests may pour to their pleasure; the superimposed strip of paper, with its indicators, gauging the number of drinks when the check comes around. From the house's viewpoint, it's certainly a gross stimulator and brooks for no delays in service to perhaps impatiently thirsty customers.

Otherwise, the same standard obtains; \$3.50 table d'hote and a \$1.50, \$2.50 couvert; and formal, of course, Abel.

SHOW BOAT

(Pittsburgh)

Pittsburgh, March 2.

Tough luck has been pursuing Show Boat last few years, but young Furey Ross, latest impresario, is determined to put spot back on its feet. He's pouring fresh dough into the venture week by week, getting back into the public prints and bringing on entertainment that recalls the place's hey-day.

Show Boat, five years ago, was Pittsburgh's outstanding nitery, but a raid on its gambling quarters upstairs started spot downward. Then Frieda Pope took it over, lost her bar license for violations and it was in eclipse for another year. This season Ross got possession and was on the way to a moderate click when the flood came along and down it went again.

But Ross is persistent, despite that location is against it, inasmuch as cafe trade seems to have moved upward, club may recapture some of its faded glory with half a chance. Current revue is by far the best that's been spotted here in many a moon and word to that effect is getting around. That may be just what spot needs.

Show's headed by singing Tom Barry, who also m.c.'s, and his "Love, What Are You Doing in My Heart" and "You've Got Me Under Your Skin" are in topnotch belted style. Vivacious Manya Roberti, sister of Lyda Roberti and with something of a radio rep, gets a lot of hot-cha in her Polish swing and shows signs of becoming a ringside favorite, while dance team of Nadine

and Girardo is swank, with excellent repertoire and a rumba that stylized. Ensemble is all right dancing outfit but, what's more important in a late spot, they're all flashy lookers.

Music is by Baron Elliott, a local outfit, but with smart dancsation and a knack for supplying an attractive musical background for a floor show. Since reopening recently, Ross, who dropped a cover, has gone over to the minimum check, \$1.50 on week nights and \$2 on Saturday. Drinks and food, all reasonably priced, Cohen.

RAINBOW ROOM, N. Y.

ig wow at Jack Rockefeller's saloon these days is Alec Templeton (New Acts), blind pianist, who came to attention with Jack Hyton around Chicago last year. Templeton is an Englishman, about 27, who knows his Steinway-showmanship, which brooks nought of ny sympathy appeal.

New lineup at the "R" test off with Sue Hastings' marionette show (New Acts), a rather lethargic start, made so chiefly by overlength. Ariel Perry, harpist, does interludes solos to self-vocalize. There's a comely newcomer, Aurelia Colomo, who does Spanish songs. She's a Mexican girl, about 19, quite attractive, and packs potentialities for a big hit.

For the rest, Glen Gray and the Casa Loma Orchestra hold over. Gray has now thrown away his sax and gone up on the podium for the baton routine. Heretofore, the band's violinist waved the stick and Gray sat it with his boys, much as George Olsen and Abe Lyman used to squat at their drums until a VARIETY mugg told 'em to throw the traps away and become maestros. It made for better showmanship and the same applies to Gray who, in modesty of a co-operative band organization, lent his name to the Casa Loma orchestra, but didn't place himself visibly at its helm. Considering that Gray is quite an imposing gent up front, it's about time.

Don Azpiazu and his crack Cuban-American orchestra is another hold-over. Azpiazu was quite some pumpkins in the pioneering Cuban rumba band days. This, of course, is a hybrid combination, chiefly in the U. S., and it has shaped up very well since first heard, some six weeks back. Another staple hold-over here is Dr. Sydney Ross, the table-magic worker, with the Ph.D. (London) degree, who certainly can't be a better philosopher than he's a mystifier. Been here seven months now, quite a Rainbow Room institution.

For the rest, the same conservative tophat trade turns out at \$3.50 a copy, \$1.50 table d'hote and \$2.50 couvert \$1.50 (Saturdays) after 10. New greeter at the door is Francois, in Aresi's place. Francois has been around in some of the top spots (hotels, etc.) and should prove quite an asset, but Aresi also knew his stuff until something or other happened to displace the R.R. board of management, Abel.

POWATAN

(Detroit)

Detroit, March 3.

Through 10 years as a private club and the past five open to the public, the Powatan is Detroit's oldest and perhaps most aristocratic nitery. At least it takes pains about its floor shows, drinks and cuisine.

Located in an old mansion on the near-north side of town, spot has an atmosphere of its own, like most old-mansion niteries, the Powatan is small, seating only around 200 in the dance room and cocktail bar combined. But unlike majority of this type spots, it's not planned and artistically decorated. Named for an Indian chief, the Powatan carries out the Indian theme well, although not as expertly as it could be.

Although liquor and food prices are pretty stiff, Powatan has no cover but exacts \$2 minimum per person nightly. Spot, managed by Sammy Soffer, caters to the older crowd chiefly; a larger dance floor would snare the youngsters.

In addition to its other allurements, Powatan really puts on a nifty floor show. It runs slightly over half-hour and is given three times nightly: during the dinner hour, at 11 p.m. and 1 a.m. cts. booked by Abe Schiller, aren't big names but they're more plentiful than in most Detroit spots and know how to sell themselves.

On this show are Consuelo Flower-ton, chanteuse with plenty of it; the Three Sisters, personality warblers formerly with Ted Lewis; Frank Hall, who not only has a virile set of pipes, but handles the m.c. duties expertly; the Archer Sisters (2), with a variety of tern numbers, and Art Mooney's six-piece band.

Miss Flower-ton's sophisticated tunes are socko and she had to beg off. Her suggestive "The Learning of Algebra" is a honey. The Archers, who embody plenty of s.a., do nicely with a hot routine and return for a hula-hula number. The Rev Sisters, two bit players and a red-hot offer some oke harmony warblers, after which Joan Rex comes for a swell acrobatic dance bit. Hall, with a variety of personality scores with couple operatic and musical comedy tunes. Pete.

COCOANUT GROVE

(Park Central, N. Y.)

Only for a finale rumba fillip does one suspect why Bill Powers labeled the floor show "Cuban Fantasy." It's more Loew's State than anything else, only longer and, as result, not as effective.

Roscoe Ails, m.c.; Betty Lewis, taps; Ruth Denning, blues; Dorothy Jeffers, another dance specialist; Sandino and Fairchild, dancers; 8 ponies and four showgirls (latter seemingly chosen by weight) and Jerry Blaine's band comprise the show. Outlanders are the ball-roomologists, Sandino and Fairchild.

Ails, vaude vet, must have felt that it's compulsory to be double-sentendee in a nitery, but considering that the Cocoonut Grove, atop the Park Central Hotel, gets a boy-and-girl \$1.25 and \$1.50 table d'hote patronage, most of it for dinner, it somehow doesn't jell. Ails really gets to 'em with his stepping, being heralded as the creator of the "shuffle" dance which, however, is dated. Considering his okay work with the sprightly Betty Lewis in the truckin' and susy-Q, he might curtail the "shuffle" portion of it.

Revueette is a rather loose affair—a succession of line numbers and specialties. Considering the bargain scale, of course, much shouldn't be expected. But the policy might give itself a better break by cutting down on the numbers and making the one or two stand up with some production thought.

Blaine's band okay for the hoof. Abel.

CHEZ AMI

(Buffalo)

Buffalo, March 9.

Spots may come and spot may go in Buffalo night life, but Phil Amigone's Chez Ami looks perennial. When six years ago Amigone sank a good-sized fortune in the former Little Art Cinema building on Delaware avenue to install an elevated dance platform, a revolving bar, terraced dining accommodations, and futuristic art and lighting effects, there was a great wagging of heads by the wise ones. When there followed several years' litigation through the highest courts over the Chez Ami liquor license, it looked like curtains for the spot, but all of the jams seem now to have been ironed out and the place is operating smoothly and with plenty of class.

Chez features a \$1.50 dinner in the early evening, with dancing and floor show, and in addition underscores heavily in advertising the revolving bar. A special Saturday luncheon and matinee is also being plugged with excellent results. All in all, the combination of excellent cuisine and a general atmosphere of refinement in the operation, front and back, makes the place the top nitery draw of the town.

Emilio Caseres' Mexican swing orchestra has been featured here for several weeks. Caseres is a smooth violinist and the Mexican swing band is not only a novelty but delivers dance rhythms in flawless style. Present popularity of the Spanish type of ballroom dancing makes the outfit a natural for this kind of work. Floor show, while not over-

abundant in features, is clean, nicely costumed and well up to the mark on the comedy and amusement end. Six girls are used in the line. Danny White m.c.'s and does a neat job. Boy is a veteran entertainer and combines a fine comedy sense with an excellent flair for eccentric dancing. Louise King has the vocal assignment, but falls somewhat short of the rest of the show and Carlos and Estraita, a couple of youngsters, have two fast-stepping Mexican dance routines. They are fast and funny and both of the kids are loaded with personality.

Chez Ami represents a real effort to give the town a smart nitery and the current dinner business, even during the pre-Easter season, is evidence of public response in a town notoriously devoid of enthusiasm for show biz and its kindred arts. Burton.

CHATTERBOX

(Pittsburgh)

Pittsburgh, March

Lowering the price—minimum's been cut 50c. from previous \$1.50 and \$2 scale—with opening of Dick Stabile's band, William Penn hotel's supper spot is going back in for the high school and college trade again. Chatterbox all season has been concentrating on the champagne crowd, and not too successfully either, letting the ki slip out to the road-houses and nickel-i-slot spots. Now they're rightly figuring here that (Continued on page 63).

First Paramount Appearance

EDITH MANN

TOPS
IN
OE
AP

PARAMOUNT, NEW YORK

This Week (March 3)
Held Over Week Mar. 10

LARRY THORNTON

Show People All the World Over Will Be Interested to Know That
SIDNEY FISHER TAILOR
(Formerly at 29, Wardour Street)
is Now Located at More Conspicuous
75/77, Shaftesbury Avenue
PICCADILLY, LONDON, ENGL.

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

STUART MORGAN DANCERS

CURRENTLY
THE VERSAILLES, NEW YORK

New Feb. ROADWAY (at Miami).
"The Greatest act I've ever seen here is the adagio foursome, the Stuart Morgan Dancers, at the Royal Varsity Garden."
New York Daily News, March 6th, BROADWAY.
"Greatest dancing" sub Boulevard, the Stuart Morgan Dancers.
Personal Direction, MAURICE GOLDEN
R K O Building, Radio City, New York

PAUL GERRITS

This Week (March 4) Loew's State, New York
Next Week (March 11) Metropolitan, Boston
March 26th, Michigan, Detroit (Others to follow)

Sailing April 15th to open at the
DORCHESTER HOUSE, LONDON, APRIL 26TH
irection: LEDDY & SMITH, 1270 Sixth Avenue, New York

BALABANOW ACCORDION SEXETTE

Press Comment:

This Week - March 11th - Loew's State New York
THANKS TO SIDNEY H. PIERMONT

CLIFFORD FISCHER'S
FRENCH CASINO FOLIES
\$250 Show, \$100 to 10.
MIN. P.M. Supper (Full)
Dinner (12-13)
First 100 seats \$50 extra
NO COVER CHARGE
French Casino
JACK DENNY AND
VINCENT TRAYNOR
ORCHESTRAL
TRAN.
7th Ave. at 50th St.
Reservations: COLUMBUS 5-7070

Owens walks on the stage to a pat-

(Continued on page 51)

Unit Reviews

World's Fairest on Parade

(KEITH'S BOSTON)

This unit began its first week of several stanzas of RKO time here after a one-day break-in at Providence. Everywhere the Broadway show is manifest. Scenery is consistently eye-arresting; original musical numbers are catchy; and the girls don't have to blush at the billing. A nice number is in 'Springing.' For several reasons: picturesque costuming, good musical comedy routine, pleasing singers (Evelyn Wyckoff and John Early) and good special effects.

Nina Whitney is spotted in a toe dance in the 'Spring' number and sustains with a pleasing exhibition of that particular art. Anita Jacobi, acro-artist, does a combo acrobatic specialty that socks in 'Circus Days' number later.

'Show Girls of All Nations' is a play on words. Male chorus in military attire starts off with a rugged curtain raiser, then a line march routine, followed by girls parading behind various foreign flags. 'Miss America's' the finale, flash, coming down from grid on a globe which splits and presents her a 'Goddess.' Closing number, 'Greeks Had a Word for It,' gives the girls another idea for gladiator setups for the line, and Chester Hale evolves a tricky routine that fills the bill.

To balance all this girl stuff, the Diamond Bros. just back from Europe, hold forth in the deuce and next-to-shut. Splitting the act takes some edge off their robust, bango turn, but they score heavily. Surprisingly, which is a turn of events, 'Circus Days' production (in which line girls perform like trained poodles in appropriate costume) is Cilly Feindt and her two high school horses. Far from being just another animal act, it is probably the outstanding turn of a kind now making the vaude rounds. Miss Feindt is a looker, as well as a rider. She gives the act a touch of America at the French Casino, N. Y.

Reynolds and White, clowning instrumental act, completes the lineup. Act has been advantageously trimmed in the present instance. There are still lags between the surprises and snapper routines would help the surprise finish. A nod goes to Nicholas Martin for his talents as musical conductor. Eddie Rosenwald, house conductor, handled the overture.

Casino des Artistes

(CAPITOL, ATLANTA)

Atlanta, March 7.

Russ Ferris, who has been making the southern loops with regularity for many years, this time has a unit that classifies as fair variety, with a tendency toward topheaviness in dancing. However, cap patrons thought it was good and Sunday opener, as usual, was selected.

At Rome, brought the comedian, who gets heaviest billing, scored from scratch with his eccentric dancing and comic stuff. Rome works with Betty Wood, his wife.

Ferris acts as m.c. and after brief overture by 14-piece band, half with unit, he introduces St. Clair Sisters, two-thirds of whom are really sisters, third of trio being Marie Ferris, Russ' wife.

The Treymores, ill and Barbara, then offer a ballroom dancing turn that gets a good reception.

To kill time while the mat is being placed for the skating act that follows, Ferris engages in some repartee with a stage spotted in the audience. Skaters are: Sam Aldridge, Ralph Brown and Sadie Dudek—and good, too. Unusual note is added by girl doing some of the heavy work in a cap spinning one of the girls around herself instead of being spun around. Act gets good hand.

Dorothy Linn, with less than so-so dancing, warms the unit into a cap. The St. Clair trio are back for a swing rhythm number, followed by Treymores in a smooth waltz. The Linn girl bounces back on for another number, and then the show was replaced by band's pianist, Doc Farnham, who punches out a medley of tunes on his piano accordion.

Unit is made up of four show that played last night at Tuxedo, N. Y., and Ferris, brought the comedian, who gets heaviest billing, scored from scratch with his eccentric dancing and comic stuff. Rome works with Betty Wood, his wife.

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out of it without hurting by eliminating several announcements by Ferris.

Capitol is operated on Sundays by and for benefit of Scottish Rite Hospital for Crippled Children and for the benefit of the show, the stage, the film, newsreel and short subject.

Lucci.

VIENNESE VANITIES

(ORPHEUM, LINCOLN)

Lincoln, March 7.

1st girl edition for Ed Gardner this season on the Cushman team. Vanities is an okay vest pocket collection. Gardner's taste in girls and their accompanying garb is still hitting, and there's a nice selection of numbers. Run a little short on time for most of these, being clocked in 47 minutes this show. However, it's in better shape now moving in fast tempo than it was with padding and a lot of filler.

Top acts are LaSalle & Velly, comedy acrobatics, and Cornish & Dean, novelty dancers. Frank Starr, radio debunker, joined on this date and will carry the show through the opening of the Canadian Famous Players time starting with Winnie.

Jan Dean, blonde with dimples, is the main attraction. She turns the meek into the bold in her opening and a flutter of the girl line, and then makes about five costume changes during the show. Most of the line is filler.

Eddie Doyle, first act, is a juggler, and though of the old-old school, polishes off his stunts without a hitch. House gives him a good hand at the finish. Pat Forgy, ultra cute and togged well, sings without a mike, which is a pleasant surprise in these radio days. Voice is no wow, but explanations are sometimes too long.

Seizer Sisters tap the hard way and finish strongly. Frank Starr, with the p.a. as his tools, sets about disclosing some effect made for radio and the movie cartoons. Also covers some radio personalities, bulk to Amos 'n' Andy. His work good, but explanations are sometimes too long.

Cornish and Dean, who dance and do musical tricks, are next. Jan surfaces with dancing, but Cornish is the real attraction. She comes on with roller skates and fiddles herself through a waltz. He's a handy skater. The girls again in the middle of the act, and then Dean is pulled from the band to deliver a few hill billy jokes. Finish is a trumpet sketch, hand slapped into the act by his wife.

LaSalle and Velly close with nantomime and acro stunts. Their offering pleasantly funny, the acrobatic stuff is good. Finish is a waltz in a new shape. Fish is backed by Mickey Reynolds and his band. Reynolds, incidentally, is the company manager. Line captain is Joyce Barr, who sings a pleasant, clean. It's more the flash act type.

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House Reviews

EARLE, PHILLY

(Continued from page 50)

tered ditty by the band. He waves his stick energetically and bounces back with the band. Fish is backed by Mickey Reynolds and his band. Reynolds, incidentally, is the company manager. Line captain is Joyce Barr, who sings a pleasant, clean. It's more the flash act type.

Owens' work is better than strong veteran variety acts. Number one is a ducky boy who plays on a whistle, which is entirely within his mouth, music that sounds like a tuned station in an Olympic stadium. He then goes into 'Star Spangled Banner.' Seemed to go over okay on the Earle audience, but is a little doubtful on a more sophisticated group.

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15 YEARS AGO

(From VARIETY and Clipper)

That Kansas City visual broadcast in a jam. Post and Star in a row over Trixie Friganza, who was to appear for the Post. She did not go on and theatres decided to nix all requests for acts.

Adolph Zu and Jesse Lasky, wrangling over 'Mistress of the World,' 8000 foot serial made by Joe May in Germany. Zukor bought it without Lasky's O.K. Released as a four part (five reels each), it flopped badly at the Rialto. Flopped everywhere and soon forgotten.

Florence Reed tried out another dramatic sketch. This time 'A Royal Rendezvous' at the Palace, N. Y. Audience was mostly polite, though it laughed now and then in the wrong places.

Alex Carr again revived 'Toblitzy' which had served him off and on for 15 years and still good.

Dolly Sisters in their third (if five) weeks at the Palace and still unable to overcome the handicap of a bad opening week. John Steel was the knocker-outer.

George Beban at the State acting out one reel of the picture done from his play. Half the house beat it after his act, though there was still a reel of the pix to be shown.

Marcus Loew sold his Regorson Co., controlling the Rochester theatres, to friends close to George Eastman. Believed that the film manufacturer wanted the town to himself.

Putnam building in a riot when an independent vaude agent was caught in a crap game handling phoney dice. He got away, but in a hurry. Plenty of games in the then stronghold of vaude bookers.

Vaude so bad out west the Orpheum was closing its larger houses in March. Was in the red on operation. Keith was also planning early shuts.

Moore and Littlefield topping the State-Lake, Chi., with 'Change Your Act.' Julian Eltinge and Francis Renaud, both femme imps, in opposition to each other at the Apollo and Palace.

Figured the B'way legit season was about over. Shows going on, but no chance for new stuff of importance.

Charlotte Greenwood did well in Brooklyn with 'Tetty Pepper' at a \$150 top she was shifted from the Morocco to the Astor, N. Y., and a \$2 top announced. Lowest in years for a musical.

his occasional patter is first class. He has a dead pan stooge with him.

Pie this week. The usual, is 'We're on the Jury' (RKO). Biz is good. Herb.

FOX, PHILLY

Philadelphia, March 6.

Fox has been going definitely for class stage shows, since first entertainment policy was restored and this week's is no exception. Matinee audience seemed to like it.

Headliner is Everett Marshall, not seen here in some time. Former 'Scandals' baritone sings four numbers. There's something in the air. 'I've Got You Under My Skin,' 'Scout-Hearted' and 'May I Have This Dance.' 'Romance With You' Okay vocally in all of them, however, perhaps not as strong in upper register as he used to be. Personally seems to have lost a little of his old-time audience liked him.

Sylvia Manon's dance act was identically the same one she offered last year at (RKO), but Fox's high school clientele took to it more kindly. Classically dressed, the act features corking adagio work involving Manon and three men. Some puffy costumes and cateneta. It did brought plenty of audience gasps. Two vocalists (femmes) supply accompanying songs, just why it's hard to say. Louis XIV background gives the act a little novel atmosphere.

Paul Remos brings back two amazing midwest performers, who are a click with the routine is same as ever. The pint-sized pair tumble, juggle, balance and, in fact, do everything but sing.

Lee and Stone combine music and comedy. Lee is nothing to write home about, but the piano and slide trombone numbers are well played. 'Candy, Willing and Able' (WB). 'Remo,' a whole make for a variety act, but with class, emphasis on a.

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PAUL DRAPER

Dancer

10 Mins.

Hotel Plaza.

Paul Draper is covered anew here for the record. He's been around and is by no means new to stage or floor show. He's a highly touted tapster who the Hotel Pierre (Corinthian Room) and Hotel Plaza (Persian Room) patronage liken to Astaire.

Draper is in the Astaire category. He was the only good thing in the ill-fated niteri flurry at the Pierre and currently, at the Plaza's Persian Room, following lots of tough competition from the DeMarecos and Eddy Ducin, he's more than holding his own. (Draper, Pancho's orchestra and the very funny Hartmans comprise the new talent.)

He's a finished performer and his personality blends well with the chi-chi environment of the formal Astaire scene. Yet he's by no means high in his footing. He audience requests for tunes to tap to; and whether it's the Astaire suggestion or not, invariably they ask for 'Night at Day' which he meddles with 'Some of These Days' and 'Tea for Two,' marking for a very effective pot-pourri. That the Pancholes keep pace with him so well is to the band, particularly the piano.

Dave Le Winter, Draper's special pianist, is the key man in cueing the melodic shifts.

Draper's 'Blue Danube Waltz' solo and the encoir 'Organ Grinder's Swing' are other meaty numbers which make for a nice change of pace and without permit the steeper to cut the libretto of his libretto legs.

Draper has been in musical comedy, last in Eddie Dowling's 'Thumbs Up,' the fairly recent musical 'The Warners.' He's a touch on a cafe floor, and the svelter the environment, the better the results, for a hooper of his calibre.

ALEC TEMPLETON

Pianologist

10 Mins.

Rainbow Room, N. Y.

Alec Templeton is 27, English and blind. He's guided onto the Rainbow Room floor to his Steinway, on a platform, by an equally white-lit aide. There the 'sympathy' angle ends.

Templeton is a socko showman. He's been around in Chicago, notably with Earl Hylton's orchestra. Last season, including the radio.

Templeton tickles the 'ivories' nimbly and well. His routine is varied and showmanly. He errs only at the fast tempo that 'request' encore for 'Moonlight Sonata.' That's just a bit too Carnegie, even for the Rainbow Room conservatives, and while it's a good record, it's a little off strongly and consistently, perhaps here alone the element of politeness asserts itself.

But for the rest he's as commercial as a soap suds. He's a big of any five notes, at random, and then illustrating 'how simple it is to compose music' is a slightly familiar stunt, but deftly done here. (George Olsen featured that idea for quite a spell, only his band improvised the tune and segued pronto into a dance arrangement thereof.)

Likewise, Babel of radio sound is of familiar pattern; and mayhaps one might capiously recall that Sheila Barrett's impression of the famous record 'Goody, Goody' in this very niteri a couple of months ago, is of the same vintage as Templeton's hokum rendition of 'Goody-Goody,' a la Boake Carter. But the little bit left for the complete novelty, hence the treatment becomes the prime consideration.

As Templeton purveys it, he's smooth and sure. His Steinway playing is effective, and will continue to be so whether in the snooty environment of a Rainbow Room or on the rostrum of a picture house. He's just as good a novelty for the Paramount on Broadway as he is 65 floors up in the RCA Bldg.

EDITH MANN

Dancing

2 Mins.

Paramount.

Although lately at the Music Hall, Edith Mann working here with the Benny Goodman orchestra, offering three numbers when viewed: 'selling' them well. 'I've Got My Love to Keep Me Warm' and 'He Ain't Got Nothing But the Blues' well suited to the engagement. 'Rhythm' is the better of the two for Miss Mann's voice and style. A shorter session with 'Goodnight, My Love' closes her set. Over strongly.

FRANCES HUNT

Singing

5 Mins.

Paramount, N. Y.

Fortified with a rhythmic, nicely controlled voice, a deal of personality and a good sense of salesmanship, Frances Hunt may be okay for pictures. She is being tested by 20th-Fox with that in view.

Edith Mann working here with the Benny Goodman orchestra, offering three numbers when viewed: 'selling' them well. 'I've Got My Love to Keep Me Warm' and 'He Ain't Got Nothing But the Blues' well suited to the engagement. 'Rhythm' is the better of the two for Miss Mann's voice and style. A shorter session with 'Goodnight, My Love' closes her set. Over strongly.

MR. & MRS. JESSE CRAWFORD

Organ

9 Mins. (Full)

Roxs, N. Y.

Mr. and Mrs. Crawford, after being separated for several years, are back together again and in an act which can play most any film or variety house. Except for the type of act they do isn't especially adaptable to vaude booking.

Playing on two small organs, back to back, they have figured out a way of using a center stage. Electrical amplification via loud-speakers is used in place of pipes. It makes for a novel effect and permits appearance at any point of the show, rather than off at the side force or exit.

Crawfords are a good organ team. Mrs. Crawford specializing in snapper, up-to-the-minute items, while her husband takes up the more complicated musical tunes. And Mrs. Crawford can manage to get a surprising amount of fast rhythm into the slow-moving machine. Each work one song separately, then duo for a finale. For finale of the stage show here they showed up again, this time at each wing of the stage.

There's a sort of revival of organ-logs in film houses at the moment, what with community singers over the air being popular, so the Crawfords should have no trouble finding book-ings. Questionable, however, whether they can center the show, as they do here, in any house outside of New York. The Rockefeller center built up quite a rep at the Paramount. Kauf-

SUE HASTINGS (3)

'Puppet Follies'

10 Mins.

Rainbow Room, N. Y.

Sue Hastings is one of the better marionette manipulators. She and her two boys, who are dressed in a dainty and embellish the marionette show with some nice comedy fold-erol.

Presented in the Rainbow Room, with its natural spotting on that rear-elevation behind the bandstand, it's as if specially designed for a puppet act.

Miss Hastings and Co. are a nice interlude to start the floor show off, but she should cut out about three minutes. Runs overboard and doesn't help the sum total. Some of the impressions also could be curtailed or totally elided. The one of Mrs. Roosevelt makes one wonder that perhaps only the Tory attitude of the Rockefeller environment accounts for its presence in the repertoire. It's not there, basically.

Heretofore, puppets in a saloon atmosphere have been decorative or incidental. Here, the little boys, Tony Sarg, Russell Patterson, et al., This is the first time the puppets have been moved right into the mid- of things, and it's a nice move, as a supplementary sideshow. And to be moved into the Rainbow Room is certainly the ultimate for any Punch-and-Judy show. Miss Hastings should insure her craft by not overdoing the welcome.

Saranac Lake

By Happy Benway

Local music shop displays window sign: 'On sale, recording of The Bee,' not played by Jack Benny.

Town all agog over the change of NVA Sanatorium to the Will Rogers Memorial Hospital.

Lent has inked the nice spots and dance halls here.

Betty Gordon here visiti Evelyn.

Waters to the Bi for a look-see.

Herb Elder, who is Will Rogers hospitalizing it and doing okay, was surprised with an unannounced visit from his son.

On the day of the change of NVA to Will Rogers Hospital, every patient at the hospital received from Mrs. William (Mother) Morris a box of stationery, a dedication gift.

Salvador Rague back to the lodge from Brooklyn, where he attended the funeral of his mother.

Fifi Climax, late of the N. Revue, just passed another stone.

RICKARD SET FOR SHORTS

Vernon Rickard, singer currently at Guido's Sapphire Room, N. Y., has been signed for series of shorts for Warner Bros.

First, to go before cameras Monday (15), will star Fifi O'Drory.

RKO Sets Mary Small

Mary Small has couple weeks of RKO vaude time. Kid opens Thurs- day (11) at Keith's, Boston, and hu- week (12) at the Palace, Chicago.

The Chi act will be be- stand there in two years.

MURRAY FEIL IN N. Y.

Murray Feil, of the William Morris, is in New York for a couple of weeks' headquarters bu- de.

Yiddish Legits Forsaking 2d Avenue; Several Moving to Times Square

Second avenue's constantly reiterated threat to move uptown to Broadway will become a fact next season, of necessity. There will be at least two and perhaps three Yiddish troupes in the Broadway area, while the theatres in the regular Second avenue sector will be cut down to only two or three. This despite the fact that Yiddish legit is winding up its best season in some years when all the houses shutter on April 4. It has been, in fact, so good a season that a few of the theatres are considering trying to extend the season a few weeks beyond the regular closing date.

Weinstock and Hertzog, operators of an indie film chain, have signed for a takeover of the Yiddish Folks theatre, Second avenue and 12th street, after the end of the current season of Yiddish legit, and will install second-run films. Also considering a foreign film policy. Same chain is also negotiating with the Public theatre, Second avenue and Fifth street, for installation of a film policy. This house is across the street from the Loew's Commodore. If it goes through, the avenue would be left with only the National and Second Avenue available for legit.

Maurice Schwartz and his Yiddish Art theatre, forced out of Second avenue by a shakeup of theatre space last season, has set the Venice (formerly Jolson) for next season. He was at the Ambassador this season, closing down two weeks ago. Ambassador is now being talked to by Joseph Rumshinsky and Menasha Skulnik as the site for a Yiddish operetta troupe next season. If not going through, another house will be sought, but one certainty is that a troupe headed by this duo will be somewhere in the Broadway sector at the start of next season's activities. Still another Yiddish operetta group is talking about the 49th St. theatre.

With these several moves consummated, Broadway would become headquarters for Yiddish legit production with Second avenue taking its place among Yiddish nabes. Thus it would be on a footing with the several Bronx and Brooklyn Yiddish legit houses and there probably would be no greater total of Yiddish legits in greater New York than at present, with about 12 theatres operating.

Bard's B'way Popularity Due to Author Shortage, According to Hamilton

Schenectady, March 9.

The click of William Shakespeare at Broadway box offices this season is due in no small measure to a present-day scarcity of outstanding playwrights contributing to the American legit. Clayton Hamilton, author and critic, said in a lecture at Union College here.

Hamilton, who has been one of the guest lecturers at the Institute of the Theatre operated in conjunction with the Mohawk Drama Festival on Union campus for the past two summers, blamed Hollywood for the dearth of important playwrights.

The film capital, he explained, all potentially successful writers, to have them grind out 'mechanized scenarios' for 'gum-chewing shop girls.' Hamilton cited as a notable example of this baneful transformation the case of Clifford Odets, who, he declared, turned from a 'radical' 'economic royalist' in less than a year.

Levy-Tishman Legit Try

Chicago, March 9.

Mike Levy, former vaude agent, and Irving Tishman, vaude agent, are combining forces to enter legit production next season.

Reading a new drama by Levy tagged 'Career' for New York opening on Labor Day. Show calls for a cast of 90.

Mortimer L. A. Agents Head

Los Angeles, March 9.

Agents (legit) re-elected Horace Mortimer president, William F. Molitor and Fred Lott, v.p.'s, and J. Frank Ibbons sec-treas. John Henry Mears also chosen a v.p. to succeed Edward Copk, who has gone east.

RICHIE LING HELD ODD EQUITY STATUS

Richie Ling, who was found dead in his room at the Lambs club, N. Y., last Friday (5), following a sudden heart attack, had a unique rating in Equity, where he served on the council for many years. He was the first actor who walked out in the 1919 strike.

Ling, who was appearing in 'Chu Chin Chow' at the Manhattan O. H., where the show had been running 18 months (opened in November, 1917). At the same time Ida Mülle and Lucy Beaumont walked on the stage, being the first women Equityites to strike.

Deceased was an Englishman and although he spent the prime of his life playing parts in Broadway shows, never became a citizen. Ling was a resident alien, probably the reason he, like other Britishers, saw no reason to obtain American citizenship.

'WHITE HORSE' CAST'S 25% CUT

A salary cut of 25% for the cast of 'White Horse Inn,' Center, N. Y., will become effective this week. This follows the slice of the players in 'The Eternal Road' recently. Brace of attractions represent an investment of more than \$750,000.

'Inn' cut follows the drop in attendance last week when the gross was considerably under an even break. Stipulated for 'Inn' cast that full salaries will be paid when the gross reaches or tops \$28,000. Last week's takings were around \$23,000.

Curzon Gets Equity Nod, So Acts in 'Hit Your Wagon'

George Curzon, English actor who debuted over here last season in 'Parnell' and appeared in 'Black Limerick,' a fall attraction on Broadway, will play in 'Hit Your Wagon' now in rehearsal, with the consent of Equity. Under the alien act rules he would be required to lay off, so far as legit is concerned, for six months. In granting the concession for 'Wagon,' it was stipulated that Curzon would not be permitted in another show for one year after the new play opens.

'Wagon' will be presented by Pearson and Baruch. Young managers told the Equity council that they had offered the part to three American actors who said they had other engagements and were at loss to find a lead other than the British player.

Day Tuttle Scouting H'wood for Mt. Kisco

Day Tuttle, who operates the Mt. Kisco (N. Y.), playhouse with Richard Skinner, is en route to Hollywood to scout around for some screen names he might be able to lure East for guest appearance at his barn this summer. During winter months Tuttle runs the Civic Little theatre in Washington, D. C.

Mary Young, with a straw hat on Cape Cod, for several weeks, has been contacting picture players in Hollywood for engagements at her summer site.

Four Join New Orleans FTP

New Orleans, March 9.

Addition of four Hollywood players to the staff of the Federal Theatre unit here announced by Jack Kingsberry, director. They were Carole Wood, Mrs. Agnes Johns, Walter Armitage, and Hugh Beaumont.

Miss Wood recently completed a two-season engagement with Gilmore Brown at his Pasadena Playhouse. Under the pen name of Camille DuBerry she won \$1,000 poetry award.

'Take It' Stage Manager's Serious Bath Tub Mishap

William McFadden, stage manager of 'You Can't Take It With You,' Booth, N. Y., was seriously injured at his home last week. While turning on the water in his bath tub the porcelain faucet snapped, gashing the palm of his right hand.

The wound was sewed up but evidently particles of porcelain did not been removed and infection set in. In extreme pain he was removed to the Crown Point hospital, Brooklyn, where a surgeon removed the stitches and inserted a drain. Sunday (7) it was necessary to open the wound again with the patient again suffering intensely. Sceptic poisoning was indicated but doctors believed it would continue localized.

B'WAY OPINES VOSPER CASE NO SUICIDE

The mysterious disappearance from the French liner, S. S. Paris, and probable death at sea of 37-year-old Frank Vosper last Friday (5) as the boat neared England, was not suicidal, according to friends in New York. He was full of plans for the future and enthusiastic about returning to Broadway next season in 'Rose Without a Thorn,' rated one of his most successful London shows. Despite that, he was deeply chagrined over his notices over here and at times went into tantrums back stage.

Indications are that the theory of his going out the window of the veranda attached to the cabin of the British beauty, Muriel Oxford, with the idea of dropping to the promenade deck and returning to his cabin, is correct. He was bored with the party being held in honor of the British prize winning beauty. Friends scout the report that Vosper and Miss Oxford were more than casual friends.

Vosper, author-actor, who came over here last fall to appear in his own play 'Love from a Stranger,' was accompanied by 22-year-old Peter Wiles and they were inseparable companions. It is apparently correct that Wiles and Miss Oxford were on cordial terms but 'it was not that serious' to cause Vosper to leap into the ocean. The two men were cabin mates.

Over here Vosper was rarely seen at events which women attended. During the short run of 'Stranger,' he was given a screen test by Warners. Wiles, who accompanied Vosper at the time, was also tested and assigned to 'Call It a Day' film. Vosper, who was offered a Hollywood interlude by Warners, declined the assignment in 'The Prince and the Pauper.'

He returned to London, Wiles going to the Coast. Vosper joined him in Hollywood about five weeks ago after a trip from London to Central America. They were in New York but two days prior to sailing on the Paris.

Miss Oxford recently withdrew from the ensemble of the 'French Casino Folies,' N. Y. She was one of the few real imported beauties that those shows have actually had.

MOORE SETTLES SUIT ON WIFE'S 100G TRUST

Raymond Moore, director of the Cape Playhouse, Dennis, Mass., and occasional backer and producer of plays on Broadway, settled out of court last Wednesday (3), in N. Y., his fight against the will of his wife, Edna Tweedy Moore, who died Oct. 2. Compromise was reached, with the papers signed by Surrogate Foley.

Mrs. Moore, heiress to the Bradley lumber fortune, left her husband a life interest in a trust fund of \$100,000. Under a new arrangement, Moore relinquishes his interest in this trust, which reverts to the estate. He is to be paid \$45,000, now and \$58,828 from the first money available in the residuary estate. If, after the will is probated, he should try to take the share of a surviving husband against his wife's will, and if it is shown that he has no right to such a share, Moore will be cut off from all further share in the estate.

'Clitterhouse' Playbill Favored By Nat'l Advertisers; Rates Vary

LAW DRAFTED TO CURB N.Y. LEGIT FIRE HAZARDS

Latest move for a New York ordinance against smoking in legit theatres has been outlined. It calls for a rule barring striking of matches during the performances whether for smoking or otherwise. New law if adopted would provide for a fireman to be on duty in the front of the house, in addition to the one regularly stationed backstage to guard against fire and smoking.

It is understood, however, that managers are opposed to any specific prohibition which would tend to harry audiences. At hearings recently when another ordinance of similar intent was proposed, legit showmen claimed such a measure would be discriminatory since smoking is permitted in the balconies of most picture and vaudeville theatres.

Should the proposed measure become law, summonses returnable in the magistrates' courts would be served by the firemen to offenders.

GIELGUD-EVANS' BARD ROUTINE

Sequel to the Broadway 'Hamlet' war of this season is likely to come next season. If it goes through—and there is a good chance of it—this is likely to mean that Maurice Evans will appear on Broadway in 'Hamlet,' while John Gielgud plays 'Richard II.'

Evans and Gielgud are 'friendly enemies.' Both English actors came to prominence in Shakespearean plays in London a couple of seasons ago at the Old Vic. Evans following Gielgud into the house in a number of revivals. Both are young men and both play the same type of roles. Gielgud smashed the American long-run record in 'Hamlet' earlier this season, while Evans is currently clicking off a fine run to big coin in 'Richard.'

TWO SHOWS OUT

'Stage Door' closing at the Music Box, Saturday (13), in its 21st week would probably have extended through spring but for the dissatisfaction of its feature actress Margaret Sullivan, who is withdrawing because of expectant motherhood. Show was paced over \$19,000 weekly early in the engagement and although under \$14,000 last week was still operating at a profit.

'STAGE DOOR'

Opened Oct. 22, '37. Opinions were rather divided on this George S. Kaufman-Edna Ferber play starring Margaret Sullivan, Gabriel (American) termed it 'pleasant and expertly amusing,' but Anderson (Journal) saw it as 'mechanical and stodgy stuff.'

VARIETY (Ibex) said 'Has on the ball.'

will be withdrawn from the Morocco Saturday after playing five weeks. First Cohan and Harris attraction in long time drew mildly but star's performance was highly lauded.

'FULTON OF OAK FALLS'

Opened Feb. 27. First-stringers tried hard to be kind to this first co-production effort of George M. Cohan and Sam H. Harris in years. Gabriel (American) said, 'I wish it were faster, more pace,' and Atkinson (Times) called it 'a little thin and a little conventional in plan.' Variety (Land) said: 'likely to do some big, but not to be judged by ordinary trade standards.'

Theatre program at the Hudson, N. Y., which returned to the legit last week after more than two years as a Columbia broadcasting studio, contained 52 pages. The surprising amount of ad copy for a house that has not been used for roadway attractions was explained by the publishers. They stated that a number of national advertisers had ordered their space switch into the Hudson program from other theatres on the ground that 'The Amazing Dr. Clitterhouse' is an imported attraction and the type of audiences expected to attend would be more responsive than those attracted by a number of other shows.

Fees paid for the program privilege on Broadway varies considerably, depending on the standing of the theatres and the type of attractions. Formerly the seasonal payments ranged from \$1,200 to \$1,500, but no theatre is now getting anywhere near that much. Winter Garden is said to be bringing the highest program price at present, the figure mentioned being \$750.

When the depression set in program rights dropped steadily. At this time nothing is paid some theatres, publishers claiming that they must reduce the page rate, because advertisers contend that certain shows draw the wrong kind of patronage so far as the sale of the products goes.

At the Hudson the program publishers agree to pay \$500 for the rights, but the house must guarantee a season of at least 20 weeks. Next season the rights figure may vary one way or another, according to the length of the season and the shows booked. The 48th St. brings \$250 per season for the program, while nothing is paid for the privilege of the Forrest.

Buffalo Leading Fight To Legalize Kid Actors Throughout N. Y. State

Buffalo, March 9.

Local Children's Aid enforcement agencies are reported behind a move to legalize the appearance of minors in dramatic performances in New York State. Recent cancellation of Katharine Cornell's 'Wingless Victory' here due to threats of the Children's Aid Society to close the show on account of a minor in the cast added to recent radio blast by Rudy Vallee over a local radio station condemning the authorities for refusing to allow a youngster to appear in his act, has made the Buffalo public quite kid-conscious as far as stage performances are concerned.

Enforcement societies have been coming in for heavy criticism with up-staters puzzled as to why the law should be enforced here and not in New York City.

Attacks on the Buffalo Children's Aid Society seem to have resulted in a movement by that organization to sponsor a bill wherein the appearance of minors in dramatic performances may be legalized by permit from boards of education, under state-wide regulations to be laid down by the State Board of Regents.

HART HIES EAST

Hollywood, March 9.

Teddy Hart is leaving for New York latter part of the month to begin rehearsals for the new play, 'Room Service,' which George Abbott will produce.

Hart brought the Coast Warners for 'Three Men on a Horse,' is currently appearing 'Footloose, fearless' at the same studio.

Mich. Little Theatre Huddle

Detroit, March 9.

With representatives from more than 20 groups in Michigan, the fourth annual Michigan Little Theatre conclave will be held this Saturday (13) in Kalamazoo. Steps will be taken to form a state-wide organization of nonpro theatres.

Principal speaker will be Barrett H. Clark, executive director of Dramatists' Play Service. Subject will be 'The American Theatre Grows Up.'

SUNDAY LEGIT'S B. O. TEST

Arthur Hopkins' Scribner's Mag Yarn Points to Pix as Knell of Legit

Arthur Hopkins in the current Scribner's tells how Broadway missed a "natural" by passing up the picture industry. In "Hollywood Takes Over the Theatre," he points out that had legit managers "gone into pictures they might have found ways to keep the theatre more active . . . and a small percentage of Hollywood profits could have financed many hazardous and worthy enterprises they could have afforded to subsidize the dramatists, not leaving them to choose between the chill blasts of Broadway and the lure of Hollywood."

The producer pointedly asserts that the passing generation of managers—old-timers he calls them—would not or could not learn about the then new film business. He observes, "The point, now too painfully clear, is that a vast new social influence in entertainment has taken form in which theatre men took no part. They failed to realize the possibilities of reaching millions instead of hundreds of people."

Hopkins, one of the most astute of legit managers, tells of the heyday of the theatre when managers met at the "Knickerbocker cafe" (42nd and Broadway) and talked of "huge grosses." Occasionally an "inconspicuous, modest little man" named Zukor who did something in pictures was on hand . . . any or all of them could have been his partners. He would have been glad to have them; he was seeking helpful connections. But his was looked on as a cheap game.

Vanity Angle

The manager declares that vanity is the only explanation of why theatre men shied away from picture business. He says they went to sleep while strangers took over the amusement business of the country and large part of the world without a struggle. He describes the late Marcus Loew. "Zukor he was a modest and unpretentious man, not given to boastings and claims usually associated with show business."

The number of theatres and companies operating reached the peak in 1920, says the showman author, and the picture business started to find its stride in that same year. He credits Warners with the introduction of sound films and the success of their "The Jazz Singer" as the bombshell that really shook the legitimate theatre. There followed the raiding of the stage for talent and the luring of playwrights. But he contends that the projection of personality is far more important to pictures and gives this advice to Hollywood: "Never mind talent, look for personality."

Hopkins also stated that the hit mania has "spread from the ticket speculators to the critics and to that first public which largely determines the fate of a play." He adds that in the past there were many admirable plays which survived but which were not hits.

Magazine also carried comment on the Hopkins article by Burns Mantle, critic of the N. Y. Daily News, and rocks Atkinson, reviewer for the N. Y. Times. Both agree with what he has written, particularly that the screen has taken over the business of mass entertainment, but both have a defense for the theatre. As for the showman's complaint that critics over-emphasize the opening of the success, Mantle wrote: "I defy him (Hopkins) to tell me a time when these conditions and customs have not obtained."

'Hot' to Loop in 5 Wks.

"Hot and Blue" will be Chicago's spring musical attraction. Show current at the Alvi, N. Y., is its last five weeks, closing April 10. It will lay off during Holy Week, starting March 22.

Because of the Saturday finale here, "Hot" will not debut in the Loop until the following Tuesday (13).

It will be spotted in the Grand Opera House.

Tough Luck Finale

Boston, March. George Holland, Boston critic and columnist, ended his one-week theatrical career in about as dismal a manner as a hard-luck guy could. Just preceding the last show of the last day, Wednesday (3), he stepped out of a restaurant across from the Keith Boston where he was doing a p.a. with the Ritz Bros. Stepping off the curb, Holland's legs crumpled up under him and he sustained a double fracture of the right leg. In his own column, the following day, the New Act certified he was cold sober.

3 More Weeks for Coward Season; Crothers Play In

"Toni 8.30," which resumed Monday (8) at the National, N. Y., after being forced to lay-off last week because of the illness of Noel Coward, will terminate the engagement March 27, at which time it will have played 17 weeks in addition to four weeks out of town prior to Broadway. Nine playlets presented in sets of three, was originally slated for 12 weeks.

Coward was forced off through an attack of laryngitis but has been ill otherwise, being extremely nervous for some weeks. Physicians advised against Coward appearing on the stage longer than the final three weeks' period, warning the author-star there would be danger of a breakdown. He tips the beam at 127 pounds, being underweight.

"Tonight" has not dropped under \$23,000 weekly since opening. Advance sale was over \$15,000 for the missed week but less than 20% was refunded, most of the tickets being exchanged for performances this week. Coward and Gertrude Lawrence, is co-star, played "Tonight" in London for 30 weeks, an unusually long season for him.

In addition to playing over here Coward completed his autobiography "Present Indicative," which has been appearing serially in the Sunday Express, London, for the past month. It is due for publication over here in book form in about one month.

With the definite date of closing set for "Tonight," John Golden will push forward his plans for a spring showing out of town of Rachel Crothers "Susan and God," in which Miss Lawrence will be starred, Miss Lawrence will sail for the Coronation early in May, so that "Susan" will have but three or four weeks. She visited Atlantic City last week. Bert Lytell was engaged to play the lead opposite Miss Lawrence. Engagement was made verbally last week because the definite closing date of "Tonight" was not known when Lytell agreed to the deal.

Winchell's Vote

Editor VARIETY:

Just read about the Critics Circle in your legit columns. I do not expect to cast a vote for the best play this year but if (Robert) Coleman is not allowed maybe they will permit me to vote for the play that Coleman picks.

Walter Winchell.

Refers to Winchell being the official drama critic of the N. Y. Daily Mirror although Coleman covers most of the legit. Coleman, however, as the No. 1, has no C.C. membership.

'ROAD' DECISION INTERESTS B'WAY

Spectacle Cast, Stagehands and Musicians in Agreement on Sabbath Shows—Other Troupes Might Follow Suit if Experiment Is Success

CATHOLIC APPROVAL

ility of Sunday it performances on Broadway has again been indicated after the subject lay dormant for some time. That Equity may change attitude, that of blocking Sunday's by requiring double pay, although such performances are legal in the state of New York, was also indicated when an exception was made for "The Eternal Road," Manhattan O. H.

In conceding Sundays to the Biblical spectacle, Equity leaders believed that it would be a test case as to whether such performances instead of Monday nights will draw better attendance. There were other angles considered by the council in the case of "Road" which has been hampered ever since opening, particularly disappointing business.

Equity took into consideration the interest of the Catholic clergy in the spectacle which is markedly secular. That church has been in favor of the spec right along because of its Old Testament episodes. At least one priest, Father John B. Kelly, of the Catholic Actors' Guild, has come out openly saying that such a play could be witnessed by his people during Lent. There was no dispensation made for "Road" as reported and there is no special order for those of the faith from attending theatre.

Meyer W. Weisgal, original promoter of "Road," presented facts to Equity and secured quick action at last week's council session. He had already received a concession from the stage hands and musicians unions on Sunday performances, both asserting they would work for the regular wage if the actors did. When that was verified the concession was granted and the first Sunday for "Road" will be played Sunday afternoon, March 21. Equity's action was based on:

1. Willingness of the actors to work-Sundays.
2. Reliious nature of the presentation.
3. Agreement of other stage unions to work at the regular scale.

When the Sunday law was passed, Equity was the only faction in the theatre that was opposed, despite the fact that in out-of-town stands where Sundays had been played there was no objection. When Equity voted in double pay for Sundays, the other unions followed suit. They had strongly favored Sundays, but took that means of protection.

That the Jewish and Catholic churches want the show to be seen there is little doubt because of its religious teachings. There appears to be a wide interest in children for the show, too, and it was figured that Sunday afternoon afforded the only opportunity for attendance by most youngsters.

Weisgal also pointed out that "Road" is the only attraction of the kind on the boards and that the enormous cost of production will probably never be equalled. As for Equity, its council has discretionary powers, including this the first Sunday grant. Fact that the spec's players readily assented to Sundays also counted. When the issue was voted on, very few members favored trying Sundays at the regular wage. It would appear that there has been some change in viewpoint among the membership, although "Road" may prove an exception.

icket scale will shortly be reduced from \$4.40 to \$3.30. Higher top was always figured to be an error when the scale was first announced. Top for Sunday after-

Press Agents' Ass'n Asks Minimum Salaries of \$100 Per Week; 3 Classes

Oversubscribed

A New York philanthropist donated \$1,000 for the purpose of buying dollar tickets for children to see "The Eternal Road," Manhattan O. H. gratis. Small ad was placed in a Jewish daily.

Claimed that 24,000 applications were received as a result. That was one reason which impelled Equity to permit the spec showing on Sunday.

The new New Theatrical Press Agents' Association was formed last Sunday when an extended constitution and by-laws were adopted. One of the stipulations which will feature a basic contract, to be drawn up and presented to managers, is to establish a minimum salary of \$100 weekly. That provision is aimed to prevent newcomers edging into the field and copying assignments which would ordinarily go to recognized p.a.'s by working cheaply.

The minimum is not a high figure but under the salary usually commanded by Broadway press agents. There will be no limit on the number of attractions any one p.a. may handle whether the shows are by the same producer or several producers. There was considerable discussion during the reading of the rules but it is claimed that the meeting was orderly and that the phrasing of the rules was clarified.

There will be three classes of membership, semi associate and junior. Seniors, of which there are about 30, of both sexes, are those who have worked as p.a.'s with Broadway shows for 40 weeks during the past five years. Associate members are those who may agent a show or two without remaining in the field but are eligible to senior rating when completing a 40-week period. Junior members are those who are young assistant writers to either senior or associate members.

Only senior members have the right to vote on all resolutions. Associate members will have the privilege of voting on matters of finances, since they pay dues. Any member, however, may enter discussions and offer resolutions.

Another meeting will be held at the Algonquin hotel, N. Y., next Sunday (14) at which time officers and the board will be named and the amount of annual dues decided on.

Leslie Howard Changes Plan; New B'way Role After 2d 'Hamlet' Tour

Leslie Howard will appear on Broadway in a play next season, setting at rest a report that he might not against play the metropolitan boards. That had been indicated by the British actor-manager's remarks when he was upset by New York notices of his "Hamlet."

Howard's "Hamlet," which closed Saturday on the Coast, so that he could start a film commitment on the Warner lot, is now claimed to have worked out of the red on tour. In a statement, the star explains that the road dates were highly profitable and that the attraction would again tour.

Upon resumption "Howard" will start his "Hamlet" in the west and play east. Supporting cast, however, is on the way back and the resumed tour will probably be dated for late summer or early in the fall. The production has been stored in Los Angeles.

Howard backed himself in "Hamlet" and, while it was an unusual production, its estimated cost gerated.

Stern Takes Queensboro, Elmhurst, N. Y., for Stock

Jack Stern, who operates the summer theatre at Saugerties, N. Y., and the Capitol stock legit house at Albany, will reopen the Queensboro theatre, Elmhurst, N. Y., May 1, as a stock and revival site with a group called American Group Players. Theatre seats about 1,700.

Policy of revivals and stock at the start will be extended to include subway circuit tours and break-ins. House is first set by Stern, who will use it as the nucleus for a chain within nearby eastern communities.

Blocki Play in Rehearsal

The new Fritz Blocki play, as yet untitled, is in rehearsal under the direction of Harold Winston. Cast now includes Lulu McConnell, James Spottswode and Claire Carlton. Described as a "fantastic farce" about a family of inveterate gamblers, it may follow "Tonight" at 8:30 at the National, N. Y.

Winston was recently assistant director and talent scout for Columbia Pictures. Previously, he was legit director. Blocki is reported having dug up the bankroll himself.

noons will be \$2.75. Conforming to the state law Monday night performances will be dropped.

Chiselers on the Loose Again; It's a Sign Broadway's Back in Biz

'Show business is bad, they won't even come in on a pass.' That was a common expression in the side alleys of Broadway a few seasons ago. But it's changed now. Legits are prospering once more. Deadheads are again abroad in the land. And the agents' telephones ring far into the night.

At least every call is for a pair of Oakleys, they claim, and nearly all are phoney. But they don't mind. Not really. For they know that as soon as the phone stops ringing for passes it's time to fold the show.

One press agent lists the various phoney calls as follows: Trick voice artists, fake news service men, pseudo radio commentators, women lecturers who never delivered a lecture in their lives, people claiming to represent a company whose ads mention the show, charity racketeers, givers of presents, 'old friends' from Squeedunk, girls who met you that night in Jack and Charlie's, relatives of celebrities and friends of the producer or star.

Can't Get Away With

But no matter how ingenious they are, or how ingenious they seem, they rarely put it over, he bell.

'A phoney always gives himself away if you just give him a chance,' he says. 'Mainly it's because a phoney has to think up complicated dodges, while the legitimate people can make a simple, direct request.'

As soon as the phoney gets into a long story I know he's a phoney. I just keep him on the phone, keep him talking and he always trips himself.

Chief characteristic of all phoney calls in common is that they're in a rush. They invariably give that hurry-up spin. Sometimes they're running to get a train, or they have some other excuse, but they have the common urge to try to rush an agent into granting a request before he has time to think.

Trick voice artists are the boys who call up and give a w.k. critic, or drama editor's name. They nearly always complain of a cold.

Watts and Pollock

ick Watts and Arthur Pollock are the two most imitated, it seems, in this category.

Fake news-service men are the ones who bring in a flock of clippings they say they've put in a string of papers. Some of this breed even have counterfeit reporters' cards and stationery printed.

Radio commentators are the most easily unmasked. They can be spotted because their victims' voices are so well-known. Women lecturers are the ones who say they discuss about the theatre and simply must tell the dear ladies back in Oshkosh about your show. Those claiming to represent a company and promising the show in ads don't get away with it because that tie-up is usually arranged in advance.

Charity racketeers are hard to catch, because it's difficult to check up on benefits, etc. The agent rebuffs the present-givers but not accepting their gifts. He doesn't remember the 'old friends' and relatives of the star or producer of the show are sent back to get a note or some other verification.

Just as the new gags to fool agents are endless, so the number of times people will try an old gag is endless. One agent last week was laughing over a more than usually persistent deadhead.

called four times with the same story, he chuckled. 'When I turned him down he waited awhile and called my assistant. Then he called the house manager and finally he tried the producer. By that time we lost patience, so we told him the tickets would be there. Of course, we didn't leave them, so whoever came around to crash the show was merely humiliated. If his girl, maybe he's incapable of humiliat-

Boxoffice men and doormen, as well as agents and managers, are pestered by a continual stream of fakes. And they're just as wary and as learned in the tricks of the trade. The only difference in the procedure there is that these men are frequently threatened by some outraged phoney who, unable to bluster his way into the theatre without paying, yowls that he's 'going to have you fired.' The boys are long since used to that one, too. It isn't even funny any more.

In a few Broadway houses the

crashers are understood to get away with it. There are two methods used at such theatres. One is for the phoney to dress well, be accompanied by a girl and stroll into the house with the crowd during the first intermission. Other method is to buy a minimum-priced ticket and, at the first intermission, move down and take an empty seat on the first floor. But neither of those ancient dodges will work if the house crew is interested in preventing it. The boys on the door and the ushers are too knowing for that. And a phoney always gives himself away.

Occasionally an agent is victimized by a phoney who is being cadged and still lets the phoney get away with it. One such case happened only last week to the agent of a large musical.

The guy called up and said he was the executive of a magazine that's giving us a huge spread next month, he explained. I knew he was a phoney, but the price of a couple of tickets wasn't worth even the smallest risk, so I let him get away with it. The joke was still on him, however, for if he'd only known it, I'd given him a whole row rather than risk a misunderstanding.

One Safe Way

Only one method is really difficult to catch, according to the agents. It is fairly certain success, but the risk is great. It consists in the phoney simply walking up to the window a fairly long time before the show and asking for a pair of tickets in name of one of the leading newspaper drama editors or critics. Chances are there'll be passes there. Then, when the people for whom the passes were intended arrive, none will be waiting for them.

But that is dangerous, because occasionally the victims may be indignant enough to have the deadheads collared. Then the phoney may be called.

A company manager of another of the bigger musicals tells of a weird pass racket that was once worked on him. A chorus girl in the show asked for three tickets for her mother, and the manager put through the order.

Later that night he was called to the ticket window to placate a trio of angry women. Something had misfired, the tickets hadn't been left and the ladies were plenty mad. They'd paid for the tickets, they claimed, and they didn't intend to get gyped by any dirty such-and-such theatre.

It developed that the chorus girl's mother, approached by three friends who wanted to buy 'good' tickets to the show, had pocketed the money, thinking nobody would find out. What's more, it would have worked if there hadn't been a slip-up at the box office. The chorus convinced the manager she was unaware of the trick, and she kept her job.

'But it just goes to show,' the manager claims.

Comedies for Omaha WPA

More generous acceptance accorded its current comedy production, 'Help Yourself,' from the pen of Paul Vulpis, leads to a change in policy of the Omaha Federal theatre. Beginning in April, the company will concentrate on comedy offerings and will run productions one week only, in contrast to previous presentations, which have always held two weeks.

Next in line is 'Pursuit of Happiness,' to be followed by 'Mad Hopes,' 'Candlelight,' 'Man Who Changed His Name,' 'First Apple,' 'Ned McCob's Daughter,' 'Bad Manners,' 'These Few Ashes,' 'Oliver Oliver.'

ENGAGEMENTS

Juliette Day, Mari 'Sun Kissed,'
Ethel Intropoli, W. Dana Harding, Douglas Perry, Jere Delaney, Allan De Loville, George Mack, Allen Poe, Elenore Tennil, Bobby Lane, James Gillis, Robert Rounseville, Clifton Darling, Gary and Dahl, Libertio and Owens, 'Babes in Arms,' Louis Wilson, Walter Gilbert, Marion Shockley, 'Farwell Summer,' Donald Randolph, Lowden Adams, Jean Delval, Joseph Kallini, Harold Thompson, 'Miss Quis,' Peggy Wood, 'Miss Quis,' Bert Lytell, 'Susan and You,' May Duncley, 'Behind Red Lights.'

Shows in Rehearsal

'Chalked Out'—Brock Pemberton.
'Shoot a Rand Duke'—Brock Pemberton.
'Miss Quis' (tentative)—Vinton Freedley.
'Hitch Your Wagon'—Pearson and Baruch.
'Excursion'—John C. Wilson.
'Farwell Summer'—B. F. Kamsler.
'Babes in Arms'—Dwi D. Wiman.
'His Turf'—Bushar and
'On the Line'—Liftime—Marty Forkins.

Two New Operettas On St. L. Muny Sked

Louis, March 9.

A world premiere and an American debut of operettas are sked for local Muny Opera's 19th annual season which gets under way in al fresco theatre in Forest Park, Friday, June 4. World premiere will be 'Salute To Spring,' two-act, the work of Americans, Frederick Loewe, composer, and Earl Crooker, librettist. American comic opera will be 'Wild Violets,' Robert Stoltz' European success, established a record run in London's Drury Lane Theatre in 1934.

Season opens with ten night stand of 'The Great Waltz,' new to muny opera goes although it ran for one week at Municipal Auditorium in December, 1935, to wow biz. 'All shows except 'Waltz' will be limited to one week's engagement.

Complete schedule is as follows: 'Great Waltz,' June 4; 'Fortune Teller,' June 14; 'Music In The Air,' June 21; 'Louis Thine Fourteenth,' June 28; 'Mikado,' July 5; 'Salute To Spring,' July 12; 'Prince Of Pilsen,' July 19; 'Bartered Bride,' July 26; 'Pink Lady,' Aug. 2; 'Robin Hood,' Aug. 9; 'Babes In Toyland,' Aug. 16 and 'Wild Violets,' Aug. 23.

Pitt Playhouse Repeats

'First Legion' After Easter

Pittsburgh, March 9.

ig finish for 'First Legion' despite Lent has led the directors of the Pittsburgh Playhouse to schedule resumption of the piece's run following Easter. Group now has 'In a Garden,' last of six subscription plays, current, and 'Legion' goes back on March 29, immediately after the regularly-scheduled three weeks for 'Legion.'

'Legion,' with strong Catholic appeal, ended to capacity at the Playhouse, first time that has happened here all season.

So far, the Playhouse has named no successor to Herbert V. Gellender, director, who pulls out at the close of the current season.

LEGIT SHOWS FOR EASTON?

Easton, Pa., March 9.

In response to the demand for legit shows in Easton, made by a number of persons in communications to newspapers, a Little Theatre was formed here during the past week and announced that a number of shows would be presented.

None likely until next season, ever.

'Letty' Is Loop Season's Surprise Hit

Revamped 'Post Road,' Starring Charlotte Greenwood, Shows No Sign of Quitting

of those freaks of the trade which makes show biz

ing registered, Chicago, where Charlotte Greenwood is running up a healthy in 'Leaning on Letty.'

Ori in New York in December, 'Post'

the comedy remained until June 1, 1935, to moderate grosses but without arousing any special excitement. Last year ('35-'36 season), show was done on the Coast for a short run and Miss Greenwood came back from London, where she'd been working a number of years, to play the role Lucile Watson had in the ori. Title was changed to 'Letty' and show did very well in both San Francisco and Los Angeles. It was the business there that i tried the

Can't Protect Play Ideas,' U.S. Judge Woolsey's Opinion in 'Dead End' Suit

The opinion dismissing the plagiarism action of Edna Buckler, an unknown dramatist, against Sidney Kingsley, was filed in the U. S. Circuit court in New York yesterday (Tuesday) by Judge John M. Woolsey. He had previously ruled that Kingsley's 'Dead End' did not invade any rights that the plaintiff may have had through her script 'Money.' After orally dismissing the complaint a fortnight ago, Judge Woolsey decided that he wished to edit his comment carefully which explains the delay between the spoken decision and the actual opinion.

Outstanding feature of the decision is that 'ideas which may be discoveries the mental world may not be copyrighted.' His opinion in part:

My judgment in this cause is that the complaint be dismissed with costs. The costs will include a reasonable allowance for counsel fees which will be arrived at as hereinafter indicated.

There is a cause in copyright wherein the copyright of an unpublished and unacted play written by plaintiff and copyrighted Jan. 21, 1935, is claimed to have been infringed by successful play written by the defendant which has had a continuous run in New York City since Aug. 26, 1935.

This is a quite typical situation in cases of this kind which usually involve a plaintiff from comparative obscurity attacking a success asking for an injunction, for an accounting, and for damage which the plaintiff here estimates at the sum of \$2,000,000.

In a case of literary piracy, a phrase which I much prefer to the more commonly used word plagiarism—access is of the essence. If access be admitted, as it was in the case of Sheldon v. Metro-Goldwyn-Mayer, the questions to be decided are the amount and nature of the copying of which the defendant has been guilty and what may be the legal result of such copying as has occurred.

If access is denied, the similarities between the two contending writings, which are the real protagonists in a cause of this kind sometimes make the denial. But they must be copyrightable similarities to support a cause of action.

Access is categorically denied in this cause. The proof on the part of the plaintiff as to access is of the most vague sort and is entirely based on suspicion. This suspicion was brought home in any way to the defendant Kingsley.

There is a direct denial of access by the defendant Kingsley; and the fact that he did not have access is corroborated by evidence, into the detail of which it is unnecessary for me to go, but which satisfied me that he was planning his play 'Dead End' as early as 1934.

Furthermore there is not any similarity between the play 'Money' and the play 'Dead End' which in any way challenges the denial of access, which Mr. Kingsley has made.

I, therefore, find that it has not been proved that Mr. Kingsley had access to the manuscript of the plaintiff's play and hence that he could not have been guilty of any literary larceny of the plaintiff's work.

The plaintiff's sworn answers to the interrogatories addressed to her by the defendant indicate what her real grievance is.

Aside from certain alleged parallels in names and characters between the play 'Money' and the play 'Dead End,' which in my opinion do not exist and, if they did exist, would be mere trivialities, the plaintiff's principal grievance is shown in her answer to the interrogatory in which she says that—

'The soul of the play "Money" was stolen and embodied "Dead End".'

Later in the same answer, she says: 'The underlying motive, as in "Dead End" is that the underprivileged rebound to prey upon society and society does nothing about it.'

This, therefore, is another instance of a cause in which the plaintiff has claimed that the defendant has infringed because, as she claims, the defendant's play embodied the same idea.

In this cause I do not agree that the same idea is embodied in both plays. But, assuming for argument's sake, that the defendant had known the plaintiff's play—though I have found that he did not—and was struck by its idea and wrote 'Dead End' for the Exhibition to the treatment of that idea, it would not get the plaintiff any further along on her quest for wealth, because, confessedly, it is her idea which she claims has been stolen, and ideas have never been copyrightable.

My moral, which I felt would be well illustrated by a comparison of the foregoing summaries of the two plays, is, I think, now made manifest, namely, that the embodiments by different authors of an idea or a theme—in this instance, the contrast between the lives of the rich and the children of the poor in modern society—may be as many as there are authors without any one of them trespassing on the copyright of another.

As discoveries of a law of nature in the physical world may not be patented, so ideas which are discoveries in the mental world may not be copyrighted.

It is only the utilization of discoveries in the physical world by some inventive act which may be patented, and only the embodiment of ideas discovered in the mental world which may be copyrighted. Otherwise the progress of science and the useful arts—which the Constitution in Article 1, Section 8, Clause 8, makes the object of the monopolies of both patents and copyrights—would not be promoted, but rather would be discouraged during the continuance of many such monopolies.

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Current Road Shows

(Week of March 8)

Ballet Russe, Ryman Aude, Nashville, 8; Memorial Aude, Louisville, 10; Shrine Theatre, Ft. Wayne, 10; Orchestra Hall, Detroit, 13.

'Boy Meets'

rother Rat,' Iymouth, Boston.

D'O'ly Carte Repertory,

langer, Chicago.

'Enemy of the People' (Walter Hampden), Shubert, Boston.

'First Lady' (Jane Cowell), Curran, San Francisco.

'Follies,' Grand, Chicago.

'Great Waltz,' Forrest, Philadelphia.

'His Excellency,' Wilmington, 11-13.

'Idiot's Delight' (Fontanne), Metropolitan, Providence.

'Reflected Glory' (Tallulah Bankhead), English, Ind.

8-10; Hartman, Columbus.

Ruth Draper, Iltm

11-13; Biltmore,

les, 7-12.

San Carlo Opera, War Memorial, O. H., San Francisco.

'Tobacco Road,' East Liverpool,

8; Springfield, 9; Middletonton,

Marion, 11; Dayton, 12-13.

'You Can't Take It With You,'

Harris, Chicago.

Loop Biz Still Big; 'Follies' Quits On \$24,000, 'Take It' Capacity 17G

Chicago, March 9. Next week there will be only three legit shows in town with 'Ziegfeld Follies' and 'D'Oyley Carte' (Gilbert & Sullivan troupe scrambling, and only 'Reflected Glory' coming in as replacement. With the comic operas quitting the Erlanger house goes road-show for 'Lost Horizon' (Col.).

But business remains on an excellent level, especially for 'You Can't Take It With You' Comedy is due for a stay (for into next week). Present indications. Selling duets six weeks in advance, and plenty of demand.

Charlotte Greenwood show is also holding up remarkably, now in its 16th week. Still far above its overhead on grosses.

Estimates for Last Week
'Leaning on Letty' Selwyn (1,000; \$2.75) (16th week). Around \$9,500 last week, remarkable gross for the length of its run. Into April now sure.

'You Can't Take It With You' Harris (1,000; \$2.75) (5th week). Capacity at every performance. Up to nearly \$17,000, which mean a shoe-horn.

'Ziegfeld Follies' Grand (1,300; \$3.65) (10th week). Scrams for a midweek tour following excellent stay here. First show in years to get \$3.85 top in this town. Last week neat \$24,000.

Other Attractions
'D'Oyley Carte Gilbert and Sullivan rep., Erlanger' (1,400; \$2.75) (4th week). Holds over an additional session and still doing business. Last week fine \$12,500.

WPA
'In Good Old Summertime' Blackstone. Pegging along at low power.

'Mississippi Kalmuk' Princess. Opened Sunday night (7), with an all-colored cast.

'O Say Can You Sing' rest Northern. Going along to fine trade.

TALLULAH BIG \$16,500, DETROIT

Detroit, March 9. Buildup on Tallulah Bankhead at Detroit is her 'Reflected Glory' in droves last week. The Cass, result being a fine \$16,500 take for eight performances at \$2.75 top. Due to the shortage of plays and previous commitments stayed. The Cass is dark again this week, second time in three stanzas.

Beginning March 15, however, the house figures to stay light for at least six weeks running. 'D'Oyley Carte Opera Co.' on that date and has extended its engagement to a fortnight. 'Ziegfeld Follies' follows, coming in April for two weeks. Then 'Good Earth', film, which should run at least two weeks. Meanwhile, the local WPA theatre project this week opened '200 Were Chosen', its second production since reorganization, and doing ok biz at the People's Theatre.

Estimate for Last Week
'Reflected Glory' Cass (1,400; \$2.75 top). Built nicely on wad of free art for Tallulah Bankhead and her pappy. Nice \$16,500 for eight performances. Commitments stayed at least another week, and still be well in the black. House dark this week but relights March 15 with D'Oyley Carte.

'Patsy' Only Fair \$11,000, 'Night' \$3,300, Washington

Washington, March 9. Mixed reaction in the dailies kept 'Storm Over Patsy' from rolling up a big week, but a new week without nukes, it got by, k. helped considerably by ATS subscriptions.

Belasco is still trying to figure out what happened on the local engagement of 'Night of Jan. 16'. Advance interest seemed big but jury-rigged angle was considered sure-fire. Tough break was that Mitchell Harris, rushed into the lengthy district attorney role at last minute, had to be prompted opening night.

Current is 'On Your Toes' at the National and 'Parnell' at the Belasco. National's next is a return of the road company of 'Boy Meets Girl' and the Belasco gets 'His Excellency'.

Estimates for Last Week
'Storm Over Patsy' (National; \$2.75). Guild premiere helped by ATS subscriptions to \$11,000.
'Night of Jan. 16' (Belsco; \$2.00). First night line trouble sent show off a bad start, but still doesn't ex- in the pathetic \$3,300.

COWL'S '1ST LADY' NICE AT \$14,500 IN FRISCO

San Francisco, March 9. Jane Cowl is doing such excellent biz at the Curran theatre 'First Lady' that a third week has been added to the engagement.

'A Touch of Brimstone', sophisticated comedy-drama by Lenore Kagan and Anita Phillips, opened at the Columbia theatre Wednesday (3). Formerly called 'Purple Is as Purple Does' the Federal Theatre production is set for a run of two weeks.

Estimates for Last Week
'First Lady' (Curran) (1st week) (1,500; \$2.50). Sam H. Harris production of 'First Lady' with Jane Cowl starred, very favorably received. Comedy opened here March 1, after 10 healthy days in Los Angeles. Did \$14,500 on the first week, with two more to go.

'Touch of Brimstone' (Columbia) (3 days). Nice production and casting in sophisticated comedy-drama. Fair take of \$1,000 for four performances.

LUNT-FONTANNE \$24,500 BOSTON

Boston, March 9. As usual, Alfred Lunt and Lynn Fontanne, cleaned up in two weeks here. This time 'Idiot's Delight' did the trick.

'Brother Rat' is now in the fourth week, and looks as if it might carry through Lent, or beyond.

'Enemy of the People' starring Walter Hampden, came into the Shubert last night (8) for one week. Maurice Schwartz does a one-week stand at the Majestic this week in 'The Water Carriers' (Yiddish). Legit schedule is pretty thin for the immediate future, otherwise.

Estimates for Last Week
'Idiot's Delight' (Colonial; \$3.30, 2nd week). Final frame of Guild play topped the opener. Stundees at practically all performances, and extra pit seats. Lunts have a tremendous following here, as their \$24,500 take testifies.

'Brother Rat' (Plymouth; \$2.75, 3rd week). Enjoying a beautiful run. Last week about \$13,500, very good.

Inside Stuff—Legit

Informal skating party at outdoor rink of Radio City was tossed by Mrs. Jo Mielziner, Noel Coward and several others. Guests included many of the stars of the current Broadway plays, as well as other show business notables. Hosts took over both the rink and adjoining cafe exclusively. Although shindig was kept on the Q.T., passersby couldn't be barred from rubber-necking. But because skating and tumbling celebs weren't readily recognizable from the parapets above, few spectators paused or lingered. Daily papers never learned of the affair.

Well over a hundred attended and, particularly late in the festivities, spent much of their time prone on the ice. Although one of the orators of the idea, Noel Coward was unable to attend. Attack of laryngitis, which closed 'Tonight at 8:30', kept him indoors.

Brook Pemberton may move back to the Avon theatre, N. Y., next fall. Former legit house has been used for broadcasting by Columbia and at present is known as 'Radio Playhouse No. 2'. Avon was first called the Klaw. Pemberton's 'Strictly Dishonorable' spotted there; also his offices.

Pemberton and Antoinette Perry bought an interest in the house some time ago, becoming partners of Bernard J. Goldstein, who holds the major share. Having opened 'Now You've Done It' at the Miller, N. Y., last week, Pemberton and Miss Perry have two more plays in rehearsal—'Char Out' and 'Shoot a Grand Duke'—latter formerly being known as 'Red Harvest'.

During the past 15 months the WPA theatre project in New York received 12,000 plays from professional and amateur authors, 100 of them being regarded worthy of presentation. Only one of the FTP outfit's productions has reached Broadway presentation, it being 'Now You've Done It', which opened Friday (5) at the Miller, New York. First called 'Me Third', it was first put on by the WPA in Denver and attracted the attention of Brook Pemberton. It drew a mixed first-night reception.

A. H. Woods was reported having optioned a couple of WPA plays on the Coast, but has yet to give either regular presentation. Manager has taken over the Belasco, Los Angeles, but there has been no definite mention of his using any WPA plays.

'The Amazing' r. Clitterhouse, presented by libert Miller at the Hudson, N. Y., last week, is the second English thriller drama in which the Warners have been interested this season. They were also in 'Love From a Stranger', presented by Alex Yovel last fall. Metro was interested in 'Night Must Fall', which came over under the direction of Sam H. Harris. 'Black Limelight', which also had a psychological murder, was presented by Bushar & Tuerk, with no known connection. 'Clitterhouse' was part of a three-way deal coupling with the film rights of 'Tovarich', picture film agreed to participate in the productions of 'Promise', a brief stayer, and 'Clitterhouse'. Latter is rated having the best chance of the imported thriller.

'Boy-Girl' \$9,200 St. L.

St. Louis, March 9. 'Boy Meets Girl', only road show which repeated here current season, ended a 7-night stand at the American theatre Saturday (6) with a take of approximately \$9,200, satisfactory. Despite Lent in this highly populated Catholic community, Manager Paul Beltsman publicized the attraction through feature stories in local dailies, smart advertising and outdoor billing, which made the engagement profitable.

'Good Earth' (MG) scaled to \$1.11 for matinees and \$1.85 nights, began a two-week stand Sunday (7).

'WALTZ' \$22,500 ON PITTSBURGH RETURN

Pittsburgh, March 9. Return-engagement fever seems to be general around here this season for legit attractions. On the heels of 'Tobacco Road's' smashing \$17,500 return week at the Nixon at \$1.50 top, back came 'The Great Waltz' for \$2.85, and snatches a sock of \$22,500 for itself.

'Waltz', when it played here in Nov., 1933, at \$3.85, took approximately \$3,000. Matinees on the return date last week were especially big.

Now the Nixon has its fingers crossed for this third-in-a-row charm on 'Boy Meets Girl', current. Unlike the others, however, there hasn't been a year's lapse for this show, comedy having last played here less than two months ago. Snatched a corking \$12,500 previously and can stand to do less than that and still show profit. Katharine Hepburn is due next week with 'Jane Eyre', virtually winding up the legit season.

Estimate for Last Week
'Great Waltz' (Nixon; 2,100; \$2.85). Still plenty of life in the old dance. Back after a year, and a half, musical plucked off a sock of \$22,500. Started off disappointingly, but immediately bounced back to a capacity finish.

CARAN PLAY IN CRI

Chicago, March 9. Newly organized Jewish branch of the Federal Theatre Project here has 'Monash', a play by the late Abraham Cohan, editor of the Jewish Forward, in rehearsal. Players were all formerly identified with the Yiddish theatre.

Project is under the direction of Adolph Gartner.

B'way Legits Dented by Tax Rap: 'Women' O.K. \$21,000, 'Richard' 19 1/2 G

roadway legit grosses were bumped last week by the approaching Federal income tax deadline, next Monday (15). The bigger shows felt the decline more than straight shows and seemed so much that it looked like the panic was on.

It has been noticed in recent seasons that the income taxes have affected theatre attendance more than Lent and it is also apparent that the Federal tax payments, which come first, depress the box offices more than the state (N. Y.) income tax, due April 15. Seems the average person gets used to the paying off after the first shock of figuring out how much is due.

An indication of the drop in takings 'The Show' (Col.) slipped to \$22,000, off \$5,000; 'The Eternal Road' slipped to \$20,000, off \$7,000; 'White Horse Inn' \$23,000, off \$6,000; 'Red Hot and Blue' \$20,000, off \$5,000.

However, there still were excellent figures recorded by the comedies and dramas: 'The Women' topped with \$21,000; 'King Richard II.' around \$19,500; 'You Can't Take It With You' \$16,600; 'Yes, My Darling Daughter', \$16,600, continued to capacity, plus; 'Tovarich' eased off somewhat, but made plenty with a gross of \$18,600. 'Having Wonderful Time' Lyceum, topped \$11,000, but chances of the newer arrivals have not been clearly indicated. 'The Amazing Dr. Clitterhouse' should do moderately well, getting \$9,000 in the first seven performances at the Hudson; 'Now You've Done It' Miller, was given rough treatment by the critics, but comedy strength may carry it out; 'Storm Over Patsy', Guild, drew mixed notices.

There are five openings this week, but only 'Once in a Lifetime' is carded for next week; at the 48th street, Leaving Saturday are 'Stage Door', Music Box, and 'Fulton of Oak Falls', Morosco. 'Tonight at 8:30' resumed after a week's layoff and is 1 final three weeks.

Of the two recent WPA entrants, 'Power', Ritz, is favored over 'The Sun and Adelphi'.

Estimates for Last Week
'Arms for Venus', Golden (1st week) (C-789-\$3.30). Presented by Mary Hone, written by Randolph Carter; announced to open Thursday (11).

'Boy Meets Girl' Cort (6th week) (C-1,058-\$3.30). Holds to continuously profitable business, grosses normally being \$8,000 and better.

'Behind Red Lights', Mansfield (9th week) (D-1,079-\$3.30). Field eased off sharply in some instances; not so much affected here, with gross topping \$8,000 last week.

'Brother Rat', Biltmore (13th week) (C-991-\$3.30). Has been averaging over \$15,000 normally and drew that profitable coin again last week.

'Dead End', Belasco (72nd week) (CD-1,000-\$3.30). Expected to last well into spring, although takings mild; estimated around \$7,500 last week.

'Driftwood', Longacre (1st week) (D-1,019-\$3.30). Presented by Cyrus Babcock; written by Sami Fark; gangster drama dated to open Friday (12).

'Fredericks', Imperial (6th week) (C-1,468-\$3.30). Opera house far less attendance last week with gross estimated around \$14,000; even or better on operation.

'Fulton of Oak Falls', Morosco (5th week) (CD-961-\$3.30). Closed Saturday; not so good last week at approximately \$5,500; 'Chalked Out', next attraction.

'Having Wonderful Time', Hudson (3rd week) (CD-1,094-\$3.30). Among the few attractions which improved last week: new comedy went to \$11,500 and looks set for a run.

'High Tor', Beck (8th week) (D-1,214-\$3.30). Holds to surprising business and slated into warm weather; takings nearly \$14,000.

'Howdy Stranger', 46th St. (9th week) (C-1,375-\$3.30). Claimed to be breaking even, but doubtful of sticking much longer; \$4,000; cut-rates.

'Masque of Kings', Shubert (5th week) (D-1,382-\$3.30). Engagement may double subscription period; which expires this week; over \$15,000 last week.

'Now You've Done It' Miller (2nd week) (C-961-\$3.30). Opened late last week; new laugh show not regarded by critics; staying chances should be indicated this week.

'Red Hot and Blue', Alvin (20th week) (M-1,255-\$4.40). In final month; business slipped to around \$20,000; going to Chicago for a spring date.

'Show Is On', Winter Garden (12th week) (R-1,671-\$4.40). All musicals dropped; percentage of decline more than for straight plays; around \$32,000 last week.

'Stage Door', Music Box (21st week) (C-1,012-\$3.30). Inal week; probably could go through spring; but no new lead available to succeed Margaret Sullivan; \$13,500 last week.

'Storm Over Patsy', Guild (1st week) (CD-914-\$3.30). Presented by Theatre Guild; adapted by James Bridle from Bruno Frank's ori inal; opened Monday.

'Sun Kissed', (1st week)

(C-532-\$3.30). Presented by Bonifas and Sommes; written by Raymond Van Sickle; opens tonight.

'The Amazing Dr. Clitterhouse', Hudson (2nd week) (D-1,017-\$3.30). Last week's drop was sock to box office here; religious spec got about \$20,000; operated in the red.

'The Wingless Victory', Empire (12th week) (D-1,099-\$3.30). Finished last week strong and gross climbed over \$14,000; later saw weakness.

'The Women', Barrymore (11th week) (C-1,048-\$3.30). Nearly \$21,000 for all-feminine cast comedy; figure topped all straight shows last week.

'Tobacco Road', Forrest (170th week) (D-1,017-\$1.85). Resumed the long run drama, which operates to profit right along; quoted over \$7,500 last week.

'Tonight at 8:30', National (15th week) (C-1,152-\$4.40). Resumed after laying off one week due to Noel Coward's illness; final three weeks for event grosser, which has averaged \$24,000.

'Tovarich', Plymouth (22nd week) (CD-1,036-\$3.30). Of somewhat, but still among the leading shows; last week's takings \$18,600.

'Victoria Regina', Broadhurst (re-summed eng.) (54th week) (D-1,110-\$3.30). May last week to continue under way; last week eased off, but very strong at \$18,600.

'White Horse Inn', Center (24th week) (M-3,321-\$3.85). Attendance way off of \$1,500-\$4,400; around \$23,000 which is under even money.

'Yes, My Darling Daughter', Playhouse (5th week) (C-878-\$3.30). Settling down to run and should go through the summer; takings around \$16,000; over capacity.

'You Can't Take It With You', Booth (13th week) (C-704-\$3.30). One of the few exciting standees attendance all performances, with takings over \$15,000.

Revolutions, Etc.

'Candida', Empire; to be played three times weekly, with Katharine Cornell appearing also in 'The Wingless Victory'; first showing of Shaw comedy this (Wednesday) afternoon.

'King Richard II.' Empire; continues to clean up, with last week's takings around \$19,500.

'Marching Song', Bayes; propaganda drama on roof theatre doing fairly well.

'Naughty Naught', American Music Hall; old-style meller in night spot.

WPA

'Power', Ritz; best of new Federal Project dramas.

'The Sun and Adelphi'; mild press.

'Love in Humble Life' and two other playlets, Daly's; opened Tuesday.

'The Show Off', Lafayette, Harlem; colored cast in revival.

'TOES' \$17,000, IBSEN \$7,000, PHILADELPHIA

Philadelphia, March 9. Philly is down to one legit show this week, but there are indications now that there will be a renewed, if short-lived, activity starting Easter week. Eranger has announced a try-out, 'Excursion', for March 20, and the Forrest will have a booking on that date, with several other possibilities lined up for April.

In the meantime, the Chestnut and Erlanger both have films, the former roadshowing 'Lost Horizon' (Col), which opened Sunday (7), and the latter offering 'Clistered', French religious pic. Locust, which has also had some legit this season, has another roadshow film, 'The Good Earth' (MG). 'Earth' and 'Horizon' are figured for 10 to six weeks each. Walter Hampden's Ibsen revival, 'An Enemy of the People', which played last week at the Chestnut, got weakish notices and had to be satisfied with approximately \$7,000, while 'On Your Toes' finished a disappointing two weeks at the Forrest with an approximate \$17,000 gross. Latter house has this week's one legit offering, a return of 'Great Waltz', which formerly splurged at the big Metropolitan Opera House.

'Parnell' \$5,000, Newark

Newark, March 9. 'Parnell', with Albert Van Dekker in the lead, did an ordinary week at the Shubert, but took in \$5,000. B.o. returns were helped by a large party for Commissioner Parnell, distant relative. Critics' notices were mixed. Current attraction is a return engagement of 'Mullate', James Cagney. **Estimate for Last Week**
'Parnell', Shubert (1,970; 50-\$1.50). Road show stirred up little interest, with party on opening night bring the b.o. up to \$5,000.

Cooperating with Intoulist

'Horse' will carry a cast of 100 and a revolving stage will be used in the city production. Canvas tent will hold 2,000 and can be erected in two hours. Mostly one-lighters will be played, excepting in spots where the population is larger. Following Victorian tour show will move across the border into N. S. Wales.

Button, Button, Who's Got Rejection Slips—Or H'wood Ribbin' the Editors

Hollywood, March 9.

Name-writers who commute between studios and magazine front have been quietly working around to the point where they can bid editors out of their sit-down strike against the writing talent.

Believing most editors don't know their elbow from their elbow, certain of these writers have gone out of their way to prove it. One took a batch of stories he had already sold a magazine, put a new author's name on them and got rejection slips. Then he had them re-typed with his own name on them and they were accepted. He sent the checks back after telling the editor what a dunce he was.

Another copied stories out of a magazine like *Liberty* and sent them back to the editor, changing only the names of principals. Out of six submitted five were returned. The sixth was accepted, except that the author refused to accept the acceptance, having got the evidence he needed against the nodding Homers who sit in editorial sancts.

Another tried one of the big three with some stories they had already published. On some he got a rejection. On others he was advised to make changes here and there. Still another started out by sending a manuscript to an editor for the first time and adding a note: 'I have made the changes you suggested and hope you find the manuscript satisfactory.'

He got an acceptance and a note praising him for improving the dialog and brushing up the story generally.

W-T Wants Broadway Column

The N. Y. World-Telegram is anxious to add a Broadway columnist to by-liners, and is conducting a quiet search for newspaperman deemed capable enough to qualify.

Lee Wood, managing editor of sheet, is adverse to attempting to lure away any established Broadway gossip-gurgle affixed at present to another daily. Also wants a scribbler with a fresh style, most of the practicing ones being patterned off the same block, and figured as having worn pretty thin and tedious a rather monotonous manner of writing.

Guild Seeks N. Y. Tely Contract

Newspaper Guild representatives met yesterday (9) for further discussion with the management of the N. Y. World-Telegram. Negotiations were temporarily terminated last week over what the management termed 'a difference of opinion as to whether the Guild should be a principle of the contract, or the sole bargaining agent.'

Paper declared that it was willing for Secretary Frances Perkins to arbitrate the matter, but this has since been dropped and indications are that some form of contract will be negotiated shortly.

Blake May Join King Features

Charles Blake, Chicago American feature writer, was in New York last week to confer with Joseph V. Connolly, of King Features, regarding job as Washington correspondent for the syndicate. No decision yet.

Blake was the reporter who took the incubator to Ontario for the Dionne Quintuplets shortly after their birth. He subsequently sold to 20th Century-Fox the story idea from which 'The Country Doctor' was made.

Philadelphia Ledger Loses Three

Three members of the staff of the evening *Public Ledger*, Philadelphia, all holding rather responsible posts, are leaving that sheet within a few days. One, Hal Borland, goes to the N. Y. Times with the Sunday magazine section. Another, Roger Butterfield, assumes the Philadelphia end of Time, Fortune and Life. The third departure is Walter Schneider, who joins the staff of Editor and Publisher. He's been Philly correspondent for that publication for several years.

Joseph Hocking Dies in England

Joseph Hocking, 66, author of more than 50 books, died in St. Ives, Cornwall, England, on March 4. He published his first novel, 'Jabez Esterbrook', in 1891 and has averaged more than one a year since then.

He was a former minister who retired to engage in writing.

Tom Costain Ready New Mag

Tom Costain, formerly on the Saturday Evening Post editorial board, and for a while story editor of 20th Century-Fox, is getting ready to edit a new mag. First issue is tentatively dated for late April on a May deadline. It will be a pocket-sized mag, in accordance with the new fashion of fiction, monthly, selling at 25c, but with a more or less pop line of contents. That would make it the first pop mag in the new size, a format taken thus far for mostly specialized publications.

Title hasn't been decided.

Backers want Costain to use his own name for that of the mag but he'd rather not, he thinks.

Alphonse and Gaston

With all that intense rivalry supposed to be existing between William Randolph Hearst and Harry Chandler, publisher of the L. A. Times, something unusual happened at the Santa Anita Turf Club ball at the L. A. Ambassador hotel. Things went well until a fotog for the Times spoke too loudly about a group he was snapping—including Hearst. Latter heard and stalked off.

Norman Chandler, v.p. of the Times and aide to his daddy, was nearby and was told of the incident. He checked with Hearst and others who heard the remarks and then fired the lens.

Newspost Shakeup

Newspost service at the Associated Press, recently taken over by Edward Stanley, has been going through reorganization with three men out last week. Charles Payne from the Cincinnati Post has joined the N. Y. office and Howard Kany has gone to Chicago.

O. S. Gramling succeeds Stanley in the position of executive assistant in the membership department. He was formerly chief of the A. P.'s Pittsburgh bureau.

Forrest Davis Leaves Denver News

After sticking on the job as editor of the Denver News for over half a year, Forrest Davis decided he had had enough of it and resigned, pulling out for California for a vacation. Said he would return to New York within a month and announce a new connection.

Aubrey Graves was imported from Fort Worth, Texas, for the job. Graves came in a few weeks ago as managing editor, the job vacant for several months, and succeeded Davis when he quit. The News is a Scripps-Howard paper.

Suggesting Regional Libraries

Representative Ross A. Collins of Mississippi has introduced a bill in the House of Representatives which calls for the establishment of five regional libraries in New York City, Chicago, Memphis, Denver and San Francisco. Bill provides for amendment to the Copyright Act requiring the deposit of 12 copies of all books published instead of two as at present. Two copies of each book would be turned over to each of the regional libraries.

Guilders' Art Scoop

Los Angeles Evening News scooped the town on pictures of 'sit-down' strikers taken inside the Douglas Aircraft Co. plant at Santa Monica. Inside was that reporter, Charles Gessner, and Jensen, Dick Farrell, who worked their entry through membership in the Newspaper Guild. Rival papers squawked to police and U. S. authorities, but to no avail.

Washburn's New

Charles Washburn's new book, 'Press-Agency', coming off presses April 1. Besides the usual laughs, it's aimed at text book for schools of journalism, he says. Publisher is National Library Press, which also issued 'Come Into My Parlor', previous Washburn product.

N. Y. Press Club Takes Quarters

Newly formed New York Press Club is ready to move into clubrooms in the Pressbly hotel, Times Square. Organizers of the group, which is limited to practicing newsmen, waited until they had 120 members in the fold and cash for the first year's dues, \$20, from each joiner before signing lease. In forming the club, newsmen were not admitted till they put up their dues, promises not being accepted.

Gannett Papers Recognize Guild

Management of Hearst's Rochester Journal has recognized the Rochester Newspaper Guild as bargaining agency for editorial workers and agreed to a 40-hour week, \$40 salary minimum after three years experience, two weeks vacation with pay, and six weeks notice for employees with six years service.

Guild committee negotiating with the Gannett management, owners of the Times-Union and Democrat and Chronicle, filed a five-day week, in place of six, 40 hours now in force; three weeks vacation with pay, six weeks notice and \$65 a week minimum for desk men. The Tri-city unit of the American Newspaper Guild ratified an agreement with the Albany Evening News and The Knickerbocker Press, members of the Gannett newspaper chain, calling for a 40-hour week and minimum wage scales for the editorial workers on both papers. The agreement, or statement of policy, was posted yesterday (9) and is effective as of March 1.

Wage minimums of \$16 for the first six months; \$23 for one year; \$32 for two years, and \$40 for three or more years experience, an establishment. Sick leave of one week for each year with the papers, two weeks vacation with pay, and severance pay of one week's wages for each year of service are other conditions.

A similar agreement with the Times-Union, Hearst Albany paper, was made two weeks ago.

Sold to Blue Ribbon

Blue Ribbon Books, Inc., has bought out the A. L. Burt Co. and acquired that firm's 2,000 titles. Burt name will be continued on fiction and juvenile books.

The Burt Co. was founded in 1883 by the late Albert L. Burt, who published, among other authors, Horatio Alger, James Ots, Henry Castleman and C. A. Hent. Blue Ribbon was founded in 1930 as a reprint outlet by four publishing houses, with Eugene Reynal at the head. He bought the business in 1933.

Walker to Edit N. Y. Woman

Stanley Walker, former city editor of the New York Herald-Tribune, will become editor of The New York Woman on April 1. He succeeds James Monahan, who becomes a member of the executive staff. Walker, 41, joined the managing editor of Today, will join the New York Woman in that capacity at the same time. Lois Mattox Miller remains as associate editor and executive assistant to Walker.

Suit brought by Irene Kuhn, former managing editor of the magazine, for breach of contract, is expected to be tried in the N. Y. supreme court this week.

Prize for Best Poetry

Isabel Valle Austen is offering through the Poetry Society of America a prize of \$100, in memory of Imogen Clark, for the best unpublished lyric of not more than 30 lines submitted before April 1. Manuscripts must be sent to the Imogen Clark Memorial committee, enclosed in sealed envelope containing the name and address of the author in care of Margery Mansfield, 10 Mitchell Place, N. Y.

Houghton to Conduct Tour

Norris Houghton, author of 'Moscow Rehearsals' and stage manager for Gilbert Miller, will lead a tour to Soviet Russia for The Open Road, travel agency. Trip starts April 14 and will include a survey of Moscow theatres and the May Day celebration. Group returns May 23.

Tour will also include London, Copenhagen, Helsinki, Leningrad, Kharkov, Kiev and Paris.

Elmer Ice Salls for France

Elmer Rice is off for Paris this week with nearly two-thirds of his first novel completed. It is scheduled for fall publication by Coward, McCann, who acquired the book under the terms of an old contract. At the time of the publication of his play, 'Street Scene', firm also received publication rights on his first novel. It's described as a panorama of New York City life.

Authors Fund Party

Authors' League will hold a party for its special aid fund on March 14 at the Waldorf, with the group, which is in New York, with Clara Boothe as guest of honor.

Reception committee includes Marc Connelly, Elmer Davis, Margalo Gilmore, Harry Hansen, Will Irwin, Hendrik Van Loon, Christopher Morley, Arthur Trai and Rita Weisman.

Best Sellers

est Sellers for the week ending March 5, as reported by the American News Co., Inc.

'Gone With the Wind' (\$3.00)	By Margaret Mitchell
'Drums Along the Mohawk' (\$2.50)	By W. D. Edmonds
'The Sisters' (\$2.50)	By Myron Brinig
'Late George Apley' (\$2.50)	By John Marquand
'Bread-Into Roses' (\$2.00)	By Kathleen Norris
'Of Mice and Men' (\$2.00)	By John Steinbeck

Non-Fiction

'How to Win Friends' (\$2.00)	By Dale Carnegie
'Nine Old Men' (\$2.50)	By Drew Pearson and Robert S. Allen
'An American Doctor's Odyssey' (\$3.50)	By Dr. Victor G. Heiser
'Live Alone and Like It' (\$1.50)	By F. J. Schrieffer
'Something of Myself' (\$2.50)	By Rudyard Kipling
'Here's to Crime' (\$2.75)	Courtney Ryley Cooper

Suydam to Join Newera News

Henry Suydam, special assistant to U. S. Attorney-General Cummings, has handed in his resignation, effective March 31. He will join the Newark, N. J., Evening News in an editorial capacity.

Originally appointed assistant to Cummings in a non-legal capacity in September, 1934, Suydam got onto government payroll after having been Washington correspondent for the Brooklyn Eagle.

Little more than a year ago Suydam's name was publicized when the Baltimore Sun unearthed and disclosed fact that, assigned to the Department of Justice as press agent, he was drawing \$10,000 per year, or \$1,000 more annually than G-man chief, J. Edgar Hoover. Promptly, Congress, in last year's appropriation bill, slipped in a proviso against payment of a salary to any 'special assistant' such as was Suydam, unless man was a lawyer. Cummings kept Suydam on the payroll, however, designating him under new title of 'special executive assistant.'

In his government position Suydam has been a confidant to Cummings and Hoover in angles relating to radio, press and other publicity means.

Literati Obits

Mrs. Gabrielle Greeley Clendenin, 79, daughter of Horace Greeley, founder of the New York Tribune, died at her home in Chappaqua, N. Y., on March 5.

James W. Slaght, 74, who was for 25 years a staff member of the Evening World and a Spanish-American war correspondent for that paper, died in Brooklyn on March 4.

Mrs. Mary Hull Flint, 80, music critic and lecturer, died in New York at her home on March 5, after a ten days' illness.

Dion Clayton Calhoun, 58, dramatist, novelist, artist and grandson of Dion Boucicault, Irish actor and playwright, died in England on March 8. His biggest play, success as 'A Southern Maid', produced in 1920. Two of his plays, 'Shadowed', written in collaboration with Cosmo Gordon-Lennox, and 'The Old Country', were produced in New York.

No F. P. A. Successor as Yet

No successor is currently contemplated by the N. Y. Herald-Tribune to Franklin Pierce Adams (F. P. A.), who summarily quit the paper last week after authoring the 'Conning Tower' since 1904. The dean of all N. Y. columnists, Adams remarked upon leaving the sheet that the Herald-Tribune wanted to give him a rise in salary, while at the same time he wanted a boost. According to figures obtained by the House Ways and Means Committee, his 1935 salary was \$21,852.

Report that Lucius Beebe might extend his columnizing into a daily column was denied at the H-T.

Stag Makes Debut in May

Stag is the name of a new monthly pocket-size magazine which is expected to appear in May. It will be published by a new firm, Leeds Publishing Co., New York. Officials of the firm are Philip L. Tuchman and Dr. Dagobert Runes.

Among the contributors to the first issue are: Premier Leon Blum, of France, Ernest Boyd, Hendrik Van Loon, Louis Paul, Bernard Sobel and Piers Loving. Mag will include cartoons, half-tones, literary pages and sell for a quarter.

Loaf Fellowships Again

Loaf Writers' Conference will again offer four fellowships to young writers for the 1937 session next summer at Middlebury, Vt. Fellowships are awarded to promising writers recommended by publishers, editors, or well-known authors. Theodore Morrison will be director. Staff includes Bernard De Voto, Edith Mirrieles, George Stevens, Helen Everitt, Paul Green and Gorman B. Munson.

doing some book-

Claude G. Bowers working on book deal with Washington Irving.

Little Brown will publish a book this week to mark the centenary of the firm.

Mervyn LeRoy, film producer, received \$100 for that by-lined yarn he did for Stage mag.

Erich Maria Remarque's new novel, 'Three Comrades', due out in April, will be filmed by MGM.

Film version of A. Cronin's 'Stars Look Down' is being prepared in England by Max Schach.

J. B. S. Hardman has written a history of industrial unionism which will appear in the late spring.

Forbes Parkhill, former Denver newspaper man, has sold a story, 'Stand Up and Fight', to Metro.

Mel Washburn, picture editor of the New Orleans Item-Tribune, is in Hollywood interviewing satellites.

Street and Smith have two new magazines out this month titled Pocket Love and Pocket Western.

May Sarton will sail for England this week with her rented Conrad Aiken's 17th century house in Rye.

Archibald MacLeish has just finished what he terms the first poet radio drama titled 'The Fall of the City.'

George Harmon Cox, Metro writer, sold serial rights on his mystery novel, 'The Camera Clue,' to American mag.

Louis Atlas, Paris newspaperman for the past 11 years, in New York and off to Buffalo for a week to visit his family.

Ken McCaleb, managing editor of N. Y. Sunday Mirror magazine section, has gone to Hollywood on a month's vacation.

Fiction House will issue Popular Stories, Action Stories and Larist Story bi-monthly in the future instead of monthly.

Scott Littleton, chief investigator in the district attorney's office in Pasadena, Cal., is writing six more fiction yarns for Liberty.

Dell Publications is issuing Western Action Thrillers for the first time this month. Sport will henceforth be called Sport.

Noel Pierce has written a novel titled 'The Second Mrs. Draper,' which will be published by McBride in the fall, and will run serially in McCall's.

Bob Stern on a leave of absence from the N. Y. Herald Tribune to bring his family back to the U. S. from Paris where they have been sojourning.

White, formerly with TI magazine, succeeds Robert H. Jones as director of publicity for Doubleday, Doran. Jones will be assistant to Conde Nast.

James Moynahan, of the March of Time staff, who has been writing for pulps for some time, hit Esquire, Forum, and the Saturday Evening Post simultaneously.

Clay Cotter has left the sports staff of the reorganized Times-Union in Brooklyn. Was assistant sports editor of the T-U, before the paper was taken over by the Eagle.

Dorothy Thompson will lecture at the Harvard Club in New York next Sunday (14). First time in the history of the club that any woman speaker has been engaged.

Houghton Mifflin will publish book titled 'Books and Battles' by Irene and Allen Cleaton dealing with books published in 1920-30 which aroused public controversies.

International News Service is the first outfit to open a Hollywood bureau. Wallace X. Rawles is in charge. Remainder of wire services handle studios from L. A. offices.

London Daily News has asked Jesse L. Lasky, RKO film producer, to concoct a yarn about the Dickstein bill in Congress. Lasky is opposed to the measure, which would restrict entry of foreign actors into the U. S.

GERMANY'S SONGFEST BID

It's All a Plot, Sez Salmaggi

Somebody's Trying to Get \$10,000,000 From the U. S. Gov't., the Maestro Reveals

Plot to grab a \$10,000,000 government subsidy by forming a phoney American National Opera is behind efforts to pass the Dickstein anti-alien bill, according to Alfredo Salmaggi, Hipp-opera promoter.

Pop-price opera magnate, who wears his hair long and whose office walls sport affectionately signed letters from Caruso, has all the inside dope on the plotters, but he isn't naming names. Not yet. He'll do that next week.

Meantime, Maestro Salmaggi is helping to the whole nefarious scheme. He's perfectly willing to explain.

It's all Salmaggi was approached to join the 'syndicate' and share in the \$10,000,000 plum. But his artistic soul rebelled, and he turned the proposition down. Just like that.

Brains of the ring, a certain Russian (he'll be among those named next week), then arranged to have Salmaggi passed by in committee hearing on the bill. But the Maestro wired Dickstein, demanding to know what was what. Dickstein then invited Salmaggi to appear before the committee, but pointed out that Salmaggi might have to sit around Washington several days before being heard. Having his current pop-priced opera series hot on the grid at the moment, that was impossible, so Salmaggi just boycotted the whole proceedings.

That's his story; and he doesn't care who knows it.

The Dickstein bill is an outrage, he declares, with emphatic indignation. No true artist would have any use for it. American concert and opera stages are wide open to native talent, he insists. And he has all sorts of clippings, letters and documents (mostly in Italian) to prove it.

In the last five years, says the maestro, he has presented 97 American singers in their operatic debuts in this country. Fourteen of that number went on to the Met, he adds. No names, of course. That would complicate things too much.

The whole Dickstein affair is a deep and dark plot to grab \$10,000,000, he repeats. Just wait until next week, he'll reveal more.

\$110,000 Fund for Symp

Citizens' committee of 56 socially prominent Washingtonians open drive today for a \$110,000 'sustaining fund' to keep D.C.'s National Symphony Orchestra going for another year.

Money needed for next season reater than ever before.

Louis, March 9.

Former Circuit Judge Fred L. English has tied 600 volunteer solicitors to participate in drive to raise funds to meet operating deficit of St. Louis Symphony Orchestra during 1936-37 season. As activities of symph invariably finds its way into red figures excess, of orch hope to keep deficit down to minimum in order that tap on angels won't be so heavy.

English was appointed head of drive by Oscar Johnson, 34, pres. of symph society, who made two donations of \$15,000 each last year to balance the books. \$200,000 is estimated cost per season for orch. to operate. Drive starts today (10) and will continue through Thursday (18).

Batoneers in Shanghai

Feb.

Contracts extending into 1937 show that American Hawaiian and lili orchestra leaders dominate Shanghai night li.

Henry Nathan is at Ciro's, Whitey Smith at the 'Aramjunt, Bob Hill at Vienna Gardens, Ernest Kaai at the Delmonte, Nick Burrell at Saint Anna, Al Uhlen at the Great Eastern, Andie at Casanova and Flagan at Yangtze.

FIVE MET WARBLERS SET FOR CORONATION

At least five Metropolitan opera singers are to take a prominent part in the Coronation opera season at Covent Garden in London this spring. Giovanni Martinelli is to sing 10 times, including the opening night performance of 'Tello'; Kirsten Flagstad has been engaged for 'Tristan and Isolde' and the Ring Cycle, in addition to a recital in Albert Hall.

Others from the Met taking part in Wagnerian performances will be Lauritz Melchior and Kerstin Thorborg. Gi igna sing 'Aida.'

Gaumont-Woolf

(Continued from page 17)

Dixon Boardman and O. H. C. Bal-four—who also objected to the suddenness with which a decision had been forced.

Stock is reported from the City to be widely held, with large blocks believed to be in the hands of prominent investment trusts. Maxwell's associates have also, it is understood, come into the market for this stock, in case it comes to a showdown. Dissenting group has sought legal advice as to whether it could obtain an injunction to prevent payment of the preference dividend. Maxwell and his friends, too, hold more than the 10% of the ordinary stock, which empowers them to demand a Board of Trade inquiry, so there are all the makings of a pretty free-for-all still.

Ostrer Explains

Meanwhile, in a general press interview following the agreement with C. M. Wolf, Isidore Ostrer gave some facts on the deal.

G-B for the present will confine its production activity to eight films, he said, planned to cost in the aggregate about \$2,100,000, of which Woolf's General Film Distributors will bear half the cost. Four of the pictures will be made on a \$325,000 budget, the other four on a \$200,000 payroll.

Production will be divided between G-B's own Gainsborough studio at Islington and the new Pine-wood plant, in which Woolf has a big stake. Included in the program are two more Jessie Matthews subjects, while she is now working on still another.

Ostrer harped back to the failure of the corporation to impress the American market with its product, claiming that, while as much as \$250,000 had been returned on certain pictures, and the company had entry into 5,000 theatres, it was a matter of 'staying the course' if British production was to win a permanent place.

American ranch Stays
resent intention is to 'mai in the American distributing iza-tion, building up a program ith pictures from General Films and other ritish producers.

'If we cannot get sufficient pictures,' he said, 'we may have to take a different course, but at the moment we anticipate we shall carry on.'

As regards domestic distribution, Ostrer stated that General had guaranteed a sum in 'excess of \$2,500,000' for handling the product.

Annual statement of ough Pictures (1928). Ltd., remaining G-B production affil just issued, shows the company be almost \$500,000 in the red. There is a trading loss of \$397,455, while, after payment of interest, depreciation, and other charges, there is a debit balance of \$489,650 to carry forward.

Company also operates the Islington studio, at which part of the modified G-B production program will be carried out.

MUSIC FESTIVALS AS TOURIST BAIT

Bayreuth Fete to Buck Annual Salzburg (Austria) Festival—Munich, Leipzig and Other Key Cities Also

MANY EXPOS

Nazi Germany, of the tourist trade France and England took to get this summer, has drawn up a most formidable schedule of festivals and rubberneck-luring frolics the country has presented since Hitler became boss.

Denied much tourist play because of its political tenets, Germany is seeking to cut into the crowds figured to prow the London Coronation, Paris Exposition and Salzburg (Austria) fete by putting on an almost endless chain of musical events right through the summer.

Bayreuth festival, honoring Richard Wagner, has been set back this year till it almost day-and-dates the Salzburg show, latter running from July 24 till Aug. 31, and the Bayreuth season spanning July 23-Aug. 21. To bolster the threat it is trying to make to Salzburg, the German government has a new one this year in the form of a huge Wagner-Mozart-Strauss festival, which will be held in Munich from July 21 to Aug. 28.

Other large-scale musical fete sets are: Mozart festival at Heidelberg (May 29-June 6); Play festival at Marburg (June 19-July 20); Rhenish Goethe festival at Dusseldorf (June 20-30).

Aside from Bayreuth, there is nothing on the sked that would seem able to seriously crimp Salzburg, which has benefitted since Hitler made many world-famed names unavailable in Germany. Salzburg has a quartet of draws, when billing Han Knappertsbusch, Max Reinhardt, Arturo Toscanini and Bruno Walter, that nothing Nazis can trot out can top.

Effort to grab some gravity from Paris Expo even more seriously offset by world-feeling toward Hitler regime. Getting other nations to cooperate is exceedingly tough when Germany plans any large-scale blowouts. At present there is a Colonial Expo primed for Hamburg (June 5-July 15), but that will get little recognition outside Deutschland. An International-Photograph Expo carded for Frankfurt-am-Main (Aug. 1-22) has snagged some interest, but won't alarm the Paris gala fete.

Unpromising also are the enlarged and extended fairs which will be held through late August and September in Leipzig, Kottbus, Bad Duerkheim, Dossenheim, Frankfurt, Cologne and Hameln.

Via auto racing—a popular sport on the continent—Germany will make its big effort to get tourists. With the world's largest track at Nurburgring, series of races will be held right through summer on rather grand scale, international speed-demons being now contacted to compete. But the auto meets are not expected to impair the Paris Exno nor other continental diversions held out to sparkle the eyes of this summer's slew of Europe-trotters.

Putman's Decoration

Monte Carlo, Feb. 26.
Putman, Monte Carlo opera maestro, has been made a chevalier of the Lion of Honor for his services to the musical world by the French government.

Putman has been in the opera game for more than 30 years and is credited with discovering scores of singers and artists now celebrities.

Bruno Walter at Hague

The Hague, March 1.
Bruno Walter has arrived in Amsterdam to conduct the Concertgebouw orchestra.
Willem Mengelberg, regular batoneer, was left again for Rotterdam.

Ballet Russe's 'Faun' Number Ires Seattle Censors; Hurok Talks Suit

Air-Minded Maestro

Philadelphia, March 9.
The music won't be going 'round and 'round half as much as ill Eugene Ormandy, batoneer of the Philadelphia orch, when the group starts its trans-continental tour, April 19. At that time, Ormandy still will be under contract to conduct eight more Sunday night concerts for Ford-Motor from Detroit, and will have to fly from wherever the Philly musicians happen to be to Detroit and back several times a week.

The merry-go-round starts on April 22 when maestro leaves the podium in New Orleans to hold rehearsals in Detroit, two days later. He conducts the Detroit concert, Sunday, and rejoins the Philly group to lead them in St. Louis on Monday. The next Wednesday he wands his own orch in Dallas, leaving immediately for Detroit to conduct on Sunday, Monday he flies to San Francisco to meet the Philly group again, and so on.

Members of the orch have christened Ormandy 'Der Fliegende Musik Direktor.'

Trudi Schoop Ballet In 3 Acts Booked as Regular B'way Show

Regular roadway run, on legit policy of eight performances a week, is planned by Sol Hurok for Trudi Schoop and her comic ballet. Promoter intends bringing troupe to one of the smaller Broadway legit houses near the end of April and continuing for an indefinite stay. Company will give its lone Mar. full-length ballet in three acts, probably at a \$220 top.

Carrying limited troupe of about 20 dancers, with only two pianos for accompaniment and minimum of settings, costumes and props, Schoop ballet has lean nut and could show profit on modest grosses. Company is currently touring, but did satisfactory business on a 10-day engagement in New York last season.

Buffalo Singer Debuts At Met in 'Butterfly'

Franca Somigli, who made her Met Opera debut Monday (8) in 'Butterfly,' is really Marian Clark of Buffalo.

For probably the first time in its history, the Met delayed all production of any Puccini opus until this late season to secure in canary. In past the Met has been able to almost command appearances, but Miss Somigli had other commitments which she refused to break for the N. Y. engagement. She sings 'Boheme' on Friday (12).

For the past nine years warbler has been steadily working at La Scala, Milan. Met roles are first in this country as full-fledged operatic oriole.

J. J. Vincent Back

Vincent, former managing director of the German Grand Opera Co., absent for the last three years from the concert field, devoting his time to producing plays, has returned to the concert field. Contracts have already been signed with Miriam Marmel dramatic dancer, and others are in negotiat.

Vincent intends to put his main efforts to promote young American talent and create his own stars.

Injunction proceeding is threatened by Sol Hurok against the Seattle board of theatre supervisors if it 'persists in interfering with an accredited work of art.' Promoter's threat, in a letter last week to John Boettiger, publisher of the Seattle Post-Intelligencer, answered the board's warning that if the Monte Carlo Ballet Russe repeated its presentation of 'Afternoon of a Faun,' ('L'Apr-Midi d'une aua') ballet number, the theatre's license would be revoked. Hurok handles ballet's American tours.

'Faun' was given at the Moore theatre, Seattle, couple of weeks ago an stirred storm of controversy there. 'It had been shown continually during Russian troupe's current coast-to-coast tour. Contrl nting factor to Seattle, and a nion future performances of the disputed ballet was understood to be action of Moore manager in sealing the board members in last row in balcony when they attended to gander 'Faun.'

What earned Hurok was the board's sudden leap into print with its tabu of future 'Faun' performances and public statements that the ballet is 'salacious.' Promoter claims he's never offered 'salacious' shows of any kind and that he's always been willing to make reasonable concessions to local ideas of propriety if approached in friendly spirit. Claiming that the plot of the ballet is 'almost as simple and child-like as an episode from a Tarzan story' (the promoter calls protests against 'Faun' the 'pathological opinion of hysterics').

Reason Hurok sent his letter to the Post-Intelligencer is that paper took his side in the uproar, carrying stories and editorials condemning the board's lowered thumbs. 'Faun' was danced in New York last fall and has been repeatedly offered in cities throughout the Russe tour, with David Lichine in leading part. Ballet was created by Nijinski from Debussy's tone poem of the same name. First offered in New York about 20 years ago by Leonide Massine, causing some excitement at that time. Hurok's next presentation of the ballet in Seattle, if and when, will be late in the winter of 1937-38.

Met Opera Tieup With WHK, Cleveland

Cleveland, March 9.

Through a tieup with the promoters of the Metropolitan Opera series in Cleveland, opening April 12, WHK will air the condensed versions of eight operas. It will be at the rate of one a week, starting March 2 (yesterday).

Station will give a pair of five-buck seats as well as couple of \$4 duets for each opera to adults writing best 50-word letter on why a particular opera appeals to them. Separate sets of tickets will go to high school seniors.

American Ballet Solo

For 1st Time in Hub

American Ballet will make its first solo appearance in Boston when it gives 'The Bat' here on April 10. Troup has previously played Boston with the Metropolitan Opera Co., but has never danced a program alone in the Hub.

Forthcoming 'Bat' presentation will be in conjunction with the Met's performance of 'Hansel and Gretel' and 'Pagliacci,' all being skedded as a triple bill. In all previous Boston dates, dancers have appeared as a pa of the actual Met opera production.

Fowler and Tamara Touring

Fowler and Tamara started out is week on their Arthur Judson-booked concert itinerary as a traveling dance attraction.

Ballroom team is pioneering into the concert field with a complete evening's repertoire.

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

Harvard's Hasty Pudding Club at Mecca Temple, April 9.

Practically the entire "Eternal Road" company turned out for a midnight show of "Lost Horizon" at the Globe last Saturday. In honor of Sam Jaffe, now "Road" and the lama in "Horizon."

Stage Relief benefit of "Frederika" last Sunday and a special matinee of "The Women" Friday (12).

Minor sensation in Washington is the retirement of a former newscaster, James W. Dugger, that during the 1934 marine strike in California one of the strikers was deliberately shot for the benefit of the lensers. Statement made before Senate Liberties Committee.

The Reading group of railroads (Reading, B. & O. and Jersey Central) has taken \$200,000 in N. Y. World's Fair bonds.

Mike Riley, co-author of "Music Goes Round," in an auto crash last Wednesday. Got some bandages and a ticket for driving without a license.

Three road troupes each for "Brother Rat" and "You Can't Take It With You." To mop up before the pictures are released.

"Eternal Road" to go for Sunday mats and no Monday shows, starting March 21. Top will then go down to \$3.30.

Edward Johnson signed a two-year contract with the Met. All contracts lately have been for single years.

John Gielgud tells London interviewers that candid camera users got in his hair during his N. Y. run. Never less than four in the front row, and often more.

Animated diorama showing a bi-lion scene in three dimensions installed in the nave of Trinity Church, N. Y., last week. Will remain through the Easter season. First of a series of 50 intended for exhibit at the N. Y. World's Fair.

Sinclair Lewis and Vincent Sherman may get together on a new play. Sherman made contact when he staged the L. A. production of "It Can't Happen Here."

That Long Beach (L. I.) plan to tax bathers is growing stronger. Even residents must take out identification discs if present plan goes through.

Frederic Worlock appears in the first act of "Tovarich" and the third

act of "Dr. Clitterhouse." Has an hour in which to make the jump.

Fire Commissioner is crusading against people who light matches in the theatre to read their programs. Sees fire hazard.

Candid cameras out at "Wingless Victory." Disturbed the actors too much.

License Commissioner Moss a guest speaker at the Associated Motion Picture Advertisers luncheon Thursday. Denounced bank nites.

Beatrice Lillie now tosses out four garters instead of three in her "balloon" number at the Winter Garden. Charmion told her a couple, but the girl in blue chuckled half a dozen. Id g taking hold anew.

Charles McFarland, Negro barber shop attendant, sued Jack Dempsey for \$3,000, alleging a playful punch from Dempsey while he was being helped into his coat had gunned the McFarland internal mechanism. Justice Lippe tossed the case.

Club Burlesque latest addition to the 32nd St. string of mixeries. To specialize in strip teases. Allen Gilbert fronting. To open March 27.

Newseels required to pledge themselves to show all Coronation shows to the Archbishop of Canterbury and the Duke of Norfolk before release. Will slow up publication and probably kill plan to fly the film to U. S.

Program of the Guild's "Masque of Kings" changed to name Duchess von Neustadt instead of Countess Larch Real, countess, who lives abroad, made a legal demand for the change. Will necessitate reprinting the published version also.

N. Y. Museum of Modern Art now offering an exhibit based on production of "You Only Live Once." Will run for a month.

Mary Dunckley replaces Jane Johns in "Behind Red Lights." Miss Johns taking time out to get married.

Ceiling in Father Divine's Harlem Heaven fell Sunday (7), beaming a couple of the angels, who required hospital treatment.

Peggy Conklin, of "Yes My Darling Daughter," dunked in Long Island Sound Sunday when a racing dinghy capsized off Greenwich.

Guatemala has lifted duties on educational films and important news events. Chiefly benefits propaganda films put out by Germany and France.

Lily Pons, who recently decided she wanted to live in Norwalk, Conn., even the keys of the city at

a gala showing of "That French Girl" at the op'ry house. Proceeds went to a school fund for scholarships. Mayor gave her the latchkey.

Helen Hayes in "Victoria Regina" extended to May 15. Had been tabbed to shut May 15.

Will Lee released Garson Kani in "Boy Meets Girl" to permit latter to direct "Hitch Your Wagon."

Whelan Drugs and United Cigars follows the N. Y. book distribution scheme. Offering an encyclopaedia. Set in 12 volumes at 39c each.

Set-down contest staged at Lodi. N. Sunday, when musicians at the Hi-Ho club refused to play longer without assurance of \$2 per hour for overtime. James Faulkner, who runs the club, undertook to sit there, but he paid off at the end of 14 hours and begged them to go home.

Italian newspapers contending that Buffalo, N. Y., really was Giovanni Tambini. Born really was Samuel French has bought the amateur and stock rights to "Howdy, Stranger."

Panic in Jersey ity theatre Sunday was caused by a fire extinguisher falling off its wall bracket. Cry of "Fire" raised and three hurt in the resultant rush. There were 1,800 in the audience.

Cecile Sorel seriously ill in a Paris hospital. Star is now 62.

Diana Wynyard poisoned by cosmetic in released season. "Heart's Content" ended in London.

Italy bans films of Malaga because a pix showed Italian equipment being used together with Italian soldiers and officers.

Intrastate Theatres Corp., Warner subsid, has purchased the building, 309 W. 44th St., with title already taken to two incoming buildings. Warners can extend its home office frontage 75 feet. No immediate building planned.

Norman Parker (Nellie Gutowksi) pulled publicity in General Session Monday (8) to one of three charges preferred against her, admitting robbery in the third degree. She held up several Broadway eateries with a cap pistol.

British Variety Artists Federation petitions labor ministry to bar alien acts from Coronation programs.

Some 500 patrons left the Carroll picture theatre, Brooklyn (8), when a fire in the engine room caused the firemen to clear the house. No panic and no injuries, patrons having been told the machinery had broken down.

Coast

Maybelle Reed, mother of Martha Raye, received an interlocutory decree from Peter F. Reed in L. A., charging desertion. Property settlement between the pair dissolved. Reed had made an agreement with his father to support him.

Fire caused damage of \$13,000 to the Aerogram radio recording studio in Hollywood.

L. A. city council approved building plans of 20th-Fox to utilize tract of 97 acres adjoin the studio. It will give lot an acreage of 194.

Peter La Duca, laborer, died from injuries he received in a fall from a cat-walk at 20th-Fox studios in Westwood.

Wife of Chico de Verdi, concert artist, filed suit against a Hollywood restaurant seeking \$50,000 damages for injuries received in a fall. Grace Moore and Frank Orsatti settled their agency commission suit for \$98,500 out of court in L. A. Orsatti had asserted the actress owed him the amount on an earnings she had made in films. She retailed with the statement that she had paid him \$1,500 which she considered adequate. Terms of the settlement were not disclosed.

Esther Howard, film actress, received L. A. divorce from Walter G. Taylor, Hollywood dentist.

Elaine Barrie Jacobs Barrymore dropped her L. A. action for \$2,500 temporary alimony from John Barrymore. She still wants a divorce, however, her lawyers said.

Director at the Paramount studio in Hollywood, was seriously injured when he slipped and rolled down a cliff while on location at Big Bear Lake. He will be discharged from the U. S. naturalization bureau in Los Angeles. Two years must elapse before the actress receives her final citizenship papers.

Investigation into the death of Humphrey Pearson, Hollywood scenarist, who was found dead in his Palm Springs home Feb. 24, has been closed. District attorney said no evidence that Pearson had been murdered was revealed.

Adrienne Ames, screen actress, filed suit for divorce from Bruce Cabot in L. A. Actress, formerly wife of Stephen Ames, N. Y. broker, also is seeking custody of her 13-year-old daughter, whom Cabot adopted at the time of their wedding.

Lucille Constance Graham, radio singer, received divorce from K. E. Graham in L. A.

A coroner's jury termed the death of George Daly, 49, ex-marine and Universal powder technician, accidental. Daly was killed when a bomb, used to simulate a shell being fired, exploded in his hands during the set of "The Road Back" at Universal.

Strippers' Degrees

Minskys, as a stunt, staging the first graduation of their Strip-Tease University, Friday (12) midnight, at the Oriental, N. Y., before an invited audience.

Stripper alumnae numbers eight. Gladys Fox will be valedictorian; Bobby Sanford, dean; Herb Minsky will deliver the baccalaureate.

WPA

Power

(Continued from page 56)

ownership. It frankly favors the latter, but makes a persuasive case as well as an entertaining play.

Production utilizes almost every form of theatrical presentation, including motion picture, television, projection, amplification system, music and even masks. Amplifying system is used by an unseen Voice of Living Newspaper, which sets the moment. These provide a sort of glorified master of ceremonies, comments on characters and action and occasionally argues with actors, a kind of pseudo-Greek chorus.

Next in importance to Voice of Living Newspaper is a single character who appears in many scenes under different names, but always representing the same person, John Q. Public, the consumer. He's played with deft humor by Norman Lloyd, a slim, puckish chap with a knack of appearing impossibly pathetic.

Staging is well planned and fairly imaginative. Settings are simple but effective. Without going into the merits of the arguments raised, "Power" is an intriguing play and interesting production. Hobe.

TREASURE HUNT

Revival of American comic opera (1937) in two acts (14 scenes) presented by WPA Federal Theatre Project's Suitcase Theatre Unit; Frank Lee Short, director; adaptation by Alfred Norlin; music by William Barton; staging, Ronald Hammond; music, Sandro Corona; sets, Wood MacLennan; costumes, Alfred Norlin; hair, MacLennan; Brooklyn, N. Y., March 8, 37; 86c, top. Hum. 10c. Edgar W. Ballou 10c. Alfred Norlin 10c. Rattatrap 10c. John T. Casey 10c. Quadrant 10c. Jack McElroy 10c. Washball 10c. John Regan 10c. Treachery 10c. Henry Kline 10c. Meantime 10c. Donnell O'Brien 10c. Spiffle 10c. Elmer Barab 10c. Old Gabriel 10c. Louis Ballitt 10c. Collector 10c. Irwin Johnson 10c. Wallace 10c. Wadsworth 10c. Johnstone Pivan 10c. Mrs. Plackett 10c. Agnes Sanford 10c. Lottie Quimby 10c. Miss Lucy 10c. Caroline Underwood 10c. Bar Maid 10c. Patricia Ramsey

It is kinder to think that the FTP is not really trying when it resurrects such a dreary opus as "Treasure Hunt" which, statisticians say, is the "first published American opera." As far as audience-value is concerned it lays a cold-storage egg, even though the Suitcase Theatre unit has been rehearsing it for almost a year.

Productions as crudely amateurish as this are hard to take, even by the friendliest audiences, and this one, though it tags "Disappointment," will react unfavorably toward the FTP cause.

Story, such as it is, revolves about a stage actor who, as a curiosity, fusts actors in nightmarish madcap and trying, between song numbers, to find the buried treasure of the notorious pirate, Blackbeard. Head man would seem to be a competent gent, dressed like George Washington and talking like a Dutch comic.

Others include an Irishman, a Scotsman and a number of guess-whats. Just what it all means is a bit of a mystery, but the actors seem to be having a good time, especially when the script allows them to sing and dance. Song numbers are mostly tavern toasts in the village inn, plus a comedy solo and ballad at intervals.

Of the cast, Arthur Donaldson seems to know his way about a bit better than his associates. He plays the treasure-seeker, with the German accent and lends a solitary pronunciation to Song numbers. One of the few females in the cast, Patricia Ramsey reveals a nice voice in a bit.

Just because "Treasure Hunt" is hailed as the earliest American opera, it will not help much in its present state: Roul.

BIRTHS

Mr. Mrs. Ben Bloomfield, daughter, in Chicago, Feb. 26. Father is manager of Oriental theatre.

Mr. and Mrs. Jimmy Campbell, son, March 2, in London. Mother is Betty Balfour, actress of the silent screen.

Mr. and Mrs. Charles Lamont, daughter, March 6, in Los Angeles. Mother is former Mrs. Bradley, film actress; father is director.

Mr. and Mrs. Frank Scully, daughter, March 8, in Los Angeles. Father is writer.

GAMBLERS SQUAWK AS BLUNT WINS BOUT

By JACK PULASKI

Eddie Blunt, a young, powerful, colored boxer, copped a win over the vaunted Philadelph, also colored, of Philadelphia, at the Hippodrome last week and thereby caused a ruckus among the betting bunch, especially those wise guys who make the odds. They laid "three" to on Haynes.

The trouble started because the referee stopped the match in the seventh round, disqualifying Haynes for not trying, but awarding the win to Blunt. That was a curious decision, as the past, in such situations, the ref rules it no contest.

Mugs who took a chance on Blunt demanded a pay-off, with the layers wanting to call all bets off. Around 49th street the boys were at each other's throats. It was, however, clearly established that Blunt copped and the gamblers paid, although that process took several days.

On performance, Blunt looked much the best. He tagged Haynes with a left hook at the start and won all six rounds. Leroy tagged Eddie with right to the button late in the first, but the strong boy from Arizona weathered that. He kept poking his left one of the longest noticed. Yes, Haynes' kisser, and the latter, didn't know what to do about it.

Blunt also had the best of it in close and had one of his rights connected it might have been questionable about Haynes' staying ability.

Haynes is the man who stopped Camera Philly last year and then forced him to quit in Brooklyn, hitting Primo on the thigh, which he claimed caused temporary paralysis. After that the huge Italian took it on the lam and went home, never to return, he said. Blunt is a 212-pounder who has not had many matches. It seems most of the heavies around the east are either leary of him or draw the color line, which is the same thing. Blunt put away the knocker-outter, Jack Trammell, in round one recently at the Garden and got something of a rep. This Friday (12), at the Garden, Henry Armstrong, from the Coast, will go against Aldo Spoldi, while two 10-rounders top the card at the Garden, the Italian Arturo Gody and Maurice Strickland, plus Gunmar Barlund and Bob Olin.

Beauty for Paris

San Francisco, March 9.

Civic, art, Hollywood and professional leaders are being drafted for a committee of judges to select the prettiest, most charming, the most representative girl in the 11 Western States for the 1939 Golden Gate International Exposition.

The winner will be sent to Paris, France, as the official representative at the Paris International Exhibition of Arts and Techniques in June. Second and third place winners will be guests of the French Line on a 12-day cruise to Victoria and Vancouver, B. C., and return to San Francisco.

New Hotel Niterly

Warwick Hotel, N. Y., will open its new niterly room April 1, offering six-piece dance band and small show. Room, which will have glass floor, murals by Dean Cornwell and decorative crests of celebs, will seat approximately 110.

Alterations estimated to have cost \$75,000.

MARRIAGES

velana Raynor, Henry
asst. mgr. Coloni incoln, Feb.
at Lincoln, Neb.

Anita Page to Lieut. Herschel A. House at Yuma, Ariz., Jan. 9. Husband is a flying officer on the U. S. S. Ranger. Miss Page is film player. Mona Brie to Edward Davis, March 5, in Los Angeles. Brie is a radi actress.

Mary Cassidy to Hugh R. King, in Hollywood, Feb. King is a screen writer, ride is secretary to Leopold Stokowski.

Mr. and Mrs. John Carroll, daughter, March 3, in New Orleans. Mother is Steffi Duna, screen actress.

Mary Lou Macadoo to Robert Husey, p.a. at Columbia Films, March 8, in Las Vegas, Cal. Brie is stylist for David Low pictures and niece of Senator Wm. Gibbs Macadoo.

Marion Sablosky to Melvin J. Fox. Brie is daughter of Louis Sablosky, Pennsy. showman. He's the son of Jake Fox, operator of theatres Philly and South Jersey.

New York Theatres

Shares a Better Show
at the
ROCKEFELLER
THEATRES

STATE
Gladys Swarthout-MacMurray
"CHAMPAGNE WALTZ"
On Stage - Cross & Dunn, Paul Gertrix, Britton Band

CAPITOL
First Time at Popular Prices
NORMA LESLIE
SHEARER - HOWARD
In Metro-Goldwyn-Mayer's
"ROMEO AND JULIET"

ASTOR
Daly at 45th St.
Pathe Daily, 2:45, 8:45
Run, 6:00, 8:15
Show Rat, Prices (plus tax)
Sun. & Mtd. 50c to \$1.00
Sat. & Mtd. 50c to \$1.00
Sunday 6 P.M. 50c to \$1.00

Virginia BRUCE & Melvyn DOUGLAS
"Women of Glamour"
New CRITERION BROADWAY
10th St.
Opens 9 A.M.-Midnight Shows-25c to 1 P.M.

PARAMOUNT
HELD OVER
"MAID OF SALEM"
MacMURRAY and COLBERT
-ON THE STAGE-
BENNY GOODMAN AND HIS ORCH.
WITH FRANKS HUNT, GENE KRUPA,
TEDDY WILSON, LIONEL HAMPTON

"NANCY STEELE
IS MISSING"
With
McLAGLEN - "NELLY - LOBBE"
UNITED ARTISTS
RIVOLI 49th St.

RADIO CITY
MUSIC HALL
'WINGS OF THE MORNING'
Spectacular Stage Productions

7th Av. & 50th St.
HELD OVER
"LOVE IS NEWS"
On The Stage:
MR. AND MRS.
JESSE CRIVELLO
RADIO GAMBLERS
ROXY
ALL 25c
TO SEATS 7 P.M.

Broadway

Anne Nichols out after influenza.
Sam H. Harris still abed in Palm Beach.
Eddie Kellar of Ford's, Baltimore, visiting.
Otto Diehl selling tickets at the Lyceum.

Murray Marti Reilly's gym.
Eddie Weber at the keys for Cross and Dunn.

Mike Gages hospitalized for sinus treatments.
J. Edward Bromberg returns to Hollywood on March 13.

Sam Harrison and wife on Coast for winter; due back soon.
Walter Gould getting ready for another South American trip.

Hook Lewis, of Dempsey's bar, in Sydenham hospital. Diabetes.
Donald Randolph leaving 'King Richard II' to appear in 'His Excellency'.

Harry Snowden and Bob Allett in Globe b.o. for 'The Lost Horizon' date.
Joan Miller out of the hospital, after three weeks, and taking things easy at home.

Connecticut issuing permanent art license plates with slot for change of year.
Ralph Kirby cracked up his new plane in a farmyard at Florida, N. Y., last week.

Press preview this aft to induct the enlarged Onyx Club on site of the defunct Clover.
Cocktail contest for the 'native American' drink at Hotel Commodore bar this week.

Patricia Gorman on New York visit, will go to Palm Beach before returning to Coast.
Hype Igoe picked up new cocktail formula in Fort Risco. It's called the hot hippy special.

Murray, who started as dishwasher, now proprietor of 46th street coffee pot, next to Loew's State stage door.

Gordon & Revel, songsmith team, came in from the Coast last week. Going to Florida this week. Ditto George Raft.

Memorial beefsteak dinner for the late 'Doc' Haynes of the Hot Air Club, dated for March 27, at Jay Packard restaurant.

The Jimmy Campbells (Betty Fair) cabling their American friends on the birth of their first child, a son, in London last week.

Lou Pollock, ex-Columbia, Universal as assistant to Al Hirsch, advertising manager. He was for years with Balaban & Katz in Chicago.

Fritz Block, ex-Columbia, has a play of his own writing and a bankroll of his own promotion. It's a toss-up whose name goes up as the entrepreneur, however.

Ralph Rolan, March of Time' exec, luncheoned 57 Skouras theatre executives at St. Moritz hotel Friday (5) following initial Long Island studio showing of 'Time'.

Releases from Federal Theatre Project now contain credit line for publicist Pierre de Rohan, editor of FTP mag. Heretofore press matter was submitted anonymously.

Sardi's 10th anniversary last Friday. Ditto for Renee Carroll, hat-checker, who goes with the lease.

Vincent Sardi cuffed the customers all that day to a spot of brandy.
Harold Arlen gets billing as a collector of art in catalog of Boris Aronson's exhibition of circus paintings at the Boyer Galleries.

Arlen lent his 'Circus Rider' for the show. Bill Thomas and Bill Galvin of Winter Garden crew will inaugurate series of Cheese Cakes at No. 1 Elks Thursday (11). Harry Hershfield reported setting up claim of priority.

Jay Faggen's Harlem Upstairs House is one of the town's quickest nitty clicks, on the site of a jinx hotel, variously Del Monico's, Coffee Dan's, etc. Faggen off on a western talent quest.

Sergt. Bert Delaney Theatrical Post No. 102, Veterans of Foreign Wars, will celebrate its first anniversary March 31 with entertainment and dancing in the Grand Ballroom of the Capitol Hotel, N. Y.

New synagogue in West 47th street will be dedicated Sunday afternoon, March 14. Ceremonies will honor the late Irwin S. Wynn.

WMCA sportscaster and son of Harry (Empire City Four) Cooper.
Walter Wanger making flattering bids to Monte Carlo (Central) Casino, who, however, seems to be incoated with the Broadway virus.

Incidentally, Milton Blackstone, his partner, is recovered from a minor surgical operation.

Work on Hampshire House, partly constructed hotel adjacent to the Essex House on Central Park South, will be completed for occupancy by the fall. Building started in 1930, has been a white elephant since 1931 when work stopped. Interiors never completed.

Harry Rice, Jr., Chicago, named by Hearst to frame a World's Fair edition of the N. Y. Journal to the world. It will be published in May or June.

World's fairs through contact with the big Chicago show.

Sapphire Room, nitty, bankrolled by the J. P. (Grand Central) Casino, who have extensive limousine biz, now places a cuff motor at disposal of special guests, to and from the nitty club, as occasion demands.

Paul Carey is actively associated with the Sapphire Room.

The Joe Moss-Dea Loew-Lou Brecker venture atop the Criterion theatre, the International Casino, is temporarily halted and its scheduled February starting date having come and gone it doesn't look to tee off until next Fall. Stalemate is result of sundry different factors.

A. P. Waxman Publicity Bureau, recently established by Waxman in the General Electric Bldg., has been retained to handle the forthcoming campaign for the Will Rogers Memorial Hospital, under the supervision of Major L. E. Thompson, of RKO and Harold Rodger, of Warner Bros.

Manager Buchanan of the Savoy ('Stompin'-at-the) ballroom in Harlem is a smooth gent in handling the Broadway tourist parties. Besides a normally hectic routine nightly, in view of the black-and-tan patronage this Lenox avenue and 142d street hooley attracts, he does OK by the professional visitors.

George Price came up from his permanent Miami Beach winter home on a flying visit to consummate expansion plans for his Far Bldg. brokerage.

Harry C. Block and Richard Davis are his new partners, succeeding Irv Mendelson, while Joe (Grand) Price becomes executive assistant to the president of the firm.

Price. Meantime Price is being angled for a radio comeback, but is first concentrating on his N. Y. Stock Exchange biz.

Minneapolis

By Les Rees

Eddi Ruben Hollywood

Lou Greenley resigned from UA sales force.

Harry Katz of Gayety off on California hunt.

Avalon indie 'nabe house, closed for re-building.

Art Carr, Warner rosters' traveling auditor, a visitor.

Norman Moray, Vitaphone general sales manager, visitor.

Bandit who held up World theatre cashier escaped with \$100.

Joe Fischel, national sales exhibi. off, back from Florida honeymoon.

Moe Levy, 20th-Fox district manager, off on tour of exchanges.

Local RKO exchange in 14th place in Jules Levy national sales contest.

Robert Haley transferred here from Waterloo as new Orpheum p.a.

Irving Gilman, indie theatre owner, back from Chicago business trip.

George Turner, MGM salesman, taken ill at Louisville and rushed to hospital.

W. Workman, M-G exchange manager, taking three weeks' Florida vacation.

Helen Pauly of Warner Brothers' office staff, hospital for minor operation.

F. J. Kayser, former Winona, Minn., theatre manager, added to United Artists' sales staff.

Jane Crowl in WB office, season's second legel attraction at Metropolitan, dated in April 8 to 10.

Charlie Jackson, vet Paramount salesman, with wife off to England for three months' vacation.

Shriners' annual indoor circus at Auditorium, featuring Clyde Beatty, drew turnaway biz all week.

John Stafford, WB office manager, celebrated 24th wedding anniversary and birthday all in one week.

Bennie Berger, independent chain operator, and the wife, off for a three month European jaunt.

Jack Thomas, Columbia exploiter, here from Chicago to help publicize 'When You're in Love' at Minnesota.

At Stern, RKO office manager, skidded off road going 60 miles an hour, but car and self escaped unscathed.

MGM has signed Suzanne Larson, 12-year old Mpls. singer, discovery of Merle Potter, Journal pic and legit ed., to seven-year contract.

Chicago

Bill Murray of N. Y. Wm. Morris office in town all week.

Margaret Churchill, aicago visitor, on way west.

Sam Ward readying his passport for a journey to Australia.

Lou Goldberg in to set some mi-west Major Bowes unit dates.

Alice Cullen, on copy for the Rutherford & Ryan agency.

Joe Flynn heading around the mid-west in advance of the 'Ziegfeld Follies'.

Don Becker in, arranging program set-up for local Transamerica office.

Lou Gordon gets the concessions at the Civic Opera House, replacing Archie Rose.

Jack Pollock, ahead of the Bowes Transcontinental unit, in town a couple days.

Les Albee has changed his mind about the coast trip, and now heading for Florida for some fishing instead.

London

Diana Churchill and John Lodge signed again with B.P.

Sydney Horler, novelist, has written a play titled 'Crisi'.

Buddy Rogers here to appear with June Clyde in a new revue for BIP.

John Hartfield, film scenarist, here to dispose of his play 'Colonel's Lady'.

Sam Smith, head of British Lion Films, and Victor Saville on the Riviera.

Fred Pelton, former studio manager of Metro's Culver City, vacationing here.

Wendy Hiller and Ronald Gow, author and actor, married in Manchester, Feb. 25.

Jim Seymour in from Hollywood to direct a Harry Roy picture being made by Joe Rock.

Gilbert Miller's first production on return here from N. Y. will be Keith Gray's play, 'Old Music'.

Douglas Byng's first entry into show business was as artist-designer to Max Berman, costumer.

Owen McEweny having to quit work in mid-week because one of his stagers is down with the flu.

Ben Goetz off to Hollywood to make final arrangements for MGM stars to come here and make pictures.

Marquis de La Falaise, husband of Constance Bennett, suddenly stricken with appendicitis. Progressing splendidly.

John Garrick added to cast of 'Vienna Sunset', Herbert Wilcox production, starring Carminati and Lilli Palmer.

Claude Hulbert and Eni revor co-starred in 'Ship's Concert', musical, being made by Warners at Teddington.

Argentina arrived here quietly, and off to Paris, returning March 8 for a special charity recital at the Piccadilly.

Peter Bernard has revived the Ragtime Octet, which appeared here for the first time at the London Hippodrome, has a 10-week library deal at \$7500 per.

Percy Athos gets booked for the Casino, and on the concert.

Bobby Howes musical at the London Hippodrome, has a 10-week library deal at \$7500 per.

Fred Bernhard, taken ill while in Manchester on business, was found to be suffering from pleurisy poisoning now in hospital.

Bud Flanagan at Cannes, South of France, for recovery from recent illness. Goes into the next Palladium show, built around Jack Hylton.

Edgar Wallace estate reviving the 'Squeaker' with Harley Power in his original role, and inviting Scotland Yard to the dress rehearsal.

Capt. Paul Kimberley, managing director of National Screen, and Arthur Nye, sales manager, off to New York for conference with the home office.

Sydney Carroll's next production at the Ambassadors will be 'Bats in the Belfry', clerical comedy by Diana Morgan and Robert McDermott.

Prince of Wales Corp. is about to issue 400,000 ordinary shares at \$1.25; proceeds to be used in rebuilding the theatre with the old structure.

Ruth Chatterton to make her stage debut here in a revival of Somerset Maugham's 'The Constant Wife'.

Show tries out in Leeds April 5 before coming to the West End.

John Stafford into production at Sound City on 'Man with Two Faces', Austrian adaptation by Arkos Tolnay, starring Griffiths Jones and Rosalind Boulter. Will be released by Rank.

Max Gordon cabling back and forth to get a line on 'Balalaika' for America. Show is one of the surprise hits of the season and playing to practically capacity since reopening at His Majesty's.

Morton Downey due again in May.

Irish International going into immediate production on 'Springs Handicap', racing story, starring Will Fyfe, supported by David Burns.

Herbert Breton directing.

Due to sail home, Lerner, Goodhart and Hoffman, songwriting trio, were given a last-minute assignment to do the score for the new Jessie Roberts musical 'Gang Way', scheduled for production in the Spring.

Kurt Robitschek's first production in several months at the Vic palace will be built around Will Mahoney.

Besides Eric Hayes, Joe Griffin and Bob Geraghty, always in Mahoney's shows, will feature the Rimacs and Caryll and Mundy.

Lee Ephraim to revive 'Vagabond King', with Welchman, George Grives, Mari Esner and H. A. Saints-

bury. Latter plays his original role of Louis XI, which he created at the Drury Lane some years ago. Show goes to the London Coliseum.

Palladium management talking with the Melville Bros., owners of the Lyceum, with a view to transferring the current 'Crazy' show there, from the Palladium. Show must vacate to make room for the Jack Hylton unit, but is still doing well.

Sydney

By Eric Gerrick

o.o. tour.

Frank Neil planning a quick English trip.

Herbie Hayward handling special exploitation for Cinesound.

Good progress is being made on Metro's new Brisbane house.

Still very hot over here and outdoor men are reaping a harvest.

Lenard Ross is in New Zealand making a series of scenic for Warners.

'Princess Charming' opened in Melbourne for W-T and may cop a little legit biz.

Film Board of Trade preparing to deal with exhibitors who have failed to quit the gift racket.

Bernie Freeman, Metro head here, taking a look over company's holdings in Western Australia.

Connors and Paul revue unit still doing good biz in New Zealand in conjunction with the Fullers.

Expected that the new Republic pix will soon find a release date here through British Empire Films.

'Big Broadcast' (Par) will follow 'Compagnie Wal' (Par) for a run try at the Prince Edward, Sydney.

Every time Sir Ben Fuller takes a trip—which is pretty often—his son, A. Ben Fuller, takes control of the chain.

Nothing moving in local production outside of Cinesound. Indie units are still finding it hard to get financing.

'Garden of Allah' will come into the Regent, Sydney, for a long-run try. A. putting out special exploitation.

Frank Graham and Johnny Glass are in charge of Hoyts during Charles Munro's tour of the Moodabe New Zealand circuit.

American cowboys and cowgirls engaged for the Sydney Fair, opening at Lenten. Alice Van will lead the femme prairie stars.

Mob getting ready to beat it to the Coliseum. All walks of life will be represented from Australia, including pic trade, radio and legit.

Biz has slipped for 'Wild Violets' in Melbourne and Williamson-Tait will soon bring in 'Princess Charming' at Frith set as principal comedian.

Labor interests are still keen to secure further air stations throughout New South Wales. Dickers are proceeding with several B-class units for hook-up.

'Show Boat' will soon sweep into its 10th month for Dave Martin at the Liberty, Sydney. Pic still draws lineups daily and is expected to run 12 months.

Remarkable the way newsreel biz is holding up in Sydney. Greater Union operates the only theatre here and capacity is the rule on a 13-hour daily grind.

Hal Carleton, Bill Tinkler and Myron Lustig will handle special publicity for 'Gorgeous Hussy' in Sydney. After that lads will swing over to 'Born to Dance'.

Acts playing for Frank Neil in Melbourne include Joe Porter, Ross and Stone, Ted Dooley, Raynor Lehr, Jack Stokes, Del Ohrel, Rube Demerest and Heeley and Mack.

Dorothy Flukes has been appointed charge of exploitation for Warners and is currently working on 'Charge of Light Brigade.' She was formerly private secretary to Ralph Clark, Warner boss in this territory.

Reportedly the Lawrence Tibbett will come to Australia for a concert season under the Williamson-Tait direction. Others booked include Tito Schipa, Serge Rachmanoff and Kirsten Flagstad.

Now that the maritime strike is settled, it is expected that a flock of new vaude acts will come out for Frank Neil, leading the holden Neil was forced to bring acts via Vancouver at a higher transportation cost.

Warren P. Munsell still here looking for plays for the N.Y. Theatre Guild. Munsell may try out in public, 'Desire Brings Welcomes', in conjunction with Sir Ben Fuller. Play was written by young local, Ken Broad.

Australian broadcasting Commission will bring in Bronislav Huberman, Arthur Rubinstein, Essie Ackland, Ernest Lieliweli, Budapest Quartet.

George Schneevogt and Dr. Malcolm Sargent. All these artists will be heard both over the air and on concert platform.

Hollywood

Joek Whitney planned eastward. Myrt Blum home from New York. George rent is vacationing i Mexicali.

Marjorie Gatenos spendi in the east.

Tilly Losch is leaving shortly on N. Y. vacash.

Rosalind Russell suffering from an eye infection.

Madge Evans blinking through an infected optic.

It took Buddy DeSilva 10 days to blast out the flu.

Si Seadler planned in from New York 15 hours late.

Ewan Davies, South Wales exhib, ogling Metro studios.

Donald Davies is moving to Laguna Beach for the summer.

Arthur Johnston fell five ft Casualties: five broken ribs.

Jimmy Garland, Judy's bro., had a part in a Maurice Conn pic.

Ozzie Nelson and his wife, Harri Hilliard, arrived from N. Y.

Neill Wither, his of Patricia, actress, visiting from Georgia.

Hal Kemp quits April 1 as manager of Fanchon & Marco agency.

George Sidney celebrated 50th anniversary of his entry into show biz.

Stanley Briggs and Sam B. Lyon have joined Warners publicity staff.

Scott Kolk, Universal actor, has changed his monicker to Scott Colton.

Walter Cassell gets his film debut as non-singer in 'Lady Luck' at Warners.

Myron Selznick is recuperating from the flu at the Santa Monica hosp.

Herbert Slothart is planning a vacation in Mexico, his first in seven years.

Charles A. Buckley back after being summoned east by death of his mother.

Claudette Colbert building up her 16mm film library while on location in Idaho.

Eleanore Whitney temporarily out of Par's 'Turn Off the Moon' due to a turned ankle.

Wesley Ruggles, planning vacash Europe may make a picture for Par over there.

John Campbell, pic ed of the L.A. Evening News and the missus, Marian Rhea, are Europeing it.

Noel Coward, who has been i London for pic work, is returning to the U.S. on the Berengaria March 15.

Universal has built a music console for Leopold Stokowski. He do his stuff on '100 Men and One Girl'.

Elizabeth Hulme, U. S. department of commerce commissioner in Rome, is look-seeing the Coast to figure out pix.

Warner Oland in from Arrowhead Springs flu recuperation for scenes in 'Charlie Chan at the Olympics' at 20th-Fox.

William Wyler planned in to attend the Academy Awards banquet and rehearsal of 'Dead End' for Goldwyn.

Clark Gable's racing nag, Beverly Hills, will be used in Metro's 'Saratoga'. Script makes it possible for him to win.

Eddie Sutherland passed up the directorial duties on Par's 'Artists and Models' in order to get in a Florida vacation.

John LeRoy Johnston, for years chairman of the blurb directors' committee of the Coast Hays office and now m. for the Fawcett mag, received 321 Hays badge. It's number 321.

Paris

Lyne Cleaver at the Empire.

Harry Barr back from Brussels. The Nonchalants at the Normandie.

O'Donnell and Blair at the Alhambr.

Vivonne Printemps from London.

Karina topki thambra, offering.

Noel-Noel off on a tour with Revue de Dorin.

President Lebrun openi decorated Opera.

Manhattan string quartet concerting the Gala Playel.

Max Opoff commencing 'Yoshi-vara', starring Sessue Hayakawa.

'Ma Liberte' by Denys Amiel in rehearsal at the Theatre Saint-Georges.

Guy Berry, on the current Alhambr.

bill, set by Pierre Caron for a part in 'Cinderella'.

Vera Karene turning blonde for a part in 'La Danseuse Rouge', which Jean-Paul Paulin is producing.

Ambassador Potemkine and Pierre Co. Minister of Air, turning out for opening of two new Soviet films.

Georges Zaslavsky set to direct the Paris Symphony orchestra for three concerts in February and March.

'Beaume-les-Agnes' the title Henry Decoin's new play, which is to have its premiere in Brussels on March.

Jean Valle preparing to go to Agadir to start shooting 'Les Hommes sans Nom' ('Nameless Men') a pic on the foreign legion.

Pierre Billon going to make a film adapted from Jean Bommart's 'Le Poisson Chinois', Kate de Nagy, Pierre Fresnay and Michel Simon mentioned as leads.

OBITUARIES

JOHN H. HODGDON

John H. Hodgdon, 50, booker associated with Keith-Albee and finally RKO till 1931, was killed March 8 in New York by a sanitation truck. Details in the vaudeville section.

RICHIE LING

Ling, prominent in 50 years and leading man for Lillian Russell, Fritz Scheff, Christy MacDonald and other stars, was found dead in his bed at the Lamb's club March 5. Death was ascribed to a heart ailment.

Though British born, Ling spent most of his active years in this country, originally singing with the Bostonians and the Savage company before a cold, united his singing voice. He then turned to dramatic roles, his first appearance being with Viola Allen in 'The White Sister'. He played 'Ith Eya LeGallienne in 'The Swan', 'Ith Jane Cowl in 'The Road to Rome' and in scores of important productions.

He is credited with having been the first actor to respond to the Equity call for a strike, walking out on 'Chu-Chin-Chow'. He was for many years one of the council. His first wife was Lotta Faust, who died in 1909. His second marriage, to Rose Winter, ended in divorce.

BERNARD J. MECHLING

Bernard J. Mechling, 41, who 18 years ago associated himself with Caldwell Brown in the management of the Liberty and Weller theatres, Canesville, O., died there March 2. He had been ill for a year.

After the houses passed to Zanesville Theatres, Inc., he became vice-president and director of the new

IN LOVING MEMORY OF Effie L. Hennessy

10, 1936
DAN F. HENNESSY
Wm. S. Hennessy

outfit, concerning himself chiefly with the publicity. He was in considerable local repute as a composer and frequently wrote songs for home and professional productions. He had also been sports editor of the Dispatch for a time.

BEN TUTHILL

Ben Tuthill, 76, died in New York March 5, of an apoplectic attack.

He managed Mr. and Mrs. William J. Florence's production of 'The Almighty Dollar', the DeWolf Hopper Opera Company at the Broadway Theatre, Henry E. Dixey in 'Adonis' on Broadway, and in London, the Heinrich Conrad Opera Company and Rudolph Aronson at the New York Casino.

For John Stetson, Mr. Tuthill, managed the Globe Theatre in Boston and the Fifth Avenue Theatre in New York; for J. M. Hill he managed the Union Square and Standard Theatres here.

WALTER MELVILLE

Walter Melville, writer, producer, eldest of well known theatrical family, died at his home in Hove, Sussex, Feb. 29, aged 62. Walter, with his brother Frederick, purchased the Lyceum theatre 28 years ago, and have been associated with it ever since, with full-blooded melodrama, (some of them written by themselves) and anandromantic pantomime, the 25th of which is just in its last week. The two also built Prince's theatre in Shattisbury Avenue.

He was twice married, and is survived by his second wife, Barbara Crosbie.

ADRIAN ROSLEY

Adrian Rosley, 47, stage and screen actor, died in Hollywood, March 9, following a heart attack. Born in Rumania, Rosley came to America 44 years ago. He was on the New York stage for several years prior to going to Hollywood four years ago. He was a member of the Lambs and the Masquers, latter in Hollywood. His last appearances were in 'King and the Chorus Girl' (WB) and 'The Garden of Allah' (S-I).

Two wives, living on the second and two sisters, 1 Rumanian.

EDWARD IRWIN

Edward Irwin, 69, stage actor, died at his London home, Feb. 25. He had collapsed two nights previously with a heart attack prior to appearing in the second performance of 'First Night' at the Arts Theatre Club, necessitating cancellation of that performance.

He first appeared with Wilson Bar-

rett in 'The Lady of Lyons' in '887, and later under the management of Granville Barker, Sir Herbert Tree, Oscar Asche, Frank Curzon and Frederick Harrison.

HERMAN SCHOENSTADT

Herman Schoenstadt, 81, pioneer exhibitor of Chicago, died in Chicago on March 5. He was the founder of the Chicago circuit of H. Schoenstadt & Sons, which has operated a string of theatres on the south side of Chicago for many years.

Flagship of the circuit is the Pica-dilly theatre which was built in 1927. Survived by two sons, Henry and Arthur; a daughter and two sisters. Burial in Chicago.

JOSEPH P. SKELLY

Joseph P. Skelly, 55, Brooklyn exchange manager of RKO Radio Pictures, died of heart disease March 8 at Melbourne hotel, St. Louis. Skelly became ill shortly after his arrival from New York at noon and asked Bernard J. McCarthy, manager of company's St. Louis office, to call a physician. Skelly's condition grew worse and he died at 5 p. m.

He had gone there for business conferences with McCarthy. Body will be taken back to Brooklyn.

FRANK WELSH

Headley, 70, who acted for many years under the name of Frank Welsh, died in St. Joseph's Hospital, Philadelphia, last week. He had been in the hospital since November.

Following his stage career he joined the advertising staff of the Philadelphia Ledger and then went to the Inquirer. He appeared in several productions with Richard Mansfield and Creston Clark.

ALF HELTON

Alf Helton, 78, veteran actor, died in Forest Hills, N. Y., March 7. He had been ill for about six weeks, his infirmity causing his retirement from the cast of 'Victoria Regina'.

He came from England in 1892 and had played with DeWolf Hopper, Lillian Russell, Maude Adams, Otis Skinner, Henry Miller and others of note.

Two daughters and a son survive.

THOMAS S. WRIGHT

Thomas S. Wright, 60, prominent retired stage operator, died Feb. 26 in a hospital at Brownsville, Pa., his home, after a stroke of paralysis. He had been identified with the theatre enterprises there for more than 25 years.

IRVING W. WISWALL

Irving W. Wiswall, 78, for many years president and a director of the Stratago County Agricultural Society and for two terms president of the New York State Agricultural Association, died recently at his home in Ballston Spa, N. Y. after a lingering illness.

JOHN T. DONAHUE

John T. Donahue (47) died at the Will Rogers Hospital, Saranac Lake, N.Y., March 7. He had been admitted Jan. 21. For years he had been traveling auditor for the Loew's.

Surviving are his widow and two children: Internment in New York.

JOHN W. RICHARDS

John W. Richards, 71, for the past 17 years treasurer of the Rensselaer County Fair Association at Schaghticoke, died recently in the Leonard Hospital, Troy, after a three weeks' illness.

PIERETTO BIANCO

Pieretto Bianco, 60, scenic designer at the Scala, Milan, died in Bologna, March 7. He previously occupied a similar position at the Metropolitan, New York. His widow survives.

G. C. COLONEUS

G. C. Coloneus, 49, for 15 years in the comic section of the Los Angeles philharmonic orchestra, died March 4 in Veterans hospital at Sawtelle, Cal.

ANDREW J. FEELEY

Andrew J. Feeley, veteran theatrical manager of Hazleton, died at Miami, Florida, on March 4.

He went South to recover from an illness.

Mother of Jack Block, agent, died March 6, at her home in Chicago.

Mother of Glenn WLS

That's Different

In Washington, D. C., the Congressional group sitting on the Dickstein bill hearings is not alone in taking burlesque seriously. 'Some of the newspapers and drama critics also give dignified treatment to burlesque. Less than fortnight ago the burlesque house reviewers established the Burlesque Critics Ass'n, hoping it would become nation-wide.

'Blow-off' came last week in the Washington Post, daily, which carries Westbrook Pegler's syndicated column. After the first of the two pieces Pegler penned vehemently denouncing burlesque as 'foul and filthy,' the Post's drama critic, Nelson Bell, got a shriek of letters from readers asking why the paper always raved over shows playing the Capital's lone burlesque stand, Gayety, if that type of show biz was as gar as Pegler proclaimed.

In a spot, Bell couldn't repudiate the manner in which his department handles burley, nor could he cross up the Pegler statements. Squeezed out by a lengthy explanation that the columnist was referring to the shows produced by Minsky in New York, those playing the Gayety, he bel described as 'different.'

D. C. BURLEY CRUX ASSN. TO TRY FOR B'WAY

Washington, March 9, to establish circles in other cities and to present 'platform' for improving burlesque to wheel and house operators were formulated at meeting of Burlesque Critics Association, Sunday (7). Outfit, which embraces strip reviewers on five local dailies, claims it has no quarrel with industry and is aiming 'in interest of those financially involved in sale of burlesque entertainment.'

Local unit, which hopes to be nucleus of national organization, conferred with Jimmy Lake, manager of Gayety, Cap's only burley, at meeting. Lake is definitely in favor of the idea and crux hope through him to get at Izzy Hirst, I.B.A. head, as first of big boys in industry.

Five localities admit that lining up a New York unit is main job, since under national aspect Broadway boys would be nerve center. Material outlining plan and policy of organization will be sent to key spots as soon as details are worked out. Present plans include active membership for reviewers, including trade papers, automatic honorary membership for wheel and house execs and first-string drama crux.

Kiki Sued for Divorce

Easton, Pa., March 9. Ki Roberts, appearing with a burlesque show at Allentown last week, was served with a summons to defend a divorce suit started by her husband, Joseph, of Easton, whom she married on March 15, 1935, while she was dancing at a night club near here.

She went ahead with the show and implied that she would not defend the action.

Salt Lake's Burly Stock

Salt Lake City, March 9. Popkin and Ringer, operators of the Burbank in Los Angeles, and the Capitol in San Francisco, both burly houses, are contemplating taking over theatre here for stock burlesque.

business manager, died at her home in St. Louis, Mo., March 1, following an operation.

Father of John Wayne, Universal picture actor, died in Beverly Hills, March 4, following a heart attack.

Wife of James Schiller, Metro Coast exploiter, died March 7 in Hollywood.

Burlesque Reviews

REPUBLIC, N. Y.

Fortunately for the Republic it's located right next to the subway and gathers in a lot of its audience as the Times station disgorges. This, combined with the fact that it cashes in on the Minsky tag (one of the three) must undoubtedly account for plenty of its business among transients who make up larger portion. Opportunity of comparison with other burleys on the same block, and including the two on the main drag proper, would prove a boomerang for the Weinstock house.

In striving for production house presents the most incongruous numbers that can be imagined. What place a machine age show with paper gears, flashing lights and girls in factory workers uniforms can have in a burlesque show will forever remain a mystery. Evidently expected to be the piece de resistance, number garnered nothing but audience resistance.

Only memorable sections are those devoted to the peelers and one or two pension-rating bits with Irving Selig, comic. Stripping differs from the next door neighbor's, Apollo. Girls peed right down to their hands during usual elongated strip sessions. No name exhibitionists include Jean Parou, Pola Lind, Miss Verne, Dorothy Lawrence and Dorothy Maye. Joyce Kelly, specialist, appeared in nude terps during three alleged production numbers.

Capers of Sammy Fine, youngest of the comic contingent, could stand plenty more than what he gives. Others in poor-stuff include Victor Plant, comic; John Grant and James Francis, straights; and Chet Atland and Bill Crooks, singers. Entire setup is no name and less performance.

Hurt.

GARRICK, ST. L.

St. Louis, March 6. W. G. (Bill) Jenkins, manager of Garrick, town's only burlesque, has discovered formula for making this type of entertainment attractive to all. House that opened Sept. 11 is going at full speed and appears set for a run into late spring. Last year it closed in February. Some of the smart things done by Jenkins is seating all femme patrons on one side of house, adding to wheel show's only steals show but have act of such calibre that it shouldn't be long before some revue grabs it for a featured spot. Two boys and a girl do some acrobatic dancing; one boy plunks banjo, another warbles, plays a sax with one hand while hoofing and this same lad scores with inter of Eddie Cantor, even to banjo eyes.

Rest of bill above average with line of good lookers on apron a great deal and doing their routines with plenty of snap. Amy Wynn, contortionist, does two bits that score and salty backcuts in which Fred Binder, Harry Conley, comics; Lew Broan and Connie Ryan, straights, Allene Dale and Helen Rogers participate keep sitters in high glee. 'A sharpshooter skit between Binder and Brown is well done, but would be enhanced by another ending substituted for present one. Conley and Dale girl a looker, also clicked in country boy skit.

Ally Fong, Chinese stripper, has better than a large local following. Coleman and Marie Duba, other strip artists, do their stuff in faster tempo. Irene Cornell's swan dance specialty clicks.

Management has one tough problem this year in bringing shows from Minneapolis and sending them to Detroit. More midwest cities may be added next season to lighten up wheel and enable all houses to cut overhead incurred by broad expense.

APOLLO, N. Y.

Max Wilner's and Emmett Callahan's house has been a disappointment to the craven but for those who appreciate a show, albeit still burley, the Apollo is the answer. Heavy on production, show is conversely light on revelations. It permits strippers although still retain enough nudity in the chorus and tableaux numbers to sale the less-exacting velvet production includes top notch comedy delivered by Bobby Morris, but which, differing from the skin portions, sometimes runs a little into the deeper hues.

With all of these reasons, majority of burleys around N. Y. have undergone moral alterations of late which brings them closer to being entertained and further away from the stage stigma that for long made audiences almost exclusively male. Those who have seen the light are now enjoying better biz with increased female patronage and probably feeling more comfortable in the presence of bluecoats.

Changes have taken varied forms from straight vaude acts and specialties to complete up and down and moved production. In the Apollo

it's the latter and with good results. Allen Gilbert's production, aided by his special ballet (another freak in burley) is without peer. More-over, entire company here which, exclusive of strippers, totals 26 girls has physical advantages over too many of their professional sisters.

Particularly impressive on last weeks show is a Japanese number employing the line. Costumes in pastel colors might also furnish others of the copy-cat school with an idea as to how much can be done despite supposed limitations of burley stands. Ballet with Nipponese parasols and rest of girls in assorted poses and regalia put on a really fine performance. Plenty of clothes laid evidence but apparently not objected to in view of response. Another stair number with nudes poised, reclining and gesticulating with all limbs against a background of black also very well executed.

Peelers are kept down to one unsolicited encore for quick flash of what they offer. Curtain bows great applause after the given time during which girls do the fast undraping. Even name peelers, Margie Hart and Georgia Sothorn are kept in hand. Regulation of the latter is a job in (Continued on page 63)

No Stock Burley Shows

Skedged for Canton O. H.

Canton, O., March 9. Stock burlesque will not be revived at the Grand opera house in the immediate future, Bob Burch, lessee of the house said this week. He had planned to resume this policy after Lent, but has abandoned plans temporarily at least he said in favor of bringing in roadshows through the spring season.

A two-day presentation of 'Tobacco Road,' recently attracted three near capacity audiences.

Peggy Fails to Show

Action of License Commissioner Paul Moss on Sunday (7) in temporarily revoking the license of the Cusi, Brooklyn burlesque theatre, successfully halted the initial personal appearance venture of Peggy Garcia. Hatcheck girl has been in public eye recently because of her unsuccessful suit against Dave Rubinfeld.

Local gendarmes were posted to see that the license revocation was observed, until the management agreed to cancel the Garci performance. Once this was agreed on, the Casino went on as usual with its regular burlesque show minus the Garcia girl. Not known whether she was scheduled for a strip tease or routine personal experience chatter since she never got on the stage.

Leaders in the Burlesque Actors Association said their organization would have taken steps to halt the Garcia appearance if Commissioner Moss had not acted promptly. Casino management suffered not only because of refunds when the act was cancelled, but also in salary advances made to Miss Garcia. Understood that this set the management back \$500 or more.

Cincy's Burley Try

Cincinnati, March 9. Empress, Cincinnati's lone burley stand, has been renamed the Gayety by Arthur Clamage, who leased the house, and will start operation Friday (12) with burley film. Morris Zaden is to be manager. Initial show by the 'Peek-A-Boo' troupe, with Zorita as chief stripper. Four shows daily and a midnight extra on Saturdays. Pop prices and weekly changes. Theatre, run with similar policy by another management this season, went dark March 1, when owners turned property over to Clamage.

Independent Burlesque

Week of March 14

'Merry Maidens'—Casi—Pittsburgh.
'Tresses and Whistles'—Empress—Cincinnati.
'Toriand'—Rialto Theatre—Chicago.
'Fanny Hill'—Casi—Pittsburgh.
'Boyz n' Girls'—Casino, Toronto.
'Pepper Pot Revue'—Lyric, Allentown.
'Mon. Tues.'—Majestic, Harrison.
'Capitol, Reading, Thurs. Fri.'—Majestic, Williamsport, Pa.
'Swing Your Baby'—True, Philadelphia.
'Nothing But Dames'—Empire, New York.
'Top Hat Revue'—Howard, Boston.
'Parlor'—Glamour—Century, Brooklyn.
'Paris by Night'—Hudson, N.Y.
'Miss Carlo Girls'—Gayety, London.
'Lingerie'—Gayety, London.
'Beet Trout'—Capitol, Toledo.
'Delicat'—Gayety, Detroit.
'Swing Girls'—Garrick, St. Louis.

Barnes-Sells Floto Gear Hyped For Top Rung of '37 Circus World

Baldwin Park, Cal., March 9. Inaugurating its ninth season under the Ringling management, the A. I. G. Barnes circus, this year combined with the Sells Floto outfit, gets underway at San Diego March 20, on what may prove to be one of its most successful tours financially, and in point of mileage covered. For many years the Pacific Coast's top tent outfit, the Barnes-Sells Floto Combined Circus, takes its place for 1937 among the leading circuses of the nation.

Under the management of Sam W. Gumpertz, in charge of the Ringling tent shows, the Barnes combo, isolated again by S. L. (Buster) Cronin, has laid out a tentative route that will eventually take it to the Atlantic seaboard, and may keep it on tour even longer than last season's highly profitable 28 weeks.

Here at winter quarters, the Barnes-Sells Floto circus is being whipped into shape by a crew of workmen toiling day and night to get everything in readiness for the first haul, to the Mexican border line, leaving here March 17. Every piece of rolling stock has been or is being repainted, with the new title lavishly blazoned on the red and other hues that make up a paint job.

It's no insecure to put a 40-car show on 30 cars, but that is what Buster Cronin is accomplishing for the 1937 tour. Old cars have been replaced by modern Pullmans and flats. Cages and wagons have been completely renovated. The performing personnel has been largely increased, a number of flash name acts being sent on from other Ringling outfits; livestock increased, and when the show emerges from its rehearsal period it should rate among the topnotchers.

Jake Newman's Back

Menage will include 18 bulls, six camels, 14 zebras, around 40 cats and many other varieties of wild animal life. Jake Newman is back as general agent and the working staff is virtually unchanged from last year's roster. One change of importance is the signing of Gardner Wilson as general press rep. Cliff McDougall stays with the staff of copy planters with a couple of other boys yet to be named. Only change in the tent personnel is in the animal department, with Ed (Wop) Costello stepped up to chief from assistant. Bob Thornton again will crack the whip as equestrian director.

Some of the feature acts are the Christiani Family, riding act; The Consellos, aerial spectacle; American O'Hara, combination trampoline act; The Arleys, perch act; Hal Silvers, wire worker; Fibi, another perch act; Bert Nelson's flash lion and tiger act; Capt. Johnny Meyers, with another troupe of male and female lions; Walter McLean, featured elephant act.

Spectacle will be labelled 'Old Mexico,' with all new wardrobe now being turned out for this feature. Clowns will be in charge of Ed Taylor, with several new faces among the funny boys this year.

Topping the concert program will be the Three Del Rios from Spain, claimed to be the smallest midgets ever introduced to American audiences. Paul, the male of the trio, stands actually only 22 inches high.

Comfort and Safety

Train that will carry Barnes-Sells Floto on tour, this season is modern in every respect, and the last word in safety. During the winter months, Cronin, with a large crew of workmen, has been reinforcing every flat with railroad iron. Interior of the Pullmans, diners and other personnel rolling stock have been completely overhauled, to provide the last word in comfort, as well as being a flash for the yokels along the countryside.

Outfit trains to San Diego tomorrow night (17) and pitches there for two days. Four one day stands, Santa Ana, Riverside, Alhambra and Pasadena follow, with circus tent setting up in downtown Los Angeles for seven days, starting March 26. Then day at Glendale and two in Long Beach before the annual invasion of Hollywood, set for April 5-7.

Leaving the Hollywood outfit treks northward, following the coast route of the original Barnes shows, which will bring it to Vancouver, B. C., around June 1. From there, combo heads eastward, through the States. Last season Barnes show did not get east of Chicago, but with the

BUFF'S CARNEY LAW

Sought to Soak Carnivals and Found Old Law Barred 'em

Buffalo, March 9.

Agitation against carnival and traveling tent shows in Buffalo has been brought to a standstill by the discovery during the course of proceedings to exact higher license fees from tent outfits, that there is already on the local statute books a city ordinance prohibiting entirely the showing of carnivals within the city limits of Buffalo.

The new ordinance proposed a straight license fee of \$250 a day for all tents. While the proposed ordinance was in committee, it was discovered that for over six years a law prohibiting any carnivals inside the city limits has been on the books with plenty of tent shows having played here in the interim without interruption.

Present pause is to determine whether to enforce the existing law or repeal the old and give the shows a license fee rap.

Spanish Pavilion for French '37 Expo Creates Intern'l Complications

Paris, March 1.

Laying of the cornerstone here of the Spanish pavilion for the World's Fair has created a delicate situation which may lead to international complications.

From a strictly unbiased point of view, the Valencia government has every right and reason in the world to take part in the exposition and, since the French government has not recognized Franco, no invitation has been issued to him to represent the portion of Spain he now holds.

But the question is raised if, by the time the exposition opens, Franco has been victorious but has not been recognized here, what is to happen to the Spanish pavilion?

While left papers ignore any such eventuality, those on the opposite side of the political fence are asking will it be analogous to the British inviting the Negus to attend the coronation, when he is a figurehead without a country. And since both Germany and Italy have recognized Franco, the question is raised if, in that eventuality, will they continue to be represented?

Salt Lake City's Q. T. Vogue for Cock Fights

Salt Lake City, March 9.

Despite their illegality, gamecock fights in suburban districts of Salt Lake City are attracting attention as a hushed sporting event. Date and site of cocker fights are spread via grapevine and betting reported heavy among secretive clientele.

Scraps are held on Sunday afternoons in different pens so as to keep one or two steps ahead of deputy sheriffs.

Defeated roosters, usually mortally wounded, are passed out to needy families, a breeder reported.

Florida is only state legalizing cock fight

Wirth Cleans Up

Biggest indoor circus of the winter season was held in the Jamaica, L. I. armory last week, with the Jamaica hospital participating in the profits. More than \$30,000 was grossed with a minimum admission of 40 cents; donors' tickets, however, being as high as \$25.

Show was presented under the direction of Frank Wirth, program listing 23 displays. Wirth was given a renewal arrangement for next season, when the benefit circus may be extended for a second week.

Big Ringling show tipped to come to the Pacific coast late next summer, wise ones infer it may not be surprising if Gumpertz gives the signal for the Barnes sub. id hit the eastern circuit.

APOLLO N. Y.

(Continued from page 62)

itself 'cause Georgia likes to give her all, and with added steam. Others, Irene Taylor, Joan Dare and Sonnie Lovett are also well versed in their 'art.' Miss Sothorn's singing and personality from her from the crowd as 'always.'

It's not the hackneyed comedy bits that make Morris so funny, but the manner in which he sells himself. Of the short, heeb school Morris wows 'em with his gestures and expressions, facial and otherwise.

Good all around company also includes comic, Jack Greenman; straight, Russell Trent and Jack Coyle; singer, Jack Lyons and prima donna, Minnie Mae Moore. Miss Moore also in the Jap production number, helped.

NW Allied Meet

(Continued from page 6)

companies have been piling up huge profits and that film rentals already are much higher in territory than most others.

One company that sold 66 pictures the past season will sell only 52 the new season and ask the same amount of money for the lesser number, while another that the past season sold four on percentage will demand four at 35% and 10 at 20%, according to Peaslee. Still another company that made no percentage demands will insist on percentages for four, he said. 'We can't afford to go out and buy film on these terms,' declared Peaslee.

Exhibitors asserted light has been their 'salvation,' increasing grosses and profits substantially. A number declared that except for 'bank night' they would have had to close their houses. It was pointed out that only a comparatively few pictures are sufficiently powerful box-office to be able to stand alone and that the elimination of gift nights would compel a resort to double featuring with questionable b. o. results.

The independents went in a body to the state legislature to lobby against the anti-theatre gift night bill, a daylight saving measure already believed killed, and a bill providing for 30-day rest periods and requiring employers to give their employees one day rest in seven at the prevailing wage scale. This latter would increase theatre operating costs substantially, it was pointed out.

At the same time, the exhibitors urged their representatives to back the bill compelling producer-distributors to divorce themselves from theatre ownership and operation.

A resolution unanimously adopted by Northwest Allied calls upon members of Congress from Minnesota, South Dakota and western Wisconsin to support the move for a Congressional investigation of an alleged film producer-distributor monopoly comprising members of the Hays organization and including Metro, 20th-Fox, Paramount, Warner Bros., Universal, Columbia and United Artists.

CHATTERBOX

(Continued from page 48)

even the adolescents, who always manage to wind up just at the minimum, are better than nobody at all.

In Stable, too, Chatterbox has a crew that should definitely appeal to this mob. Outfit sounds dancey arrangements have been made with an eye to the feet and tonight was the first time since Kay Kyser left here that the hop-and-skip gang showed their entire line in palm-wooding. Personable leader knows all the tricks from his long association with Ben Bernie and there was the feel at the opening that he had caught on. Management is hoping Stable will stick it out until hotel's summer spot. Urban Roof, opens late in May, and getaway smacks of a click, although post-Lenten trade will determine band's staying quality.

Outfit carries two soloists, Burt Shaw and Joan Cavell, and both okay. Latter is a brunette looker with plenty of s. a. and enough of what it takes to become a ring leader. Vocal chords aren't confined to these, however, with Stable wisely including the whole personnel in a flock of novelties and specialties in the Old Maestro.

Looks like the hotel show idea is out here. Stable is doubling between here and Italian dining room for lunch and dinner. Not a cinch job, those three sessions daily except Sunday, but worth it since Mutual-WCAE wire and William Penn's rep for building or breaking

Rival Interests Check Showing Craft Carney in Frisco's Municipal Plaza

Los Angeles, March 9.

Islam Shrine Circus to be held in San Francisco for eight days starting Saturday, March 20, was obliged to cancel the Craft Carnival Co. that was to have operated its shows, rides and concessions in the streets and plazas in front of the Civic Auditorium on account of an injunction being granted by parties not friendly to the project. Said to be filed by friends of rival. This would have been the greatest tent ever used by a carnival in the city.

San Bernardino Orange Show played to over a quarter of a million admissions, breaking all records for attendance and receipts. Craft shows and most concessions grossed 35% more than 1936. The displays were up to the usual standard in spite of the heavy frost damage to citrus fruits.

Ferne Andre, the picture star, has made the headlines lately by her support of the bill to keep out foreign actors. She started in the show business as dresser for Bird Millman, the wire walker, and afterwards worked in the act. Last time I saw her was in Bird's room at the old Albany Hotel where she was doing a very good trampoline act on the bed.

The American Legion Water Circus and Exposition to be held in Long Beach, Cal., for eight days, starting March 20, is an assured success as the advance ticket sales and space for exhibits has exceeded all expectations. The N. Y. Hippodrome disappearing water ballet will be the feature.

Chas. Hugo of Hong Kong, China, now in Los Angeles, readying up the acts and other features that will sail with the Marcus show for Australia. Marcus was to have sailed last month to open in Tokyo, but owing to delay in building the theatre, the Japanese has been set back to September.

Outdoor showmen have lined up solidly for first time in their history to beat the California bill to tax all shows \$250 per day, other than those in a theatre or regular place of amusement. If the bill goes through it would mean the end of all tent shows in California other than the Ringling Bros.-Barnum and Bailey Circus.

All California Beach and amusement piers doing a heavy business with the return of the sunshine. Record-breaking crowds at Long Beach, Venice and Ocean Park the past week.

Chas. Sodenburg, the famous high diver, after 30 years of doing daredevil stunts, broke his arm while working on a one-story building that collapsed while being wrecked. Fat Alton has arrived in Los Angeles from Sparks, Nevada, after being snow bound since last November. Now rebuilding and painting up for his opening in Los Angeles March 15.

Rumor says that Stanley Graham will not exhibit at Dallas or Great Lake Exhibition this season, but will have a 10-car one-day syndicate Midway Circus that will be the last word in equipment. Hit 'Drunkard' company playing to good business at San Antonio, Texas. Captain Kissingers 'Pacific Queen,' one of the last of the full square-rigged clipper ships, will sail for New York with a cargo of lumber and then be placed on exhibition. Supposed to be framed as a 'Slave Ship.'

Shades of Will Rogers

Al Woods' article 'Savepost' reminds me of Louis Mann and how he was the cause of Will Rogers abandoning his regular routine and giving his monologue, from what I read in the papers, that took him from a good performer to one of the world's best. Rogers was in Woods' Blanche Ring Show and joined the Friars, and I thi Jimmy Montgomery was the Frolic Master the night that Mann and Rogers were on the same bill. Anyway, Mann had a sketch that preceded Will and happened to glance off stage and saw Rogers limbering up his gum, so he made a crack that 'we better hurry or Rogers' gum will be too limber.' It went over for a good laugh, as most of the audience knew that Rogers would slap him down. Mann then put him in the grease good. Rogers was so mad when he heard he forgot to mention it and proceeded to give Louis the works. The folks fell in the aisles and as it happened out every

N. Y. gave it front page space with from double to streamer head lines. The next morning Mrs. Rogers read the papers and when she gave them to Will said, 'I've told you all along you should add, just take a look.' Rogers read them and said, 'Yes, I know, but that was a hand picked audience as everyone there knew Mann.' Mrs. says, 'Guess your audience don't know Eddy Roosevelt and others that were in the head lines at the time.' To satisfy his wife that she was wrong he put in six gags out of the daily papers that night and the rest is history. He never again kept anything, but one 'cracker' in his monolog. Gene Buck had Ziegfeld sign him up the next day. Rogers best 'cracker' to me was, 'I see by the morning paper a man is advertising for his wife and she can be identified by the letter H that's tattooed on her knee. know she ain't in the Pollies.'

TORONTO GETS TOM MIX SHOW

Toronto, March 9.

The first move to supplant the former midway at the Canadian National Exhibition with a huge new and different amusement area has been completed with the signing of contracts for the appearance of the Tom Mix Circus.

Dale Turney, personal representative for Mix, inspected Exhibition Park's new amusement zone in company with General Manager Elwood A. Hughes of the exhibition, and J. W. 'Patty' Conklin, who will manage the new playland area. Messrs. Hughes and Conklin will leave immediately for Europe in search of additional attractions.

N. C. Fair Solo

Charlotte, N. C., March 9.

The fate of the North Carolina State Fair was not settled with the refusal of the legislative finance committee to recommend \$25,000 a year for its operation by the State Board of Agriculture, at the request of W. Kerr Scott, commissioner.

The board proceeded to cancel the five-year contract made with George Hamill, of New York, and Norman Chambliss, of Rocky Mount, who were lessees, announcing it would operate the fair itself and, last week, appointed Dr. J. D. Norton, of Shelby, manager.

Trots and Runners

Columbus, O., March 9.

The Ohio Racing Commission has approved dates for five harness horse and two running meets for the coming season.

The harness dates approved were: May 29-June 12, Cuyahoga Agricultural Society, Berea; June 14-24, Canfield Trotting Club, Inc., Youngstown; June 28-July 5, Ft. Miami Racing Association, Toledo; July 3-10, North Randall Trotting Association, Cleveland, and July 12-24, Canton Driving Park, Canton.

Running race dates are May 15-June 12 for the Beulah Park Jockey Club at Columbus, and July 12-Aug. 28 for the Thistle Down Racing Association at Cleveland.

Localities Make Good

Minneapolis, March 9.

Before coming into Minneapolis, the 'Polles' had grossed \$118,000 for 60 performances this season, Eddie Shipstad, one of its promoters, told local newspapers. Figure sets an all-time new high for the show, he said. Here it drew practically capacity attendance of 25,000 for five performances at the Arena at \$2.20 top. Cast is made up of 90 per cent of 'Two City' skaters.

LATE FOR THE SOUTH

Spartanburg, S. C., March 9.

James McCallan has been named president of the Dillon (S. C.) Fair Association. Plans are to open 1937 season Oct. 1.

Swinging into the **NEW HIGH** in Entertainment and **BOX OFFICE**

21,000 PAID ADMISSIONS OPENING DAY, MARCH 3

PARAMOUNT HOURLY REPORT

Wednesday, March 3, 1937

6:30 A.M. Crowds begin to clutter and assemble at Box Office.

7:30 A.M. Police Reserves called, crowd terrific.

8:30 A.M. People yelling for Box Office to open.

9:30 A.M. Approximately 3,000 people lined up on either side of Box Office awaiting admittance.

10:30 A.M. 5,212* admitted in first half hour of ticket sales.

11:30 A.M. Sale of tickets for first hour and a half is 7,516* with twice that many still on line.

12:30 P.M. 9,439* tickets sold up to this time. Another call for police.

1:30 P.M. History is being made. People actually are dancing in the aisles.

2:30 P.M. Front is massed with people. Impossible to walk on sidewalk.

3:00 P.M. A NEW RECORD: 11,581* PAID ADMISSIONS UP TO THIS TIME.

21,000* PAID ADMISSIONS ON OPENING DAY
*BOX OFFICE FIGURES

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64 PAGES

LOW SONGS WOW HIGH HATS

Fashionable Bad Manners

Dressed-up rowdy bunch in the \$1.65 loges of Radio City Music Hall, New York, for the final show, are becoming a nightly headache to the service staff.

Fashionable, late-dining bunch comes to the Hall in between dinner and supper dansants and, feeling high, they make themselves loudly at-home, with resultant squawks from sober neighbors who have come to enjoy the entire performance in peace, and not as a means to park the body until things start tooting in some nite club.

Boulevardiers Go Male Manikin In a Tony Mixed Fashion Parade

By CECILIA AGER

It has long been a major problem, in this barbarous country of ours, to get men to fashion shows. Men, that is. They just won't go. Not without such an outbreak of sulks, pouts, and violent balkings that finally gets them, there anyway, despite their throwing themselves on the floor and kicking and screaming, has always seemed a hollow victory—an empty triumph scarcely worth the fevered yankings and pullings, the whole desperate strategy preceding it.

But out of great crises arise great minds to solve them. Facing the fact once and for all that the boys have a right to feel like clods, when plunged into the welter of feminine oohs and aahs that rise like geysers at showings of ladies' clothes, and also facing the fact that no gathering of women has the headiness, the sparkle and the downright success that marks the assemblage graced by men, Elizabeth Hawes, surely an American Joan of Arc, thought up a scheme certain to make both sides content and thus to dwell together in peace till the end of their days.

Men like clothes, she figured it out—in fact, they simply adore clothes, if they're their own kind. Well then, she would put on a fashion show for men as well as women. There would be men's suits as well as ladies' dresses, men's lounge costumes as well as ladies' negligees. And so, going forces with Tony Williams, (Continued on page 62)

Europe's Sole Unfettered Commercial Station Gets Record \$2,000 Per Hour

Radi Luxembourg, the only commercial radio station in western Europe operating unfettered, is just about sold out on Sunday's, the sponsors' best day of the week. The time spots left open are from 8:45 to 9 a.m. and from 11:15 to 12 midnight. In two other places there are half-hours of news in French, but are not for sale.

Sunday base rate on the indie net is \$2,000 per hour after 1 p.m., and \$1,600 before that. That makes it twice as expensive as WEFAR or WJZ, New York. Rate is said to be the highest in the world.

Vaudeville Slant

Former vaudevillian sought the services of The Personal Column of the Air program in an effort to locate a former show pal. Managers of broadcast told him: 'Write us a letter and we will open the program with it.'

'Put it on next to closing or there's nothing doing,' vaudeville artist replied.

Ex-No. 1 Agent, Hart, Handling His Own Benefit

Max Hart, once the No. 1 agent in vaudeville, has—personally—taken charge of the benefit show to be held for him April 4 at the Hudson theatre, N. Y. Edgar Allen started it, but withdrew last week, with Alan Correlli, of the Theatre Authority, now advising Hart.

Hart, in his 60s and ill health for several years, was the top vaude agent until he was deprived of his 15th franchise by E. F. Albee, and the subsequent loss of his costly suit against the circuit. Act involved the anti-trust laws.

At the time he lost his Keith franchise, Hart controlled practically every name comedy act show business. Some of the personalities he developed included Frank Tinney, Bert and Betty Wheeler, Bert Williams, Moran and Mack, Eddie Cantor, W. C. Fields, James Barton. He was credited by many with having advanced their salaries to new highs.

An example of Hart's yesteryear glory is manifested in the new March of Time reel of Swing Music, released last week, which flashes a replica of a telegram from Hart giving the original Dixieland Jazz Band its first big-time vaudeville opportunity. That was in 1921.

With the closing of the Keith doors to him, most of Hart's acts left his (Continued on page 62)

ELITE GET KICK OUT OF INDIGO

Elegantly-Gowned Singers or Gentlemanly Dirt-Dishers Give the Park Avenue Mob What They Want

IT'S SHOW BIZ

By ABEL GREEN

Blue songs are the rage among the blueblooms. Songs have dirty lyrics, framed in semi-polite language, and are put across in the fashionable cafes by beautifully groomed chanteuses or immaculately groomed gents who conduct themselves like members of a London regiment. Swells delight in the indigo and the later the hour becomes the more outspoken the lyrics. But the social elegance of manner and bearing is always preserved. Well—almost always. It's one of the notable facts of modern New York night club society.

Some of the performers who give the social registerites what they want are tops in professional elation and suave showmanship. If there was any vaudeville these same performers would be the class headliners of the day. They are tops in poise, subtlety, smart appearance. They know that their material is from Harlem, Memphis, St. Louis and other fountains of double entendre folklore. Park avenue mob may or may not know or care that the bawdy chants they find amusing stem from the districts that had their own particular kind of street illumination.

In the class interiors of the land, in the wayside bistros and beer-stubs, in the taverns of the towns and hamlets, the naughty but nice (Continued on page 58)

'WALTZES' BY 3 STRAUSSSES DUE

'Three Waltzes,' operetta by Johann Strauss II, Joseph is son (both dead) and Oscar Strauss, contemporary Viennese composer, currently Hollywood (no relation to the other Strausses), may be done on Broadway. Musical was first produced in Zurich and Brussels early this season and will be done by A. Willemetz with Yvonne Printemps and Pierre Fresnay in Paris in May at the Bouffes Parisiennes.

Willcome is making the French adaptation. He also has closed with Lawrence Howard to produce it in London with Margaret Bannerman and Henry Wanders. Litter recently singing at Covent Garden.

Sound Equipment in Schools Allows Headmaster to Snoop on Teachers

'Invitations'

Name players and specialty artists were, deluged this past week with 'invitations' to attend benefits and dinners. Within a three-week period there are at least 25 of the cuff affairs scheduled and any player attempting to be at all would be on a merry-go-round. Even the dinner invites read quite unsubtly, ring along your dancing shoes.

St. Paul, March 16.

Nearby town of Northfield is up arms, thanks to radio.

An elaborate radio-sound system, recently installed in the burg's high school as an educational aid, has been the cause of an upheaval on the school board in its recent election, with charges of 'educational espionage' color.

In the middle is Jess H. Wichman, superintendent of schools. He's also chief engineer and announcer of the new system. 'As for townfolk and teachers condemning the system as scientific snooping,' laughed Mr. Wichman, 'that simply indicates misunderstanding. I know I could snoop on teachers by turning a dial on the control board, but we've had the system operating for three months and I haven't yet listened in on a classroom.'

Eight of the school's 25 rooms are equipped with amplifiers, each connected with the control cabinet in the supe's office. Radio programs of educational value are projected to one or all classrooms through the system.

'The educational possibilities of this equipment are tremendous,' Supt. Wichman enthused. 'Now we can hook our phonograph up to this device and broadcast to our music appreciation classes. The best musical (Continued on page 62)

BARBARY COAST REPLICA OUT FOR S. F. FAIR

March 16.

Wave of strong opposition to the proposed replica of the Barbary Coast at the Golden Gate International Exposition in 1939 threatens to engulf present plans.

The most emphatic remonstrance came from Captain Arthur D. Layne, who was the leading crusader in the campaign to close the coast years ago.

'San Francisco had best forget the Barbary Coast. If the Barbary Coast were reproduced exactly as it was, all concerned would go to the penitentiary.'

Workmen last week began removing the six lusty satyrs and as many coy nymphs, who have pursued each other fetchingly around the walls of the Hippodrome, one of the most famous of the old Barbary Coast hang-outs. These have been bought by a New York collector.

The late Arthur Putnam's remuneration for the bas relief sculptures was said to be a few drinks. Even in the bawling Barbary Coast days, the nymphs and satyrs aroused the citizenry. Putnam's anatomical de- (Continued on page 62)

Social Security Song

New novelty song, 'I'm in Love with 234-0-567,' which has been given broadcast baptism by Rudy Vallee, as written by two KVOO, Tulsa, staff men who were inspired not only by the muse but also the imposing numerals on their Social Security slips. Willard Gault is commercial chief at station, and fills cell a salesman.

Social Security headquarters in Washington reveals that 234-0-567 has never been assigned to any one. And now because of the song, never will be.

Ice-Skater Auditions In Rockefeller Plaza To Agcy 14 Floors Up

Inability of Herman Lamazar, figure ice-skater, to get together with Sam Rauch of the Fanchon & Marco office, in N. Y., for an audition, forced the skater into what is probably the freakiest audition of all time. The agent viewed act from the 14th floor F&M offices, the RCA building, Radio City, while the subject romped on the ice rink below.

Pair had been 'dickering' for two weeks with no results. Lamazar took advantage of the F&M office location and phoned over that if the agency was still interested, Rauch could o.o.s. his stuff by simply looking out of a convenient office window at the frozen-over Rockefeller Plaza that lays directly below, and which is used as a public skating rink.

Entire office, including exec. Sam Shayon and John Schultz, piled to the top of the show, some using the Rink was speedily cleared by other skaters, when Lamazar went into his routine. Agent descended to street level shortly after start for closer view while others remained at aerial posts.

Cal. Bill Would Restrict Agents' Contracts With Clients to One Yr.

Sacramento, March 16. Added teeth to the legislative bill aimed to throttle activities of Hollywood agents are seen in an amendment to restrict the contractual relationship between the 10%er and client to one year. Measure is resting in the Committee on Labor and Capital, which is expected to report it out favorably with the amendment attached.

It is understood that labor is backing the bill. Committee on Labor and Capital is one of the largest in the assembly, having 16 members, 13 of them known as laborites.

Since the introduction of measures regulating the agency biz have been introduced, legislators and members of the committee have received heavy mail from persons having grievances against tactics of various agents in the picture capital. Many included suggestions for added teeth in the bills.

It is understood that several committees are prepared to modify measures on the calendar and to perhaps codify all statutes regulating private employment agencies.

HUBBARD 'WITH TIDE' AS INITIALER AT PAR

Hollywood, March 16. 'With the Tide,' South Sea romantic story, will be Lucien Hubbard's first assignment as an associate producer at Paramount. It will be made in technicolor.

Henry Hathaway has been pencilled in as director, pending clearance of 'What Ho,' Gary Cooper pic for Major Pictures.

Stu Erwin With GN

Hollywood, March 16. Stuart Erwin has signed a three-year contract with Grand National calling for two pictures annually. Initially, 'I'll Be 'Small Town Boy,' which Zon Myers will produce with Glenn Tyron directing.

Second assignment will be 'Face the Facts,' Clarence Budington Kelland yarn which had been considered as a penny ante Douglas MacLean production before he left GN's fold.

'Girl' Toppers Set

Hollywood, March 16. Gene Raymond and Ann Sothern will top cast of 'There Goes My Girl,' which Ben Holmes will direct at RKO.

Cast also includes Thelma Leeds, Paul Guilfoyle, Richard Lane, Frank Thomas, Alec Craig, Bradley Page, Gordon Jones, Maxine Jennings and William Corson.

Films Lamp Radio Girl

Warner Bros. packed Claudia Simmons to an acting contract. Studio will give her stretch of dramatic coaching prior to her stepping before the lens.

Miss Simmons got lamped by pic company when she aired on 'Do You Want to Be an Actor?' web broadcast, which originates from the Coast.

Carroll in 'Zenda'

Hollywood, March 16. Madeleine Carroll and Ronald Colman will top cast in 'The Prisoner of Zenda' at Selznick-International. She was borrowed from Walter Wanger.

John Cromwell will

Lukas' Solo for Korda

Hollywood, March 16. Paul Lukas is leaving this week for London to do one picture for Alexander Korda's London Films. He is scheduled to start work April 3. Deal was consummated last week by cable.

Rita Johnson Goes West

Rita Johnson dropped lead role in 'Girl Interne,' daily script serial on WHN, N. Y., Monday (15) to hike to Hollywood for pic.

Concurrent with her radio work, Miss Johnson had been appearing in the legit. 'Fulton of Oak Falls,' which folded Saturday. While touring in the play she was pacted by Sam Goldwyn for pi

Tapping the Tappers

Hollywood, March 16. Lindfold test is being given tap dancers for parts in the 'Broadway Melody of 1937.' Judges are blindfolded and then asked to write their opinions on what they hear from the 100 or more gals auditioned.

Bernhardt's Heirs Want In on 'Divine Sarah' Pic

Two grand-daughters of Sarah Bernhardt are more than casually interested in any Hollywood proposals to make a film of the life of the 'Divine Sarah.' For this purpose, Irvin Marks, Paris play broker, arrived in New York yesterday (Tuesday) as rep for the Bernhardt heirs.

Marks also agents Louis Verneuil, French playwright, and in view of the fact that Verneuil authored Bernhardt's last two plays and married one of the two surviving grand-daughters (although since divorced), he feels that the Paris dramatist is most qualified to do the Hollywood scripting chore. Warners announced a Bernhardt film some time ago.

'Unusual' Confession

Los Angeles, March 16. Downpour of almost flood proportions Monday night dealt theatre trade in Southern California a terrific blow. Fox-West Coast counted its loss at over \$10,000. Seasonal rainfall to date is nearing all-time record.

Hayakawa's Spy Pic

Paris, March 7. Sessue Hayakawa has been signed to make 'Surete Nationale,' as soon as he has completed 'Yoshiwara,' by Maurice DeKobra, now in production.

'Surete Nationale,' scenario by Henri Calef, dialog by Leopold Gomez, is a spy pic in which Hayakawa will play the role of an international bandit. It will be directed by Walter Kapps and will feature Daniele Parola and Jean-Pierre-Aumont.

Tokyo, March 5. Yoshiwara' DeKobra's story of the licensed Japanese red light sector, fetched official Jap government complaints on the theme.

WB Releases D'Arcy

Hollywood, March 16. Warners gave Alexandre D'Arcy his release and the French actor returns home pronto. Contract had two months to run.

Bull Market for Clothes-Horsers; Raid Dept. Store Models; Squawks

Los Angeles, March 16. Rai ing activities of Hollywood picture producers the ranks of Coast models has merchants up in arms. Glamor of picture work caused so many girls to leave the mills of commerce that the executives have issued orders that the gals must decide between steady work in the fashion emporiums or the uncertainty of film labor.

Batch of pictures requiring models are being made currently. Metro, Paramount, United Artists and other companies swarmed down on Hollywood, Wilshire and L. A. stores seeking the pulchritudinous ones.

Metro grabbed a flock for 'Broadway Melody of 1937.' Walter Wanger is trying to line up 24 for his 'Vogues of 1938,' which Irving Cummings will direct. Wanger found the beauty crop here short so he sent to New York to grab off some femmes to augment the locals.

Jesse Lasky, producing 'Radio City Revels' for RKO, made a tour of local shops and finally made an agreement with two of them to follow girls to go on leave of absence



MARLYN STUART

Who's Mama, That Man's Here Again,' introduces to the radio audience the Ken Murray Show.

Starting a new series of broadcasts with Ken Murray and the inimitable Oswald for Campbell's Tomato Soup on March 31 at 8:30 P.M. on a Coast-to-Coast Network via CBS.

Direction: WILLIAM MORRIS AGENCY

STAMP TAX IDEA ON SCREEN AUTOGRAPHS

Hollywood, March 16. System whereby picture stars will sell their autographs in order to obtain funds to endow a home for retired actors on the Coast is being promulgated by the Screen Actors' Guild. In order to obtain an autograph, a fan would have to purchase the stamps at drug stores, newsstands, etc., and place one on a letter seeking the autograph.

National publicity campaign is being outlined in event sufficient number of SAG members concur in the plan.

Guild, in a letter sent out to members, admits that success of the plan depends entirely upon the actor refusing autographs without stamps and/or upon his acquiescence to sign stamped requests.

Hoot Rides for Wallace

Hollywood, March 16. Hoot Gibson has signed for 32 weeks with Wallace Bros. circus, opening in Macon, Ga., April 1. Gibson will be starred along with his nag, Mutt.

N. Y. to L. A.

Monty Banks. Albert de Courville. Graci Fields. Lillian Fischer. Ben Goetz. Wilkie Mahoney. Monte Poser. George Rait. Bob Ritchie. Ben Thau. Hal B. Wallis.

A Letter From Hollywood

By JOE LAURIE, Jr.

Hollywood, March 16.

Dear Joe:

Well, Mug, I hid the body in a sweat box and made the ride out here. Found the track muddy, but the sunshine will get it soon and i no time it will be Weather Clear-Track Fast for me. I never forget my vaudeville training; when things didn't look so hot those days I'd just stick in the 'pins' and use the whip.

I started on an outlaw track for Gus Sun, then 'rated' my act and hit the Loew time and then came down the stretch on the Big Circuit. You remember in the old vaudeville days when some mug would come out in one, stick his foot on a keyster and recite, 'Life Is Like a Game of Cards.' Well, this place reminds me of a track. And kid, this is a Big Track. They put up the biggest purses in the world. And there's everybody in the world in the Grand Stand watchin' you. The judges make plenty of mistakes, but they got the camera that tells 'em who to pay off on.

They know from nothi about past performances, they judge horse by the way he photographs. It's screwy dope, but they end up with a profit. Some of the Jockey Club members never saw a horse before they got here, but you know the old sayin', 'Beginner's Luck.' There's plenty of losers out here and a lot of winners. When you're out in front you're a favorite and get a good play, but boy, don't lose three races in a row or you'll end up with a swimmin' pool without water.

There are a lot of touts around tryi' to make an honest dollar. They'll tell you, 'Be Seent! Make Connections—'Stie-Around,' usually played 'across the board.' They call 'em agents here, and some of 'em have good information and pull you out a winner. Then there are the guys who never picked a winner in their lives tryi' to put you hep to the racket. You may as well pick 'em with a fork for one-two-three as listen to them.

Met a lot of the top jockeys here of the Vaudeville Handicaps. Look like the front of the old Club House of the Palace. Some of 'em are ridin' easy, others get a mount now and then, which keeps 'em in oat money and many of 'em are bootin' in winners every day. Some of the jockeys have swell quarters while others sleep in the haymow with the sky for a blanket. A new guy rent an' get a place here, but there's a eatin' for 'spurs.' Of course, there's a lot of good boys who can't even get a mount, and some of 'em have been ruled off-for bad ridi'. Many of 'em come here, get away fast, but lose ground in the stretch, don't use their heads, and some of 'em use 'blinders' and don't know where they're goin'. Lots of kids here bringing the water buckets to the stalls and maybe get a chance to 'breeze 'em in the morning workout. They call 'em extras. Some get too heavy when the trainer gives 'em the nod. They lead all the way up to about the 70-yard wire then go lame, can't make it.

The sun here does a guy a lot of good; it gives him hope, and hope gives him guts, and guts bring you in a winner. A new entry has big odds made up against him. If you have a flashy cap and blouse a lot of the natives will play you. There's a new track here called 'Radio Park,' they're puttin' up swell purses and runnin' nice cards, but most of the flesh 'platers.' They got 'gag' judges as the starter and Crossley as the judge. It's a great place; you either ride the horse or the town or the rides you. I'm goint to try and cash a few bets. Right now I am goint down Main Street and have my Social Security number tattooed on my chest. I may have to use it for a shirt when I leave here... Sez Lefty.

Metro's Svensk Tenor

Regina, Sask., March 16.

Anders Timberg, Swedish tenor, who is one-nighting across Canada, will return to Hollywood after his Canadian tour to work for Metro-Goldwyn-Mayer, he informed VARIETY in Regina. He auditioned in Hollywood while there early in the year. He sings in nine languages.

Box office for Timberg and Mary Ramsay, Scot pianist who tours with him, were poor in the west due to the number of hockey play-offs playing conflicting dates.

Scott Back in Trim, Directs O'Brien Opus

Hollywood, March 16.

Ewing Scott, who co-scripted 'Looking for Trouble' in collaboration with Dan Jarrett, will direct the picture for George Hirlman. George O'Brien is starred. This is Scott's first job in a year. Many months ago he took down with sinus and had to retire. However, he was credited with several scenarios during his illness.

Mary Astor Too Busy, Miss O'Neill's 'Dallas'

Hollywood, March 16.

Because of acting chores in 'The Prisoner of Zenda' for Selznick-International and an untitled production at Columbia, Mary Astor has bowed out of Samuel Goldwyn's 'Stella Dallas,' and the role goes to Barbara O'Neill. Latter is playing the stager, 'Jane Eyre,' with Katharine Hepburn and recently received a termer from Goldwyn.

Picture will be her debut, to be followed with a part in Goldwyn's 'Hurricane.' Goldwyn still is committed to use Miss Astor in one more film.

Pittsburgh, March 16.

Doris Dalton, last in 'Petticoat Fever' with Dennis King, has replaced Barbara O'Neill here in 'Jane Eyre,' with Katharine Hepburn. O'Neill gal just signed for flickers by Samuel Goldwyn and leaves for Hollywood immediately for role in 'Stella Dallas.' Tom Powers also goes into 'Eyre' for first time here, succeeding Stephen Ker Appleby in part of minister.

SAILINGS

April 28 (Los Angeles to Sydney). Bob Parrish, Moran and Wiser (Mariposa).

March 26 (London to New York), Sybil Bowan (Washington).

March 18 (Caribbean Cruise), Mr. and Mrs. C. E. McCarthy (Haiti).

March 17 (Vancouver to Sydney), J. H. Seidelman, Marcus Show, Ruth Durrell, Sisson and Neal (Aorangi).

March 17 (London to New York), Louis Borell, Hubert Griffiths, Constance Cummings, Benn Levy, William Howard, Henry Sherek (Queen Mary).

March 14 (New York to London), Glen McWilliams (Deutschland).

March 13 (San Francisco to Honolulu), Ruth Draper (Malaya).

March 12 (West Indies Cruise), Sam Weisbord (Transylvania).

March 12 (New York to London), H. R. Knickerbocker, Erica Morini, Abbe Ernest Dimmet, Clifford Fischer, Frank Libuse, Three Slate Bros., Gloria Day, May Carroll, Aloysia Slate, Roy Smack, Jimmy Richards, Diane Ray, Mrs. Louis Boyer, Arthur Uttry, Percy Kilbride, Vina Bovy (Ile de France).

ARRIVALS

Germaine Aussey, George Cukor, William H. Weintraub, George Macy, Lionel Cotnam, Charles Bennett, Louis Rossini, Francis Salabert, Michael Balcon, Bernard Bogoulawski, Rita de Plata, Wiere Bros., Irvin Marks, Mary Healy, Rudi Feld, J. W. Watts Phillips, Jackie Heller.

L. A. to N. Y.

Elizabeth Allan. Mrs. Fred Astaire. Lionel Barrymore. Katharine Best. Ken Dolan. George Fox. Milton Hossfeldt. Charles Buddington Kelland. Myron Kirk. Joe Lauri Mitchell. Paul Lukas. Billy and Bobby Mauch. Dan Michaelove. W. T. Powers. Jean Rogers. E. J. Rosenberg. George J. Schaefer. Spyros Skouras. Ward Wheelock. Elizabeth Wilson. Walter Winchell. Thyra Sampter Winslow. Ed Zabel. John Zant.

FREAK DEMAND FOR SILENTS

Zukor and Cohn's Story Cost Ideas Differ in 'Letty Lynton' Testimony

Hollywood, March 16. Mayer, Adolph Zukor and Harry Cohn testified in regard to the legal accounting costs and profits on Metro's 1932 release, 'Letty Lynton', under an order from the N. Y. federal district court in connection with plagiarism action by Edward Sheldon and Mrs. Margaret Ayer Barnes.

Speci Master Auchincloss, representing the court, has returned to N. Y. to file report, on which exact amount of judgment in favor of plaintiffs will be based. Further testimony on cost items entering into production of 'Lynton', which plaintiffs proved to court's satisfaction had infringed on their play, 'Isidor and Anny', will be taken in New York.

Judgment was given playrights after the U. S. court of appeals overruled lower federal court's finding in defendants' favor. Direct cost of picture, the accounting here ascertained, according to plaintiffs' attorneys, was \$280,000. Studio overhead and other items brought the gross cost up to around \$300,000. Picture grossed \$1,500,000. Plaintiffs' attorneys attempted to fix the proportion of an average picture's cost factors as between story and other items through the three producers.

Cohn testified that not over 5% of a picture's cost should be chargeable to story, whereas Zukor declared that the story item legitimately runs to 25%, with the remaining 75% going to stars, direction, technicians and management. These divergent figures will bear considerable weight when the N. Y. court makes the final award.

U GOING PERENNIAL ON JAMBOREE TUNER

Hollywood, March 16. Universal is going annual with 'Broadway Jamboree.' First was changed from 'Mister Broadway', which Buddy De Sylva will produce. Charles Grayson and Monte Brice are scripting the initialer. Jimmy McHugh and Harold Adamson are clefing tunes. Cast includes Ken Murray and Oswald, Diamond Bros., Dave Appolon and his ork, Larry Blake and Ella Logan.

CORIO'S PIX BIDS

But Doesn't Want to Be Typed in Negative Roles

Philadelphia, March 16. Arthur Will, RKO scout, has offered Ann Corio a screen test and has promised that if successful, stripper may secure unsympathetic roles. Miss Corio turned down the role of Belle Watley, street-strutter, in proposed production of 'Gone with the Wind' (Selznick), stripper insisting she does not want to be thus typed.

Understood Miss Corio is partly responsible for nixing of Peggy Garcia's burley debut at the Casino. Brooklyn, N. Y. Long correspondence with Tom Phillips, prez of the Burlesque Artists Ass'n, helped give Miss Garcia the sack.

Peckham's Not So Bad Sidelines in Between Pix

Hollywood, March 16. New high in the unexpected, even for this burg, is set by new Par contractee, Ted Peckham, dealer in male escorts. Lad doesn't have to be begged to spiel about himself.

'They're going to build me into a sort of male Peggy Joyce and Mae West,' he likes to say.

Peckham has more sidelines than a gridiron. Boys he manages order special brands of champagne, liquor, etc., and Peckham gets a cut from the tie-ups.

REALTY BALLY

Filmites trying to Figure How to Cash in 'Locations'

Hollywood, March 16. John Ford is shooting exteriors of 'Wee Willie Winkle', Shirley Temple's current starrer, at Chatsworth not far from where 'The Good Earth' was shot. Realtors in the district like Jim Tully, Rowland Lee, Francis Lederer, Al Jolson and Edward Everett Horton have been trying to figure out how they could cash in on their allure without being swamped by the peasantry.

Zeppo Marx and Barbara Stanwyck have beaten them to the punch by opening a training stable for race horses under the billing of the Marwyck Stables.

Rest stuck with the slogan: 'Go to see "The Good Earth" at the Carthyre, but buy here where it was made.'

Astaire-Lombard Costing RKO 450G Top Pix Co-Stars

Hollywood, March 16. Fred Astaire and Carole Lombard form the highest salaried team in films. Pair have been signed by RKO for 'Damsel in Distress' with the actress receiving a reported \$200,000. With Astaire's salary understood to be \$250,000 per flicker, the combo in 'Damsel' spells close to a half million for the stellar bracket.

Miss Lombard's appearance with Astaire in the RKO feature is outside her Paramount contract, which calls for nine pi in three years.

EDWARD SMALL CUTTING PRODUCER TIES AT RKO

Hollywood, March 16. Edward Small is leaving the RKO lot as a producer when he completes two pictures scheduled to go before the cameras shortly. Pictures are 'New Faces of 1937' and 'Super Sleuth.' Small figures on getting finished up around May 1 and then will go to England to make one pic with Harry Goetz, starring Robert Donat for United Artists release.

Heating Up Vallee Deal

Hollywood, March 16. Rudy Vallee's attorney, Hyman Bushel, is expected again on the Coast this week to negotiate a new picture at Warners for the crooner.

Rejected one-picture deal, which has been hanging re-cooled off last week after Bushel had conferred with WB execs. He returned to N. Y. March 10.

Ameche's Trio

Hollywood, March 16. Don Ameche is set for the lead in three films for 20th Century-Fox. Films soon to hit the cameras are 'Last Year's Kisses' with Alice Faye, 'Love Under Fire' opposite Loretta Young, and 'Thin Ice' next to Sonja Henie.

Ada Leonard to RKO

Ada Leonard, colored songstress, has been signed to a term by RKO in New York. Miles International, agent.

BY INDIE EXHIBS AND DEPT. STORES

Distributors Holding 'Em Back However—Not Worth It, for One Thing—Would Hurt Some Players, for Another—Valentino and 'Epics' Out of Circulation

CHEAP BALLY STUFF

The growing demand for reissue of old silents is not being answered by the major film company. They prefer to let 'em yellow the vaults. Fad for showing the ancient silents, especially those of the meller type, has been growing as a stunt for private parties. Department stores also have been using 'em, when available, for free showing to customers as sales-counter lure.

Only one Valentino pic, 'Monsieur Beaucaire', is now available, and that only to schools and through the Modern Film Library, founded few years back with \$100,000 from Rockefeller Foundation with purpose of preserving American pictorial art. All other Valentino films have been removed from circulation. 'Yesterday's Epics' such as 'Covered Wagon', 'Birth of a Nation', 'Hunchback of Notre Dame' and 'Phantom of Opera' are likewise out of circulation.

Only silents that may be had are the inferior sort of westerns and light slapstick comedies, mostly without names of any sort.

Companies claim they've bottled up the old prints for variety of reasons. Firstly, claim exhibs squawk when silents are released for private or free showings, charging the oldies constitute competition that is unjustified. That was true few months ago when Gimbels' store in Philadelphia ran well-ballooned string of silents as customer-bait. Store answered theatres by reminding that many were in opposish against the merchants by giving away crockery, etc. But the companies releasing the old prints had no alibi to offer exhibs.

Players' Angle
The angles that companies have are that contracts for players in many of the oldies were loosely drawn up, and that in event of revivals, some of the troupers would pop up with all manner of pecuniary claims, and that depression receiver.

GRACIE FIELDS—IN AND OUT

Comedienne Earns \$760,000 a Year—Even if U. S. Doesn't Know Her

Gracie Fields, England's No. 1 comedienne, now in Hollywood on a quickie before she returns this summer to make a picture for 20th Century-Fox, freely spoke of her fancy income when she was in New York last week. Miss Fields' free 'n' easy manner of computing her show biz revenue, from divers sources, approximating \$760,000 yearly, staggers even a Hollywood salary.

Miss Fields is looking over Hollywood and then returns for the Coronation, coming back to make her film around July. Monte Banks, her favorite English director, has been here for some time repairing the details. He accompanied her to the Coast.

Miss Fields was properly cocktail-partied by the 20th-Fox home office publicists, but confidentially told Variety that, on her only previous American visit, in 1930, for two weeks at the Palace, she didn't clock, because the 'American vaudeville fans didn't' get her.

On the economic breakdown—to add to that staggering \$760,000—Miss Fields' recounted for disks, variety, film, radio and allied engagements, although admitting that her gramophone records don't sell in America, nor have her films made anything outside of the United Kingdom. Lancashire to 39 years of age.

Hays Lawyer Hess Pans Any Revised Alien Talent Bill as 'Disastrous' to U. S. Pix Abroad

DOUBLE SUIT
Same Author's Story Infringed On By WB and Col?

ight to examine before trial by deposition or in person officers of Warner Bros. and Columbia Pictures was granted last week by N. Y. Supreme Court Justice Levy to Ferdinand Votter, writer, who is suing both corporations for total of \$125,000 for alleged plagiarism.

Votter alleges the plot of his story 'Resurrection Morning' was used by Warners in its picture, 'Walking Dead.' He seeks \$250,000 on this claim. Columbia, he avers, used the plot in its film, 'The Man Who Lived Twice,' and wants \$1,000,000 for this alleged 'theft.' He claims both companies produced their pictures after rejecting his story. Both defendants have entered general denials.

GUILD'S HANDS 'CROSS THE SEA'

Hollywood, March 16. Members of the Screen Actors Guild are being asked by the organization execs to sign a reciprocal agreement with the British Actors Equity Association which provides that Englishmen working on pix here must join the local Guild and vice versa for Americans abroad.

In order, to become binding, 60% of each membership must sign the instrument, which also provides that members exempt from paying dues to their home order while visiting.

HENIE AND HALL'S JAN. ACTORS' GUILD AWARDS

Hollywood, March 16. Onja Henie won the Screen Actors Guild award for the best performance in January for her part in 'One in a Million' (20th-Fox). Foster Hall received the supporting player award for his work in 'The Plains' (Par.).

Hoss Losses Drives WB Musician to End His Life

Hollywood, March 16. Victor redis, 33, Warner ros. studio musician, suicided Sunday (4) by inhaling exhaust gas in a parked car outside Los Angeles.

He left a note telling of his heavy gambling losses on the races.

Arthur Aiding Le Baron

Hollywood, March 16. George Arthur, recently upped from head of Paramount's cutting department to associate producer, has been named editorial assistant to William Le Baron, managing director of Paramount product. Currently, Arthur is producing 'Last Train from Madrid'.

Evreinoff for H'wood

icholas, whose 'The Chief Thing' produced by the Theatre Guild in 1926, ay go U. S. pix via Frieda Fis in and Ruth Allen.

Washington, March 16. revised alien actor bill, which would blue-pearl the much criticized 'reciprocal tariff' clause, last week drew equally harsh opposition from the motion picture industry and took its place on the legislative tobbogan. Scurrying to provide a new measure, which possibly might mean some support from the House Immigration Committee, Representative Samuel Dickstein of New York sustained a second slap in the face from the Motion Picture Producers & Distributors of America, Inc., his amended legislation.

The new, according to Gabriel M. Hess, Hays counsel, would have 'disastrous effects' on the entire American film industry, and was just as unworkable as the original measure. In some respects the bill would be 'worse,' Hess said, in his statement which was filed with the House committee after Chairman Dickstein refused to let him reappear in rebuttal to charges made by the bill's supporters.

After slamming the 'very inept language' of Section 1 of the new measure—a weakness which was pointed out by a State Department expert during the final session—Hess pointed out that no distinction is recognized in the latest Dickstein bill between artists who might want to come to the U. S. as quota immigrants and those who wish to come as temporary visitors. The new bill gives the Secretary of Labor the discretion to decide whether the artist may come in permanently or temporarily and applies the same test in each case namely, the test of similar qualification, he pointed out.

Ballyhoo that the new bill would make it easier for producers to secure high-class foreign talent was scoffed at by the Hays attorney. If anything, it would be harder on inued on page 21)

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25-MINUTE RADIO EXCERPT OF 'LOVE IS NEWS' LEAVES DOUBT OF B.O. BUILDUP

Does It Whet or Kill Film Fan Interest?—Is It Wise to Risk a \$250,000 and Upwards Film Investment by Radio Capsule Treatment?

By BOB LANDRY

In a 25-minute "excerpt" last Friday (12) night on the Campbell soup program ("Hollywood Hotel"), the whole story and plot, including the final climax, of 20th Century-Fox's "Love Is News" was broadcast. It provides the contrast of a straight dialog film with a musical such as "On the Avenue," which was recently excerpted by the same advertiser's program and it again focuses attention upon the still-unanswered question: "What effect does such a radio broadcast have upon theatre attendance?"

Radio pretty thoroughly squeezed out all the plot values and so the trade will be quick to wonder, if the public, its curiosity fully appeased, will want or care to see the full cinematic version. Exhibitors will judge that for themselves and will no doubt not be backward in expressing themselves if they feel that the grosses on "Love Is News" are below what the playdates and the quality of the picture would anticipate.

"Love Is News" has a lively comedy situation which is developed for lots of laughs. These were brought out strongly by the radio program. As to the quality of the sample given the public there could be little doubt—radio made the story seem funny and clever. Point of controversy and conjecture would be that radio gave the public too complete a sample and left nothing to whet the curiosity to know how it ended.

the Air

Average pictures cost \$250,000, or better, to make from script germ to delivery can. "Love Is News" is rated above average as entertainment. Trade paradox arises in that an important property playdate, even at minimum production costs, represents a small fortune, is given, entirely free, to a commercially-sponsored radio program that converts it into 25 minutes as filler—a strong filler granted—on an hour variety program.

Naturally, the presumed publicity and ballyhoo value of the broadcast is the reason and the excuse. Certainly, radio is one of the greatest advertising impacts upon millions of people that is available to the film biz. No glib or simple explanation can be intelligently advanced, pro or con. It urgently needs a good deal of careful studying. Even if it is assumed that a substantial number of those that heard "Love Is News" have been deprived of any desire to see the film there might be advantages to compensate. Perhaps they will talk about it to their friends, stir up interest in the amusing plot situations, and in that manner have an indirect influence for the good on theatre attendance.

Right now the question is clouded by theory rather than illuminated by fact. To start with; nobody knows how many people heard the program. That fact is vital. Essential, too, is its relation to the playdates already played or about to be played within a week or two of the broadcast.

'SEA HAWK' BACK AT WARNERS FOR REMAKE

Hollywood, March 16.

Warners will remake "The Sea Hawk" with Errol Flynn in the top spot. First National made the film in 1924, starring Milton Sills. Hal Wallis, back from New York, is working out a production estimate for the picture.

Henigson Back at U?

Henry Henigson planned in from the Coast first of this week to confer with picture officials on a new Hollywood spot. It is reputed that negotiations are under way which would return him to Universal as general manager, though no pact has been signed as yet.

Henigson will be in N. Y. for about a week.

Par Show Starts 28th

Hollywood, March 16.

Paramount mount studio's own sustaining program, debuts March 28.

Was to have gone on the air Sunday (14), but postponed because network clearance wasn't completed.

Roxy and 20th Undecided on 'Love' Aircast

The answer to the value of radio advertising for films will be had when the radio plugging can convert a so-so picture into a general box office click. The records so far show no such result.

That's a summation of presently ascertained film opinion.

Anent the broadcast on "Love Is News," both 20th Century-Fox and the Roxy theatre, N. Y., can't make up their minds. The broadcast was held Friday (12) night. "Love Is News" was playing in the country's theatres for some time prior to the broadcast on the picture. Box office records, therefore, are available to show that this film was a click before the broadcast took place. At the time of the broadcast, the film was starting its second week of a three-week engagement at the Roxy. On the film's first week at this theatre, and prior to the broadcast, "Love Is News" grossed \$43,000, a decidedly flattering figure. It's estimated that on its second and current week, "Love Is News" will gross approximately \$33,000. This is a nice figure also.

The opinions of both 20th and the Roxy provide competent view of the distributing and exhibition end on "Love Is News."

Not even radio, however, dares overlook that weather alibi. Snow and rain cut down the weekend take at the Roxy.

Which proves, of course, that miracles are not to be expected from radio.

This brings up the situation also that fundamentally entertainment tastes in radio and on the screen are correlative; that the type of film to be ethered has much to do with the returns. There's no argument on this point, as the trade sees it.

Hollywood Sends 23 Commercials Cross Country, Latest Count Reveals

Hollywood, March 16.

Importance of the west coast as an origination point of transcontinentals was given further emphasis last week when two more shows were sked for the west-to-east air ride. Added starters are Chevrolet and Nash.

National broadcasting holds a slight lead over Columbia in the number of originating commercials, the total being 13 against 10. Airing east on NBC's blue and red webs as:

Jello (Jack Benny).
Ry-Krisp (Marion Talley).
Jergens (Walter Winchell).
Chase & Sanborn (Haven MacMarrie).
Pepsodent (Amos 'n' Andy).
Horlicks (Lum and Abner).
Packard (Fred Astaire).
American Can (Ben Bernie).
Frazz & Gamble (Jimmie Fidler).
Kraft (Bing Crosby).
Campana (First Nighter).

Benny Goodman's Radio Draft Hypos B'way Par

One indication of radio and the box office is powerfully demonstrated at the Paramount, N. Y., where Benny Goodman's swing band, as the pit show, is carrying a weak picture to smash business. Grossing \$57,000 the first week, holding strong to around \$45,000 the second, and going a third week for a 21-day run, the Goodman pull, largely attributable to his air listeners, is given majority credit for the business rather than "Maid of Salem."

What is almost conclusive proof to the Par management that Goodman is bringing the business, is the fact that on the midnight shows for screening of picture only, the gross drops to almost nothing. When the house has a strong picture it does okay midnight biz. Bi bargain matinee crowds, mostly of young folks, also prove that Goodman is doing the attracting.

U'S ANALYSIS OF ITS TOWN' AIRCASTS

Universal will watch the reaction of the forthcoming broadcast of "Top of the Town" on the Hollywood Hotel program next Friday (19) with more than casual interest, for two reasons. First is that the musical will be opening shortly afterwards in many key spots throughout the nation. The second is that it further tips as to the airwave bally for productions that need unusual exploitation.

It also is expected to establish whether pictures having a number of radio names in cast is helpful to the b.o. "Town" has a number of airwave personalities, known to radio listeners, and comparative newcomers to films.

Levine's Rep Windup

Hollywood, March 16.

Nat Levine, former production head of Republic, now supervising the cutting of his last film "The Hit Parade," is journeying eastward soon to sail for London.

He plans to leave around March 30 with his son, Arthur.

Those March 15 Blues

Many picture company home offices merely went through the motions Monday (15) as various departments and individuals joined the last-minute rush to beat the federal income tax deadline.

How Radio Affected

"Love Is News" was variously affected by the "Hollywood Hotel" (Campbell) broadcast last Friday (12) when the air program etherized a tabloidization of the 20th-Fox film. Several key city reports of business, following the broadcast, are appended.

OK in Rochester

Rochester, N. Y., March 16. Reaction favorable on "Love Is News" radio show. Word-of-mouth on both radio and film is helping the gross at the RKO Palace, packing them in over the weekend.

Evansville Ditto

Evansville, Ind., March 16. "Love Is News" was capacity all day Sunday. Critics opined it a fast moving farce with its newspaper angles far-fetched, but the local manager thinks the star names the big draw and that radio helped. "Plough and the Stars" only opposition.

B.O. Boon to Boston

Boston, March 16. "Love Is News" business icked up noticeably Saturday and Sunday following the "Hollywood Hotel" broadcast. Management suspects it helped, and is certain it did not detract, based on favorable experience with the recent "Sea Devils" broadcast.

Montreal Unaffected

Montreal, March 16. "Love Is News" had average reaction over the week-end and so far seems unaffected by the radio tabloidization. Biz the average, though good.

Balto Indiff

Baltimore, March 16. Friday night's "Hollywood Hotel" (CBS) broadcast of "Love Is News" neither crimped nor cascaded biz being done by the film here. Management of the N. Y. downtown first-runner, where pic is in h.o. week, says the airing displayed no box-office effect.

RESERVE DECISION ON RKO'S \$600,000 NOTES

N. Y. Federal Judge William Bondy reserved decision yesterday (16) on the petition of Irving Trust Co., as trustee for RKO, for an order directing the payment of \$600,000 of first lien secured notes. O. C. Oerling, counsel for the trustee, told the Court notes could be paid partly with the \$250,000 at present deposited with Chemical Bank & Trust Co. and the remainder by the producing end of RKO which, he stated, has a \$2,000,000 working fund. He claimed immediate payment would save interest amounting to \$3,000 a month. Col. Rickabee, proponent of the reorganization plan, opposed the petition on behalf of the Atlas Corp. and stated that Leo Spitz, president of RKO, was also against the payment, feeling that it would mean serious depletion of production funds. Others opposing the petition were attorneys for extended note holders and Stewart Udpick, of Time, Inc. holder of extended notes, who objected on the ground that it would delay reorganization.

JOE BREEN IN N. Y. FOR HAYS REPORT

Joseph I. Breen, in charge of the western code administration office of the Motion Picture Producers & Distributors, arrives in New York this week for conferences with Will Hays. Recapitulation of his office's work in the past year will be given final over-view and plans outlined for coming year for submission to the annual meeting of Hays office, March 28, during these confabs.

Whether any material changes in purity code regulations are contemplated, was not revealed, though this is considered extremely unlikely in view of satisfaction expressed by producer-distributor companies as well as exhibitors.

RADIO PROBLEM UP BEFORE MPTOA

Miami, March 16.

Exhibitors meeting here at the convention of the MPTOA were cautioned by Ed Kuykendall, president of the organization, that the issue over radio stars appearing frequently on national radio hook-ups is one immediately to be regulated in the interest of the theatre box-offices by Hollywood producers.

In his opening address to the convention today, Kuykendall said: "Radio competition is much discussed. This problem has several angles, each angle having its good and bad points. One of the curious twists of the current controversy is the attitude taken by certain second rate motion picture stars who have loudly proclaimed that their screen prestige and success have been ruined by poor stories, direction and production. Yet these same stars leap at the chance to appear on the radio with hastily thrown together stories and quickly forget their prestige."

"Again, how often do we hear of the objection of a star to make more than three or four pictures a year because it will cheapen them with their public? Yet they are quite willing to appear on the radio 52 times a year and expect us to believe it does not hurt them at the box office. Then, there is the use of dramatic material for screen production in radio broadcasts. It is true the screen has an inherent advantage over other methods of story telling, but any story, no matter how good and how well told, inevitably becomes uninteresting after you have heard it several times."

Killing Off the Story?

"Yet the producers are permitting the use of current picture plots and scripts on radio. Are you one of those who think the publicity is worth the damage to the boxoffice by this repetition? The answer is highly controversial. I take the position that to try to bar any and all screen stars from the radio is impossible and stupid. On the other hand, the unrestricted and unlimited use of screen personalities and dramatic material on radio programs is equally foolish and stupid. Many authorities in this industry have been and are still working on this problem, but very little actual progress is apparent. Exhibitor organizations all over this country have protested the broadcasts of stars at the same hour they appear on the screen, taking many dollars from the theatre box office. Unless the studios who have valuable property rights involved wake up and exercise reasonable control in such situations, they will inevitably find that the public, speaking through the box office and film rentals, will show them their mistake. By that time the star involved will be on the way out. There must be more discretion and common sense used in the use of screen talent and talent on the radio. They could be helpful to each other."

RKO Vs. WB on Same Idea

Hollywood, March 16.

RKO is racing with Warners to release a picture about trained dogs leading the blind.

Cliff Reis is having a script rushed for "The Seeing Eye" to catch up with Bryan Foy's film, an similar theme, now in work at Warners.

Fonda in WB Pic

Hollywood, March 16.

Henry Fonda goes to Warners on loanout from Walter Wanger to play the lead opposite Bette Davis in "That Certain Woman."

Edmund Goulding, who will direct, is washing up the script.

Van Schmus' R.R. Mishap

Chicago, March 16.

W. G. Van Schmus, managing director of Radio City Music Hall, cracked a bone in his hand in a peculiar accident over the weekend while traveling east on the Santa Fe. Train lurched and threw him against the seat, breaking a small bone on the back of the h.

LONDON DOPES OSTERS' OUT ON G-B

London, March 16. Analysis of that Gaumont-British tangle indicates one avenue for the Osters from the apparently well-muddled situation, and that is to maneuver for the purchase of 20th Century-Fox company's interest in G-B. After this the Osters might effect deal with John Maxwell.

However, whether 20th Century-Fox will consider disposing of its equity in G-B, and on what terms, is among the prime matters of consideration. It would seem, to the Osters at present.

How and where the Osters should acquire backing for such a venture of course cannot be detailed. The Lord Portal interests have been anxious previously to acquire 20th Century-Fox's interest in G-B, and they may be still eyeing things in this same direction.

Indications are that Sidney R. Kent, president of 20th Century-Fox, may be in London around the middle of April.

UA EXECS IN PROD. HUDDLE

Hollywood, March 16. With Dr. A. H. Giannini, president and chairman of the board of directors presiding, company producers of United Artists, members of the board and eastern execs held a series of production meetings last week. At one of the sessions, George J. Schaefer, v. p. and general sales manager, stressed exhibitor angles on pictures.

During the huddles, proposed pictures were examined from story and player perspective for box office values. Proposition of taking on new producers to augment the present releases was discussed. Expenditures on proposed pictures, particularly those of Samuel Goldwyn and Selznick-International, were scrutinized.

In attendance were Arthur Kelly, foreign head of United Artists; James Mulvey, Goldwyn exec; Lowell V. Calvert, general sales manager for S-I; Walter Wanger, Goldwyn; David O. Selznick, besides Gianni and Schaefer.

Spitz Becomes K-A-O Board Chairman on Aylesworth's Leaving

Leo Spitz, president of RKO, also is chairman of the board of Keith-Albee-Orpheum, chief theatre subsidiary of RKO, and the B. F. Keith Corp., succeeding in this respect, M. H. Aylesworth, who resigned to become a member of the managing board of the Scripps-Howard newspapers. Spitz was formally elected chairman of the two subsidiaries on Monday (15).

The KAO Board also has declared a dividend of \$1.75 per share, out of capital surplus, on the 7% cumulative convertible preferred stock of the subsidiary for the quarter ended Sept. 30, 1933, payable on April 7, this year, to stockholders of record at close of business on March 28.

MacLEAN LOOKS TO STAY ON WITH GN

Hollywood, March 16. Producer Douglas MacLean will probably close a deal to continue with Grand National on March 18. Calls for four pictures over a period of 15 months.

Productions will be partially financed by MacLean with GN underwriting the balance. Old arrangement was originally for two pictures and gave either party right to discontinue after 2 1/2 hours to leave was produced, as both were dissatisfied with that setup.

MacLean resumed negotiations with GN to continue affiliation after propositions of David Selznick and David Loew withered.

To the M. P. T. O. A.

From JOHN C. FLINN

You are meeting in Miami this week to discuss matters of common interest.

Your association officers will reveal to you correspondence which has been exchanged between them and the major distributors concerning the past year's negotiations over the 10-point program of trade practices. A committee will draft resolutions proposing continuation of the distrib-exhib discussions for uniformity of contracts and abolishment of certain claimed 'unfair,' or antiquated, practices which are holdovers from the catch-as-catch-can days.

Real progress has been made on the 10-point issue.

You will all have a good time, some golf, some speculation, and very little sleep.

You will have less sleep if you tackle the real issues of the moment in the exhibition business. You will be kept awake by concern over the present trends in your business. You may be aroused to do something about them.

The exhibition business is in jeopardy—in greater danger than it has been. The wolf at the door is not listed in your 10 points. It scarcely has been more than whispered among you in any word or phrase proportionate to its menace.

There is not one wolf threatening your box office—there are millions of them; 21,000,000 of them. They are in American homes. Over these radio sets the public nightly is receiving FREE the personalities and entertainment which you are trying to SELL.

How long do you think you can keep going against that kind of competition? A little while? Yes. But maybe not quite as long as two-day vaudeville withstood the competition of conti vaudeville and pictures, sold to the public at picture prices.

Two-a-day vaudeville never returned to its position of prestige after it became three and four-a-day. And vaudeville finally disappeared completely.

There was a time, not so long ago either, since all of you remember it and some of you were part of it, when the American legitimate theatre was a thriving national institution. It was a big business, a grand business, of grand people on and off.

But legit at \$2 couldn't compete with films at 25c.

And you, too operators of 10,000 sound-equipped theatres, are battling a tougher competition than either legit or vaudeville ever combated.

You are trying to sell what radio—and 21-

000,000 receiving sets—is giving away.

You pay top film rentals for good pictures, the box-office returns from which supply your rent, depreciation, overhead and profit, when these same pictures, acted by the same players, singing the same songs, are offered free to the homes of your customers and weeks before you try to sell them in your theatre.

How long do you think you can stand the gaff?

You answer

They go so far as to say that filmicals, bereft of radio plugging of its songs, cannot succeed. That's phoney. Good stage musicals, prior to radio, were known, loved and whistled all over the country. It took longer to sell them, but they stayed sold longer than their present day counterparts.

Radio grabs a good tune, gives it thousands of quick airings. Radio plays it morning, noon and night—and drops it like a busted boy friend.

The machinery of picture distribution cannot keep step with the speed of radio. Radio may help filmicals in their first runs, but in three months most melodies so plugged are dead. The amortized life of a film in the domestic field is 15 months. Just what do subsequent run houses, therefore, obtain from the radio-film tieup?

They tell you that radio advertises the picture, creates an audience demand. That the public will flock to your box-office for a attraction which already has been given over the radio when, at last, it is put on sale at regular or advanced prices.

Don't be a chump.

The only thing radio advertises is the product of the sponsor.

As business men in a hard business, you know you don't get something for nothing.

The only free ride in show business is to the sheriff's office.

You know that the economic cause for the double bill, newsreel, two shorts, bank night and a free automobile, for one price of admission, is a frantic effort to fight off the stiffest competition you have ever faced.

Why not do something about it now?

Next year may be too late.

You know what you should do.

Then do it.

Don't worry about the future of radio.

It can take care of itself.

And how!

\$7,500,000 NET FOR 20TH SEEN BY WALL ST.

Spirited advance of 20th Century-Fox stocks in past week's market is based on Wall Street belief that the company's annual financial statement, due this week, would make better reading than anticipated. Reports current in the street yesterday (Tues.) were that 20th-Fox net profit would hit \$7,500,000 and possibly top that figure. Earlier estimates had indicated net in excess of \$6,000,000, but not this high.

The big push in 20th-Fox common and preferred, which shot up the common nearly four points and latter about five, was all the more sensational because generated when the general market was selling lower and most picture issues were going in the opposite direction.

It was generally believed in the street that the company would show approximately \$3 per common share net profit, after taking care of \$1.50 annual payments on each preferred share and other requirements. Twentieth-Fox earned only 86c on the common in 1935, when the net income was \$3,090,135. The company had previously reported its net operating income at \$4,600,534 for the 26 weeks ending in July last year.

The company paid a dividend of

Mayer, Bernstein, Rubin's Big In on Loew's Stock

Washington, March 16. Three Metro executives last month exercised options to pick up Loew stock at less than half of the current market price, Securities and Exchange Commission disclosed Wednesday (10).

Throwing new light on transactions of insiders, Commish announced that Louis B. Mayer, David Bernstein, and J. Robert Rubin took advantage of ground-floor opportunities and bought 13,890 shares at \$35. Deal occurred on Feb. 25 when the tickets were selling on the New York exchange for around \$75. Trio still has similar options at 22,220.

Dave Ostrer on Coast

Hollywood, March 16. David Ostrer, son of Mark, president of Gaumont-British, is here quietly.

Says he is here simply to study Hollywood production methods and has no bones to pick or chatter to dish on the G-B London financial mess. That's his story and he's sticking to it.

50c on the common early this month as well as paying the usual quarterly of 37 1/2c on the preferred. Directors paid out \$2 on the common near the close of 1936 and made liberal bonus distribution to its employees at the end of the year.

COAST POWWOW ON M-G'S BRIT. PROD. PLANS

Hollywood, March 16. Ben Thau and Bob Ritchie who arrived here from London, this week, are talking hot and fast with Louis B. Mayer regarding the proposed Metro production plans in London.

Primary concern is to get two first films under way. It looks certain that Sidney Franklin will direct Louise Rainer in 'Rage in Heaven' and that Robert Taylor will make 'A Yankee at Oxford' under Jack Conway's direction in London as soon as talk concludes and trio returns to England.

Ritchie is concerning himself with lining up Metro home talent for the London productions. He seeks a heavy drawing lien on studio's roster to bolster British productions. Talent exchange angle will be carefully weighed and schedules arranged before action starts.

Jack Schenck, president of Loew's, Inc., followed the others here to sit in on this and other conferences and to look over the planned output. Arrival of Schenck adds to heavy list of M-G officials here which include Al Lichtman, J. Robert Rubin and Leopold Friedman.

RKO'S 48 FOR '37-8 TO COST UP TO \$20,000,000

indications that RKO-Radio will offer a program of 48 films for the 1937-38 season, exclusive of around six westerns. The program, at this point, is held to contemplate inclusion of two films starring Joe E. Brown, to be produced by David Loew, and three films starring Bobby Bren, to be produced by Sol Lesser. Excludes the Bronson and Brown films. RKO's production budget probably will run around \$16,000,000 to \$20,000,000.

The coming program is among the most ambitious to have been planned by RKO.

BERMAN'S NEW 3-YR. RKO PACT

Hollywood, March 16. Pandro Berman has signed a new three-year contract with RKO as producer. His 1937-38 slate calls for six major films.

First to go will be 'Vivacious Lady,' solo for Ginger Rogers, to be directed by George Stevens. 'Stage Door,' New York legit play by Geo. S. Kaufman and Edna Ferber, is also under his aegis for direction by Gregory LaCava. Cast will include Ginger Rogers, Katharine Hepburn and Burgess Meredith.

Berman also holds rein on the next Fred Astaire picture, 'Damsel in Distress,' with music by George and Ira Gershwin. Stevens directs. Others are 'Irene,' with Ginger Rogers in the name role, an untitled film for Astaire based on the career of Mr. and Mrs. Vernon Castle, and a Lily Pons feature.

Stock Ownership, Salaries Disclosed In U's Annual Report

Stock ownership and fees paid certain stars and executives of Universal Pictures Co., Inc., was reported to the N. Y. Stock Exchange Monday (15) the same day that the annual meeting of the same company was being held in Wilmington. That 100% of the second preferred stock and about 91.6% of the common is owned by Universal Corp., the company set up by Standard Capital (J. Cheever Cowdin) and Charles R. Rogers, was revealed in the report to the exchange. Gruntal & Co., stock exchange firm, was listed as owning 10.7% of the first preferred issue.

Aside from routine matters, stockholders at the annual confab followed the usual slate in electing directors for the ensuing year. Those named for common stockholders to Universal Pictures Company were J. Cheever Cowdin, Budd Rogers, William Freiday, Charles R. Rogers, Paul G. Brown and P. D. Cochrane. R. H. Cochrane, president of Universal, was elected director for second preferred stockholders. Willard S. McKay and J. Myer Schine were chosen to represent first preferred stock.

The report to the N. Y. Stock Exchange showed that eight officers, general counsel and employees of Universal Pictures Co. received \$283,939 in the year ended Oct. 31 while 37 producers, directors and artists were given \$1,633,218 in the same period of time. In the latter list James Whale, director, was tabbed as having been paid \$105,000; Irene Dunne, actress, \$102,777; another director, Gregory La Cava, \$102,250.

James R. Grainger is paid \$1,000 weekly as general sales chief until May 18 next year when he is to get \$1,250 weekly for the next year and option to renew at a higher salary. Willard S. McKay is receiving \$700 weekly until next March 1 when he will be paid \$1,000 per week as general counsel until April 2, 1941.

PARAMOUNT CHARTS ITS CONVENTION COURSE; 3 DAYS AND MANY PROBLEMS

Attacking Industry Headaches From Theatre Point of View—That Takes in Radio Opposish, Type of Product, Legislation, Etc.

By ROY CHARTIER

Miami, March 16.

A searching analysis of the product of all major distributors and what results have been throughout the country with each; the laying of a foundation for better co-ordination between partners and operators; careful consideration of the threat offered by radio competition and preparations against chain divorce legislation which could easily decimate any of the large producer-controlled circuits, will highlight the Paramount theatre convention which opens at the Roney-Plaza, Miami Beach, Thursday (18).

Y. Frank Freeman, vice-president of Paramount in charge of theatres, who will preside as chairman, is already here, together with other Par executives from the home office and most of the theatre associates from the field. Discussions preliminary to the three-day session, which will be closed by a banquet yesterday (Monday) with a view to setting up a schedule of matters to come up for consideration. Freeman promises that the convention sessions will continue for the three days through all of Saturday. It's virtually a "must" that all Par executives who will be here have to attend.

In order to make the convention complete from a theatre point of view and to insure that nothing of importance is left uncovered while all of the operating forces are together, Freeman and his home office associates conferred all night prior to coming here for the purpose of getting suggestions, opinions, thoughts, etc. Partners and operators, whom Freeman prefers to designate as associates, were submitted a schedule of various matters to be discussed. They were requested to discuss which matters in their opinion should take precedence so that Freeman and his men could get a line of what problems seemingly were of the greatest concern to the field operators.

Pros and Cons on Radio

Radio competition against theatres, in spite of the fact that Paramount itself goes on the air from its studio Sunday morning (28), is expected to be a major issue. The Par convention the same as it will be a dominating problem for exhibitors to ponder at the convention of the Motion Picture Theatre Owners of America, under promises from leaders. Although the Par studio is now on the air once weekly Sunday mornings, that time is picked so that it doesn't conflict with box offices. Barney Balaban is quoted as among those who fears the present and future dangers of radio opposition. That he will have many others in Paramount in the theatre division supporting him in whatever stand he may take against radio, when in competition with the box office, is believed unquestioned. Those who are more kindly disposed to the air point to instances where etherizing has worked the other way by adding given pictures or personalities, numerous Par executives being known to favor rather than disfavor the air as an agree. The minority, however, may give battle on the air question.

In connection with chain divorce movement moves in various parts of the country, which if enacted into law would compel Paramount and others to divest themselves of their theatre properties in such states, it is reported that partner-operator associates may be strongly advised against any further expansion of any kind in their respective territory. Here and there partners have increased their holdings in some cases in behalf of themselves entirely, in others in affiliation with Par. Chain divorce court spots at the moment are the Dakotas, Minnesota, Ohio, Michigan, Indiana and Texas. Par operates all of these states and others, which it has theatre royalties may be added to the legislative rolls.

The presumption is that Par partners will in all cases take a loyal position to Par, rather than side in divorce for Par any chance to selfishly empower themselves, the various states. A question with Par partners, if they

were forced to free themselves from this major company, is whether they would not also have to break up their chain.

Discussions in which the pictures of the various producer-distributors are dissected and their grossing values weighed against rentals may lead to decisions over which battles of the future will be staged between Par, with its immense buying power, and the distributors with which the company deals. A serious effort to campaign against lower rentals in any case where at all justified is not unlikely as a result of the three-day pourparlers here.

Other Problems

The conclave of Paramounters will consider all current operating problems and exigencies. Not the least of these will concern giveaways, premiums, bank nights, double bills and other evils. Paramount has tried all, being driven on to the bandwagon, and with men here to provide figures and checks, it is expected that comparative grosses will be enlightening and possibly forceful as arguments for or against various so-called box office stimulants.

While all the partners are here, stage shows will also be carefully considered. The home office is anxious to know what the partners think about the current possibilities of fresh entertainment as well as what they think about other purchases, as one executive puts it. Public relations, advertising, advertising costs, maintenance, sound, projection, insurance, taxes, physical properties, real estate of all kinds, labor problems, pictures, the pass situation and general legislation are among other matters scheduled for a toss-around.

Many of the Par theatre associates are attending the MPTOA convention here at the Miami Biltmore which opens today (Tues.) and continues through Thursday. At one session of the MPTOA parleys Thursday, when Adolph Zukor will address the whole convention, the entire Par group will take time out on the opening day of their own meeting to be in attendance.

Among those from Par who are coming in tomorrow (Wed.) are Neil F. Agnew, Austin C. Keough, Stanton L. Griffiths and Bob Gillham. These executives are flying from New York today (Tues.).

Theatre Partners

Paramount partners and operators from all parts of the U. S. and Canada will dominate the three-day convention and it is expected that their majority opinion on matters coming up for discussion will rule. A total of 58 such theatre operating executives in the field will attend, against 22 from the home office, including execs from other than the theatre division. The out-of-town field men will include Marty Mullin and Sam Finanski who as receivers for the Olympia New England chain, are Par's operators in that territory.

Other than these two, the operating execs from the field who will be on hand are Carl Bamford, Nathan Goldstein, William K. Jenkins, A. N. Notopoulos, H. Rowley, G. C. Walsh, Harry Smith, Adam Adams, E. C. Upton, C. J. Shaw, J. Fitzgibbons, Karl Hohlitzelle, E. V. Richards, R. B. Wilby, Robert Blair, M. C. McCord, L. McKeechane, Jack Katz, Arthur Lucas, H. B. Robb, F. J. Miller, R. W. Bolstad, Harry Oliphant, Nash Weil, G. W. Trendle, R. C. Frost, Claude Lee, M. C. Talley, Tracy Barham, A. H. Blank, G. J. Branton, J. C. Clemmons, L. J. Ludwig, R. G. O'Donnell, V. J. McFaul, H. L. Nace, H. F. Kinney, George Zeppos, H. W. Glidden, J. Sullivan, Marion Coles, J. J. Friedl, Walter Immerman, Charles Perrine, Hunter Perry, L. Shane, J. J. Rubens, Harry David, T. Deboer, Leon Savell, M. A. Lightman, S. J. Lynch, N. J. Nathanson, E. Sparks, Frank Rogers and B. B. Garner.

Official group from the home office includes Barney Balaban, Stanton L. Griffiths, Neil F. Agnew, R. M. Gillham, Y. Frank Freeman, Austin C. Keough, J. J. Unger, Leon Netter, M. F. Gowthorpe, Frank Meyer, Max Schosberg, Henry Anderson, Harry

Incorporations

NEW YORK

Albany.
Andy Kirk, Inc., Manhattan; theatrical business; capital stock 100 shares, no par value. Incorporators: Andy Kirk, 770 St. Nicholas avenue, New York City; George Cronin, 130 W. 47th street, New York City; Nathan Biskay, 665 Fifth avenue, New York City.
North American Film Library, Inc., New York; general motion picture film business; capital stock 100 shares, no par value. Incorporators: Stella Schwartz, 953 Forest avenue, Bronx; Gertrude Schmeider, 224 Hylan avenue, Bronx; Harold G. Saltzman, 555 Crown street, Brooklyn.

Seeling Music Publishing Corp., Manhattan; music publications; capital stock, 100 shares, no par value. Incorporators: George Seeling, 130 W. 47th street, New York City; Sally Jacobs, all of 235 W. 44th street, New York City.

Vocasteries, Inc., Manhattan; general music publishing business; capital stock, 100 shares, no par value. Incorporators: Freda Jaret, 100 W. 47th street, New York City; and Paul Winkler, 1270 Sixth avenue, New York City.

Transcribed Radio Shows, Inc., Manhattan; transcribed radio productions; capital stock, 1,000 shares, \$10 par value. Incorporators: William A. Rae, 124 W. 51st street, New York City; Frank L. Hansen, 636 Academy street, New York City; Adai F. Eade, 134 W. 51st street, New York City.

Sural Realty Syndicate, Inc., Manhattan; theatrical business; capital stock, 1,000 shares, \$10 par value. Incorporators: Freda Jaret, Bertha Reich, Saul A. Schwartz, all of 16 Court street, New York City.

Emulset, Inc., Manhattan; theatrical business; capital stock, 100 shares, no par value. Incorporators: Freda Jaret, Bertha Reich, Saul A. Schwartz, all of 16 Court street, New York City.

Circle Music Publishing, Inc., Manhattan; music publishing; capital stock, 100 shares, no par value. Incorporators: Lester Troob, 59 W. 51st street, New York City; Samuel Felsinger, Inc., 924 Cutter avenue, Brooklyn.

K. E. Emmerson Productions, Inc., Manhattan; theatrical business; capital stock, 100 shares, no par value. Incorporators: K. Blythe Emmerson, Walter H. Emmerson, George H. Hendee, all of 33 W. 51st street, New York City; Subbarao, Edwin Hess, Viola S. Hibban, Charles P. G. Fulley, all of 70 Pine street, New York City.

Hepburn's Legit Bucks 'Quality St.' Film in Pitt.

Pittsburgh, March 16.

Although national lease date of 'Quality Street' is April 1, Loye WB pool here has the Katharine Hepburn flicker spotted into the Penn in order to coincide with star's stage appearance at Nixon in 'Jane Eyre'. Play opened last night (15) and picture comes in Friday (19).

Understood efforts will be made to tie in Miss Hepburn with a special day-time premiere of 'Quality Street', although so far there's been no assurance that she's agreeable.

Advance ticket sale for 'Jane Eyre' has been enormous and RKO agreed to pre-release figuring, despite Lent, the weekend dovetailing with star in-person visit, enough to swing the picture off to brisk start.

Par's \$1,000,000 a Month Profit So Far; 40¢ Monthly Interest Saving

Paramount, in home office indications, romped off to a flying start in 1937 by earning around \$1,000,000 net for the month of January, with February indicated likely to get the firm a similar profit. At this pace, Par should have a \$3,000,000 quarter or thereabouts for the first three-month period, this year.

All indications point to the current stockholder approval of the full Kalcheim, red Mohrhardt, J. T. Knight, Jr., Harry Nadel, Paul Phillips, Robert M. Weitman, Harry Royster and Al Wilki. Adolph Zukor and Chris Dunphy are on from the Coast.

Invitations to those attending the three-day theatre conclave include their wives, Par bearing all expenses.

Inside Stuff—Pictures

The 22-page recommendation of District Attorney D. A. Mendelson clearing Harry Sherman of charges of grand larceny of \$156,000, one of the longest written in the history of General Sessions, in several instances mentioned Sam Kaplan, who as prior president of Local 306, N.Y., was convicted for conspiracy and served time. Recommendation states that during the examination of most of the witnesses, at least one of those from Sam Kaplan's group was present. At one point, the recommendation, in referring to Sherman, said:

"His bitterest enemies, the most loyal members and friends of the union, and the staunchest Kaplan adherents have not been able to adduce or produce any evidence at all indicating that Sherman used this money for himself or for purposes other than union purposes. . . . Despite a rigid inquiry and a thorough investigation, and despite pleas to all interested in this case for assistance, not one fact has been adduced to indicate in any wise that the defendant used moneys of the union for other purposes than for union purposes."

Sherman may rejoin Paramount as an executive in the theatre department. He was formerly for several years with Par in charge of all labor matters for the company.

More than one-third of the original number of outstanding first preferred Paramount stock has been converted into common, according to figures released by the N.Y. stock exchange listing committee last week. This shows that the concerted campaign to trim the number of first preferred shares by encouraging conversion into common is bearing fruit.

The official figures indicate that only 160,756 shares of Paramount first preferred are now outstanding, indicating that the number of common shares outstanding now is approaching the grand total of 2,500,000. Originally only 1,587,000 common shares were outstanding.

Indicative of the 'nutty' stage of television or fanciful ideas offered: the idea recently advanced by an English inventor. He planned to send a televised program through the air, pick it up on a negative in a theatre and then develop the negative right in the house so that it could be projected almost immediately on the screen. Just how he was going to develop the film so rapidly and then run it through a projection-machine were little details that were overlooked by the British genius. However, it did not prevent him from advancing his theory in all seriousness to technical experts.

New formula screen trailer was tried out by Metro on the Coast last week for its forthcoming Jean Harlow-Robert Taylor starrer, 'Personal Property'. It's a hit-and-run idea, getting over the selling message in less than a minute instead of conventional three minutes' running time. Drawn-out selling copy is artfully dodged as are also long dialog sequences, but there's a convincing clinch of the pair, all to the accompaniment of a hot tune played by a 60-piece orchestra.

Nine separate recording channels will be used by Leopold Stokowski at the RCA plant in Camden to obtain more realistic dimensional effect of orchestral music, in combination with Deanna Durbin's singing for Universal's '100 Men and a Girl'. Two or three channels have heretofore been used in orchestral recordings. RCA High Fidelity equipment, with both push-pull and ultra violet methods will be used, each channel supplied with complete and individual recording mikes and amplifiers.

Aftermath of Walter Winchell's blast at Metro on anticipated use of 'My Girl Friday', title on a scenario written by Maxwell Shane and Bill Thomas, resulted in Paramount's claim that it owns a play of the same title purchased from William A. Brady 12 years ago. Appears matter will be tossed into the lap of the Hays office in New York. Winchell told Metro via the air and in his column that he wants \$10,000 for use of the tag, which sum he's offered to turn over to Hollywood charities.

Among the most powerful figures in Paramount, today, is Stanton Griffiths, chairman of the company's executive committee. His influence at Par is said to be most broad and extensive. Griffiths' downtown firm is Hemphill, Noyes & Co., which firm is interested also in Columbia Pictures. Griffiths is known as the backer of the Guthrie McClintic-Katharine Cornell theatre. At Par, Griffiths succeeded H. A. Fortington, as chairman of the executive committee. Fortington is a member of the board still.

Perhaps the most remade pic yet is 'Michael Strogoff' (RKO), retitled 'The Soldier and the Lady' last week. 'Strogoff' was first produced several years ago in Berlin, with Adolph Wohlbruck starring. Producer and star then moved on to Paris and did it over. Then to Hollywood and the RKO lot, still with the same producer and star, although by this time star's name changed to Anton Walbrook. A 'Strogoff' film was also produced and released by Universal in 1926.

John J. Friedl and Morgan Ames, Publix and Singer circuit general managers, respectively, deny any friction has arisen since the Singer Orpheum and the Publix loop houses here were pooled.

Lecture for 'Tsar to Leni' newsreel compilation (Lenauer), is spoken by Max Eastman, lecturer and Columbia prof.

Third time in three months, Dave Ross, manager of Fox-West Coast's Filmarte theatre in Hollywood, is repeating Metro's 1931 picture, 'The Guardsman'. It's the Lunt-Fontanne film.

Film Daily's 19th Year Book; Bigger 'n' Better

Film Daily's 19th annual year book makes its appearance almost coincidental with the circus and like the latter it is bigger and better than ever. Added features swell its bulk but the ancient and proven standbys are not thereby crowded out. It merely a matter of more pages.

Among the new features are telephone directory of picture numbers in New York and Hollywood and a gazetteer of the leading lights of the business. For the first time television is given important position.

Typographically the volume is ahead of previous issues with a more generous use of color and a richly designed binding. But this is merely the expert packaging of a mass of comprehensive information essential to all who are concerned with the cinema.

MELCHER SET AT RKO

Hollywood, March 16.

Eddie Melcher, Washington Star drama ed., has been signed to an RKO writing contract. Initials with 'Highway to Romance.'

SEE A MILITANT MPTOA

Field Day for Lawyers

Limits Edward G. Levy, MPTOA Exec—
Flock of Film Suits

Miami, March 16. Litigation involving various phases of picture theatre operation piling up in federal and state courts, according to Edward G. Levy, chairman of the resolutions committee of the Motion Picture Theatre Owners of America, Inc., whose recent legal happenings of the year ending film houses was read yesterday to delegates at the convention.

Looks like a big year for the lawyers, said Levy, who hails from Haven and law in neiticut courts.

Levy makes special mention of four decisions of far-reaching importance in the exhibiting field which have been handed down within the past few weeks.

In U. S. District Court in Superior, Wis., on March 2, last, in the case of Pulverman vs. Daniels, which was an action by an itinerant exhibitor at CCC camps for damages against the anti-trust laws against exhibitors, an exhibitor organization and individual exhibitors, and in a directed verdict in favor of the defendants. The local exhibitors had complained of unfair competition by this itinerant exhibitor, Levy stated, and distributors refused to sell him film. In dismissing the action for \$50,000 damages, Judge Patrick Stone ruled that exhibitors are within their rights in refusing to sell their film to any individual for any reason deemed illegal to the trade's best interests. Second important case cited was of Pastime Amus. Co. vs. Southern Express Co., involving a suit for damages because of a "miss-out" of his instance, the U. S. Supreme court reversed a federal court order of \$1,500 damages, and set aside at the nominal figure of which was the value declared at the time of the shipment by the exhibitor.

Right of distributors to sell pictures to whom they please affirmed in the U. S. District court in Missouri, in the case of Rolsky vs. Fox Midwest. In giving relief to the plaintiff, who stated that in previous seasons distributors had sold their pictures on advance-date basis to a group of exhibitors but had changed their sell method to a run arrangement, court stated: "I think there can be any doubt whatever but that a distributor of motion pictures, own a copyright upon a given picture, may sell to an exhibitor in advance the exclusive right to exhibit that picture either for a short period or for a long period, provided not longer than the life of the picture, without regard to whether exhibitor is one who charges the picture or a different admission price than that which is charged by another exhibitor or other exhibitors in same area."

On a number of state and federal decisions recently made with respect to the illegality of bank nights, nights and alleged lottery drawings, Levy emphasizes a recent finding by the U. S. Circuit Court of Appeals in Massachusetts, where it was held: "However good and valuable a plan, scheme or system is, if at the moment it is disclosed to the public without the protection of a patent, it becomes public property, the fact that it has been made public by advertising and the expenditure of effort, time and money on the part of the originator does not alter the situation. It was the holding that Affiliated Enterprises (now Bank Night) had no proprietary rights in its box office stimulation."

Among important cases which are before various courts at the present time and upon the outcome of which exhibitors have a distinct interest, is the Philadelphia dual appeal case, Pulverman vs. Paramount, and others; the pending action in the Brandt Theatres, New York, against Loew's and several other film companies alleging conspiracy in restraint of trade as a result of a

Par Seattle \$1,420,000 Claim Reduced to \$60,000

Rent claim of Seattle first National Bank against Paramount-Public for \$1,420,000 was reduced Saturday (13) by Federal Judge Cox, N. Y., to \$60,000, which will be paid by the issue of new debentures and first preferred stock.

Claim was for rent of Paramount Theatre Bldg. by Seattle Theatre Corp., subsid of Paramount Public, payment of which the latter had guaranteed.

ED KUYKENDALL RE-ELECTED AS MPTOA PREZ

Miami, March 16. Owing to his vigorous policies and untiring efforts in behalf of exhibitors, Ed Kuykendall was stamped into the presidency of MPTOA for another year, by the directors of the organization at a board meeting Tuesday (16) noon. He accepted, although duties as president may interfere with Kuykendall's reported plans to re-enter theatre-operating field.

Recently turning over his Mississippi theatres to M. A. Lightman and Saenger, under a partnership, Kuykendall since has been considering either the organization of a new chain for himself or a circuit connection with the Comerford chain, having been rumored in line with latter possibility. All other present officers were re-elected at the meeting, with the exception of Ben Bernstein, active Los Angeles exhibitor leader, who resigned as vice-president. Jack Miller also withdrew from the directorate. Bernstein stays on as a director, being succeeded as one of five v.p.'s, provided under the constitution, by Mitchell Wolfson, local chain operator. Miller, on the board, is succeeded by Morris Leonard, Chicago exhibitor.

A change in the personnel of the board, which is to come later, was discussed at the meeting. Concerns Morgan Walsh, San Francisco exhibitor leader, who, it was agreed, would be succeeded by H. V. Harvey, also of Frisco. Harvey is secretary of Independent Theatre Owners of Northern California, of which Walsh is president. Indicated today by inside sources that, while board did not discuss policies to be pursued, fireworks are expected in open sessions, board members feeling that this is where MPTOA's shots should be fired. Any efforts by the Hays organization to muffle MPTOA appear hopeless. One source declared that MPTOA wants action rather than resolutions.

'Maytime's' Sock B.O., L.A.

Los Angeles, March 16. 'Maytime' (MG) is headed for an all time high at day-and-date runs at Chinese and State for pictures not aided by holiday trade. Combined gross looks like \$36,000. Previous non-holiday high water mark was set by 'San Francisco,' with 'Mutiny on the Bounty' hitting the all time top with aid of Thanksgiving period.

change in exhibiting policy of Loew Theatres and others from a 4-3 day basis to a 5-2 day basis; the attack on the constitutionality of the Dakota theatre divorce law, which seeks to separate theatres from national chain operation, and the attack against the recently passed Ohio play date statute, which prohibits play date designation by distributors.

WANTS RESULTS AND EXHIB UNIT

Overtures to Allied States—
Kuykendall Hopes to
Achieve Much at This
Convention — 10-Point
Trade Practice Platform
to Be Pushed to the Fullest

17TH ANNUAL MEET

Miami, March 16. A much more militant Motion Picture Theatre Owners of America, which is interpreted as making 'overtures to its contemporary, Allied States Association, by inviting its leaders to show up here, is expected to develop from the 17th annual convention of the MPTOA this week, under the leadership of Ed L. Kuykendall, who was reported desirous of stepping out of the presidency after three years, but was stamped into continuing for another term. Considerable added support for Kuykendall is attributed to the fact that while he is safely making every effort to maintain self-regulation of the picture industry in an effort to avert Federal legislation that might be dangerous to all branches, he is at the same time taking an aggressive stand in behalf of the exhibitors, both independent and affiliated, which the MPTOA represents.

Kuykendall may not have a desire to up his sleeve to combine forces with Allied States, headed by Nathan Yamins of Fall River, Mass., but he has invited Yamins and other marshals of that organization to be on hand. When Yamins succeeded Sidney Samuelson, New Jersey exhibitor, as president of Allied, the MPTOA was reported interested in the possibilities of a merger of forces, but to date no concrete steps in that direction have materialized.

Kuykendall will not definitely indicate whether an amalgamation of the two national exhibitor bodies is still hoped for, but that he believes some of the methods used by Allied in an endeavor, whether sincere or insincere, to gain announced ends have been ill advised, is unquestioned. If Allied could be convinced its approach to many current problems are not as constructive as they might be, the path might be cleared for a merger and, through it, a concentration of independent exhibitor powers. Ostensibly he has invited Allied leaders to the MPTOA convention with such a thought in mind.

Started Tuesday. The convention opened this morning (Tues.) in the Miami Biltmore Country Club at Coral Gables, with two important reports rendered those of Kuykendall and Edward G. Levy, general counsel. Kuykendall's report, very comprehensive one, covering 14 pages, suggests the firm stand for the MPTOA which it is (Continued on page 57)

SEX FILM SPIELER AND MODEL PINCHED IN MPLS.

Minneapolis, March 16. The police morals' squad headed Harry Dryer's Savy theatre in the lower Gateway district during an early evening performance Friday, arresting Margaret O'Keen, a model, who poses as a 'sun-kissed nudist' during a sex lecture by Robert Marcus, who was also nabbed. Members of the audience were not molested by the police.

The 'sex' lecture and sale of 'sex' literature were in conjunction with the showing of 'Valley of the Nudes' charged with disorderly conduct and alleged to have given an obscene exhibition and an indecent lecture. Miss O'Keen and Barcus pleaded not guilty in municipal court and were released on \$100 bail. They will be defended by S. P. Halpern.

Chi Indies of 750 Seats and Under Cryin' the Blues About the Duals

Mich. Has a Divorcement Bill Also, But Looks Cold

March 16. Film producers and distributors would be barred from any part in the ownership or control of any Michigan picture theatre, a bill introduced in the legislature by Senator Joseph C. Roosevelt, of Detroit.

Proposed legislation, which would bring about a big upheaval in theatre ownership here and throughout the state, appears doubtful of passage, however.

N W EXCHANGES LAFF OFF % 'BOYCOTT'

Minneapolis, March 16. Survey indicates local exchanges will resist, if not ignore, Northwest Allied States' 'boycott' against percentage pictures. Ranch managers declare the resolution adopted at the recent 'emergency meeting' in Minneapolis, urging all independent exhibitors to refrain from buying, will not deter them from going ahead with percentage deals as per schedule.

On the other hand, however, exhibitor organization heads predict the exchange will 'sing a different song' after the May convention when 'teeth' will be put into the 'gentlemen's agreement' not to buy any new-season pictures on percentage. The 'teeth,' they aver, will take the form of cash bonds to be posted by the independents and forfeited as a penalty for violation of the agreement.

It'll Be RCA Vs. ERPI Again When and If Television Comes

When television develops to the extent that it is commercially feasible, Radio Corp. of America and Electrical Research Products, Inc., bitter competitors in the film recording and sound improvement business, again will be aligned against each other. Today, Erpi has no commercial interest in television but it does retain a certain amount of technical interest. And while at present it has no intention of figuring as an operating company in the television field, Erpi will be active on the scene through certain licensing arrangements.

Although it does not figure television as being close at hand, Erpi has carried on research in the past (some five years ago at the Bell labs) and it undoubtedly will be active in any battle for patent rights when the time arrives.

Company also fits into the picture through its affiliation with American Telephone & Telegraph Co., which is developing a co-axial cable. While this cable was laid and tested between N. Y. and Philadelphia primarily as an economy measure for telephone service, the co-axial line is recognized as being best suited for television because sight-sound broadcasts require wide bands of frequency not found in ordinary cable. The way Erpi is tied in with A. T. & T. is said to provide the necessary leverage that might be required in arguments regarding patents.

Chicago, March 16. Nabe houses of 750 seats and under blame the business of the past month, not on the weather, or on Lent, but squarely on the return of double features to this town.

These small houses find double features may be o.k. for the mammoth seaters, but that it's just woe and b.o. wailing for the houses which hold less than 750 customers. These smallies make four and five changes weekly, and are discovering once more that there aren't eight or 10 pictures of any real strength. And also that the big houses with their one or two changes a week can double up the two or four top pictures of the week while the smaller-seater, around the corner has to take anything that comes along.

Small exhibitors cry that their regular patrons are being enticed away from the house due to the fact that when a family wants to go to a show they are being kept away from the small houses due to the fact that someone in the party has previously seen one of the pictures. While this situation occurred even with single features, it is considerably more frequent with doublets.

Allied Exhibitors Association is dissatisfied with the double feature situation in Chicago, as is the Essaness circuit, and a flock of other independent small exhibitors and circuits. All would like to kill them off immediately, but don't know just how to go about it, since the big houses, particularly those owned by Balaban & Katz and Warner Bros., and the distributors so far are satisfied with the twin bills. The indie exhibitors have had several meetings with B.&K. on the matter, but to no avail, B.&K. insisting it will run its theatres for its own best interests.

7 OF L. A.'S 12 GO SOLO PIX; BIZ OK

Los Angeles, March 16. Single features are being screened currently in seven of the 12 regular first-run situations in L. A., greatest number of solo programs there in many months. Experiment is being watched with interest by exhibitors, particularly in view of the fact that all of the solo features are playing to above average takes in the houses where duals have been the policy.

First runs currently screening single features in L. A. are: Loew's State and inese with 'Maytime' (MG); Paramount, 'When You're In Love' (Col.), with house running 'Borderland' (Par) to open each day's performance; Downtown and Hollywood, WB day-dates, with 'Green Light' (FN); Four Star, 'Lost Horizon', Columbia's two-day opus, and Carthy Circle, 'Good Earth', in seventh week of two-day run. All of the solo bills are or will be hold-overs, initial week's take in each instance topping normal dual grosses and warranting extra playing time.

MINN. WOULD OUTLAW ZONING AND CLEARANCE

Minneapolis, March 16. Northwest Allied states professes ignorance regarding authorship of a bill introduced into the state legislature by Representative Donald Wright of Minneapolis designed to outlaw zoning and clearance.

The measure provides that pictures must be released at the same time to theatres charging identical admission prices and that admission prices and seating capacities of showhouses should determine the rental price to be paid to the exchange.

'Horizon' Gets Away to Smash Start; 'Maytime' Big \$36,500 in Two Spots; Other L.A. Houses Hit Skids

Los Angeles, March 16. Only a few bright spots in town currently, but these are outstanding. They include the...

'Good Earth' continues to hold strong at the Carthay Circle and looks good for number of weeks to come. Paramount is holding over the Grace Moore Columbia musical, 'When You're in Love,' after healthy first week, and 'Green Light' stays for second stanza at the two Warner houses. Rest of town is pretty well shot.

Estimates for This Week

Carthay Circle (Fox) (1,518; 55-83-110-185)—'Good Earth' (MG) (7th wk.) Couple of strong counter attractions in town currently but is still plenty healthy. Last week (6th) wound up with a substantial \$11,800.

Chinese (Grauman) (2,029; 30-40-55)—'Maytime' (MG). Film got away to healthy start; will hit very big \$16,000. Last week, 'Nancy Steele' (20th) and 'Head Over Heels in Love' (GB), pretty bad at \$5,300. **Downtown** (WB) (1,800; 30-40-55-65)—'Green Light' (WB) (2d wk.). Normal dropoff for second week, but at \$6,800 plenty satisfactory. Last week (1st) finished at fifty \$10,900. **Four Star** (Fox) (900; 55-83-110-165)—'Lost Horizon' (Col.)—Paramount at \$5 top brought sweet \$4,055 into the turnstiles. Pic has hefty advance.

Hollywood (WB) (2,756; 30-40-55-65)—'Green Light' (WB) (2d wk.). Trade fair on holdover; but at \$7,000 will be profitable. Last week (1st), hit plenty of profit at \$11,100, biggest for house in long time.

Orpheum (Bdwy) (2,680; 25-30-35-40)—'Join the Marines' (Rep) and 'On the Jury' (RKO) dual, and vaude. Biz about normal and will probably finish up with around \$7,500. Last week couple of second runs.

Pantages (Pan) (2,700; 30-40-55)—'Man Who Found Himself' (RKO) and 'Girl Overboard' (U) dual. Another week of the holdovers here with poor \$5,500. Last week, 'Meade's Woman' (Par) and 'Murder Goes to College' (Par), fared little better at \$5,700.

Paramount (Partnar) (3,595; 30-40-55)—'You're in Love' (Col) and 'Crime Nobody Saw' (Par) dual, and stage show (2d wk.). Grace Moore gets full credit for entire draw, which on second showing will hit around \$10,000, fair. First week wound up with healthy \$17,700. Paramount feature is being screened only at first movie show, leaving house solo bill for rest of day.

RKO (2,950; 30-40-55)—'Man Who Found Himself' (RKO) and 'Girl Overboard' (U) dual. Lack of suitable product is hurting trade here and fair \$5,500 is best currently. Last week, 'Meade's Woman' (Par) and 'Murder Goes to College' (Par), \$5,500, fair.

State (Loew-Fox) (2,024; 30-40-55)—'Maytime' (MG). Smash trade for this musical at \$20,500 insures satisfactory holdover. Last week, 'Nancy Steele' (20th) and 'Head Over Heels in Love' (GB), not so hot at \$8,800.

United Artists (Fox-UA) (2,100; 30-40-55)—'Nancy Steele Is Missing' (20th) and 'Head Over Heels in Love' (GB) dual. This pair quite a letdown at \$3,200. Last week, 'Love Is News' (20th) and 'Holy Terror' (20th), dismal at \$3,000.

Wishire (Fox) (2,296; 40-55-65)—'Nancy Steele Is Missing' (20th) and 'Head Over Heels in Love' (GB) dual. Just fair at \$5,800. Last week, 'Love Is News' (20th) and 'Holy Terror' (20th), ran a little below expectations at \$5,700.

Keeler-Dixon Musical, \$8,500, Oke in Omaha

Omaha, March 16.

Brandeis cops the b.o. spotlight, holding over 'Green Light' and 'Racing Lady' for second week. Two mark the best double-feature biz house has thus far recorded, although other films scheduled solo have topped this. Going strong second week.

Estimates for This Week

Brandeis (Singer-RKO) (1,250; 25-35-40)—'Green Light' (FN) and 'Racing Lady' (RKO) (2d wk.). Last week did best biz ever recorded here on a twin program. Doing about

\$5,000 this week, okay. First week knocked off \$6,200 to top expectations. **Omaha** (Blank) (2,100; 25-40)—'Meade's Woman' (Par) and 'Smart Blonde' (WB). Twinned for only ordinary money on their own strength. Stage utilized by Gene LaVerne, Hollywood dancing instructor, for personals and running off a contest. Adds to the returns. In all likely to reach \$7,200, okay. Last week, 'Love Is News' (20th) and 'Fugitive in Sky' (WB), sailed smoothly to \$3,200. **Orpheum** (Blank) (2,976; 25-40)—'Ready to Rattle' (Able) (WB) and 'Crack-up' (20th). Diversified program and building by word-of-mouth; good \$3,500. Last week 'You Owe Me One' (UA) and 'Clarence' (Par), average \$7,000.

All Cleve B.O.'s Get Coin; Rand, 'Jury' Big 24G

Cleveland, March 16.

ing damp about this Lent season as far as theatres are concerned. Every gross above average, with Holy Week only one stanza off, and some hitting the high spots.

Strike trouble is over but super-duper show at civic auditorium and income tax deadline-day may crimp biz a bit.

Sally Rand's unit and 'We're on the Jury' at Palace theatre, fanning up week's highest trade. Next in the race is State with 'Swing High'.

Estimates for This Week

Alhambra (Martin Prince) (1,200; 20-30-35)—'Man of Affairs' (GB) and 'Breezing Home' (U). House shifts back into first-run gear with this team for a profit. Arliss vehicle took panning, but still good for \$3,200. Last week 'Born to Dance' (MG) and 'More Than Sweetheart' (Col), dual, caught \$1,900, fair.

Circle (Marmorstein) (1,900; 15-35)—'Rembrandt' (UA). Much brighter news than its downtown rival, \$3,000, but house is going back to first-run next week for sake of variety. Last week a pair of revivals, 'Transcending Mary-Go-Round' (UA) and 'Let 'Em Have It' (UA), got a nice play, \$2,500.

Hipp (Warners) (3,700; 30-40)—'Sea Devils' (RKO). Given great salesmanship and breaks by reviewers; getting \$14,500, satisfactory. Last week 'Love Is News' (20th) walked away with \$16,500 due to tie-up.

State (Loew-Fox) (2,024; 30-40-55)—'Maytime' (MG). Smash trade for this musical at \$20,500 insures satisfactory holdover. Last week, 'Nancy Steele' (20th) and 'Head Over Heels in Love' (GB), not so hot at \$8,800.

United Artists (Fox-UA) (2,100; 30-40-55)—'Nancy Steele Is Missing' (20th) and 'Head Over Heels in Love' (GB) dual. This pair quite a letdown at \$3,200. Last week, 'Love Is News' (20th) and 'Holy Terror' (20th), dismal at \$3,000.

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1st Runs on Broadway (Subject to Change)

Week of March 19

Astor—'Good Earth' (MG) (6th wk.)

Capitol—'Maytime' (MG) (18).

Criterion—'Her Husband Lies' (Par) (17).

Globe—'Lost Horizon' (Col) (3d wk.).

Muscle Hall—'When's Your Birthday' (RKO) (16).

Paramount—'Maid Salem' (Par) (3d wk.).

Rialto—'Sea Devils' (RKO) (2d wk.).

Rivoli—'Nancy Steele Is Missing' (20th) (3d wk.).

Roxey—'Breezing Home' (U). Strands—'Ready, Willing and Able' (WB) (2d wk.).

Week of March 26

Astor—'Good Earth' (MG) (8th wk.).

Capitol—'Maytime' (MG) (2d wk.).

Criterion—'Silent Barrier' (GB) (25).

Globe—'Lost Horizon' (Col) (4th wk.).

Muscle Hall—'Seventh Heaven' (20th) (25).

Paramount—'Wai Wedding' (Par) (24).

Rialto—'Elephant' (UA) (30).

Rivoli—'History Is Made at Night' (UA) (27).

Roxey—'Top of the Town' (U). Strands—'King and Chorus Girl' (WB) (27).

With Tyrone Power's aunt, who lives here.

Palace (RKO) (3,200; 30-70)—'We're on the Jury' (RKO) and Sally Rand unit. Fan-dancer socking 'em, corking \$24,000. Last week 'Only Love Once' (UA). N.T.G. unit collected \$19,000, good.

State (Loew's) (3,450; 35-40-55)—'Swing High' (Par). Lombard-MacMurray team becoming sure-fire faves; excellent ballyhoo by Milt Harris bringing swell \$21,500. Last week 'Espionage' (MG), pounded down to \$15,500, average.

Stillman (Loew's) (1,672; 25-35)—'Outcast' (MG). Just so-so \$5,500. 'Maid of Salem' (Par) last week on third stanza eased in with \$7,000, fair.

Olsen, Johnson Unit And 'Sec' \$13,000, 'Swing' \$10,000, Both Big, Ind.

Indianapolis, March 16.

Heavy snows and cold over the week-end were obstacles, but they were over-ridden by two downtown houses, while the two other first run spots suffered. Olsen and Johnson's 'Sec' show at the Lyric dominates the town with near-record figures while the Circle piled up a strong lead on 'Swing High, Swing Low'.

Estimates for This Week

Apollo (Fourth Ave) (1,100; 25-40)—'Time of Morning' (20th). Dual at \$2,200. Last week, 'Green Light' (WB). Sturdy at \$5,800.

Circle (Monarch) (2,800; 25-40)—

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Estimates for This Week

Rain Hits 'Maytime' in Frisco, 16G Fair; 'Swing High' Nice \$18,000

'Swing High, Swing Low' (Par). Lombard and MacMurray are favorites and well sold. Very strong \$10,000. Last week, 'Sea Devils' (RKO).

on dual with 'Don't Tell Wife' (RKO). Lightweight at \$4,000.

Loew's (Loew's) (2,600; 25-40)—'Family Affair' (MG) and 'Parole Racket' (Col). Poor at \$3,500. Also weak \$3,500 last stanza for 'Espionage' (MG) and 'Man Who Could Work Miracles' (UA).

Lyric (Olsen) (3,000; 25-30-40)—'Her Husband's Secretary' (WB) and Olsen and Johnson stage show. Latter are always surefire here and doing socko biz at \$13,000. Last week very big \$11,000 for 'Ready, Willing and Able' (WB) and Leon rol stage unit.

Week of March 26

Astor—'Good Earth' (MG) (8th wk.).

Capitol—'Maytime' (MG) (2d wk.).

Criterion—'Silent Barrier' (GB) (25).

Globe—'Lost Horizon' (Col) (4th wk.).

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With Tyrone Power's aunt, who lives here.

Palace (RKO) (3,200; 30-70)—'We're on the Jury' (RKO) and Sally Rand unit. Fan-dancer socking 'em, corking \$24,000. Last week 'Only Love Once' (UA). N.T.G. unit collected \$19,000, good.

State (Loew's) (3,450; 35-40-55)—'Swing High' (Par). Lombard-MacMurray team becoming sure-fire faves; excellent ballyhoo by Milt Harris bringing swell \$21,500. Last week 'Espionage' (MG), pounded down to \$15,500, average.

Stillman (Loew's) (1,672; 25-35)—'Outcast' (MG). Just so-so \$5,500. 'Maid of Salem' (Par) last week on third stanza eased in with \$7,000, fair.

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Strippers Plus 'Mead's Woman' Total Big \$25,000 in Chi; 'In Love' Only \$27,000; 'Horizon' Off Big

Chicago, March 16. Loop houses this week are prepared to set 'em up for every possible entertainment taste, but this week's b.o. topper is the undresser, which is the Oriental headed by June St. Clair on the rostrum, who is showing the customers how a femme should undo her girdles before hitting the hay. House started off at a terrific pace from the opening and is upping into mighty coin figures for the session.

Business generally is okay in the loop with even the Palace, which has been having a tough time of it recently, picking up several thousand above last session with Joe E. Brown flicker curtesy.

Midwest premiere of 'Lost Horizon' (Col) got away here Sunday (14) night to the biggest audience ever assembled for a roadshow flicker in the loop. Erlander was jammed. Figured as the best opening here in years with Joe Plunkett, who arranged the entire setup, fixing up a front gallery, and a few knockout, besides a general preopening advertising and exploitation campaign that rates tops.

Estimates for This Week
Apollo (B&K) (1,200; 35-55-\$11.05) —'Good Earth' (MG) (4th week). Around \$5,500 last week, neat enough to pace. Will start around six or seven weeks at pace. Got new competition on Sunday (14) through opening of 'Lost Horizon' at the Erlander.

Chicago (B&K) (4,000; 35-55-75) —'You're in Love' (Col) and stage show. Grace Moore flicker opened good but drifted off to \$27,000, n.s.g. Last week, 'Green Light' (WB) touched off pleasant \$35,800.

Erlander (1,400; 55-83-\$11.05) —'Lost Horizon' (Col) (1st week). Frank Capra roadshower opened here Sunday (14) night, strong exploitation and advertising campaign. Excellent advance sales.

Garrick (B&K) (900; 35-55-65-75) —'Ready, Willing' (WB) (2nd week). Saturday (13). Maybe \$7,500, fair. Last week, 'Green Light' (WB) finished third loop session to neat \$6,400.

Orlental (B&K) (3,200; 25-35-45-55) —'Mead's Woman' (Par) and vaude. Three strippers on the stage, but especially the well-exploited June St. Clair, accounting for strong \$25,000. Last week, 'Mead's Woman' rather than 'Promise to Pay' (MG) meant highly profitable \$21,200.

Palace (RKO) (2,500; 35-55-75) —'Your Birthday' (Col) and 'The World's Fairest' unit on stage. Combination picking up the house somewhat, but not much, at around \$16,000, fair. Last week was red hot and was at \$13,300 for 'We're on Jury' (RKO).

Roosevelt (B&K) (1,500; 35-55-75) —'Mrs. Cheyney' (MG) (2nd week). Holding up to strong \$13,000 currently after totting fine \$18,900 last week. Will be here three weeks at least.

Slate-Lake (Jones) (2,700; 25-35-40) —'Cove of Night' (MG) and vaude. House has been rather badly by Lent, one of the few loop spots which are affected by the religious holiday. Around \$12,500, fair to good.

United Artists (B&K-MG) (1,700; 35-45-65-75) —'Romeo and Juliet' (MG). Pop-priced run opened Saturday (12) night, strong box office. Heading for \$14,000, so-so. Last week, 'Men Not Gods' (UA), faded away to meagre \$13,900.

'LIGHT' \$3,400, 'LOYD'S' \$2,500, LINCOLN'S BEST

Lincoln, March 16. Battle is largely between 'Green Light' at the Stuart and 'Lloyd's' at the Lincoln this week, although most grosses will be pared by pre-Holy week activities in this heavily-church town.

Milt Overman, city manager of Westland Theatres, surrendered the one-man struggle to raise prices here this week and, in fact, top the Varsity drops a quarter, and features going out in favor of duels at the same time.

Estimates for This Week
Liberty (LTC) (1,200; 10-15) —'Guns of the Pecos' (WB) and 'Virginian' (Par) split with 'Guns of the Pecos' (WB). Likely \$850, fair. Last week, 'Lawless Nineties' (Rep) and 'Without Orders' (RKO) split with 'Man on Flying Trapeze' (Par) and 'Bald Caballero' (Rep). Same figures.

Lincoln (LTC) (1,600; 10-20-25) —'Lloyd's' (20th). Film has best chance to cope with Lenten. Should get \$2,500 or better. Last week, 'Great O'Malley' (WB) and 'Holy Terror' (20th) okay at \$2,700.

25-40 —'Doctor's Diary' (Par) and vaude, split with 'Plough and Stars' (RKO) and 'Sinner Take All' (MG). Probably \$2,500, fair. Last week, 'Midnight Court' (WB) and stage show, split with roadshow of 'As You Like It' (20th), got \$2,100, slow.

Stuart (LTC) (1,900; 10-25-40) —'Green Light' (WB). Might get \$3,400, oke. Last week, 'Maid of Salem' (Par). Management let it run the full seven days, but take was light at \$2,800.

Westland (Westland) (1,100; 10-15-20-35) —'Women of Glamour' (Col) and 'Find the Witness' (Col). Brings the house back to duels after Grace Moore's third week parade. Roadshow picked up \$1,400. Last week, 'You're in Love' (Col), in third week, got only \$850, fair.

'Romeo' No Lark In Philly Snow, N. S. G. \$11,500

Philadelphia, March 16. Rave notices for 'Fire Over England' should give this English historical epic a big business and a certain holdover at the Aldine, although the pic lacks marquee names for American film fans.

Whole town is watching first pop showing of 'Romeo and Juliet' at Boyd. Heavy winter weather has so far put it in disappointing class. Snow has also had its effect on the roadshow. 'Lost Horizon' suffering rather, 'Maid of Salem' suffering. Some of the other downtown houses are also taking it on the chin. Fox and Earle both reporting trade off.

Estimates for This Week
Aldine (1,300; 40-55-65) —'Fire Over England' (UA). Opened Saturday (13) to very good notices, but not possible to figure strength because of terrible weather so far. Even then nice \$12,000 is indicated. Last week 'Maid of Salem' (Par), n.g. \$11,000 in 10-day second week.

Avondale (2,500; 25-40-50) —'Maid of Salem' (Par) (2d run). Figures \$2,600, fair. Last week 'No Man of Own' (Par), revival, \$4,300 in nine days, fair.

Boyd (2,400; 40-55) —'Romeo and Juliet' (2d run). Ground showing here being hurt by weather. So-so \$11,500 indicated. Last week 'You're in Love' (Col), good \$16,000 in eight days.

Chestnut (1,350; 55-86-\$11.14-17.1) —'Lost Horizon' (Col) (2d week). Feeling weather breaks and somewhat off. First week ending Saturday (13), good \$15,500.

Franklin (2,500; 25-40-55) —'Fair Warning' (20th) and vaude. French Casino unit on stage. Poor \$10,000 is all in sight. Last week 'On the Jury' (RKO) and vaude, Jesse Owens headed, fair at \$14,500.

Fox (3,000; 40-55-65) —'Nancy Steele' (20th) and Shep Fields band. Poor \$13,000 seen. Last week 'Ready, Willing' (WB) and stage show eked out \$14,000, so-so.

Karlton (1,000; 25-35-40) —'Ready, Willing' (WB) (2d run). Average \$2,500 expected. Last week 'Mead's Woman' (Par) (2d run), n.g. \$2,000.

Locust (1,400; 55-86-\$11.14-17.1) —'Good Earth' (MG). Town's other roadshower now in fourth week. Last week's biz was \$13,500, okay.

Stanton (1,700; 30-40-50) —'Midnight Court' (WB). Fairish, \$6,200 seen. Last week 'Espionage' (MG), \$5,800, poor.

ALL'S WELL IN PORTLAND

'Salem' and 'Terror' \$7,000—Revival Dual Gets \$5,500

Portland, Ore., March 16. Revival of 'Transatlantic Merryground' and 'Call of the Wild' at Parker's Broadway is clicking nicely. 'On the Avenue' gets a big second week at the Hamrick-Evergreen Orpheum. 'Penrod and Sam' is getting good matinee biz at Parker's UA.

Orpheum (Hamrick-Evergreen) (2,000; 30-40) —'On Avenue' (Fox) and 'Great O'Malley' (WB) (2nd week). Going great guns for \$5,000. First week ran up a sock score at close to \$5,000.

Paramount (Hamrick-Evergreen) (3,000; 30-40) —'Maid of Salem' (Par) and 'Holy Terror' (20th) answering to exploitation for fine returns at \$4,000. Last week 'Lloyd's' (20th) (Fox) and 'We're on Jury' (RKO) (2nd week). Good at \$4,900.

United Artists (Parker) (1,000; 30-40) —'Penrod and Sam' (WB) and 'Exploitation' (extra-good) matinee biz. Over the top for \$5,000. Last week 'Espionage' (MG). About par for this house at \$4,500.

Westland (1,100; 10-15-20-35) —'Women of Glamour' (Col) and 'Find the Witness' (Col). Brings the house back to duels after Grace Moore's third week parade. Roadshow picked up \$1,400. Last week, 'You're in Love' (Col), in third week, got only \$850, fair.

Snow Murders Cincy, But 'Salem' Oke \$11,000, NTG and 'Wife' \$13,000

incinnati, March 16.

Winter's heaviest snow descended over the week-end, slushing combined biz along the cinema front to a season's low.

'Maid of Salem' is the town's tops, getting \$11,000 at the Palace. Combo Shubert, with 'Don't Tell the Wife' and 'The N. T. Lark', is hanging in at \$13,000 for a zippy figure, considering the traffic-halting weather opposition.

Indie showing of 'Cloistered' ended a 12-day run at the Taft auditorium Thursday (11), fetching a bang-up \$13,500.

Estimates for This Week
Albee (RKO) (3,300; 35-42) —'When's Your Birthday' (RKO). Very poor \$7,000. Last week 'Green Light' (WB). Fair at \$12,500.

Capital (RKO) (2,000; 35-42) —'Green Light' (WB) (2d run). Okay \$4,000. Last week 'Mrs. Cheyney' (MG) (2d run). Lousy \$5,000.

Family (RKO) (1,000; 15-25) —'Wild Horse Roundup' (Ind) and 'Captain Calamity' (GN), split. All right \$1,800. Last week 'His Island' (Ind) and 'Man and People' (MG), same split, \$1,600.

Grand (RKO) (1,200; 25-40) —'Smart Girls' (U). Fourth downtown show and perky \$2,300, following small \$2,800.

Kelby (Libson) (1,500; 30-40) —'Devil's Playground' (Col). All right \$5,000. Last week 'Only Live Once' (UA). Nice \$6,500.

Lyric (RKO) (1,400; 35-42) —'Outcast' (Par). Tame \$4,000. Last week 'Jungle Princess' (Par). Fair \$4,800.

Palace (RKO) (2,600; 35-42) —'Maid of Salem' (Par). Good \$11,000. Last week 'Sea Devils' (RKO), had \$8,000.

Shubert (RKO) (2,200; 40-60) —'Don't Tell Wife' (RKO) and 'N. T. G. Lark' (20th). Good \$13,000. Last week 'Wings of Morning' (20th) and 'Gus Arnheim brand', \$10,500, blah.

MacMURRAY-LOMBARD HOT 8½C IN SEATTLE

Seattle, March 16. Several houses ran over to bring about Thursday and Friday change dates for this week or grosses that otherwise would not merit more than week's run.

Orpheum's vaude policy folds after this week, but MacMurray and Lombard is getting swell kale.

Estimates for This Week
Blue Moon (Hamrick-Evergreen) (900; 27-37-42) —'Sea Devils' (RKO) and 'Espionage' (MG), dual. Looks like good \$3,000.

Coliseum (Hamrick-Evergreen) (1,900; 21-32) —'Stowaway' (20th) and 'Chan at Opera' (20th), dual. Indicate only \$2,800, poor. Last week 'College Holiday' (Par) and 'All American Church' (MG), dual, split to bring Thursday change date, \$2,800, good.

Colonial (Sterling) (850; 11-16-21) —'California Mail' (MG) and 'Symphony' (20th) (Ind), dual. Split to bring Thursday change date, \$2,800, good.

Liberty (J-V-H) (1,900; 27-37-42) —'Men Not Gods' (UA) and 'Parole Racket' (20th), dual. Last week 'You're in Love' (Col), third week, \$3,900, good.

Music Box (Hamrick-Evergreen) (900; 27-37-42) —'Mrs. Cheyney' (MG) and 'Lucky Lady' (RKO), dual. Moved from Fifth Avenue. Combo still clicking for okay \$3,800. Last week 'Green Light' (FN) and

Sleet, Lent, Income Tax, Poor Pix Don't Help B'way; 'Wings' 61G NSG; 'Devils' 10½G OK; Belle Baker's 26G

'Clarence' (Par) \$3,000, fair.

Orpheum (Hamrick-Evergreen) (2,700; 27-37) —'Ready, Willing' (WB) and 'Woman Alone' (GB), dual, and vaude. Anticipate \$5,500, fair. Last week, 'Your Birthday' (RKO) and 'Mysterious Cruise' (U), three days of second week to bring Thursday change date, \$1,700, fair.

Palomar (Sterling) (1,450; 27-42) —'Larceny on Air' (Rep) and A. B. Marcus show. Headed for tremendous biz along the roller shows. 'Join Marines' (Rep) and vaude, with Fifi D'Orsay reason for \$5,100, fair.

Paramount (Hamrick-Evergreen) (3,100; 27-37-42) —'Mead's Woman' (Par) and 'Head Over Heels' (GB), dual. No biz for this dual; \$3,700 will be poor. Last week 'Sea Devils' (RKO) and 'Espionage' (MG), dual, big \$6,000.

Roosevelt (Sterling) (850; 21-32) —'Girl from Paris' (RKO) and 'One Way Passage' (WB), dual. Looks to take \$2,600, good. Last week, 'Pennies from Heaven' (RKO) and 'Sing Me Love Song' (WB), dual, \$3,100, great.

Waring, 'Jeeves' No Profit at 18G In Stormy St. L.

St. Louis, March 16.

Winter's severest snowstorm started Friday (12) at 6 p.m. and continued all night and all day Saturday (13), adding to woes of exhibitors. Little bit by Lent. Ambassador will be hardest hit, as Fred Waring's band, with a \$12,500 guarantee, is going to get almost all the gelt house collects.

Estimates for This Week
Ambassador (F&M) (3,018; 25-40-55) —'Step Lively Jeeves' (20th) and Fred Waring's band on stage. Latter will help to \$18,000, but this won't be enough to crack nut. Last week, 'Love Is News' (20th) and stage show, reached \$15,000, fair.

Fox (F&M) (5,038; 25-35-55) —'Swing High' (Par) and 'Don't Tell the Wife' (RKO). Weather holding this dual to \$14,500, fair. Last week, 'Mead's Woman' (Par) and 'Midnight Court' (WB), finished with \$10,300, poor.

Loew's (Loew) (3,162; 25-35-55) —'A Family Affair' (MG) and 'Man Who Could Work Miracles' (UA). Not more than \$10,000 light for this one, only fair.

Missouri (F&M) (3,514; 25-35-55) —'Outcast' (Par) and 'Men Are Not Gods' (UA). Didn't hold up and finished with \$11,500, average.

Palomar (F&M) (3,514; 25-35-55) —'Outcast' (Par) and 'Men Are Not Gods' (UA). Didn't hold up and finished with \$11,500, average.

St. Louis (F&M) (4,000; 25-40) —'Plainsman' (Par) (2d run) and stage show. Pix will hold take to \$7,700, fair. Last week, 'Champagne Waltz' (RKO) and stage show, \$9,000, fine biz.

BARD'S B.O. IN B'KLYN

'Midsummer Night's Dream' \$15,500, Strong 'Nuff to H.O.

Brooklyn, March 16. Good attendance at majority of downtown deluxers, but great surprise is Fabian's Strand, where 'Midsummer Night's Dream' is packing them in at every show. Doc Joe Lee staged aggressive campaign using radio, billboards and school organizations to plug Shakespeare flicker. Pic will hold over after magnificent \$15,500 in first week's showing.

Estimates for This Week
Albee (2,500; 25-35-55) —'Woman Alone' (GB) and 'Time Out for Roman' (20th), dual. Expected satisfactory \$14,000. Last week 'Avenue' (20th) and 'Criminal Lawyer' (RKO) (3d week), \$15,500, good.

Fox (4,000; 25-35-55) —'You're in Love' (Col) and 'Outcast' (Par). Getting okay reception to tune of good \$17,000, but away below grosses of other Grace Moore pics. Last week, 'John Meade's Woman' (Par) and 'Two Way Mads' (Rep), \$14,000, poor.

Metropolitan (2,400; 25-35-55) —'Mrs. Cheyney' (MG) and 'Man of People' (MG). Doing fairish \$15,000. Last week 'Only Live Once' (UA) and 'Dangerous Number' (MG), \$15,500, fair.

Paramount (4,000; 25-35-55) —

Snow and rain depressed the weekend, but didn't cause a flurry at the b. o. until Monday (14) night, although the Sunday night biz was nicked to some extent. On Monday night, however, the rain delivered a solar eclipse. Then, of course, it's Lent and income tax deadline.

Of the new product, only 'Devils' is showing steam. Otherwise the better part of the Main Stem tables going to the rollover shows. 'Wings of the Morning' ill at around \$61,000 at Radio City Music Hall, quite blah. Benny Goodman and his band continue to excite the Paramount box office for 'Maid of Salem'. Goodman is pushing Par's gross for a handsome \$45,000 on the second week of 'Maid of Salem', and will go a third, sure.

Belle Baker is holding up 'Dangerous Number' at the State for a nice \$26,000.

'Love Is News' is another holdover show that's making a nice gait. This film should finish the Roky for around \$32,000 on its second week. It's a third.

'Ready, Willing and Able' of the newer film crop, looks like \$12,500, n. g.

In the \$2 division both 'Good Earth' and 'Lost Horizon' are doing as nicely as desired. Capacity for both.

Estimates for This Week
Astor (1,012; 55-81-\$11.05-\$2.20) —'Good Earth' (MG) (7th week). On its 6th week, \$17,000, not far from an utmost figure. Still appears to be an indefinitely long visitor on the Main Stem.

Capital (4,620; 25-35-55-\$1.25) —'Romeo' (MG) (2nd-final week). Dipped deeply to \$20,000 after an opening \$32,000. Fairly good figure for the second stanza. 'Maytime' (MG) comes in Thursday.

Criterion (1,662; 25-40-55) —'Strangers on Honeymonth' (GB). At \$7,000, weak, but not below the average house take. Last week, 'Woman of Glamour' (RKO) no dice at \$7,000.

Globe (1,274; 55-81-\$11.05-\$2.20) —'Lost Horizon' (Col) (3d week). Doing very well at \$18,000, as close to capacity as may be desired. Ditto last week.

Palace (1,700; 25-35-55) —'Great O'Malley' (WB) and 'Her Husband's Secretary' (WB). Heading for \$7,000. Same amount credited last week to 'Maid of Salem' (20th) and 'Midnight Court' (WB).

Paramount (3,604; 25-35-55-\$5-85-99) —'Maid of Salem' and Benny Goodman's orchestra (2d week). Finishing second stanza for a hefty \$45,000 as Benny Goodman and his swing combo continue an exciting supporting pace for the show. Last week, first stanza, shows a big \$58,000. Stay.

Radio City Music Hall (\$580; 60-85-99-\$1.05) —'Wings of the Morning' (20th) and stage show. At \$61,000, not so hot at the moment. Last week, 'Wings of the Morning' (UA) just under \$60,000. Both are British-made.

Rialto (750; 25-40-55) —'Sea Devils' (RKO). Off to a good start and looks like to do well. Theatrical average hoisting for a nice \$10,500. After \$7,700 on 'Espionage' (MG), average.

Rivoli (2,092; 25-55-75-\$5-99) —'Nancy Steele Milington' (20th). (2nd week). Doing fairish \$15,000. First stanza credited with \$25,000, not bad. Picture continues a third week, an unmerited holdover.

Roxy (5,830; 25-45-55-75) —'Love Is News' (20th) (2nd week) and stage show. Last week (14) week, \$17,000, went big for \$43,800 and something about which to shout. Theatrical average hoisting. Hope to broadcast with aiding second week's take.

Strand (2,767; 25-55-75) —'Ready, Willing and Able' (WB). Around \$12,500, n.s.g., but better than house has been doing. Last week, 'Great O'Malley' (WB), \$10,000.

State (3,450; 35-55-75) —'Dangerous Number' (MG) and Belle Baker on stage. Miss Baker is doing a tremendous support to keep the house on a good keel and sailing for \$26,000 with 'Love Is News' and 'Champagne Waltz' (Par), only \$23,000.

'Great O'Malley' (WB) an 'Head Over Heels' (GB). Drawing okay. \$18,000 and better. Last week, 'Green Light' (WB) and 'Clarence' (Par), \$16,000, good.

Strand (2,000; 25-35-50) —'Midsummer Night's Dream' (WB) and 'Penrod and Sam' (WB). Shakespeare is wowing City of Churches and excitedly going for \$19,000 and hold over. Last week, 'Arizona' (WB) (Par) and 'Midnight' (WB), \$5,000, weak.

In Pitt All's Well; 'Swing High'

Big \$16,500, 'Sea' and Unit \$21,000

Pittsburgh, March 16. Looks like another sock week down town, demonstrating the Golden Triangle's recent recuperative qualities. Previous stanza was a fizz, save for the holdovers, but trade, despite a weekend blizzard and snowstorm, is springing back fast.

Lot of credit can be placed at the Stanley's door. House has resumed stage shows again, after a two-month lapse and that invariably brings new blood into the downtown sector. Inversely, when the main stem is strictly film, the nabes profit, customers figuring in much particular attraction for them in the center.

At the Stanley, 'Sea Devils' and 'Revue Internationale' are croaking in and heading for the best week in months. A little less is 'Swing High, Swing Low' at the Penn, while 'On the Avenue,' in its fifth week, continues to show surprising strength at the Fulton and should hold again.

Estimates for This Week
'Alvin' (Harris) (2,000; 25-35-40) 'Head Over Heels in Love' (GB) and 'Devil's Playground' (Col.). One of poorest duals this house has come up with. Got okay opening, anything does here since it's bank night, but probably starting for the rest of the week. May hit \$5,000. Last week 'When You're in Love' (Col) held only two days beyond a week and around \$8,250 on nine days. That's only fair.

Fulton (Shea-Hyde) (1,750; 25-40) 'On the Avenue' (20th). Still biting off chunks of profit in fifth week. Should have made clipping off smart \$5,250, which practically assures a sixth week. Last week nearly \$6,000.

Penn (Loew's-UA) (3,300; 25-35-50) 'Swing High, Swing Low' (Par). Sort of stuff that makes good b.o. lining. Lombard and McMurray are names here and good word-of-mouth is helping. Should show up elegant \$16,500. Last week 'When's Your Birthday' (RKO) yanked after six days, sliding house to new low at current scale.

Stanley (WB) (3,600; 25-40-60) 'Sea Devils' (RKO) and 'Revue Internationale' on stage. First flesh here in two weeks and apparently the town is ripe for it again. Good combo and first two days collected better than \$9,000. That indicates a \$21,000 session, great. Last week 'Ready, Willing and Able' (WB) n.s.h. at \$10,200.

Warner (WB) (2,000; 25-40) 'Penrod and Sam' (WB) and 'Bulldog Drummond Escapes' (WB) to name, but a couple of good titles to sell. Got away to brisk start and looks like \$6,500, money in the bank. Last week 'Green Light' (WB) was here, but third downtown, okay at \$6,000 and could have stuck longer.

N. G. L'ville Biz Due To Snow, St. Repairs; 'Swing High' Nice 6G

Louisville, March 16. Sudden return of winter, which deposited several inches of snow over the weekend, isn't helping grosses. Lenten slump also beginning to be felt currently.

Two blocks on Fourth Street, town's main stem and theatre district, still took for underground repairs and work may continue for some weeks before it is completed. This condition does not contribute toward a healthy b.o. trade.

'Swing High, Swing Low' at the Rialto is coping lion's share of the biz, with Grace Moore pic at Loew's State giving indications of dropping below previous grosses of the diva's films.

Estimates for This Week
Brown (Fourth Ave-Loew's) (1,500; 15-25-40)—'Mrs. Cheyney' (MG). Second downtown week, after move-over from Loew's State. No excitement, but \$2,300 is fair. Last week 'One in a Million' (20th), opened house after flood holiday to mild \$2,000.

Kentucky (Swiftow) (900; 15-25)—'Showaway' (20th) and 'Chan at Opera' (20th). Splitting with 'One Way Passage' (WB) and 'Go West, Young Man' (Par), dual. Pair of strong dual bills heading for fine \$4,000. Last week 'College Holiday' (Par) and 'Adventure in Manhattan' (Col.), dual, snared \$1,800, fair.

Loew's State (2,000; 25-40)—'When You're in Love' (Col) and 'Man of the People' (MG), dual. Grace Moore pic the draw here, but not up to b.o. standard of previous efforts. Public has been on 'In Love', looking towards \$8,600, fair. Last week 'Only Live Once' (UA) and 'Woman in Distress' (Col.) dual, split, did nice \$4,000.

Mary Anderson (Libbey) (1,000; 15-25-40)—'Gr. O'Malley' (WB). Excitement \$2,500, average but not as may appear. Last week 'Green Light' (WB) (2nd week) justified holdover with fine \$3,600.

Ohio (Settos) (900; 15)—'Under

Two Flags' (20th) and 'Rooftops of Manhattan' (WB), dual, split with 'Remember Last Night' (U) and 'Splendor' (UA), dual. Explosion in street excavation will prolong repairs in front of this house and keep street closed to auto traffic, which hurts b.o. plenty. May take \$800, poor. Last week 'Top Hat' (RKO) and 'Don't Get Personal' (U), dual, splitting with 'Affair of Susan' (U) and 'King of Burlesque' (20th), dual, average \$800.

Blithe (Fourth Ave.) (3,000; 15-25-40)—'Swing High' (Par) and 'Murder Goes to College' (Par), dual. Taking town's best biz mostly on b.o. draught of musical. Should tally around \$6,000, good, considering weather over weekend. Last week 'Avenue' (20th) and 'Off to Races' (20th), dual, packed hefty wallop at \$9,000, great.

Strand (Fourth Ave.) (1,500; 15-25-40)—'When's Your Birthday?' (RKO) and 'Criminal Lawyer' (RKO), dual. Combo, somewhat stronger than some previous duals and may build to fair \$3,400. Last week 'Maid of Salem' (Par) and 'Clarence' (Par), dual, splendid \$4,200.

BUFF. BIZ N.S.G.; 'SWING HIGH' \$16,000

Buffalo, March 16. Biz light in town this week. 'Swing High, Swing Low' at \$16,000 is best grosser.

Estimates for This Week
Buff (Shea) (3,600; 30-40-55)—'Swing High' (Par). Looks to do over \$16,000, good. Last week 'Green Light' (WB), good \$15,900.

Century (Shea) (3,400; 25-35)—'Great O'Malley' (WB) and 'Accused' (UA). Good dual for around \$8,000. Last week 'Bulldog Drummond' (Par) and 'Fugitive in Sky' (WB), neat \$7,800.

Great Lakes (Shea) (3,400; 30-50)—'Your Birthday' (RKO). May do \$8,000, fair. Last week 'Only Live Once' (UA), okay \$8,500.

Hipp (Shea) (2,400; 25-40)—'Plough and Stars' (RKO) and 'Along Came Love' (Par). Probably around \$7,000, fair. Last week 'Meade's Woman' (Par) and 'Man Who Could Work Miracles' (UA), \$6,300, poor.

Lafayette (Ind.) (3,400; 25-35)—'Join the Marines' (Rep) and 'Two Wise Maids' (Rep), around \$7,000, poor. Last week 'Head Over Heels in Love' (GB) and 'Conflict' (U), not as good as expected at \$7,600.

CHODOROV SWINGS TO METRO AS PRODUCER

Hollywood, March 16. Edward Chodorov is joining Metro as a producer. He will be in the Sam Katz group of A picture manufacturers.

Chodorov recently left a production post at Columbia after a difference of opi

Washington, March 16. Ace houses are all off this week, although the second runs are mopping up. Some inclination to blame it on the opening of the new Trans Lux, but even with that house packed by the curious, its 600 seats can't account for all the dent.

'Palace was counting heavily on 'On the Avenue,' but it has come through despite critic's raves over the Berlin tunes. Keith's on the other hand was worried over selling 'Auntie Mabel,' but 'Soldier and Lady,' though not big, still turn in profit.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60)—'Nancy Steele' (20th) and vaude. Pic nicely reviewed and stage show sends 'em away happy, but show won't better a light \$18,500. Last week 'Maid of Salem' (Par) and show opened big, but slipped to okay \$20,000.

Columbia (Loew) (4,583; 25-40)—

Van Loan Turns Out Eight Yarns for Indie

Hollywood, March 16. H. H. Van Loan has sold eight stories to Mitchell Leichter, president of Advance Pictures. Author will be billed over cast names, with first of the pictures going into production within 60 days.

Leichter, now in the east, has engaged Convent, Earl, Ralph Graves, Nick Stuart, Margaret Morris, Eddie Nugent and Bill Edwards for the series.

'HIGH' SWINGS \$10,000 IN K. C.

Kansas City, March 16. Biz is off key currently. Single on-pitch-note is at the Mainstreet 'Swing High, Swing Low'.

Estimates for This Week
Mainstreet (RKO) (3,200; 25-40)—'Swing High, Swing Low' (Par) and 'Outcast' (Par). Dual bill looks to be week's best bet; \$10,000, okay. Last week 'Maid of Salem' (Par) and 'Clarence' (Par), six days, \$6,500, weak.

Midland (Loew) (4,000; 25-40)—'Family Affair' (MG) and 'Parole Racket' (Col.). Hard to sell; \$8,500, low. Last week 'Espionage' (MG) and 'Man Who Could Work Miracles' (UA). Faded to bad \$8,000.

Newman (Par) (1,900; 25-40)—'Plough and Stars' (RKO) and 'Wanted to Marry' (RKO). Hasn't much chance; \$6,000, n.s.h. Last week 'Ready, Willing and Able' (WB) and 'Condemned Row' (RKO). Fair \$7,500.

Tower (Fox) (2,200; 25-40)—'Off to Races' (20th) and vaude. So-so \$8,500. Last week, 'Nancy Steele' (20th) and vaude. Under expectations but topped the town at \$9,700.

Uptown (Fox) (2,030; 25-40)—'Love Is News' (20th) (2nd run). Did well two weeks ago at the Tower and should get nice \$4,000 currently. Second runs have a habit of holding up here. Last week 'Wings of Morning' (20th). Fair \$3,400 for six days.

\$6,000 Rental Arrears On Talisman Studio

Hollywood, March 16. Unless \$6,000 in rental arrears is paid by Hollywood Studios, Inc. to the L. A. Young interests on a lease of the Talisman Studios, the lessees will be brought into court on ouster proceedings tomorrow (Wednesday).

Studio was leased by Hollywood Studios, Inc. and its principals, Maurice Gebber, retail fur dealer, and Oscar Horne, the bankrupt supplier by Lord Harry Clifton of England.

Clifton left here immediately after signing of the lease and has not been heard from in that regard since. Gebber and Horne have been operating the plant and had leased it to Monogram to make its pictures. However, with two months in arrears, the Young interests representing Young interests, came here and made demands for the coin last week, with final limit placed as March 17.

In case of ouster proceedings, Young interests will take over the plant and assume the Monogram lease, which is for the current season's production.

'Avenue' Disappoints, but Oke \$15,000, 'Soldier' Fine \$8,000, Washington

'Loyds of London' (20th) (2d run). Third downtown week looks like \$5,000. Last week 'Love Is News' (20th) (2d run) took good \$4,500.

Earle (WB) (2,244; 25-35-40-70)—'Pleasant of Glamour' (Col) and vaude. Flaming stage bill, but lucky to sell light \$13,000. Last week 'You're in Love' (Col) slipped to okay \$18,000.

Keith's (RKO) (1,830; 25-35-60)—'Soldier and Lady' (RKO). Should get satisfactory \$8,000. Last week 'When's Your Birthday' (RKO) died at \$5,500.

Met (WB) (1,853; 25-40)—'Green Light' (WB) (2d run). Third week on main stem, shooting at big \$4,500. Last week same pic \$8,000.

Palace (Loew) (2,363; 25-35-60)—'On the Avenue' (20th). Disappointing at okay \$15,000. Last week 'Mrs. Cheyney' (MG) (2nd week) oke \$9,000.

Rialto (Indie) (1,100; 25-30-40-50)—'Cloistered' (French) (2d week). Oke \$2,500. Last week oke \$3,000.

'Love News' and 'Wings' Fine \$20,000, But Hub Crying Those Lenten Blues

Exhibs' U.S. Tax Jam

Detroit, March 16.

Criminal prosecutions for income-tax evasions against Jacob Schreiber, theatre circuit owner here, and his attorney, Milton Bernstei were adjourned last week. Federal Judge Arthur J. Lederle, pending decision of Attorney General Cummings as to a compromise settlement.

Records show Schreiber paid \$425 income tax in 1929 as against the Government's claim of \$37,700. Bernstei is charged with aid and abetting Schreiber in making an erroneous tax return.

Snow K.O.'s Balto Biz; Keeler-Dixon Musical N.G. 5G

Baltimore, March 16. Bad weather combined with lenten slump giving local exhibs some jittery moments, with biz very spotty. Balmly weather of last week took a change to the other extreme, with weekend bringing a blizzard snowfall of the year. Grosses took a bad beating.

Business of the town is being garnered by the Hipp with 'Sea Devils' on screen and Little Jack Little featuring stage presentation.

Estimates for This Week
Century (Loew-UA) (3,000; 15-25-35-40-55)—'Sea Devils' (RKO). Doing bare \$6,500, which means plenty of empty seats and red ink. Last week 'Espionage' (MG), not much better with \$7,100.

Hippodrome (Rappaport) (2,300; 15-25-35-40-55-66)—'Sea Devils' (RKO) and Little Jack Little band. Getting town's biz with profitable \$13,400. Last week 'Women of Glamour' (Col) and Eddy Duchin band, got \$17,700, okay.

Keith's (Schanberger) (2,500; 15-25-30-35-40-55)—'Transatlantic Romance' (Par). Has even bettered (Tues.). Last week 'Meade's Woman' (Par), fair \$4,800.

New Mechanic (1,400; 15-25-30-35-40-55)—'Love Is News' (20th) (2d wk). Slipped to poor \$5,100. Last week very bullish \$8,300.

Stanley (WB) (3,450; 15-25-35-40-55)—'Ready, Willing and Able' (WB). Opens Saturday (13) and not doing much; poor \$5,100 indicated. Last week 'Great O'Malley' (WB) \$4,700, very bad.

'LOVE NEWS' \$6,500, SWEET IN MONTREAL

Montreal, March 16.

'Wings of Morning' (Brit) is currently its seventh week, a record in the city. It has even bettered previous seven days' gross some weeks and is still holding up well.

Estimates for This Week
His Majesty's (CT) (1,600; 50)—'Wings of Morning' (Brit) (7th week). Still holding around the okay \$4,500 mark of past three weeks.

Palace (CT) (2,700; 50)—'Green Light' (WB) and 'They Wanted to Marry' (RKO). Can look for a fair \$7,500. Last week was third repeat of 'Camille' (CT) for good \$5,000.

Capitol (CT) (2,700; 50)—'Mrs. Cheyney' (MG) and 'Sinner Take All' (MG). Ought to gross good \$8,000. Last week 'You're in Love' (Col) and 'Woman in Distress' (Col), good \$8,000.

Loew's (M.T.Co.) (3,200; 50)—'Doctor's Diary' (Par) and 'Mama Steps Out' (MG), dual, with stage show. Should gross \$10,000, good enough. Last week 'Dangerous Number' (MG) and 'Career Woman' (MG), with stage show, \$9,000, fair.

Princess (CT) (2,300; 50)—'Love Is News' (20th) and 'She's Dangerous' (20th). This ought to gross good \$6,500. Last week 'John Meade's Woman' (Par) and 'Outcast' (Par), \$6,000, fair.

Cinema de Paris (rance-Film) (600; 50)—'Helene' (3d week). Another good \$2,000 after \$2,500 last week.

St. Denis (France-Film) (2,300; 34)—'Paris and La Brigade en Jupons'. Lent is hitting the French houses; \$3,000 gross will be fair. Last week 'Les Femmes' and 'A Minuit le 7', \$3,500.

Boston, March 16. Although most film house managers are waiting about the Lent slump, it's really that there's no sock product on the local screens. Standout is 'Love Is News,' on a dual bill with 'Wings of Morning' at the Keith Memorial, where, one of the big takes of the season is currently being registered.

'Cheney' on a double bill at the Orph and State is medium.

Estimates for This Week
Boston (2,000; 25-35-75)—'Night Waitress' (RKO) and stage show, starring Edgar Kennedy. Will hit okay \$20,000. 'Mysterious Crossing' (U) and 'Fairest on Parade' unit \$18,000, last week.

Colonial (Loew) (1,643; 55-83)—'10-15-65'—'Good Earth' (MG). Opened last week with a short stanza of 'Love' and a half day, drawing satisfactory \$12,000. Light on national biz, but hefty evening attractions. In for three more frames.

Fenway (MP) (1,400; 25-35-40-50)—'Night Waitress' (RKO) and 'Crack-Up' (20th), dual. Skidding to \$5,000. Last week close to \$6,000 for 'Green Light' (WB) (2nd run) and 'Smart Blonde' (WB) (1st run), double.

Keith Memorial (RKO) (2,900; 25-30-55)—'Love Is News' (20th) and 'Wings of Morning' (20th). Dual is fine combo and will hit around \$20,000. This is second week of double bill policy here and appears to be the stimulus the house needed. Last week dandy \$17,400 for 'Sea Devils' (RKO) and 'On Jury' (RKO), double.

Metropolitan (M&P) (4,300; 35-55-75)—'Swing High' (Par) and stage show. Just marking time at \$18,000. Serious Number' (MG), dual. Promises fair \$14,000. 'When You're in Love' (Col) and 'Counterfeit Lady' (Col), double, n.s.g. \$12,800 last week.

Orpheum (Loew) (3,000; 25-35-40-50)—'Mrs. Cheyney' (MG) and 'Dangerous Number' (MG), dual. Promises fair \$14,000. 'When You're in Love' (Col) and 'Counterfeit Lady' (Col), double, n.s.g. \$12,800 last week.

Paramount (RKO) (2,000; 25-35-55)—'Turk Goes to College' (Par) and 'Crack-Up' (20th), dual. Looks pale at \$6,500. 'Green Light' (WB) (2d run) and 'Smart Blonde' (WB) (1st run), dual, hit big \$11,800 last week.

Scollay (M&P) (2,700; 25-35-40-50)—'Green Light' (WB) (3d run) and 'Fugitive in Sky' (WB) (1st run), dual. Last week \$11,800, very good \$8,500. 'Stolen Holiday' (WB) and 'Great O'Malley' (WB), both 2d run, doubled, fair \$7,700 last week.

State Loew (3,300; 25-35-50)—'Meade's Woman' (Par) and 'Dangerous Number' (MG), dual. Looks good for \$12,500, medium. Last week \$11,000 for 'You're in Love' (Col) and 'Counterfeit Lady' (Col), dual.

Joe Brown's 'Birthday' Good \$8,000 in Denver

Denver, March 16.

'Green Light,' okay at the Denver and will go to the Aladdin for a second week. 'When You're in Love' at the Aladdin, not quite up to last week, but good enough to be moved to the Broadway for a third week, having already played the Denver.

Joe Brown in 'When's Your Birthday' is the draw at the Orpheum. 'Swing High, Swing Low' is doing fine by the Denham.

Estimates for This Week
Aladdin (Huffman) (1,500; 25-40)—'Love' (Col). Will be moved to the Broadway for a third week, finishing here with \$3,000, fair. Last week 'Avenue' (20th) finished with good \$3,500.

Broadway (Huffman) (1,500; 40)—'Avenue' (20th), following a week each at the Denver and Aladdin. Holding up nicely and should get \$3,000. Last week 'God's' (WB) turned in \$3,000.

Denham (Cockrell) (1,500; 25-35-40)—'Swing High' (Par). In the big money at \$5,000. Last week 'Meade's Woman' (Par) fared nicely, closing at \$6,800.

Denver (Huffman) (2,500; 25-35-50)—'Green Light' (FN) and stage band. Best time in town at \$10,000. Last week 'You're in Love' (Col), got well \$10,500.

Orpheum (RKO) (2,600; 25-35-40)—'Your Birthday' (RKO) and Criminal Lawyer' (RKO). Joe Brown pic drawing kids in large numbers; should finish with good \$8,000. Last week 'Sea Devils' (RKO) and 'Don't Tell Wife' (RKO), \$7,200, nice.

Paramount (RKO) (2,000; 25-40)—'Great O'Malley' (WB) and 'Off to Races' (20th). Will get about \$3,000, so-so. Last week 'Stolen Holiday' (FN) and 'Once a Doctor' (FN) fair \$3,500.

British Exhib Report Shows Prod. Gain for '36; 35 More Films Than '35

London, March 7. Exhibitors found native production improved in 1936 and a most acceptable addition to the supply received from other countries, says the annual report of the Cinematograph Exhibitors' Assn. which, to some degree, contradicts the frequent criticism that home productions are often a headache to the boxoffice.

Tables attached to the report show a total of 208 British pictures offered last year, an increase of 35 on 1935, main point of comparison being the increase in domestic films released by American distributors and decrease in product offered by major native distributors.

Most British films released by any distributor in 1936 was 21, offered by Radio. Of other American undertakings, Paramount had 18, Warners 13, Metro 12, 20th-Fox 12, United Artists 11, and Columbia 7.

Comparative figures for 1935 were: Radio 16, Par 14, Warners 12, Metro 12, Fox 10, United Artists 8, and Columbia 4. Universal, since amalgamated with General Films (local) is in the '35 list with 3.

Biggest output of British pictures from native distributors came from Gaumont-British last year, with 19. Associated British (Maxwell) had 15, and General Universal had 17. A.B.D. (Basil Dean), since amalgamated with General Films (local) is in the '35 list with 3.

Comparison with 1935 is as follows: Gaumont-British 29, Associated British 18, General 3, A.B.D. 11, Twickenham 5, British Lion 6.

With product from each distributor graded and analyzed, results show a bunching of pictures in the medium band. C.E.A. practice is to award marks per picture, based on calculated entertainment value, product needing to be good to gain eight or more marks, exceptionally good to rate nine or over. Thus, only four films earn 9-9½, three drawing 8½, 11 drawing 8½, 24 drawing 8½, and 27 drawing eight. Subsequent gradings show 113 bunched in groupings down to the seven mark and 26 pictures drawing lower markings, rating them as quickies.

MUNRO REORGANIZING MOODABE, N. Z., CHAIN

Auckland, N. Z., Feb. 23. Charles Munro, m.d. of Hoyts, made a quick tour over the Moodabe chain here, in which he and 20th-Fox have an interest.

First move was to set plans for a new theatre in Auckland, which will be used as a show-window for 20th. It is presumed that the government will offer no objection to the erection, despite building restrictions at present in force. Munro next arranged for a complete renovation of the Plaza here, and also completed deals to cover available spots on expansion. In Masterton, Munro completed a deal for Moodabe, J. C. Williamson Films and New Zealand theatres to pool interests and operate two theatres instead of three. Each organization held a house in this spot, and just getting by because of over-setting.

Feyder to Berlin For Another Tobis

Berlin, March 7. Tobis has Jacques Feyder, French director, signed to direct an international circus film, based on an original idea of his own. He will arrive in Berlin in June.

Pic is to be done in both French and German as was his 'Kermesse Heroique' for the same concern.

Mexico's CLASA in Reorg

Mexico City, March. Committee of local capitalists has taken charge of reorganizing Cinematografica Latino Americano, S. A. (CLASA), pic production enterprise which recently failed. Alberto J. Pani, ex-diplomat, Finance Minister and one of Mexico's leading capitalists, is the chairman. He is the father of Alberto Ricardo Pani, ex-CLASA prez.

Reorganizers contemplate producing some of the pics CLASA was making on.

Film Ad Shows

Tokyo, Feb. 23. Manufacturers here, denied use of radio for advertising purposes, have been using films to good effect in reaching that portion of the public which craves entertainment while being hypnotized by sales dope. Shows put on so far have been self-liquidating, because a small admission is charged, in addition to the necessity of presenting tops of cartoons or coupons. Usually the Tokyo Gekko, 3,000 seater, is rented for one day, and regular second or third-run foreign films are dished up.

DOYLE'S AUSSIE REORG ALMOST READY

Sydney, Feb. 23. Next month should see the issue of a statement by Stuart F. Doyle on a renege scheme for is Greater Union Theatres.

Doyle has just returned from Melbourne, where he had several chattering sessions with interested parties. Now he is huddling with Norman Rydge on completed details to place before the board of directors.

Capital can be gotten from England, but only on condition that Doyle bring all his units together into the one group. Capital is also said ready to come in locally and Doyle and Rydge may go after it, or arrange for a split-up.

While Doyle and Rydge have been busy here, Ken Asprey has been taking care of the English end, and between the three completed details should be ready in the near future. Asprey has also been talking to the English producers on guarantee cuts for British Empire Films, a local distributor in which he and Doyle are interested. Asprey is on his way back to Australia now, and when he arrives it is expected that things will start moving.

Meantime, Doyle is rebuilding and renovating theatres on his chain, also keeping an eye open for tieups in spots where G.U.T. is not so strong.

Italo-China Reciprocity At Hollywood's Expense

Rome, March 16. Italian government has banned 'General Died at Dawn' (Par) at the request of the Chinese legation here, which objected to several sequences in the film.

It's the natural result of a recent Chino-Italian film pact for reciprocity on matters of film policy.

G-B Theatres' 15%

Provincial Cinematograph Theatres, which is the Gaumont-British picture circuit, will pay a 15% dividend on ordinary stock. Same payoff for the 10th consecutive year.

Jap Exhib on World Tour

Tokyo, Feb. 23. Nagamasa Kawakita, Towa Shoji prez, and his wife, leave March 12 for Berlin, where they will o.o. product for distribution in Japan next season. While in Europe, time will be spent in Paris and London for the same purpose.

Accompanying Kawakita's party will be Setsuko Hara, actress, who appeared in 'The New Earth' film finished recently here by Dr. Arnold Fanck. She is scheduled to appear in several German productions before returning to Japan.

Party returns via America, where distribution arrangements will be made with some indies.

SUMMER ENDS IN SYDNEY

Biz Prospects Up with Cold Snap—
Batch of New Pix Open

Sydney, Feb. 23. Managers were thankful when a cold snap set in last week. Host of new pic came in at the weekend and two or three may bring nice trade.

'Theodora' (Col) opened strong and should run into three weeks. Par's 'Big Broadcast' looks like a winner and may move into the big hit class. 'Rembrandt' (UA) got away to a nice start and appears set for about three weeks. 'Marriage of Corbal' (AD) is n.s.h. and unlikely to linger long. 'Garden of Allah' (UA) ings into a second week, despite unfavorable newspaper reports. 'Penny from Heaven' (Col) goes into a second week and is staying. 'Labeled Lady' (M-G) still pulling, but will soon be replaced by 'Gorgeous Hussy' (M-G). 'Woman Rebels' (RKO) slips easily into a third week, but will make way for 'This Will Make You Whistle' (AD). 'Week' change is so-so, with 'Crack-Up' (Fox), 'Phantom Broadcast' (AD) and 'Longest Night' (M-G).

And 'Show Boat' (U) is in its 10th month.

Melbourne, Feb. 23. It's okay here, with 'Mr. Deeds' (Col), 'Ibely Lady' (M-G), 'Girls' Dormitory' (Fox), 'Champagne Waltz' (Par), 'Stage Struck' (WB), 'Orphan of Wilderness' (Ci), 'Sound and 'Dishonor Bright' (AD) leading the b.o.

BAVARIA PIX DOUBLES B. R.

Berlin, March. Neues Deutsches Lichtspiel-Syndikat is now the only stockholder of Bavaria Film, Inc. At a stockholders' meeting Syndikat, represented by Dr. Hoffmann-Burges, approved the business report of the year ending June 30, 1936. Balance shows a net profit of about \$30,000, which is to be put into the Legal Reserve Fund. Syndikat, as the new single shareholder, has already directed toward Bavaria Film a goodly sum. But at the meeting it was decided to increase the capital from the present \$200,000 to \$400,000, providing the plan meets with the approval of the Reich's Ministry of Economics.

Report given at the meeting states that, out of 18 pix gone to the studio in the current year, 15 have been finished and, of the other three, two are about ready, with a third under way.

Bavaria has been in need of coin for some time. Doubling of the capital will mean putting production on a much larger scale.

SAVILLE MUSICAL AS 2D BRIT. TECHNICOLOR

London, March 7. Second Technicolor feature to be produced here will be 'Bicycle Built for Two', lavish musical, which Victor Saville will do at Denham.

Saville has scheduled 'Action for Slander', from Mary Borden's novel first, with the latter to follow, rating as his fourth indie production since he went over to Denham.

United Artists distributes.

Mexican Production Up

Mexico City, March 16. Mexican film production has taken another perk up with the completion of plans by two companies to produce on a bigger scale.

Felipe M., who quit as the Warner head here to form a producing company with his brother, Fernand, two years ago, is arranging to produce four features. Juan Pezet, head of a producing unit bearing his name will undertake 'continuous production', starting in the spring.

Viennese 'Mary Dub

Vienna, March 5. RKO pictures are synchronizing the German version of 'Mary of Scotland' (RKO) in the Selenophon studios here. Lisbeth Huibel, Theo Goetz, Erik Frey and Walter Gynt are speaking the new sound-track. They come from local legit.

Kent and Hutchinson to Sydney In Attempt to Unscramble G-T

Mexican Boom

Mexico City, March 16. American tourist trade is the highest in Mexican history. Biz in general is 40% to 60% higher this season than it was last, especially where it touches tourist trade.

BRITISH STUDIO HELP IN NEW ASS'N

London, March 7. Representatives of production interests here attended an inaugural meeting called to discuss formation of a new major trade association and, by unanimous vote, agreed to the plan, with a committee established to see it through. There were 120 persons present.

Association's job will be to handle labor matters and items of commercial importance. It is open to all on the production side, British and foreign.

Five sections will be formed for producers, studio operators, producers of non-commercial shorts, newsreel and laboratory operators.

Setup, inspired by Neville Kearney, secretary of the Federation of British Industries Films Group, is seen as a direct challenge to existing labor unions, and rises from recent manifestos by these concerning hours and conditions in laboratories and elsewhere.

Two Grinding in Vienna

Vienna, March 5. After a short shutdown of the Tobis Studios here, work has been resumed by the Donau Films and Mondial Films.

Director E. W. Emo is making 'Happiest Couple', with Wolf Albach Retty, Hortense Raky, Leo Slezak, Theo Lingen, Sylvia Bettini, Roland von Rosi at the camera. Mondial is shooting 'Peter in Snow' with Traudi Stark, Paul Hoerbiger, Ernst Senck and Josef Siller. Directed by Karl Lamac.

RUDI FELD IN N. Y.

Rudi Feld, exiled former director of advertising for UFA in Berlin, arrived in N. Y. yesterday (16) from Tel Aviv, Palestine, accompanied by his wife and father.

After a couple days in N. Y. he will go to Hollywood to see his brother Fritz, writer-director.

'Swing Time' Big In Vienna

Vienna, March 5. 'Swing Time' (RKO) is called 'Waltz from America' here. Playing to full houses.

Silents

(Continued from page 3)

ships of financial structures of many of the companies also complicate. Paramount was besieged around the first of this year, when, ballyhooing the Zukor Jubilee, said showing stills from early-era silents were spraddled in the trade press. Many exhibitors got the notion it would be a swell idea to help the b. o. on the Jubilee product by reviving some old Pickford pi and there was a deluging demand for the first feature Zukor made—Sarah Bernhardt in 'Elizabeth the Queen.' But Par sat tight and refused right down the line.

Other company complaints are that exchanges are too busy handling fresh film without trying to peddle the oldies, and that companies are unwilling to turn the vaults over to outside outfits and have 'em grab whatever gravy they can. Also that some of the oldies have no fit prints remaining—'Birth of N' for instance—and cost of making new ones prohibitive. Those anxious to get hands on oldies, however, disagree, claiming companies could easily get much more return on the \$175 it costs to make a print.

Sydney, Feb. 23. Sidney R. Kent, 20th-Fox prez., and Walter Hutchinson, company's foreign boss, are expected to arrive Australia on Sept. 6.

Visit is due to the desire of Kent to look over the extensive hold of Fox here and in New Zealand. Kent will remain about two weeks, with the possibility of Hutchinson staying longer. Latter was here some months ago, mainly to clinch the Moodabe (New Zealand) deal and probe into the General Theatres situation between Hoyts (in which 20th has heavy holdings) and Greater Union Theatres.

Just prior to leaving Australia Hutchinson advised Varsity that 20th is endeavoring to arrange a long-term deal between the two organizations for continuance of biz on a mutual basis. Locally, however, Varsity is irrefutably informed that Hoyts and G.U.T. have agreed by mutual consent to withdraw from the present hook-up, just standing by until the end of the current year, when the contract washes up.

It is presumed that Kent and Hutchinson are coming this way to finally settle the tangle one way or another. Twentieth is anxious to continue, with Greater Union keen to go solo.

New Viennese Film Prod. To Make Hopwood Farce And Johann Strauss 'Bat'

Berlin, March 7. E. Lubitz, former producing manager for Bavaria and Atlanta Film, has formed a co-op company with Styria-Film of Vienna to be called Deutsche Styria-Fil with offices in Berlin.

Four pix have been planned for this year, of which the first will be Avery Hopwood's farce, 'Fair and Warmer', and second, Johann Strauss operetta, 'The Bat'.

Hopwood opus will have Theo Lingen as director, with Heinz Rühmann, German star, playing the lead. Renate Mueller will have the part of Rosalinde in 'The Bat'.

ALEX. GRANOWSKY DIES IN PARIS AT AGE OF 47

Paris, March 16. Alexander Granowsky, founder of the Moscow Yiddish State Theatre, and w.k. continental film director, died here suddenly Thursday (11). He was 47 years of age.

Born in Moscow under the name of Abraham Azarch, Granowsky was educated in Leningrad (then St. Petersburg) and Munich. He turned to Russia after the revolution and established the Yiddish Theatre Studio under office in Leningrad. Later, it was moved to Moscow and the name changed to Yiddish Cham. Theatre, as which it won considerable international fame. In 1928 he toured the troupe in Europe and managed to arouse official Soviet resentment by not returning quickly enough. He never went back.

As a film director in Europe he first attracted attention by 'Song of Life', which he produced for Tobis release and which won critical attention around the world. It was one of the first foreign language films played in America by any chains. RKO booked it at its Cameo, N. Y., which at that time was not yet an art.

Another of his big fl was 'Pausole', which he made the Riviera in French and English with Emil Jennings star. It set a new high for production costs in France but the English version was not a success.

His last picture to be seen in the U. S. was 'I Stand Condemned', which he produced as 'Moscow Nights' in France and remade for London Films in England. United Artists distributed it.

Seidelman to Far East

J. H. Seidelman, foreign chief for Columbia Picts, has left for a three-month inspection trip of the company's offices in the Far East. Sails from Vancouver for Phillip and Japan.



James Stewart delivers his outstanding performance—the swaggering, brilliant Chico whose love brought courage to Diane, who was afraid!

Simone Simon becomes your star of stars—revealing the woman of smoldering fire and blazing emotion behind her young, magnetic beauty!

20th
CENTURY
FOX

THE KEYSTONE
OF YOUR FUTURE

**THE GREATEST AND
TENDEREST ROMANCE
OF OUR TIME**

...lifted to the boxoffice heights by two young stars born to play it with Simone Simon greater than you ever dreamed! No praise you can give... no promise you can make... can pay enough tribute to this glorious picture!

SIMONE SIMON
and
JAMES STEWART
in
**'SEVENTH
HEAVEN'**

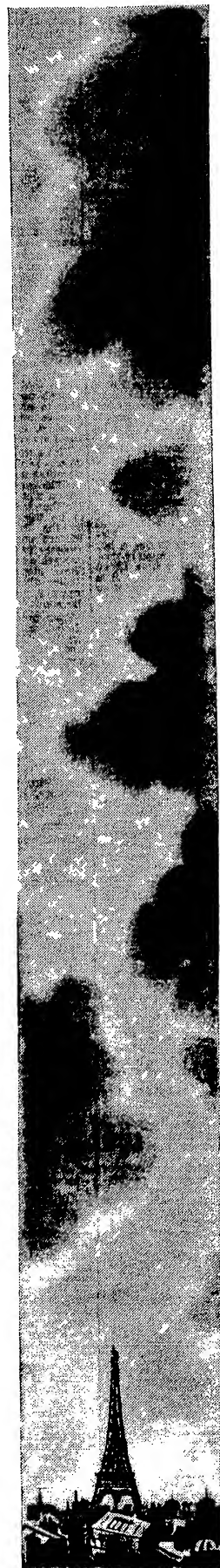
with
**JEAN HERSHOLT • GREGORY
RATOFF • Gale Sondergaard • J. Edward
Bromberg • John Qualen • Victor Kilian
Thomas Beck • Sig Rumann • Mady Christians**

Directed by Henry King

Director of "Lloyds of London"

Associate Producer Raymond Griffith. Screen play by Melville Baker. Adapted from the stage play "Seventh Heaven" produced and directed by John Golden, written by Austin Strong.

Darryl F. Zanuck in Charge of Production



Frank Craven are the parents of the prodigy, portrayed by Billy Maurer. The other two, a white and a colored Hurler, are the sons of the juves. Charles Hallett, the banker, and Jackie Morrow, the banker's son, are equally impressive in the

Nearly every character in the play is convincingly drawn and persuasively played. Acting throughout is devoid of overemphasis, all cast being eloquently low-key. Pierre Fresnay is the student, J. Louis Barrault the assassin, Mike the police chief, Pierre Renoir the police agent and Gabrio a terrified revolutionist. **HOL**

KATHARINE HEPBUR

★

TWO GREAT STARS IN

"one of the most delightful pieces of entertainment of
the season a box-office sensation wherever it plays"

HOLLYWOOD REPORTER

★

"charming cameo of delightful entertainment . . . certain box-office"

DAILY VARIETY

★

"quality production from title to fadeout . . . graceful
entertainment delight"

BOX-OFFICE

★

"quaint and charming picture . . . ladies will love it . . . and men"

FILM DAILY

★

Quality Street

WITH THIS STELLAR CAST—

ERIC BLORE

"as the flirtatious
sergeant, proves a comedy treat"—Variety Daily

FAY Bainter

"is magnificent . . .
no more intelligent acting has ever been seen"—Hollywood Reporter

CORA WITHERSPOON

"stands out in a well-defined characterization"—Variety Daily

ESTELLE WINWOOD

"proves a scene-stealer in each appearance"—Hollywood Reporter

N ★ TONE

★
★
★
★
★



FROM THE
FAMOUS
STAGE
COMEDY BY
**J.M.
BARRIE**



DIRECTED BY
GEORGE STEVENS
PANDRO S. BERMAN
PRODUCTION

Advance Production Chart

Hollywood, March 16.

Production activity failed to increase in numbers of pictures before the cameras over the preceding week, despite fact that eight new pictures started. Total number of pictures before the cameras still remains at 35, which is five below normal for this time of the year.

Columbia

One in work, 7 editing, 5 preparing. In work: 'LEAGUE OF FRIGHTENED MEN,' reported VARIETY, March 3. No new pictures started last week. Readied to start: 'SHOOTING SHOWDOWN' and 'WHITE HEAT.'

Grand National

None in work, 4 editing, 10 preparing. Readied to start: 'ALIAS BLACKIE BURKE,' 'THE GIRL SAID NO,' 'BOOTS OF DESTINY,' 'SMALL TOWN BOY,' 'WHEN I'M WITH YOU,' 'LOVE TAKES FLIGHT,' 'SING, COWBOY, SING,' 'SWEETHEART OF THE NAVY,' 'DYNAMITE,' 'HONOLULU HONEYMOON,' 'GRAND CANYON.'

Metro

Six in work, 7 editing, 10 preparing. In work: 'A DAY AT THE RACES,' reported VARIETY, Sept. 16; 'NIGHT MUST FALL,' reported Feb. 24. Started last week: 'BROADWAY MELODY OF 1937,' reported March 3; 'MADAME WALEWSKA,' reported March 10; 'A FAMILY AFFAIR,' reported March 17. Readied to start: 'THE EMPEROR'S CANDLESTICKS,' 'FIREFLY,' 'ONCE THERE WAS A LADY,' and 'SARATOGA.'

Paramount

Five in work, 8 editing, 8 preparing. In work: 'HIGH, WIDE AND HANDSOME,' reported VARIETY, Jan. 13; 'I MET HIM IN PARIS,' reported Feb. 3; 'RING OF GAMBLERS' and 'TURN OFF THE MOUNTAIN MUSIC,' produced by Benjamin Glazer, directed by Charles Reisner, no writing credits. Cast: Bob Burns, Martha Raye, Terry Walker, John Howard, Lewis Mason, Arthur Aylesworth, Jan Duggan, George Hayes, Fuzzy Knight, Rufe Davis, Wally Vernon, George Simmons, Buster Brodie, Marie DeForest, Harriett Haddon, Joland Reynolds, David Robel, Charles Tesk, Don Ackerman, Eddie Foy.

Story is comedy-drama centering around life and background of the Arkansas hillbilly country. Bob Burns is made the butt of a family feud between two mountain clans. In order to clear up the feud, Bob's father wants him to marry the daughter of the opposing family who is really in love with Bob's brother. Burns learns of this and fails to show up at the church at the time of the wedding. He is later reported killed and the brother is blamed for the murder. Actually an accident to Burns caused loss of memory and he drifted into another part of the country where he meets Martha Raye, small time vaude and radio songstress. She learns he has lost his memory and when, by accident, he regains it, she finds he is the brother of the man who is about to be hanged. They rush to the mountain scene in nick of time.

Readied to start: 'LAST TRAIN FROM MADRID,' 'A NIGHT OF MYSTERY,' 'JUDGE STORY,' 'EASY LIVING,' 'ANGEL,' 'ARTISTS AND MODELS,' 'EXCLUSIVE,' 'THE ASCENDING DRAGON.'

RKO-Radio

Two in work, 11 editing, 10 preparing. In work: 'THE TOAST OF NEW YORK,' reported VARIETY, Dec. 23, and 'SHALL WE DANCE?' reported as 'STEPPING TOES,' Jan. 6. No pictures started last week. Readied to start: 'MISSUS AMERICA,' 'THERE GOES MY GIRL,' 'ALL IS CONFUSION,' 'SHE SANG FOR HER SUPPER,' 'YOU CAN'T BEAT LOVE,' 'GOING, GOING, GONE,' 'TOMORROW'S HEADLINES,' 'NEW FACES OF 1937,' and 'SUPER SLEUTH.'

Republic

Two in work, 10 editing, 8 preparing. Started last week: 'MICHAEL O'HALLORAN,' produced by Herman Schlom, directed by Karl Brown, no writing credits. Cast: Warren Hull, Jackie Moran, Sidney Blackmer, G. P. Huntley, Jr., Wynne Gibson, Robert Greig, Ben Taggart, Barry Downing, Rex Downing, Fern Emmett, Dorothy Vaughn, Vera Gordon, Walter Dennis, Vincent Lombardy.

Story is another of the Stratton-Porter homespun novels. Jackie Moran plays title role.

'TOUGH RIDIN' RHYTHM,' produced by Armand Schaeffer, directed by

There is every indication that the barometer will rise to normalcy this week as some 12 pictures are scheduled to start. Eight pictures were taken from the cutting rooms last week and previewed, leaving a balance of 76 in that divisi

Mack Wright. Cast: Gene Autry, Smiley Burnette, Max Hoffman, Jr., Hal Talleferro, Ann Pendleton, Monte Blue, Al Clauser and Oklahoma Outlaw Radio Troupe, Charlie King, Frankie Marvin.

Story is another in the series of Gene Autry musical westerns. This one takes place in the hills of Wyoming where a band of cowboys fight and sing their way out of many scraps. This leads them to fame as a radio act, but homesickness leads them back to the rails.

Readied to start: 'CAPPY KICKS,' 'GUN SMOKE RANGE,' 'RHYTHM IN MY HEART,' 'GANGS OF NEW YORK,' 'ROMANCE ON THE RUN.'

20th Century-Fox

Five in work, 8 editing, 9 preparing. In work: 'WEE WILLIE WINKIE,' reported VARIETY, Jan. 27; 'THIS IS MY AFFAIR,' reported Feb. 24; 'ANGEL'S HOLIDAY' and 'JONES FAMILY IN BIG BUSINESS,' reported March 3. Started last week: 'SHE HAD TO EAT,' produced by Samuel Engel, directed by Malcolm St. Clair, original by Edward Grant, screen play by Engel and Morris Musselman. Cast: Rochelle Hudson, Jack Haley, Franklin Pangborn, Eugene Pallette, Arthur Treacher, Walter Catlett, Douglas Fowley, Tom Dugan, Tom Kennedy.

Story shows Eugene Pallette, big game hunter, with Arthur Treacher, military sportsman, who employs special train the continent. Fanatics on shooting, they attach a trailer car equipped with a machine for projecting clay pigeons so the boys can practice. When the train stops they search for rabbits. Finally they come upon one, but are prevented from shooting it because the owner, a station employee, says it is his pet. Treacher, incensed, invites the boy and his rabbit on the train, and they keep him there until the following morning. Treacher, now sobered up, kicks the boy off. Stranded in a small town, boy meets Rochelle Hudson, who later saves the millionaire party from kidnapping.

Readied to start: 'LOVE UNDER FIRE,' 'ESCAPE FROM LOVE,' 'ONE MILE FROM HEAVEN,' 'RINGS ON HER FINGERS,' 'EVERYBODY SINGS,' 'LAST YEAR'S KISSES,' 'ISLAND IN THE SKY,' 'ALI BABA GOES TO TOWN.'

United Artists

Two in work, 9 editing, 4 preparing. In work: 'THE WOMAN'S TOUCH,' reported VARIETY, Feb. 24. Started last week: 'PRISONER OF ZENDA,' produced by David O. Selznick, directed by John Cromwell, based on the book by Anthony Hope, screen play by Donald Ogden Stewart, adapted by Wells Root. Cast: Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr., Mary Astor, C. Aubrey Smith, David Niven, Eleanor Wesselhauff, Arthur Byron, Raymond Massey.

Story, remake from film, produced several years ago by Rex Ingram at Metro in the silent days, concerns colorful romance between princess who helps the king regain his throne. Story is laid in mythical kingdom with Colman playing a dual role of the king and the relative who impersonates him.

Readied to start: 'STELLA DALLAS,' 'HURRICANE,' 'LET ME LIVE,' and 'VOGUES OF 1938.'

Universal

Five in work, 8 editing, 9 preparing. In work: 'WINGS OVER HONOLULU' and 'THE ROAD BACK,' reported Feb. 3; 'GOOD AS MEN,' reported Feb. 17; 'THE WILDCATTE' and 'OB, DOCTOR,' reported March 3; 'THE COP,' reported March 10. No new pictures started last week. Readied to start: 'I COVER THE WAR,' 'LOVE IN A BUNGALOW,' 'CAVIAZ,' 'THE GIRL,' 'HEATHER OF THE HIGH RAIL,' 'NIGHT PATROL,' 'UNTITLED KARLOFF,' 'ARMORED CAR.'

Warners

Seven in work, 13 editing, 8 preparing. In work: 'THE SINGING BRIDES,' reported VARIETY, Jan. 27; 'FOOTLOOSE BRIDES' and 'ONE HOUR OF ROMANCE,' reported March 3; 'THE DEEP SOUTH' and 'WAX LORD,' reported March 10. Started last week: 'THE LIFE OF EMILE ZOLA,' produced by Henry Blanke, directed by William Dieterle, story by Heinz Herald and Geza Herczeg, based on the life of Zola written by himself in a novel, called 'I ACCUSE.' Cast: Paul Muni, Gloria Holden, Joseph Schildkraut, Barton MacLane, Robert Barrat, Henry O'Neill, Irving Pichel, Louis Calhern, Ralph Morgan, Bonita Granville, Ben Welden.

Story is typical action western being produced by Warners in series up at the age of 25 after he had written his first novel. It follows through to where Capt. Alfred Dreyfus of the French army is sentenced to Devil's Island. Mrs. Dreyfus, knowing Zola to be the standard-bearer for the downtrodden, goes to him and appeals that he do something to right the wrong done to her husband. Zola writes a scathing attack of the inner workings and political exploits of the French army. When the book is published, Zola is brought to trial for libel, but the evidence upheld the author's attacks and Dreyfus is released.

'EMPT' HOLSTERS,' produced by Bryan Foy, directed by E. Reeves Egan, original by Karl Nevill, screen play by Jack Nevill, based on the Foran, Patricia Walthall, Addison Richards, Gordon Hart, Glenn Strange, Charles LeMayne, Edmund Cobb, Tom Brower, George Chesebro, Anderson Lawler, J. P. McGowan, Milt Kibbee, Henry Otto.

Story is typical action western being produced by Warners in series starring Dick Foran. Foran pals with another cowboy who works on the same ranch. Both are in love with town banker's daughter. Another man, trying to control the town and wrest the bank away from the girl's father, is also in love with her. A hold-up occurs on a stage line, and Foran is accused and sentenced to five years in prison. He is released in two years and sets out to get the heavy who committed the crime for which he was jailed.

Readied to start: 'EVER SINCE EVE,' 'LADY LUCK,' 'THE ANGLE SHOOTER' and 'THAT CERTAIN WOMAN.'

STORY BUYS

Hollywood, March 16. Cynthia and Lawrence Meade sold their original, 'Stacked Chips,' to Condor Pictures for a Conrad Nagel and Eleanor Hunt starrer.

Republic purchased 'Terror in the Hills,' western by L. J. McCarthy.

'Navy, Blue and Gold,' novel by George Bruce, taken at Metro and assigned to producer J. J. Cohn.

'She's Got That Swain' yarn by Joseph Hoffman and Monroe Shaff, goes to RKO for Ann Southern soloer.

Monogram has taken an original by Franklin Adreon, Jr., which will be adapted by Edwin C. Parsons as 'The Marines Are Here.'

'Mary Bride,' by Martin Van Laas, purchased at Republic.

C. C. Burr has taken 'K-T's Case No. 113,' original by Jackson Parks and Marjorie Cooper.

B. P. Schulberg bought 'The Ascend,' drafted by Frederick Jackson.

TITLE CHANGES

Hollywood, March 16. 'A New Trail Ahead' becomes 'Two-Gun Law' at Columbia. Samuel Goldwyn retagged 'The Woman's Touch' as 'Woman Chases Man.' 'Something to Sing About' changed to 'When I'm With You,' Victor Scortzing picture for Grand National. 'Looking for Trouble' is release tag on next George O'Brien picture, for George Hirlman. 'Dead Yesterday' (20th-Fox) retagged 'The Great Hospital Mystery.' Warners has shifted 'The Love Derby' to 'He Wouldn't Get Married,' next Leslie Howard-Olivia de Havilland picture.

FASHION SHORTS

Hollywood, March 16. RKO is making a series of two-reelers in color with stock players portraying current fashions.

Studio Placements

Hollywood, March 16.

Edward Featherstone, Frank Walsh, Pat West, Red Daggett, Ruth Hillman, Harry Adams, Pat West, Fred Parker, Allen Matthews, Ray Stewart, Frank Wayne, William Lally, James McDonald, Lloyd Ford, Dan Jones, Carl Faulkner, Walter Shumway, Frankie Dix, Robert-Thom, Beatrice Curtis, 'League of Frightened Men,' Col.

Dick Rush, Edward Cobb, Nick Copeland, Kid Herman, Ruth Hillman, Harry Adams, Pat West, Fred Parker, Allen Matthews, Ray Stewart, Frank Wayne, William Lally, James McDonald, Lloyd Ford, Dan Jones, Carl Faulkner, Walter Shumway, Frankie Dix, Robert-Thom, Beatrice Curtis, 'League of Frightened Men,' Col.

David Adams, David Levy, scripting untitled yarn for Conrad Nagel-Eleanor Hunt, Condor.

Edwin C. Parsons, screenplay 'The Marines Are Here,' Monogram.

Nick Stuart, 'Blake of Scotland Yard,' Victory.

Dunn, V. H. Hefield directs 'Sweetheart of the Navy,' Zeidman-GN.

Ira Morgan directs Frank Moulan, Grace Bradley, Robert Armstrong, 'The Girl Said No,' GN.

Theodore Reeves, script yarn, Schulberg.

Eleanor Wesselhauff, Zenda, S-I.

Becky Gardiner, writing orig. MG. Irving Bacon, James Lucas, Jack Murphy, Mary Jane Irving, George Chandler, Monte Vandergrift, Frank Sully, 'They Gave Him a Gun,' MG.

Hattie McDaniels, 'Saratoga,' MG. Louis Mason, David Newell, Libby Taylor, Torben Meyer, Margaret Hamilton, Judith Barrett, Robert McWade, Guy Rennie, Val Raset, dances, 'The Old Soak,' MG.

Frank Lacten, Alphonse Martell, Cyril Thornton, Oscar Apfel, Winifred Harris, Robert Graves, Grace Goodale, Len Stephens, 'Madame Walewska,' MG.

Harry Stubbs, Bruce Sidney, Coli Kenny, Raymond Laurence, David Clyde, 'Night Must Fall,' MG.

John Hays, Wilbur Mack, Hooper Atchely, Edwars Earle, Jules Cowles, Bruce Galbreath, Walter Nobel, Jim Campbell, Hank Potts, Clem Fuller, the Lewis, Ed. T. Delaware, Jim Van Horn, Bob Thompson, Clyde Keund, Henry Mowbray, Frankie Darro, 'A Day at the Races,' MG.

Jim Toney, Jan Duggan, Edward Elton, Terry Walker, John Howard, Bob Burns, Martha Raye, Spencer Charters, 'Mountain Music,' Par.

Roscoe A. Brown, Burgess, Elizabeth Patterson, Harvey Stephens, Ruth Coleman, Colin Tapley, Purnell Pratt, James Bush, 'Night of Mystery,' Par.

Charles Ruggles, 'Things Began to Happen,' Par.

Monte Blue, 'King of Gamblers,' Par.

Ernest Cossart, 'Angel,' Par.

Dorothy Lamour, 'The Buccaneer,' Par.

Stanley Fields, Michael Thompson, Chris Burke, Ehan A. Laidlow, Russ Powell, Oscar Apfel, 'Toast of New York,' RKO.

Sidney Bracey, Walter Clinton, Bert Gordon, 'Derry Dean,' New Faces, 1937, RKO.

Gertrude Michael, Lucille Ball, Richard Lane, Gordon Jones, Paul Guilfoyle, Alec Craig, Bradley Page, Frank M. Thomas, William Corson, Jack Corsaro, Ben Holmes, Bryant, 'There Goes My Girl,' RKO.

Floyd Criswell, Frank Mills, Bryant Washburn, Robert Frazer, Dick Rios, Jonathan Hays, Sam Flint, John Ince, Broderick O'Farrell, Charles Elliott, Al Ferguson, Charles Meakin, George Lollier, 'Borrowed Time,' RKO.

Benny Burt, Charles Arnt, Vinton Haworth, Harlan Briggs, Anthony Nace, Edward Sedgwick, directs, 'All Is Confusion,' Loew-Radio.

Maudie Elton, E. Cates, Frank Milan; Swing Scott, directs 'Looking for Trouble,' Hifilmman-RKO.

Lionel Houser, scripting his orig. 'Work of Women,' RKO.

Vincent Lawrence, scripting 'Guns in Din,' RKO.

Mortimer Offner, untitled musical on life of the Vernon Castles, RKO.

Jo Millward, untitled screenplay, RKO.

David Silverstein, screenplay 'Flight From Glory,' RKO.

Joseph Anthony, screenplay 'Super Sleuth,' RKO.

Harry Segal, screenplay, 'The Muddled Deal,' RKO.

Gertrude Purdy, script 'Fi Your Lady,' RKO.

Jack Ingram, Yakima Canutt, Bob Walker, Horace Carpenter, Jack Padjan, Wes Warner, 'Gun Smoke Ranch,' Reg.

Alexander Pollard, Horace Carpenter, Paddy O'Flynn, Warren Hull, Sidney Blackmer, Hope Manning, G. P. Huntley, Jr., Guy Usher, Roger McGee, Shirley Holmes, Nellie V. Nichols, Bodil Rosing, Leonard Kibrick, Anne Bennett, Phyllis Barry, Lytle Talbot, Frank Melton, Mary Brian, Wanda Brennan, Wynne Gibson, Robert Greig, 'Michael O'Halloran,' Reg.

Julia Thayer, Lefe McKee, Ed Peil, Sr., Curley Deaton, James Marcus, 'The Painted Stallion,' Reg.

Charles King, Frankie Marvin, Nina Campana, Monte Blue, Charles Meyers, Ann Pendleton, Hal Taliaferro, Pascale Perry, 'Rough Ride' Rhythm, Reg.

Louis Vincent, 'Wee Willie Winkie,' 20-F.

PRODUCTION TABLE

(This table shows number of features promised to be delivered to exhibitors by the major distributing organizations, and the independent producers contributing product to their producing organizations for the 1936-37 season.)

Producers and contributing companies	Number now promised, pleted.	Number now in work.	Fix to be placed in new work.	Fix to be placed in the before cameras.	Stories to be prepared.
COLUMBIA	50	21	7	21	4
Larry Darmour	8	3	1	5	1
GRAND NATIONAL	44	15	1	25	10
METRO	48	18	1	17	9
Hai Rosch	4	2	1	1	1
PARAMOUNT	26	1	1	1	1
B. P. Schulberg	2	1	1	1	1
Emanuel Cohen	3	1	1	1	1
Harry Sherman	2	1	1	1	1
Frank Lloyd	1	1	1	1	1
RKO RADIO	10	7	1	7	1
David Loew	2	1	1	1	1
George Hirlman	1	1	1	1	1
Sol Lesser	1	1	1	1	1
REPUBLIC	12	1	1	1	1
A. V. Hackel	1	1	1	1	1
20TH CENTURY-FOX	1	1	1	1	1
Sol Lesser	1	1	1	1	1
UNITED ARTISTS	4	1	1	1	1
Samuel Goldwyn	4	1	1	1	1
Walt R. Wanger	3	1	1	1	1
Selznick	3	1	1	1	1
E. Berger	1	1	1	1	1
Criterion	1	1	1	1	1
Korda London	1	1	1	1	1
UNIVERSAL	13	6	1	7	1
Buck Jones	1	1	1	1	1
WARNERS	48	18	1	1	1
Totals	556	238	35	76	90

FILM BOOKING CHART

(For information and guidance of theatre and film exchange bookers, VARIETY presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Dates of the reviews as given in VARIETY and the running time of prints are included.)

WEEK	COLUMBIA	METRO	PARAMOUNT	R.K.O.	REPUBLIC	UNITED ARTISTS	UNIVERSAL	WARNER	MISCELLANEOUS DISTRIBUTORS
2/5/37	Dodge City Trail (C. Starrett-M. Weldon) Rev. March 10, 70 Mins.	Mama Steps Out (G. Kibbee-A. Brady) Rev. March 10, 70 Mins.	Outcast (W. Williams-C. Morley) Rev. March 10, 77 Mins.	They Wanted to Marry (Jesse-B. Fursten) Feb. 24, 60 Mins.	Boundup Time in Texas (G. Aubrey) Western Rev. March 10, 70 Mins.	Holy Terror (J. Withers-A. Martin) Rev. March 10, 70 Mins.	Stolen Holiday (C. Francis-C. Ralston) Rev. Feb. 23, 70 Mins.	Great O'Malley (C. O'Brien-H. Bogart) Rev. March 10, 70 Mins.	Navy Spy (†) (C. Nadel-E. Hunt) Romantic and Riches (†) (C. Grant-M. Brian) Comedy-Drama
2/12/37			Clarence (R. K. J. Downs) Rev. March 10, 60 Mins.	We're on the Jury (C. Broderick-V. Moore) Rev. Feb. 24, 70 Mins.	Two Wise Maids (A. Slaywerts-F. Moran) Rev. March 10, 70 Mins.	On the Avenue (D. Fawcett-M. Carroll) Feb. 24, 60 Mins.	Man Who Could Work Miracles (H. T. Rogers) Rev. Feb. 24, 62 Mins.	Green Light (M. Lester) Rev. Feb. 24, 62 Mins.	Head Over Heels in Love (†) (C. Nadel-E. Hunt) Rev. Feb. 24, 62 Mins.
2/19/37		Last of Mrs. Cheyney (C. Francis) Rev. Feb. 24, 60 Mins.	Maid of Salem (O. H. MacDermott) Rev. March 10, 85 Mins.	See Devils (C. Broderick-V. Moore) Rev. March 10, 60 Mins.	Gambling Terror (G. Western) Rev. March 10, 35 Mins.	Off to the Races (C. Francis) Rev. March 10, 35 Mins.	Wings of Morning (C. Francis) Rev. March 10, 35 Mins.	Everybody Dance (†) (C. Nadel-E. Hunt) Rev. Feb. 24, 62 Mins.	Everybody Dance (†) (C. Nadel-E. Hunt) Rev. Feb. 24, 62 Mins.
2/26/37		Espionage (C. Francis) Rev. Feb. 24, 60 Mins.	Borderland (W. Boyd-J. Ellman) Rev. March 10, 70 Mins.	Park Ave. Logger (G. O'Brien) Comedy Rev. March 10, 70 Mins.	Hit the Saddle (C. Francis) Rev. March 10, 70 Mins.	Love in News (C. Francis) Rev. March 10, 70 Mins.	Girl Overboard (C. Francis) Rev. March 10, 70 Mins.	Peat and Sam (C. Francis) Rev. March 10, 70 Mins.	Trouble in Texas (†) (C. Nadel-E. Hunt) Rev. Feb. 24, 62 Mins.
3/5/37	Trapped (C. Francis) Rev. March 10, 70 Mins.	A Family Affair (C. Francis) Rev. March 10, 70 Mins.	Murder Goes to College (C. Francis) Rev. March 10, 70 Mins.	Don't Tell the Wife (C. Francis) Rev. Feb. 24, 60 Mins.	Get Along Little Dogie (C. Francis) Rev. March 10, 70 Mins.	Time Out for Romance (C. Francis) Rev. March 10, 70 Mins.	Her Husband's Secretary (C. Francis) Rev. March 10, 70 Mins.	You're in Army Now (†) (C. Francis) Rev. March 10, 70 Mins.	You're in Army Now (†) (C. Francis) Rev. March 10, 70 Mins.
3/12/37	Racketeers in Exile (C. Francis) Rev. March 10, 70 Mins.	Swing High, Swing Low (C. Francis) Rev. March 10, 70 Mins.	Her Husband Lies (C. Francis) Rev. March 10, 70 Mins.	China Passage (C. Francis) Rev. March 10, 70 Mins.	Trail of Vengeance (C. Francis) Rev. March 10, 70 Mins.	Seventh Heaven (C. Francis) Rev. March 10, 70 Mins.	King and Chorus Girl (C. Francis) Rev. March 10, 70 Mins.	Girl Loves Boy (†) (C. Francis) Rev. March 10, 70 Mins.	Girl Loves Boy (†) (C. Francis) Rev. March 10, 70 Mins.
3/19/37	Law of the Ranges (C. Francis) Rev. March 10, 70 Mins.	Personal Property (C. Francis) Rev. March 10, 70 Mins.	Waikiki Wedding (C. Francis) Rev. March 10, 70 Mins.	Quality Street (C. Francis) Rev. March 10, 70 Mins.	Jim Hanby Detective (C. Francis) Rev. March 10, 70 Mins.	Midnight Taxi (C. Francis) Rev. March 10, 70 Mins.	Marked Woman (C. Francis) Rev. March 10, 70 Mins.	Backstage (†) (C. Francis) Rev. March 10, 70 Mins.	Backstage (†) (C. Francis) Rev. March 10, 70 Mins.
4/2/37	Motor Madness (C. Francis) Rev. March 10, 70 Mins.	Song of the City (C. Francis) Rev. March 10, 70 Mins.	Girl from Scotland Yard (C. Francis) Rev. March 10, 70 Mins.	Man Who Found Himself (C. Francis) Rev. March 10, 70 Mins.	Mary Blues (C. Francis) Rev. March 10, 70 Mins.	Let Them Live (C. Francis) Rev. March 10, 70 Mins.	That Man's Here Again (C. Francis) Rev. March 10, 70 Mins.	King Solomon's Mind (†) (C. Francis) Rev. March 10, 70 Mins.	King Solomon's Mind (†) (C. Francis) Rev. March 10, 70 Mins.
4/9/37	New Trail Ahead (C. Francis) Rev. March 10, 70 Mins.	Captains Courageous (C. Francis) Rev. March 10, 70 Mins.	Internes Can't Take Money (C. Francis) Rev. March 10, 70 Mins.	Shall We Dance (C. Francis) Rev. March 10, 70 Mins.	Hit Parade (C. Francis) Rev. March 10, 70 Mins.	Top of the Town (C. Francis) Rev. March 10, 70 Mins.	Mountain Justice (C. Francis) Rev. March 10, 70 Mins.	Killers of the Sea (†) (C. Francis) Rev. March 10, 70 Mins.	Killers of the Sea (†) (C. Francis) Rev. March 10, 70 Mins.
4/16/37	I Promise to Pay (C. Francis) Rev. March 10, 70 Mins.	Night Must Fall (C. Francis) Rev. March 10, 70 Mins.	King of Gamblers (C. Francis) Rev. March 10, 70 Mins.	Easy Going (C. Francis) Rev. March 10, 70 Mins.	Escape from Love (C. Francis) Rev. March 10, 70 Mins.	California Straight Ahead (C. Francis) Rev. March 10, 70 Mins.	Slim (C. Francis) Rev. March 10, 70 Mins.	Man Who Dared (†) (C. Francis) Rev. March 10, 70 Mins.	Man Who Dared (†) (C. Francis) Rev. March 10, 70 Mins.
4/23/37	Thunder in the City (C. Francis) Rev. March 10, 70 Mins.	The Old Soak (C. Francis) Rev. March 10, 70 Mins.	Make Way for Tomorrow (C. Francis) Rev. March 10, 70 Mins.	Easy Going (C. Francis) Rev. March 10, 70 Mins.	Escape from Love (C. Francis) Rev. March 10, 70 Mins.	California Straight Ahead (C. Francis) Rev. March 10, 70 Mins.	Slim (C. Francis) Rev. March 10, 70 Mins.	Man Who Dared (†) (C. Francis) Rev. March 10, 70 Mins.	Man Who Dared (†) (C. Francis) Rev. March 10, 70 Mins.
4/30/37	Honeymoon Pilot (C. Francis) Rev. March 10, 70 Mins.	The Old Soak (C. Francis) Rev. March 10, 70 Mins.	Make Way for Tomorrow (C. Francis) Rev. March 10, 70 Mins.	Easy Going (C. Francis) Rev. March 10, 70 Mins.	Escape from Love (C. Francis) Rev. March 10, 70 Mins.	California Straight Ahead (C. Francis) Rev. March 10, 70 Mins.	Slim (C. Francis) Rev. March 10, 70 Mins.	Man Who Dared (†) (C. Francis) Rev. March 10, 70 Mins.	Man Who Dared (†) (C. Francis) Rev. March 10, 70 Mins.

PARAMOUNT PICTURES INC.

TIMES SQUARE
CHICKERING 4-7040NEW YORK
CABLE ADDRESS: PAMFILMADOLPH ZUKOR
CHAIRMAN OF THE BOARD

March 17 1937

TO THE EXHIBITORS OF THE WORLD

Gentlemen:

May I take this opportunity to express to you my humble gratitude for your particular contribution to The Silver Jubilee Drive that the boys in Paramount inaugurated to commemorate my twenty-five years in the industry.

It is a heart-warming commentary on the good will and good faith that prevail in our industry.

I know of no better way to keep this faith with you, nor a more practical way of showing my appreciation, than to try to continue to give you what you need most: namely, good pictures. In fact, when I read in the many letters both from you and the boys in our exchanges what you have done and are doing to make their Drive successful, I cannot help but acknowledge the responsibility placed on me to give you the kind of product that will earn your continued support.

I feel certain that such pictures as "SWING HIGH, SWING LOW", "WAIKIKI WEDDING", "INTERNES CAN'T TAKE MONEY", "MAKE WAY FOR TOMORROW" and "KING OF THE GAMBLERS" will merit this support.

Again, I wish to thank all of you for the many kind messages and expressions of good will.

Sincerely yours,

Adolph Zukor

EXPLOITATION

By Epes W Sargent

Plenty on 'Million'

After a comparatively quiet two months Frank Willis, of the Metropolitan loop house, yanked the town out of its sleep with his work on "One in a Million."

Largest of the tie-ups came in conjunction with the Hudson's Bay and the annual Winter Club Skating Carnival being held at the same time. Annual skating show is a "very-very" affair, being staged by the town sports, so it takes some good talking to work in on their show advertising. Willis, by supplying the stunts, from "Million," and large cut-outs of Sonja Henie, managed to grab off the best part of the three front windows, on the busiest corner of the store, opposite an important car stop.

"One in a Million" received the top billing in the window show cards. Large cut-outs were also spotted in the lounge rooms of the club itself, thereby bearding the lions in their den.

Displays were also spotted in the country, in one place where they have a small front window usually used for cigar displays, etc. This carried small cut-outs of Miss Henie, as well as plugs for the skating show.

The music trees were thoroughly covered with window displays for both the music and the picture. This took in all the loop music houses, including the apartment stores.

Large blow-ups of the character in the picture were placed on a smart looking black background with chromium edging and taken out to the River Park Ice Palace, the largest in the country, and placed where all could see it. Other angles were 40 spots on CKY and CJRC, both in Winnipeg, preceding the picture opening, plus the usual 24-sheet street float.

Lobby Television

Natives got first eyeful at television in lobby of 500 seats. For last week and stunt not only copped lots of newspaper space, but proved one of most interesting and impressive lobby displays this town has seen. Manager Robert E. Hicks retained television equipment from Wendell McMahill of Los Angeles, Cal., a vet in sight and sound field. Broadcasting was done up on the side of huge Fox lobby and glare of photo flood lamps drew the crowds. On opposite side of lobby a television receiving set was placed in a miniature theatre. The picture was seen and heard broadcasts being made from transmitter. McMahill did most of broadcasting, explaining briefly advances made in picture transmission and predictions of future. Stunt went over with bank, especially with the more mature.

Besides netting plenty of extra newspaper space, McMahill's demand as luncheon club speaker. Special announcements of demonstration were inserted in pay envelopes of telephone company, General of larger electrical manufacturing companies and electrical distributing firms. Contacts also were made with electrical engineering students at St. Louis and Washington University and several trade schools and amateur radio bugs.

Making It Homelike

'Make the Fulton your home' is John Goring's latest slogan for the Mort Shee house here, and he's putting the atmosphere into fact as well as print. Goring has installed a flock of easy lounges in the lobby, has attendants stationed there to put on victrola records for the customers or dial radio to their favorite stations and even for "top of the town" so his cigarettes and candy passed out among the crowd free of charge. There's no tie-up with tobacco or sweets manufacturers either, Goring shelling out himself for the smokes and sweets. Getting folk to smoke for 'On the Avenue,' now in fifth week, and credits this as much to the hospitality as to the picture.

Well's De Luxer

Joe Well, of universal, climbs right out on the topmost rim with his exploitation tag for "Top of the Town." It's an album of three records of "Town" selections, interleaved with 8x10 photographs from the pix, and with a little, but not too much sales talk.

Album, a handsome thing, is neatly boxed and then wrapped in silver paper tied with a silk ribbon and heavily decorated with a delivered by a liveried flunkie instead of just a messenger boy.

This seems to be the season for the publicity and Well is right alongside the drum major when it comes to leading the procession. It's a topper, and still the sort of publicity that will do the picture good.

Peep Shows

One of the best lobby stoppers is the peep show, for it's only human nature to see what the other fellow is seeing. Recently manager dug out of the bill room a shadow box originally used to show the gaze what he looked like as some film character by placing a poster against the back of the front section, with a hole cut for the peeper's face, reflected in a mirror. He wanted to give it another ride, for it had worked well the first time, but he wanted a different angle.

He found it by putting in a set of four lights, operated each by its own push button, with the invitation to experiment with the lights and select the most favorable. The lights were green, red, white and amber, and while it took a little time to work all four, the result was a series of squeaks and yells that had the crowd milling around, and the ticket return proved that it must have helped.

Another good show, which even made the papers, was an invitation to come and be kissed by Clark Gable. In this the poster was affixed on the back of the shadow box, with a mirror, backing an oval cut opposite his face. When the crowd peeped through the opening in the front of the box, her face was reflected in the mirror more or less in proximity to the star. A large sign stated that the display was for ladies only, which did not stop the men from peeping in, which helped the gag along. Second day of a three-day stand everyone was asking "Have you peeped through the opening which had no deterrent effect on business."

Another stunt being held in mind is to run "What you see is what you get" feature advertised. In this instance the backing will be a jacksack. A bit personal, perhaps, but figured to get the laughs.

Advertising Creeps Back

Full-page newspaper ads on new pic openings are creeping back again. First gotten out in the new year was for "Swing Time," with second out last week on "Garden of Allah."

Believed that some distributors are kicking in a little cash with the exploitation boys to meet extra cost, and to get their product in the picture prior to premiere. Figured that officials know now that an advertising splurge brings biz on the first week, with word-mouth doing the rest of the picture.

"Swing Time" broke all existing records, and "Allah" had 'em lined up opening day. Known here that it was the week of the first week all the advertising in the world will not bring 'em to the b.o., except of course in exceptional cases.

Dave Martin, despite "Show Boat" being in its 10th month, has never let up on exploitation once. Martin's Liberty is only a very small house, but, nevertheless, he has spent heavy coin on advertising.

Metro very rarely goes in for heavy newspaper splurges, simply taking sizable ads with keen exploitation backing. Metro has many clicks that heavy advertising is not required, especially with all its smash marquee names.

Since the commencement of this year, the exploitation lads connected with the various circuits have let themselves go somewhat, and it looks as though the restrictions covering advertising for G.T. have been withdrawn. Funny angle is that all the ads make absolutely no mention of General Theatres whatsoever. It's either Hoyts or Greater Union now, and has been so for some time.

Ushers in Black

Ushers were togged in black-hooded robes at the Orpheum here for two weeks previous to the showing of "Black Legion," which provoked quite a bit of talk around town.

Was slightly hard on the nerves of the patrons, since in the darkness of the theatre is some what like the hooded flashlights approach. He Hoig, Lincoln Theatres Corp. publicist, resorted to this when the robes were refused street parade. It was a good stunt.

Frenchy but U. S.

Plenty of publicity is being given the House immigration committee hearing on a bill for restriction of foreign artists in the United States, and by taking advantage of it, Arch Heizer, stage picture in the newspaper page of the Evening American.

Pictures were of girls from the International Casino show current at the Orpheum here, and captions underneath pointed out that the girls were Americans. Poses, however, were a bit 'frenchy.'

On the Fly

Frank Weatherford, manager, and Charlie Carden, press agent for the Worth Theater, took advantage of Sonja Henie's stop-put over planes here last week, to put over a swell tie.

Knowing the press is trying stories Henie was that way about Tyrone Power, star of the film, Weatherford and Carden had critics fire questions at her about her romance, thereby getting Power's name on front page of local rags.

Henie also was photographed alongside set-piece Car the picture, and it made five-column art in Fort Worth Press. It was captioned she was proud to pose with her boyfriend's picture. Swell tie-up.

Theatre also arranged in studio to have Power write the column of Jack Gordon, Press reviewer, which was used in its entirety, running two columns, two days before "Love Is News" opened.

Tied to Orch

Schenectady. Advertising tie-ups with local merchants are being arranged on the current vaudeville tour of Tina Ray Hutton, leader of the Melodeans.

A full page of ads was carried in the Schenectady Gazette on the opener of Miss Hutton's three-day stand at Proctor's, and a page of ads in the Troy Record for her engagement at Proctor's in that city.

Tailing the Parade

Pittsburgh. Although neither "Lost Horizon" nor "Good Earth" have played here yet, they're both booked in for early road-show engagements, and Gabe Rubin, manager of Art Cinema, saw a chance in this to get in some good clicks on his current attraction, "Yellow Cruise."

"Cruise" is a pictorial record of an expedition through Central Asia, so Rubin stuck titles of two big pictures at top of his newspaper ads and followed with "to fully appreciate these screen masterpieces, you must see the life of ancient China and the forbidden land of Old Tibet."

Got the Papers

Joe Longo, of Loew's State and Orpheum, Boston, got a full page out of Grace Moore in the American. It helped that the cut came out particularly well. Also got a five-day tie in the record on "How Do You Know When You're in Love?"

Hooked one air station to a six-day Grace Moore song festival and got three repeats of a set of triple tie-ups. Newly in the theatres at the Monday matinee and between the music and the Lux tie-in he got about 30 windows. Postal Telegraph boys put out ticket leaders in office buildings, and 10,000 inserts were used in Liberty magazines.

BEHIND the KEYS

Harry Schiller's New Grand, Grand Island, set to open April 10. It's an 800-seat erected on the sight of the old Grand.

Hymie Novitsky now top man in the Republic office in Omaha. He came over from being a salesman at Fox. Took with him Joe Rosenberg (ex-Columbia) as No. 1 salesman.

Full title to the 99-year lease of Frank D. Eager on the Liberty theatre property was transferred to this week to the Liberty Theatre Bldg. Corp. Lease was made in 1917.

Assistant Manager J. D. Petty, Fox, Beatrix, was shipped to Springfield, Ill., in like position. Was followed in Beatrix by Jack Maes, formerly of Emporia, Kas.

Baby crop loomed heavy on the theatre this week when Bob Winterstein, assistant house manager at the Orpheum, fathered a girl. And Armand Hunter, business manager of the Temple Theatre Players, pappped a 9½ pound son.

Syracuse, N. Y. Joseph Essel, manager of the Kallett Canastota, appointed to manage over the State, also Kallett owned, at Deposit. Samuel LaBallo, assistant manager of the Kallett Oneida, replaces Essel at Canastota. Joseph Lust will become assistant manager of the Canastota. Raymond Reidenberg, former assistant manager of the Strand, a Schine house at Syracuse, joins the organization as manager of Kallett's Regent here.

Hess Speaks

(Continued from page 3)

the producers, he insisted, because it provides that foreign artists desiring to enter the U. S. must be a subject of a country which has an immigration system substantially similar to that of the United States. Providing that the country in question does not have laws 'substantially' like those in America, the artist would have to prove to the satisfaction of the Secretary of Labor that no person the United States has qualifications similar to the artist seeking admission, Hess said.

Is Reasons

'It is doubted whether any country has an immigration system similar to that of the United States,' Hays counsel declared. 'Our laws permit the entry for permanent residence in the United States of aliens of all callings if they can comply with the general provisions of our immigration laws and come within the quota assigned to their respective countries. This means that no country could be found to afford similar rights as the United States does unless it permits free immigration with restrictions as to quotas.'

Passage of the suggested legislation would probably cause foreign countries to pass retaliatory laws which would 'keep out' American motion pictures, Hess further warned.

Following collapse of the Dickstein hearings last Tuesday (9), Chairman Dickstein was unable to rouse the enthusiasm of any of his committee for the promised executive hearing on the measure. Several members of the House Immigration committee expressed the opinion, in private, that the bill was not of sufficient importance to warrant further consideration, and virtually the entire membership of 22 Representatives was said to be 'tively' against the legislation.

Representative Kramer, Los Angeles, who received permission from the Chair to introduce a written statement after the session had closed, admitted Saturday (13) that he had been too busy to devote any time to the subject. Strongly opposed to the bill, Kramer said that he agreed with a large bloc of the committee members that the bill was 'sunk.'

While the Immigration committee may find time during the week to discuss the amended measure, Washington dopesters are of the opinion that the perennial Dickstein bill has less chance this year than it had in many previous sessions of Congress. Probability is that the legislation will be laid away without ever leaving the committee, it is reported.

CAP LUXER HAS GALA PREMIERE

Washington, March 16. Trans-Lux, Cap's first newsreel house, bowed in Friday night (12) under auspices of Newspaper Women's Club and kept S.H.O. sign up throughout weekend. Official opening featured lighting of theater by Vice President Garner and knocked society pages for loop with shots of blue book guests. Press preview night before made hash of drama pages and spilled onto news sections through attendance of crux, civic officials and film execs, local and imported.

House, which is figured to drag in plenty steady patronage from political and governmental customers who like to see themselves on screen, is managed by Roland Robbins, for 15 years boss of local Keith's in vaudeville. Programs, each 80 minutes, will be shown from all five companies, with shorts tossed in for variety. Pathe will turn out at least one strictly local clip per week for house. Six-hundred-seater charging straight 25c.

Two-story building, when completed, will house local NBC studios on upper floor. Shift from National Press Building skedded by NBC about July 1.

At least half the tons of type accorded theatre's debut is attributed to fact that five Cap crux were n-twitter for a week over being filmed by Pathe making spiels about event, pix being shown at premiere. Opening guest list, which was winned ahead of Ford, N. Ferber, Maj. Leslie R. Thompson, M. H. Aylesworth, and D. C. Commissioner Melvin Hazen. House uses rear projection.

CONTRACTS

Hollywood, March 16. Dixie Dunbar had pact extended at 20th-Fox. Metro hoisted option on Dalton Trumbo's scripting pact. Philli Rapp received writer's covenant.

Guy Kibbee signed term at Metro. Elizabeth Patterson received third year's option lift on Paramount contract.

Paramount contracted Anthony Quinn, actor.

Lansing C. Holden, Selznick-International color designer, re-terminated. Robert Andrews goes to 20th-Fox on a year.

Metro tagged Dick Winslow following his work in short subjects. Mervyn Le Roy tied Allen Joslyn, Collette Lyons and Lana Turner. RKO picked up its option on Di Gibson.

Jack Dawn, Metro makeup chief, signed new term at Studio. Also signed on Betty Furness. Shepperd Struxwick also received an acting term.

RKO picked up options on Victor Moore, Patricia Wilder and Maxine Jennings.

Rufe Davis, New York hillbilly, received a term at Paramount. Studio also lifted options on Ray McHand, Mary Carlisle, Priscilla Moran, players; Claude Blynov, writer, and Le Roy Prinz, dance director.

Gustav Wally, young Swedish actor, termed at Paramount. Richard Rossion given term, directorial contract at RKO.

Robert Kent had his option picked up at 20th-Fox.

'Girl Trouble' Title Suit

'Girl Trouble' is anybody's property, according to answer filed by N. Y. federal court Saturday (13) by Warner Bros. in suit brought by Mrs. Mary Louise Esmond McFadden, who alleges plagiarism of title.

Mrs. McFadden filed for \$15,000, claiming defendants had used title which she claimed to have originated for story. Besides claiming title was public property, defendants ask that case be dismissed on grounds Mrs. McFadden failed to file suit within legal time.

Infeld Resting on Coast

Hollywood, March 16. Charles Einfield and wife have arrived via the canal.

Here on vacatn, Einfield is expected to confab on Warner sales with C. W. Sears—probably on the golf course.

(Continued on page 46)

GET INTO THE SWING AND SWING INTO BIG MONEY...

Right in the middle of the toughest season in show business... Lent. Paramount's "Swing High, Swing Low" swings into record grosses.

Buffalo Theatre, Buffalo, N. Y.
Biggest opening in 1937. Best three days' business of the year.

Main Street Theatre, Kansas City, Mo.
Outstanding business. Week's business in four days.

Strand Theatre, Scranton, Pa.
Week's business in three days.

Capitol Theatre, Wilkes-Barre, Pa.
Week's business in four days.

Capitol Theatre, Salt Lake City, Utah
Opened big and building bigger. Second biggest opening of year. Week's business in three days.

Sheridan Theatre, Miami Beach, Fla.
Breaks all attendance records and money records for house in four days.

Palace, Dallas, Texas
Biggest opening and biggest two days' business of the year.

Hollywood Theatre, Fort Worth, Texas
Biggest opening of the year.

Majestic Theatre, Houston, Texas
Biggest opening of year. Week's business in four days.

Malco Theatre, Memphis, Tenn.
Smash business. Biggest opening business of year. Week's business in three days.

Michigan Theatre, Detroit, Mich.
Opened big and building bigger despite adverse local conditions.

Metropolitan Theatre, Boston, Mass.
40% over average week's business.

So get aboard, boys, and go to town!

Adolph Zukor presents
CAROLE LOMBARD
and
FRED MacMURRAY
in
"SWING HIGH, SWING LOW"
with
Charles Butterworth • Jean Dixon
Dorothy Lamour • Harvey Stephens
Directed by Mitchell Leisen
A Paramount Picture



2% N. Y. C. SALES TAX OK'D

Daily Calls Okla. Legislators Pass Moochers; Starts Local Riot

Oklahoma City, March 16. Carl Victor Little, news editor and dramatic critic of Oklahoma City News; T. B. Noble, Jr., operator of State theatre, new 1,000-seat house, and Jack Allen, press agent for theatre, were all threatened with jail by the state legislature on Monday (15), for a story in the News in which the legislators were called 'moochers' and which told giant, 8 by 10 comic cardboard passes issued by the State cinema to the solons. Sheet reproduced life-size copies of the Oakleys. House abandoned all other business to open a probe into source of the

tory quoted Noble, who opened his house last week, as ordering the printer to make the passes 'as wide as a legislator's blackjack and as long as a senator's gut.' He was also quoted calling the lawmakers 'moochers.' After the story broke on page 1 of the News, Noble held over a new scene from Moore's film, 'When You're in Love,' in which she sings 'Minnie the Moocher,' for a second week.

At hearing March 15, Noble denied all such quotes from the witness stand. Little admitted authorizing them and testified that Jack Allen, Noble's p.a., had told him to 'shoot the works.' After Allen had left the committee room, Rep. J. C. Nance, of investigating committee, announced Allen had been arrested on second degree forgery complaint and would be taken to Tulsa.

Principal fire was turned on Little, whose paper has been riding the legislature heavily on tax questions. When threatened with 30 to 60 days in the gaol, Little cracked that he 'could use a rest.' Noble was let off when he said he meant no offense when gag was pulled.

Legislative oath is supposed to prevent members from accepting any kind of passes, but theatres have always had to issue them at every session. Alleged that legislature uses the Sunday anti-film law as a club. However, newspaper took the brunt of tide not the theatre, when the situation was disclosed.

's Amus. Ills

Chicago, March 16.

Several bills are pending in the Illinois legislature affecting the theatres. One which particularly has the exhibitors het up calls for a state admission tax of 2%, in addition to the federal tax.

Another bill seeks state film censorship despite the fact that a great many cities in Illinois already have municipal film censorship. State censorship would pass on pictures at a license fee of \$3 per reel, which is the same as the Chicago license on censorship. State censorship would not supersede the various municipal film-viewing bodies according to the present bill.

Similar idea is behind a movement for a state registration of motion picture machine operators. Chicago and other cities have had municipal licensing of operators for a number of years, and this state bill also doesn't necessarily mean that the Illinois registration would do away with the various municipal licenses on operators.

ixed

Washington, March 16.

icket scalper control legislation was knifed last week by Board of Commissioners of District of Columbia. Rulers of National Capital sent Congress adverse recommendation on bill offered by Representative John M. Coffey of Washington which would limit service charges on theatre, opera, or other amusement duets.

Measure, due for sidetracking in House D. C. Committee, would impose fine from \$100 to \$500 or imprisonment from 10 to 30 days on any person peddling entrance paper for more than 5% of established price.

N. Y. STAGEHANDS' BOOST

15% Tilt Over Three Years Period in N. Y. and Brooklyn

After numerous conferences between Greater New York theatre operators and the stagehands' unions of New York and Brooklyn, a basis for returning cuts taken by the backstage workers in poorer times has been proposed for the secondary houses and possibly within a week will be proportionately figured for the luxuries.

The theatre operators have agreed to increase stagehands 15% over a three-year period in the houses under the de luxe class, giving the hands a 5% jump now, a 2½% boost next Sept. 1 and a 7½% increase Labor Day, 1938. This proposition has been referred to the body of the stagehand locals which are expected to vote acceptance.

De luxe increase of 17½% over the same period and granted proportionately is under consideration, but pending meetings following return of W. G. Van Schmus from the Coast over the weekend, has not been officially forwarded to the stagehands in either New York or Brooklyn.

NEW TAX TAP ON FILMS, N. Y. IDEA

Albany, March 16.

A tax bill, which at first glance appears innocuous, but which will take a healthy sock at motion picture producers, has been introduced in the Legislature by Assemblyman B. J. Moran of New York.

Titled 'an act to amend the tax law,' it provides for a levy of 'one mill a foot on every original motion picture film, or copy thereof,' which means \$7 or \$8 on a feature picture and \$1 or more on shorts, news reels, etc.

Besides there is a \$1 fee for a required certificate showing that the tax has been paid.

The bill further provides that the tax and fee must be paid before the film is presented to the motion picture division of the Department of Education for approval. The act, if passed, will become effective July 1, 1937.

The bill has had one reading and has been referred to the Assembly Committee on Taxation and Retrenchment.

3 U's for Roxy

Three Universal features are being set to follow each other successively into the Roxy theatre, N. Y. First will be 'Breezing Home,' with Binnie Barnes and Wendy Barrie, opening March 19. This will be followed by 'Top of the Town,' U's ace musical for the current season. Probably two weeks later, 'When Love Is Young' or another Universal release will go. It also is a musical with Virgil Bruce and Kent Taylor.

\$5,000 Theatre Blaze

Monroe, Mich., March 16. Approximately \$5,000 damage was done to the Majestic theatre here by a fire which broke out on the stage following the afternoon performance. Origin of the blaze has not been determined. No one was injured.

Atlanta, March 16.

itz in Clarkdale, Ga., mill town, not far from there, went up in smoke Thursday (11) night. Blaze started in projection room. Audience kept its collective heads, despite some panicky shouts of fire, and fled out in orderly manner. None was hurt.

L. G. Hopgood, owner, said loss was partially covered by insurance.

PUTS 450 EXHIBS IN THE MIDDLE

Court of Appeals Decides Distribs Must Pay the 2% City Sales Tax—That Means Distribs Will Pass It On to Theatres—If Later Tilt Scales, the Gov't Gets It Back Anyway, and Fans Squawk Regardless

FURTHER APPEAL

ircuit Court of Appeals of N. Y. yesterday (Tuesday) affirmed decision of the Appellate Division in the N. Y. City sales tax test case which United Artists pressed against Frank J. Taylor, city comptroller. Verdict uphelds lower court opinion which supported city's claim that rental transaction of films was tangible and therefore taxable. Although case involves only \$21,188.92, paid by UA, it represents a total collectable tax from N. Y. distributors of over \$2,000,000. O'Brien, Driscoll & Raftery, attorneys for UA, will now move to try the case for a third time in the U. S. supreme court.

By agreement with other film companies it was decided UA would play the guinea pig in the test case. It first went to court on June 6, 1936, after hearings before the comptroller availed nothing up to Feb. 4, 1936. Current Court of Appeals test was argued Jan. 20, with decision handed down yesterday (16).

City also seeks to levy the tax on sales made by N. Y. exchanges to theatres not within city confines. Thus, sales to Long Island, New Jersey and upper portions of the state would be hit. However, in handing down its decision, Appellate Division in first suit added opinion that such a procedure was not valid, but supported the city's claim against theatres here. Petitioners held it violated interstate law of Constitution in taxing film, interpreted as intangible.

Decision as it stands is set to cost distributors about \$2,000,000 in back taxes dating to Dec. 28, 1934, when the N. Y. city 2% sales tax became effective. Figure that Loew will be hit the hardest, with an assessment of half the total amount because of the large number of neighborhood houses it controls in N. Y. Remainder will be split among other companies. City auditors have been going over the books of various film companies to determine the amount due from each.

Reason for collecting through the distributor is answerable in the simplification of the task confronting the city. Authorities do not want to go to the expense and trouble of contacting approximately 450 theatres in the N. Y. area. Job of collecting through about eight distributors is a cinch by comparison.

Situation leaves the exhibi in the middle. Distribs may raise prices to meet the tax. If they in turn raise prices to meet the upped rental fee, the Federal government takes three-fifths of increase in added taxes. Added to this is the resentment sure to be evidenced by patrons when and if admissions are raised.

Distribs see their arms full of law suits if the final appeal to the U. S. supreme court fails to win a favorable decision. Efforts to collect back taxes from theatres will undoubtedly be forced into the courts in many cases and involve great expense and ill will all around.

Ark.'s 15% Banko Tap

Pine Bluff, March 16.

Hereafter bank night will be permitted to operate without interference of the law in Arkansas as a bill has just been passed by the Arkansas legislature to tax the awards 15%. Tax is to go to the welfare fund.

Another Theatre Divorcement Bill In Ohio; Newsreels to Get a Break

SETTING GN IN S. A.

Porto Rico and Cuba OK—Crowdin Extending Further South

basis of one year and options for an additional 12 months, made by Grand release of this company's product. Puerto Rico and Cuba. A total of 32 features are concerned in the deal, this being the program of GN for its first season (1936-37). The same number would figure under exercise of the options.

Deal for Cuba is with R. Naylor, who handles the Universal for that island, and with Ramos Cobian for Puerto Rico. Cobian, who heads the United Theatres, Inc., has a virtual monopoly on pictures in Puerto Rico.

Alfred Crowdin, formerly with Metro and Columbia, who recently joined GN, closed both deals, flying from New York to both Puerto Rico and Cuba. In New York now, he is sailing Saturday (20) for Rio de Janeiro to negotiate for the distribution of GN in Brazil, later going to Peru and Central America for the same purpose.

F-WC PIX BUY SWINGS EAST

Los Angeles, March 16.

Heading eastward after completing the Skouras-Fox West Coast buy of 20th-Fox product for 1937-38, Spyros Skouras and his retinue of New York execs will set the scenes for other major buys, to be worked out on that end.

Metro and Paramount product buys will not be necessary this season, former having been pacted last summer to a three-year deal, while the Paramount arrangement covers two years.

Buy to be negotiated in New York during next couple of months will include Warners, Columbia and United Artists, with spot booking buys of other producers also being discussed and probably closed.

John D. Clark, general sales manager for 20th-Fox, came here 10 days ago to sit in on the F-WC pow-wow. Also representing the distributing organization were Dan Michalove, personal rep to S. R. Kent; Herman Wobber, western representative, and John Dillon, company's branch manager here.

Going east with Spyros Skouras are Atty. W. T. Powers, Ed Zabel, Milton Hossfeldt, others who came out for the product huddle.

Now Hockey Chills the B.O.

March 16.

Theatres in western Canada are finding the competition for the many hockey play-offs to be tough competition, and theatre attendances drop off alarmingly from the time tickets go on sale for the big skating carnivals, according to Regina showmen.

When ice hockey in the United States reaches maturity, showmen, condition will be as tough for them.

WB's RCA Sound

RCA Photophone announces today (Wed.) through Edwin M. Hartley, head of the corporation, that sound equipment in Warner Bros. circuit is to be replaced by RCA sound reproducing systems.

About 80 theatres already have been equipped with the new sound and more than 300 additional installations will be made by the end of 1937, according to Hartley.

Wave legislation erected at major distribution companies which would force them to abandon their theatre affiliations in certain states reached a peak this week as hearings opened at Columbus, O., the proposed distributor divorcement bill. While the number of state legislative bodies in the northwest now listening to or having approved similar drastic proposals has been viewed with alarm, the large population in Ohio and number of key operations in the state rate the latest Ohio freak bit of law drafting as the most threatening to the equilibrium of the industry.

The Ohio proposal, patterned after the measure which has passed both houses of the North Dakota state legislature, would kick such circuits as Loew, RKO and Paramount out of the big metropolitan centers of Cleveland, Cincinnati, Toledo, Columbus, Dayton, and Akron. It is not unlike the bill that passed in the Indiana house, but which did not come up in the senate.

Understanding in New York that the North Dakota measure, which would divorce distributors from theatre operations in that state, has been termed unconstitutional by the N. D. attorney-general, W. A. Steffes and S. D. Kane, representing Allied States, hope for success of similar proposals in Minnesota, Michigan and Illinois. However, J. D. Clinton, former head of Northwest Allied, apparently having nothing to do with the move in Minnesota to oust producer-distributor companies from operating theatres.

Counsel for major interests feel that the divorcement measures are unconstitutional and will be kicked out when passed on by courts of law. However, they are not so optimistic about the outcome of voting by the Ohio state legislators, who often have listened to the tales of woe offered by independent exhibitors. If major companies are barred from operating theatres, they realize that it would put a big crimp in business for a major portion of the circuit set-up.

In contrast to this unfavorable measure, the Ohio solons will start consideration today (Wednesday) a bill which would exempt newsreels from censorship. The reels were not censored until a few years ago when an old statute was invoked to bring them under surveillance of censors.

S. & M. May Bow Out 100% As Chi Theatre Owners

icago, March 16.


Complete withdrawal of Jack Miller, former chief of the Exhibitors Association (local branch of the Motion Picture Theatre Owners' of America) from show business is indicated in the negotiations now under way for the purchase of the (Simon) Simansky & Miller circuit of theatres by several local operators.

Among the main negotiators for the four houses owned and operated by Simansky & Miller are Balaban & Katz and Essaness, with the purchase price varying from reported \$300,000 down to \$150,000. Miller has recently devoted the bulk of his attention to his trucking business, which has grown into a large enterprise, handling a huge slice of the transportation of Packard automobiles.

CONDOR'S SALES REPS

Martin Barrett and Edward Whaley have joined Condor Pictures as special sales representatives under Frank M. Snell, v. p. in charge of eastern operations of the company. Appointments were made by Snell. Barrett will operate in the east and middle west and have supervision of some of the Canadian side. Whaley goes south.

Your Easter Bonnet!



"THE KING and the CHORUS GIRL"

Starring the Idol of the Continent—"1937's Most
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JOAN BLONDELL

EDWARD EVERETT HORTON

Alan Mowbray • Mary Nash • Jane Wyman • Kenny Baker
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ments timed for a tie-in
with this greatest all-angle
promotion ever offered!

* Los Angeles Exami

'Spain In Flames' Ban in Ohio Starts Anti-Move to Disband Censor Board

Cleveland, March 16. Banning of 'Spain In Flames' in Ohio by state censors after a public hearing on it that was demanded by local Spanish loyalist sympathizers, antagonized them so much that a campaign is on to abolish the Ohio board of censors.

Fight is being started by the Cleveland branch of the American Civil Liberties Union. George Falda, chairman of the group, and an attorney, first considered going to court to battle the censors' final ruling, which union censors 'absurd.' A number of its members and other civic organizations that favor freedom of the screen attended hearing, but arguments didn't stop ban laid down by board and E. L. Bousher, state director of education.

ACLU as a result is introducing legislation at next session aiming to dissolve the present film censor board. Charges are that it is too biased, unfair and swayed by political motives in several recent cases.

Bar on 'Spain In Flames' is latest to directly hit Penn Square, local foreign pix house, owned by Al Schulman, who had it booked for this month. Nearly every Russian-American film penciled in here has had bitter censor trouble, which caused postponements cancellations.

Ohio board also refused to sanction 'Greater Promise,' labeled 'harmful' in cur decision by blue-noses. 'Revolutionist,' another Russ film set by Penn Square for this week, was held up until day before scheduled opening. Afraid it would be banned, too, Schulman hurriedly lined up 'Peasants' and 'Three Women' as a double-bill substitution, but censors gave it an okay at last minute. Results are playing havoc with bookings.

Penny Suppresses

Philadelphia, March 16. The State Board of Censors confiscated a Spanish war pic and arrested two persons for showing it Saturday night. The six-reeler was being screened at the New theatre, tiny subscription house. Three hundred persons were waiting to see the film, titled 'A Madrid Document,' when John C. Care, agent for the censors, entered with a constable. Care viewed the film the previous night by invitation and decided it should not be run.

Morris Moll, 25, operator, and Sylvia Powell, 25, secretary of the New theatre, were arrested. They were charged with violating the censorship laws. Members of the theatre said the pic was nothing more than a newsreel.

The action was the second ban on Spanish film in less than a month. On Feb. 19, after a special screening for his benefit, Governor George H. Earle forbade the showing in this state of 'Spain In Flames.' He said the film was 'pure Communist propaganda, dressed up as a plea for democracy.'

MELROSE, CHI, 1ST A. J. BALABAN CHAIN HOUSE

Chicago, March 16. First theatre to fly the banner of A. J. Balaban on his return to theatre operation is slated to be the Melrose here, in the Melrose Park suburb. Negotiations for the taking over of the house were completed last week by Sam Meyers, local exhibitor, brother-in-law of Balaban, and due to be his partner in the new Balaban indie circuit setup.

House was taken over from Roy Alexander at a price reported at \$40,000. However, understood final signing of the papers will be held up until Balaban returns from Europe.

Meyers is scouting the Chicago and Detroit territory thoroughly at this time to dig up other available situations, and is also concentrating on St. Louis which was originally considered as the particular location for the new Balaban-Meyers indie circuit.

Just Standing By

Hollywood, March 16. Charles Butterworth has signed to a term at Paramount. He's standing by assignment.

Philly Clerical Frown On 'Cloistered' Picture

Although 'Cloistered' understood to have been filmed with sanction of the Pope and the Catholic Church, showing of the French picture in Philadelphia by Dennis Cardinal Dougherty. It is currently playing two-week engagement at the Erlanger there.

Not only did the cardinal refuse to make an exception to the church blanket pix ban in the case of the film, but the Philadelphia Catholic Standard and Times refused ads on it, returning check for \$400. Paper cannot accept ads without the cardinal's okay. Dougherty feels convents should remain 'cloistered.'

Neither the U. S. distrib. nor the Erlanger have made any attempt to exploit the ban to hypo b.o. And no Philly papers have mentioned the incident as yet.

BALTO'S BINGO TEST LAWSUIT

Baltimore, March 16. This town, which has been relatively free of double-features, bank nights, bingo and other premium gimmicks in connection with regular film fare, witnessed its first attempt at a bingo tie-up this week with immediate action on the part of the law.

Effort to promote a bingo game along with its regular shows on Monday and Thursday nights was made by the Royal, colored combo house in the heart of the local Harlem district. Owned by Sam Stiefel, chain operator from Philadelphia house has been playing pix and darktown vaude, with patronage exclusively colored except for midnite show, Sunday, aimed at attracting off following. Cops grabbed and grand jury indicted Joe Kane, house manager, in violation of lottery and gaming laws and trial is scheduled for Thursday before Judge Eugene O'Dunne, who has been conducting a vigorous campaign of late against illegal bookmaking, number writing and gambling in general.

House is prepared to go the limit in fighting case, engaging Attorney Barr of New York, who has a record of beating 58 similar cases of like nature, in addition to local legal talent. Peculiar angle of set-up is the apparent okay of similar type of game conducted by churches, fraternal groups and war veteran organizations which police maintain is for charity and therefore o.k. No money prizes given by theatre, winners receiving merchandise, and policy seemed to be attractors up to time of pi

Y. Ban Sticks

Schenectady, N. Y., March 16. Schenectady theatre managers sighed with relief when Charles A. Harrell, new city manager, informed a committee representing several local lodges that the ban on bingo, ordered several weeks ago by Police Chief William H. Funston, would not be removed. Harrell told the committee it would be impossible for the authorities to sanction bingo, held to be in violation of state lottery legislation.

For more than a year bingo had been a sizeable source of income for a large number of fraternal organizations and several churches. Theatre attendance suffered, due to the fact some of the bingo games were drawn as high as 600 or 700 persons. First break for local showmen came when Bishop Edmund F. Gibbons of the Albany Catholic Diocese banned the game under church auspices after January

Kay Francis No Garbo

Vienna, March 5. Kay Francis was here today. She was immediately recognized by the public in front of the Bristol hotel. So blew pronto for Budapest.

Stork Over L. A.

Los Angeles, March 16. During the four years he has regularly attended the Western (nabe) theatre here, Dr. Elmer G. Harris, baby specialist, has been called from the house 426 times to attend a patient. He claims he has never through a complete picture.

Banko Palming Swindle Worked In Buffalo Also

Buffalo, March 16. Grand jury indictments were sought this week against six persons charged with grand larceny in connection with alleged bank night swindles. George Rosing, manager of the Roosevelt, and Harry Goldsmith, manager of the Granada, testified that the suspects were in a conspiracy by which a 'fixed' number was drawn by ordinary palming. The accused, who are said to have netted upwards of \$5,000 by the sleight-of-hand jobs, are Joseph Billowski, reported 'brains' of the racket, Mary Wisniewski, Bert Ibbons, Florence Getheim, George Houston and Charles T. Pierce.

Last November, Rosing discovered a counterfeit number handed him by a woman judge at the drawing. While handing it to him the woman sneezed, dropped the ticket and as he picked it up exchanged it for the one drawn from the box. Next day Rosing went to the bank with the winner who was nabbed by the police as he took the money. Two other members of the gang who were waiting outside were also picked up, but prosecution of the swindlers was abandoned by the Shea (Roosevelt) management on account of legal obstacles to convict, the theatre never having actually paid any money to the accused.

One of the suspects told how he became a member of the ring last summer. He admitted victimizing a number of Shea neighborhood houses and also the Riverside and Granada (Schine) as well as other nabes. A Niagara Falls printer made the counterfeit stubs.

The exact method employed by the swindlers was for a member of the gang to register in the theatre bank night book after which he and the confederates would attend on bank night. One of the confederates would sit down front and be the first volunteer when the manager asked for judges at the drawing. Counterfeit stubs would be concealed in his hand or up his sleeve, the number thereon corresponding with the registered number of the original registrant. The phony judge would substitute the counterfeit for the legitimate stub and hand it over to the manager after which the holder of the corresponding number would come to the stage, identify himself and the next day go and collect the money at the bank.

As result of adverse publicity received during the past two weeks, 'bank nights' are now under investigation by the local police after the arrest of several persons on larceny and gambling charges. Councilman Roth has introduced into the city Council an ordinance banning the scheme in Buffalo.

The Councilman stated that he had received complaints from businessmen and church organizations and that numerous theatre owners and operators had indicated to him their support of his resolution which will prohibit theatres from continuing bank nights.

Good Friday Shutdown Limited Just to Philly

Philadelphia, March 16. Attempt is being made here by Citizens' Good Friday Observance Committee to have all picture theatres close from 12 noon until 3 p.m. on Good Friday (26). Certain neighborhood houses have promised cooper but difficulty has been encountered in persuading downtown spots to shutter.

Efforts to have film houses close for three hours on Good Friday this year is a localized effort, confined almost exclusively to Philadelphia, it was stated N. Y. yesterday (Tues.). No instances reported.

23 St. Louis Indies Have Those Blues Due to F&M's Giveaways, Cut Rates

Standee Restrictions In Chi to Be Eased

Chicago, March 16. Standees here met with Health Commissioner Herman Bundenese last week to see if some plan whereby the present ruling which restricts standees to sidewalk waiting could not be modified. Ruling was put into effect last December during the flu epidemic, and since that time, lobbies have had to be kept cleared, with everybody waiting for seats on the sidewalk, and even lobby chairs and divans roped off.

Only alternative offered by Bundenese was that the exhibitors might line 'em up inside, providing not more than two-thirds of lobby was filled, that not more than two abreast be allowed, and that four feet of space be kept between rows. Everything is on a friendly basis, with Bundenese wanting to cooperate with the exhibitors, and the exhibitors wanting to cooperate with the health department, but feeling the reason for the enforcement of the ordinance is now dated, and that something should be done.

Among those who met with Bundenese were John Balaban, Aaron Saperstein, Morris Leonard, Edward Silverman and James Coston.

B'KLYN'S BINGO DEATH ON B. O.

Non-theatrical competition seems to be one of the unrealized reasons for the dropping of money gambles in picture theatres. Very little has been said of this phase of the situation, yet in many localities the adoption of the idea by churches and organizations has brought about a marked decrease in the interest of the theatre-goers in the theatre conducted hazards. The theatre prizes are greater, but there is only one, and the drawing is only an interlude between film slices. Those who prefer gambling to picture viewing are now finding the various bingo parties more interesting than the current crop of pictures and are diverting their patronage and their amusement allotment to the non-theatrical parties.

Most of these are handled by some crew which regularly books a series of bingo games into a church auditorium. Frequently the same crew is found more than one. In the Kings Highway sector of Brooklyn, N. Y., around the right hand subway station, there are two sets of game going; one at the Jewish Community Center and the other conducted by an Episcopal church. Each stages a weekly event. Admission is 40c, with the ticket buyers given a chance of from 30 to 40 drawings without additional charge. There is a reasonably attractive prize for each spin.

The blowoff is a series of 'special' drawings, for more elaborate prizes, tickets for which are sold for from 10 to 25c according to the value of the prize.

This gives the hardened players more opportunities and so well have they responded that bi lights have killed off the theatre business on those evenin in that neighborhood.

MINN. BELT SEES MILD UPTREND IN DUALERS

Minneapolis, March. Double features are starting to make some progress here in this territory. Business finally is showing some pick-up at the two Public loop dual-bill theatres, the State and Astor. Exchanges report more and more houses are beginning to use twin bills once or more a week.

Minneapolis, however, independent neighborhood houses will not reconsider their decision to refrain from double featuring, according to S. D. Kane, Northwest Allied executive secretary. March 15 is the deadline for reconsideration.

is, March 16. A price-cutting war policy of himself, no holds barred, is imminent here as result of meeting exhi

greater. Louis last week at which tactics of Fanchon & Marco and St. Louis Amusement Co., during past several weeks, were denounced as the breaking of a 'gentlemen's agreement.' Whether agreement will be scrapped is dependent on report of committee composed of Fred Wehrenberg, MPTOA, Easter Missouri and Southern Ill. Louis K. Ansell, an arch and Clarence Kaimann, who was appointed to wait on Harry C. Arthur, v.p. and gen. mgr. of F&M's interests here, upon his return from New York and voice their protests.

Wehrenberg and Ansell are attending the MPTOA convention in Florida but hope to contact Arthur en route. At meeting held on film row vigorous protests were made against policies inaugurated at St. Louis and other F&M deluxers as well as nabe chain of St. Louis Amus. Co., now under 10-year management contract by F&M. At St. Louis theatre, comb. house, hamburger sandwiches and soft drinks are distributed every Monday night during last show to customers who walk onto apron and dance; valuable prizes, such as electric refrigerators, etc., are also awarded holders of lucky numbered tickets.

Another policy at St. Louis theatre that has aroused ire of in es is that of printing a weekly coupon, good for an admission to matinees with a 10c 'service charge,' via a hookup with a weekly periodical issued by the Charles E. Kurtzman Agency, Inc. to exploit F&M and St. Louis Amus. houses.

Another St. Louis Amus. nabe shows two features and gives free chinaware as bait for patronage; still another features free mixing bowls to women in addition to double screen offering, and one has inaugurated stage shows on Sunday afternoons.

One indie exhibitor asserted that last September agreement was reached whereby there would be no price slashing, bargain hours, giveaways, etc., and indies maintain they have lived up to pact. An indie exhibit said he has been assured that F&M's policy, which has been objected to, was a temporary measure to stimulate biz during its March 'March of Hits' campaign.

While F&M and St. Louis Amusement Co. execs were notified of meeting none showed up and one indie said, 'They must have known what was in the wind.' Those who attended meeting are Louis K. and Joseph C. Ansell, Fred Wehrenberg, Clarence Kaimann, A. L. Matre, Joseph Litvak, Maurie Davis, Louis C. Hehl, Lester Kiopp, J. B. Lucking, Al Rosecan, Frank Spiros, Fred Brinkmeyer, Max Sonowsky, C. E. Lillie, Thomas James, Charles Kalbfell, Herman Steinberg, Louis Landau, E. R. Johnson, Clarence Groetcke, Theodore Lending and John Lenaros.

BANKO SENTENCES IN ST. PAUL DUE THURS.

ul, March 16. With two local exhibs to be sentenced Thursday (18) on charges of operating a bank night lottery, it looks like curtains for this 'trade stimulant' imnick throughout Minnesota.

Defendants Abe Kaplan and Louis Rubenstein, proprietors of the nabe Dale, were convicted Friday (12) before Judge Albert H. Emerson of Marshall (Minn.), who heard the case after an aff avit of prejudice had been filed against Judge Hugo O. Hanft. Maximum penalty is two years in prison and \$1,000 fine or both.

Two other local exhibs and Charles U. ager, president of Affiliated Enterprises, which allegedly controls bank night operations throughout the middle west, are yet to be tried.

Colorado authorities refuse Yaeger extradition, attorney here claiming affiliated enterprises does not operate in Minnesota and has Minnesota agent.

M·G·M AGAIN!

*"Maytime" means
Extended Playtime!*



JEANETTE MacDonald, NELSON EDDY
"MAYTIME" with JOHN BARRYMORE
Herman Bing • Tom Brown • A Robert Z.
Leonard Production • Produced by Hunt
Stromberg • A Metro-Goldwyn-Mayer Picture

Epidemic of Theatre Stickups

\$1,150 Taken at Boyd's, Philadelphia—Two Cleveland Nabes—Also on Coast

Philadelphia, March 16. A dapper bandit shoved a pistol in the faces of the downtown Boyd's manager and assistant as they were counting the day's receipts in their office and, escaped with the whole business, \$1,150. The bandit, apparently knew the habits of the theatre employees. He entered the house in time to see the last show, sat through the entire pic, until two minutes before the fadeout, then left his seat and went upstairs to the manager's balcony office.

He entered the office with gun drawn and his face masked. Waving the pistol, he forced Manager Morris K. Gable and Assistant Albert Simpko into a corner. He scooped up the money they had been counting, piled it into his pockets, and warned the victims to 'stay put.'

He got downstairs just in time to mingle with the crowd leaving the house. The manager was awaiting the arrival of an armored car to take the money to the bank when the bandit entered.

An hour later a policeman detailed to guard the money was suspended. He arrived after the holdup and stepped off a trolley car in front of the theatre right into the arms of his captain, who had come around to investigate the robbery.

Cleveland, March 16.

Epidemic of stick-ups is hitting theatres here, with gunmen taking two nabe houses last week for a total of \$168, missing larger takes only through ingenuity of employees.

Mrs. Beatrice Taylor, cashier, and wife of Shaw-Hayden's manager, Charles L. Taylor, was stuck up by armed boy, who took \$80 from theatre's till, but overlooked \$70 more in wrappers. Franklin Anton, doorman, chased him a block until warned back by gun. Later Anton and a former private dick in car saw robber, who again escaped by threatening to shoot them.

Homestead, another suburban theatre, was held up on previous night when a mugg, shoved a gat into face of Hildegard Schoeffel, cashier, copying \$88. Girl gave alarm by pre-arranged signal, throwing back curtains at rear of cage to catch eye of usher. Some hard-hit houses are installing burglar alarms box offices.

Louis, March 16.

James Owens, 17, only four feet tall, has been identified by Bernice Hall, cashier at Salisbury, north St. Louis nabe, as the one who held her up in ticket booth Feb. 17 and escaped with \$15. Owens, arrested with a companion last week, admitted Salisbury job, cops say, and also nine other stickups since Jan. 23. His total loot was \$700.

Calif., Stickups

Hollywood, March 16. Theatre bandits knocked off \$4,000 in two state robberies March 15. Million Dollar theatre, Los Angeles, was icked for \$1,500 and a Fresno house looted for \$2,500.

MUSICIANS INTENSIFY PICKETING IN N. Y.

New York musical union deny that the local had become panicky over the failure of its theatre picketing campaign to get favorable response from the circuits. The campaign, if anything, is being intensified, it was said. Union last Friday (12) addressed a letter to RKO demanding a conference on the matter of musician employment. If negotiations fail, pickets will be assigned to all of the circuit's 28 theatres in Greater New York.

Union is asking RKO to engage two pit orchestras in each borough. Local 802 officials contend that the picketing has effectively served to keep their issue of unemployment before the public.

Resolution to have every member of the local take part in the theatre picketing instead of leaving it to the unemployed was voted down by the membership in referendum last week.

Chi Film B'd New Prez

Chicago, March 16. Film Board of Chicago to meet next week to elect a new president, following the withdrawal of Allen Usher of Paramount as head of the organization since his promotion to district manager.

New prexy will be either Clyde Eckhardt (20th Century-Fox) or Jack Osserman of the local RKO exchange. Eckhardt was president of the local organization some

\$77,165 on Acc't to St. L.

March 16. Former State Court Judge James T. Blair and Former City Collector Edmond Koeln, as Federal trustees for the Theatre Realty Co., have received checks aggregating \$77,165 from Milton C. Weisman, receiver of Fox Theatre Corp., as part payment of claims against Fox concern for back rentals on 5,000 seater on Grand Blvd. Checks represent 5% payment. Eventually, it is understood, about 20% will be paid claims against Fox Theatre Corp.

One of checks was given to St. Louis Properties, Inc., a corporation formed by bondholders of Theatre Realty Co. to take over Fox Theatre, Humboldt building and other local holdings of Theatre Realty Co. Other check for \$35,665.01 was deposited in local bank by trustees pending further instructions from court. Under terms of purchase by Fox

Metro's 'Better' Shorts Campaign As Offsetter to Banko Kayo

Metro, trying to get exhibs to remove 'the depression stigmas' such as giveaways and games, from their theatres, will unleash a campaign on 'better' shorts in April. The Metro thought is that exhibs can't remove gifts without giving customers something in return, and that in show biz the logical thing is to give 'em better shows.

Studio couldn't openly espouse duals. Consequently only alternative was pressure on shorts, giving salvo was to have come

St. Louis Properties, Inc., the recovery was one of the two claims which Fox Theatres was to be turned over to the new corporation.

in May, but has now been set up to April 9, when 'Servant of the People,' two-reeler dealing with drafting and signing of the U. S. Constitution, is released.

Metro is loosening the biggest campaign ever conducted in behalf of a short. Figured it will grip both the exhibs and the public, and, with latter displaying unwonted interest, biz done by film will impress exhibs, thus hyping the shorts' cause.

Careful production was put on this particular short to make good test of idea, and, if it clicks, the budget on shorts production will be extremely elastic in future.

Ruby Keeler says: "Luckies are a light smoke that treat a tender throat right"



"In a way, it's easier to keep in condition as a dancer than as a singer. Exercise can keep the muscles in shape, but there are a lot of things that can go wrong with the voice and throat. It stands to reason, then, that any actress wants a cigarette that is gentle and strikes the right note with her throat. I started smoking Luckies 4 years ago. They're a light smoke that treat a tender throat right."

Ruby Keeler

LOVELY WARNER BROS. STAR
NOW APPEARING IN
"READY, WILLING AND ABLE"

An independent survey was made recently among professional men and women—lawyers, doctors, lecturers, scientists, etc. Of those who said they smoke cigarettes, more than 87% stated they personally prefer a light smoke.

Miss Keeler verifies the wisdom of this preference, and so do other leading artists of the radio, stage, screen and opera. Their voices are their fortunes. That's why so many of them smoke Luckies. You, too, can have the throat protection of Luckies—a light smoke, free of certain harsh irritants removed by the exclusive process "It's Toasted". Luckies are gentle on the throat.



THE FINEST TOBACCOS—
"THE CREAM OF THE CROP"

A Light Smoke "It's Toasted"—Your Throat Protection

AGAINST IRRITATION—AGAINST COUGH



**YOU'LL
NEVER
GET
*Rich-***

*Unless You
Play Pictures
Like . . .*

you're in the army now



Directed by

**RAOUL
WALSH**

*Who made "The Cockeyed
World" and "What
Price Glory"*

You'll be in the money—
with this rapid-fire, thrill-
ing romance . . . It packs
a bigger kick than an
army mule's! You'll tell
the cockeyed world this is
the hottest money picture
you've played in 5 years!



Canada Distributors,
Empire Films, Ltd.

WALLACE FORD • JOHN MILLS • ANNA LEE
Grace Bradley • Frank Cellier

LOEW'S WHN AS WLW ALLY

Lucky Strike Budgets \$3,400,000 For Air Time, Talent—A Record

Lucky Strike is adding another \$1,500,000 to its annual broadcasting budget to cover the series of daily news program on CBS, starting April 5. With the advent of this series the American Tobacco Co. will rate as radio's No. 1 customer from the angle of expenditure for a single product. As the account's billings now stand, the Lucky Strike Hit Parade programs on CBS and NBC figure somewhat over \$1,500,000 in time costs, and another \$400,000 for talent. New series will entail \$1,300,000 for time and around \$200,000 for talent, news service and editing.

With Edwin C. Hill picked to do the news splicing and comment, the account has tied up the noon to 12:30 period on CBS from Monday to Friday inclusive. It will be the first direct haustaur appeal made by a cigarette manufacturer.

Takes Whole Works

American Tobacco is taking for this daytime broadcast practically everything that CBS has tied in the way of stations as far west as Denver. Beginning with daylight savings, April 30, there will be a repeat broadcast to take care of the mountain and Pacific areas, with the two hookups involving over 90 stations. CBS is dickering for the United Press service in behalf of Lucky.

It will be first time in over two years that either CBS or NBC has done any spot newscasting over a commercial hookup. It was this network commercial angle which in 1934 stirred newspaper publishers to militant action and resulted in the Press-Radio pact. Columbia's big news account at the time was General Mills and as part of the agreement the newscasting contract with General Mills was canceled.

CONTEST TOO SUCCESSFUL

Contest concluded on Feb. 27 on 'The O'Neills,' script serial that sprouts over both NBC nets, pulled 4,270,000 replies. Sponsor is Procter & Gamble.

Agency on account, Compton, is refusing to release figure, unusual for an agency in that practice is customary to boast. Compton figures that if public learns how many millions of answers contest drew, many will conclude chances of winning are so remote they'll cease entering such competitions. Agency is now plotting a follow-up contest.

MARY SMALL JUNIORS PEND FOR SHOW BOAT

Mary Small Junior Revue may develop into a regular unit on the Maxwell House Coffee show on NBC Thursday nights. Jackie Coogan takes over as m.c. of the Small in on tomorrow's (Thursday) program and will be a permanent fixture if the juve idea remains.

L. Wolfe Gilbert, due to arrive from Hollywood today (Wednesday), will write special material for the Small Juniors.

Elgin Climbs Aboard

Chicago, March 16. Battle for time-signal chain breaks is getting underway throughout the country, with Elgin timepiece firm deciding to muscle in on the Bulova stronghold. Local J. Walter Thompson agency is now contracting stations and their representatives in an intensive and widespread drive to signature as many likely outlets as possible for coverage on time-signals. It marks, beneath the surface, an increasing trend on the part of Elgin towards following long-standing web programs.

Radio Makes Grade

Fact that radio has arrived as big time in the New York office of J. Walter Thompson is indicated by the admission given to several members of the radio department to the firm's Old Colonial dining room.

Eatery is located on the 11th floor and to be invited to partake of lunch in the Old Colonial room is regarded as the agency's badge of social acceptance.

Lowman Delayed; CBS Artists End Branching Out

Lawrence Lowman, CBS v.p. in charge of operations, has put off his proposed trip to the west coast until March 22. He now wants to wait until Larry White, who was recently assigned to look over the artists and writer booking situation in Hollywood, returns to the home office.

On White's findings will depend the course the network's talent booking operations elects for the future. After the policy has been decided through a series of conferences, Lowman will make the cross-country trip. In the meantime nothing will be done about appointing a new head for the artists' bureau. Latter's expansion to include the representation of writers was indicated last week, when the bureau took under management a couple of Broadway musical newcomers, Edwin Gilbert and Alex Fogarty. Pair wrote a tune and sketch for Leonard Sillman's 'New Faces.'

ANSCHEL BARSHAY IN CONTEMPT OF COURT

Anschel Barshay, who advertises radio products under the title 'The Voice of Time,' was declared in contempt of court Monday (15) by Federal Judge William Bondy, who ordered the United States marshal to place Barshay under arrest.

Court's action was based on Barshay's failure to carry out the provisions of a temporary injunction obtained recently by the magazine Time, which is suing the defendant for \$25,000 damages for using the title, 'Voice of Time.' Barshay had failed to produce stationary and other documents requested by plaintiff before trial of the action. If and when jailed his only out is to purge himself by producing required documents.

Comedy Night on 'Hotel'

Details are being worked out for an all-star comedy night on Hollywood Hotel program to be set for three or four weeks from now. Present plans call for appearance of Eddie Cantor, Burns and Allen, Al Jolson and Gracie Fields.

Would represent comedy talent from United Artists, Paramount, Warner Bros. and 20th-Fox lots.

Arthur Feldman's Promotion

Boston, March 16. Arthur S. Feldman, announcer at WBZ and WBZA for about two years, has been appointed manager of special event programs for the dual stations (NBC).

Four years ago Feldman, then at WLOE, was rated the country's 'youngest' pro radio announcer.

REPLACES WMCA IN MANHATTAN

Deal Consummated Yesterday (Tues.) Between Sidney, Hedges, Clark—Exchange of Sustainers

WLW'S WIRE

By BOB LANDRY

Deal between Station WLW, Cincinnati, and Station WMCA, New York, which was to have gone into effect Monday (15) has been called off. Instead the Cincy super-watter has consummated a deal with Station WHN, New York. Exact starting date not set but will be soon.

William S. Hedges of WLW and Louis K. Sidney of WHN closed the alliance late yesterday (Tuesday) with John L. Clark of Transamerica a third party as sales agent. Arrangement links the Low-Metro-Goldwyn-Mayer radio station as the exclusive New York originating studio for the 500,000-watter. There will be a schedule of sustaining programs exchanged in both directions. WHN in particular will feed remote dance bands as a starter.

Broad aspects of the deal follow those originally intended to include WLW, the Donald Flamm station. WLW will possess New York facilities for any advertisers desiring to pipe to Cincinnati while retaining program supervision in Manhattan. There will be no line charge to such advertisers. Cost of telephone wires on annual basis is around \$100,000. Usual switchover rules and regulations of A. T. & T. apply.

Talent Resources

Hedges, in speaking for WLW, states WHN will fit in with WLW's primary ambition to have strong program sources and talent resources. Low chain of theatres and M-G-M studio connection behind WHN impressed Cincy negotiators. Although dating back to 1922, it's only in last couple of years since Louis K. Sidney added station operation to his theatrical duties that the station started to attract attention.

Wire linking WLW and WMCA passes through Philadelphia and Pittsburgh where other alliances for WLW are in prospect. In Pittsburgh KQV will probably be originating point. Nothing is definite for Philly but WFIL may be the outlet there.

ANNOYANCE SETS IN

F.C.C. Bored With 'Brooklyn Mess' Postponements

Washington, March 16. Last minute attempts to further stall hearings on the complicated Brooklyn cases—pending before the Federal Communications Commission since its inception—were rebuffed last week on eve of third public set-to by Brooklyn Eagle, Brooklyn Broadcasting Co., et al.

Repeatedly postponed since being carded last spring, cases came up before the full Commish Monday (15) after postponement pleas had been over-ruled. Idea was to mark time until after Jewish holidays, so the gabfest might proceed without interruption. Commish showed signs of losing patience and ordered contestants to get through with arrangements or else...

WMCA News at 1 A.M.

Figuring that a late session of news will attract many listeners, Station WMCA, New York, will dish out 15 minutes of current events at 1 a. m. for the owl crowd.

Using Universal wire ticker.

Edward G. Robinson and Cary Grant set by Jack Runyon of Lord & Thomas for West Coast cut-ins on Lucky Strike Hit Parade.

Alka-Seltzer Troupes WLS Barn Dance; Using Eastern Auditoriums And Local Hillbillies to Supplement

Sit Down Hits Agency

Chicago, March 16. Nine office boys of the Blackett-Sample-Hummert ad agency, imbued with the spirit of the times, each grabbed a chair one day last week and went on a sit-down strike. Wanted shorter hours and more pay. They got both.

Chicago, March 16. Whole WLS-Alka-Seltzer Barn Dance crew is to play one nighters through the East during the month of May, traveling in own Pullman, and doing its regular Saturday night broadcasts from Radio City rather than the Chicago Eighth Street theatre.

About 45 people are to be carried, and the troupe intends to play Springfield, Ohio; Reading and Pittsburgh, Pa.; Rochester and Syracuse, N. Y., among other towns. All dates are to be scheduled in auditoriums rather than at theatres, and, wherever possible, arrangements will be made to tie in with local hillbillies for the show date, figuring that the b. o. appeal of both crews will substantially increase receipts. Idea was tried out at the Municipal auditorium Sunday (14), combining WLS unit with the KMOX Pappy Cheshire outfit to play to over 16,000 people for the day, with Fred Waring as the theatre competition.

Both Saturday night broadcasts from Radio City will be put on in front of N. Y. druggist audiences rather than the usual paid audiences.

SMACKO BIZ START FOR '37 REVEALED

Washington, March 16.

Despite seasonal declines, radio business started off the new year at rapid pace, advertising revenues bounding more than \$2,250,000 from January, 1936, to January, 1937.

Reporting huge percentage gain in national non-network take, National Association of Broadcasters last week estimated January biz reached \$10,369,556. This was 29.1%—or \$2,360,396—better than the outset of 1936.

Normal mid-winter downturn brought a 6.7% dip below December, cutting \$750,000 under the pre-Christmas figure. Compared with 1936, all branches except regional webs showed continued progress. Sectional chains reflected a 3.3% drop in total revenue, while receipts in national non-web field jumped 42.2%, national chains were up 27.8% and local accounts rose 20.9%.

Stacked up against December reports, all types of advertising were off in January, but the slump was smaller than the 1935-36 drop. National network volume declined 2.1%, approximately \$120,000; regional networks, 7.2%, approximately \$7,000; national non-network, 5.9%, approximately \$150,000; and local, 19.3%, approximately \$475,000.

Trends apparent in January were a sharp drop in transcription volume in the non-network field, bigger chain outlays by gasoline and automobile accessory sponsors, and general curtailment in local retail advertising.

SPRING AUDITIONING BREAKS OUT IN CHI

Chicago, March 16.

Spring version of the 'audition follies' is in full swing, with a number of accounts beating around in the bushes trying to stir up a likely idea. Particularly audition-mad at this time is Montgomery-Ward which is scoring every possible angle. Number of agencies besides Lord & Thomas are submitting ideas to the mail-order firm, though indications are still that if the mail house does hit the air with a show it will be through L. & T.

Another account searching for a spot idea after many years as strictly a network user is Wrigley's, which has the Neisser-Meyerhof agency cooking-school participation 30-word announcements to a two-hour international show with every name from Mahatma Gandhi to Wallie Simpson.

St. Pat Choir on A.&P.

St. Patrick's Cathedral, New York, choir of 100 voices has been set for Kate Smith's A.&P. radio program night of March 25. It will be this group's first commercial broadcast. Curtis & Allen agency arranged the deal.

Paul White Takes Murrow To London as Successor In CBS Overseas Spot

Paul White, CBS director of public events broadcasts, will accompany Edward R. Murrow, new European representative, when the latter goes over to London at the end of April to replace Cesar Saerchinger. After Murrow has been made acquainted with the assignment White will return to the United States.

Saerchinger asked to be relieved of his job some months ago, after spending almost seven years abroad for the network. He explained at the time that he had a child that he wanted educated on this side and that he also wanted to do some writing on his own.

As assistant to White Murrow's assignment included the censoring of speeches of those slated for a sustai ing hookup.

NBC OFFERED WARNER LOT FOR STUDIO SITE

Hollywood, March 16.

Warners is trying to get radio interested in its old lot on Sunset boulevard. Site covers 10½ acres and carries a price tag of \$2,000,000 on an outright buy.

National Broadcasting execs were approached but deal quickly chilled when network wanted to take a slice of the property. WB reply was all or none.

NBC dicker for the Paramount property at Sunset and Vine as the site for its news studio is still in the fire.

Idea Mob Swamps L. & T.

Chicago, March 16.

Lord & Thomas agency here is pleading for a let-up in the flood of scripts and script-ideas that has swamped the local offices since the report started that Pepsodent and 'Amos 'n' Andy' were looking for a new setup.

To this end L. & T. denies that there is any contemplation of a change in the present A. N. A. program.

Jack Frazer Recapes at Sea Jack Frazer, NBC announcer, returns from a trip to the West Indies March 17.

Gabber took the sea and sun cure to recuperate from a nervous breakdown.

SPANISH ACTRESS IS UPROAR CAUSE IN B. A.

Buenos Aires, March 16. South American radio interests expect to see their first big clash over talent around the first of April, when Imperio Argentina, leading Spanish actress and singer, is set to begin an engagement on Radi El Mundo (LR1), Buenos Aires. Later station and Radio Belgrano (LR3) will stage a battle for exclusive services of Miss Argentina, each claiming contractual right.

Fight dates from receipt of cables each station with identical wording that thanked each for opportunity to appear. When both stations announced (same day) in papers an explosion followed. El Mundo speedily shipped a personal rep to Cuba, where player was appearing, contracted the singer. Belgrano's meanwhile asserts that the cable acceptance constitutes a contract, despite quick move of El Mundo, and will seek to restrain its activities unless confined to itself.

THAT BENNY-ALLEN MERGE

Got 'Em Rolling in the Parlors—But 'Twas Tough

Sunday Jello program, with Jack Benny and Fred Allen trading cracks had five top radio gagsmen behind it. Bill Morrow, Ed Belli, Al Boasberg and Allen and Benny themselves were the funny-things-to-say department.

Program got by word-of-mouth reaction, both lay and trade, the day. Benny says he'll never top is consolation that neither will Allen.

Theatre-Origin Kid Program Attracts B. R.

Latest theatre-radio tieup here is commercial sponsorship of weekly Saturday morning children's show at Enright, presented for last three years under supervision of Allegheny County Women's Clubs. Show in past has consisted of load of film fare, followed by community song-fest, left by Johnny Mitchell at organ, and amateur stage show for kiddies.

Latter part of program will henceforth be broadcast for half hour every Satdee morning over WWSW by Haller-Baking Company and Meadowgold Dairy. Enright already has one sponsored community sing every week, DeRoy jewelers putting it on every Friday night.

Under present set-up, Walt Ramer, who handles the DeRoy program, will also m.c. amateur children's show, with Johnny Mitchell, li ise on other program, doing the organologing for the mass ingi

Firearm Strictly Sustaining
'Flame Fighters' dramatization extolling work of New York's fire jaddies, is being offered for sponsorship by WIN.

Cast on script show salaries, but not the firemen who do guest appearances and describe their hero. If show is sold the fire fighters still get no pay.

Lee Kirby Very Ill
Charlotte, C. March

Lee Kirby, WBT announcer, is at the Presbyterian hospital suffering from a stomach ailment, is condition extremely dangerous. He has received several blood transfusions.

Kirby is known widely over the United States for having traveled on the million-dollar Rexall train that toured the nation last year.

Gus Van's Coast Audition

Gus Van emceed a 'modern minstrel show' which was platted by the National Broadcasting Company last week for the ears of agencies and clients. At iton talent included NBC artist Betty Kelly, soprano; Robert Stevens, tenor, and the Southern Harmony Four, colored warblers, all of whom doubled in song and dialogue.

Van recently closed an engagement at the Bal Tabari ank local niterie.

Three new salesmen—C. H. Wagner, formerly with Pure Oil in Chicago; Morgan Sexton, of WOC in Davenport; and G. B. Se on KSTP's staff.

Radio Reform Group Goes Commersh

eyebrows are raised around the broadcast trade as the Women's National Radio Committee, organized to 'reform' radio has now started to rise on property at Park avenue and commercial rates. Questi how the Committee will be able to avoid embarrassment with advertising clients and clubwomen members family.

Women's National Radio Committee is now 'surveying' its membership on behalf of a J. Walter Thompson account, Shell Gasoline. Is again has inspired queries. Asks the skeptics: 'Is this a fact-finding questionnaire or a sales promotional mailing pi Shell?'

Under a headi Challenging Opportunity' Committee has given its side of the case to the clubwomen whose allegiance the committee claims. Says the circular:

'We have been organized nearly three years and during that time have done much to convi the radio industry and the public that we are si our efforts to improve radio.

'Now an exceptional opportunity confronts us. The Shell Union Oil Corporation, one of the leading sponsors, has been so impressed ith the effectiveness of our work that it has asked us to obtain the frank opinion of our membership upon the merits of program it presents. In particular it is interested in our reaction as to the desirability of the program for young people.

Indeed, because of the conviction that is a great need for programs which while offering entertainment to all members of the family will have an especial appeal to the younger group, the Corporation has in recent weeks greatly changed the character of its weekly show. It is now endeavoring to include on every program such features as:

An i irrational act designed both to offer good entertainment and to point to ideals which ill have a favorable influence on youth.

Good music selected ith a view to entertainment value and to the tastes and reactions of the young.

Novelty music and unusual acts which will further widen the scope of the program as youth entertainment.

'Because we are convinced that the opportunity to participate in a survey of this kind opens up a tremendous avenue of usefulness, we are earnestly appealing to you to fill out this questionnaire and return it immediately. Failure to respond will indicate an apathy and indifference which we know does not characterize our membership.

'This is an opportunity for fine service. We know we can count on you.'

RADIO PROGRAM ANALYSIS
FROM THE
WOMEN'S NATIONAL RADIO COMMITTEE.
113 West 57th street
New York, N. Y.

NOTE: This Committee is particularly anxious to obtain your opinion of the SHELL OIL Radio Program Saturday Night, March 13th. Will you assist us by making it a point to tune in on the program at 9:30 E.S.T., and send us your comments on this questionnaire by the first mail. No postage required on the return envelope enclosed. Thank You.

m SHELL SHOW
SATURDAY, MARCH 13,
:30 to 10:30 P.M. E.S.T.
Network National Broadcasting Co. Red Network
See your newspaper for nearest local station on NBC Red Network.

In your opinion, is there a need for a radio program which not only entertains the whole family, but also, because it is clean and wholesome, is expected to have a beneficial influence on the younger members of the family?

What features, if any, on the SHELL SHOW to which you listened helped it to meet its need? Please list:

Were there any features which were, in your opinion, suitable for children between the ages of 7 and 12? If so, name them:

for adults as well as

In your opinion, is it properly balanced to be of interest to:
Adults No.....
Boys No.....
Girls No.....

How many children between the ages of 10 and 12 are there in your family?.....
Do they listen to the SHELL SHOW?.....
How Often?..... Do they like it?.....

Do you listen to the SHELL SHOW? Regularly.....
Occasionally..... Never.....

ink the advertising on the program well

9. What brand of gasoline or oil does your family usually buy? Gasoline..... Motor Oil.....

Have you further comments on the SHELL SHOW? TOWN OR CITY..... STATE..... STATION.....

YOU DO NOT NEED TO SIGN YOUR NAME TO THIS QUESTIONNAIRE.
PLEASE MAIL PROMPTLY.

ANOTHER GUEST STAR PROGRAM HITS RADIO

Cycle Trades of America returns to radio April 1 ith new series of weekly quarter-hour spreads over NBC-blue band. Will use succession of guests, backed regularly by Ray Sinatra's orchestra. Guest stars for first seven weeks already set are Frank Parker, Ruth Etting, Fibber McGee and Molly, Hildegarde, Jean Ellington, and the Revellers, Mary Small and Tune Twisters, Honeyboy and Sassafras and the Landt Trio.

Marks radio resumption for sponsor after two months' air absence. Program with Pickens Sisters was disrupted after its first four weeks when Jane Pickens went to Chicago with the legit 'Follie'.

New program set for Thursdays, 7:15 p.m.

Atlas' Mother Ill

Chicago, March 16. Mrs. Frank Atlas, mother of Leslie and Ralph Atlas, of Columbia-WBEN, and of WJJD and WIND, Chicago, respectively, is seriously ill in Honolulu.

Atlas brothers hopped plane last Thursday (11) in hope of boarding China Clipper for Hawaii. Unable to book passage on trans-Pacific flyer, however, and were forced to wait for next steamship, which sailed on Saturday (13).

KNX on Main Line

Hollywood, March 16. Columbia's line from the east will take a straight shoot to KNX from Salt Lake after April 1, making the local chain outlet the key western spot.

Pretty CBS II is routed from Salt Lake to Frisco and then south. In new alignment Frisco takes the rebound.

NBC Man Goes to Orient For June 8 Sun Eclipse; Shortwave to California

U. S. Navy Eclipse Expedition is cuffing Phil Merriman, NBC engineer, to a cruise 5,000 miles out of San Francisco into the Pacific so the network can, via short wave, air a description of the longest total eclipse of the sun in 1,200 years. Event will be picked up on either Canton or Enderbury Islands, whichever is deemed most feasible. Both are uninhabited, lying about 1,800 miles southeast of Hawaii.

Eclipse will last two minutes, it is figured, taking place on June 8 at 2:15 p.m.

Navy's participation will be in co-op with the National Geographic Society, which is sending flock of astronomical observers to scene. A Navy ship converted from what was once a mine sweeper will convey the party.

NBC is shipping a ton and a half of mechanical equipment for the broadcast, which will originate on one of the islands, transmitted by short wave from the ship to the California coast, then spurted out over both NBC nets and likely over the Canadian stations.

Static Becomes a Sin

Detroit, March 16. Based on recommendations of the Federal Communications Commission, an ordinance to curb radio interference in Detroit was introduced this week into common council by Councilman Eugene I. VanAntwerp. Legislation, prepared by VanAntwerp with aid of 'Radio Jake,' interference engineer at WJZ, provides a fine for use of machines which create interference, unless disturbances are overcome by use of proper filters.

CBS WON'T BID FOR WGST AGAINST HEARST

Sam Pickard is due in New York at the end of March either to close or to wash up his deal with Hearst Radio, Inc. for a lease on WGST, Atlanta. Columbia, with which the station is affiliated, doesn't propose to put in a counter bi.

CBS's contract with WGST has three and a half years to go. Pickard, who is still on the network's payroll as a consultant on station relations matters, has been in Florida the past several weeks.

Four A's Convention

Assn. of Advertising Agencies will junket to the Greenbrier at White Sulphur Springs April 29-30, May 1. It's an annual custom and the Four A's 20th anniversary convention.

G. Lynn Sumner of the New York agency bearing his name is the Convention Committee chairman.

Morgan Suit Withdrawn

Suit of Myron Morgan against Philco Radio & Television Corp. and the Hutchins Advertising Co. for \$150,000 was discontinued in N. Y. Federal Court last week. Understood settlement was reached out of court.

Morgan claimed defendants pirated an advertising scheme which he originated and which consisted of dramatizing news events in connection with Philco advertisi

Tommy Bond With Cantor

Tommy Bond, boy singer who has been appearing on Gus Edwards' program on KFWB, Hollywood, will replace Bobby Breen on the Cantor Sunday night show for Texaco sometime in June.

Date, though not yet definite, likely to be June 20.

CBS WAITS BLUEPRINTS UNTIL LAST MINUTE

CBS has done nothing about formulating architectural plans for the proposed new quarters destined to rise on property at Park avenue and 57th street.

System's lease on present quarters on Madison avenue expires Jan. 1, 1938, and Columbia is postponing erection of own home until last possible moment so as to be able to incorporate the very latest mechanical equipment in building.

Figured that quarters rushed to completion in less than eight months, and for that reason CBS believes there is no hurry in drafting plans for new home, and consequently no discussion is on at all.

Before buying property on Park avenue, Columbia made repeated efforts to get Ogden Reid, financial publisher, to sell his mansion, located block south of present CBS quarters. Reid refused to listen at time.

IT HITS PROVIDENCE

Sleepy Radio Town Seems Perking Up a Bit

Providence, March 16. Town's finally bursting out with a little radio showmanship. WEAN of the Yankee networks, has instituted a number of programs, which a year or so ago were frowned upon by the boys in charge of local radio stations.

WEAN, in particular, hasn't been so hot about programs out of the ordinary, but James Jenkinson, station manager, is out for anything that will put WEAN on top here.

With an eye to getting a commercial sponsor, Jenkinson has made a tie-up with the Strand for a series of amateur contests. Auditions are held weekly at the studio, and each Saturday morning for a half-hour period boys and girls under 17 participate in a 'best-talent' program. Three are selected each week for five weeks, when successful contestants will vie for cash prizes.

LOWER HOUSE RESENTS SENATORS' BUILD-UP

Washington, March 19. air time for U. S. senators has certain members of the lower branch of Congress decidedly hostile to the broadcasting industry. Evidence of passion cropped out last week at House Rules Committee hearing on proposition to investigate radio.

Loudest bleats came from Congressman Martin Dies of Texas. Seeking info about how networks arrange programs, Texan yapped that 'every time you turn on your radio you hear some senator talking. I don't see how they make any money. But when a congressman wants to talk he can get five minutes between 11:30 and midnight.'

Newsboy Tragedy Brings Press-Radio Together

Regi, Sask., March 16. CJRM got page one publicity in staging a radio show to aid a Regina Star carrier boy who ran away from home and whose feet were so badly frozen that they had to be amputated. The Star played it up big and obtained co-operation of Capitol theatre to put the show on from the theatre stage after regular show.

In addition, Fred Scanlan, CJRM studio manager, arranged request program. Results, plenty of publicity for CJRM and better relations with Regina Star.

Frank Parker to Miami

Frank Parker has been set for two consecutive guest spots on Ben Bernie's weekly NBC-blue program for American Can. Tenor will broadcast from Miami, where Bernie is lounging on the March 30 and April 6 programs. Ben's brother Her

Parker is 'Howdy, Stranger' Comedy is carded to close, tively, on March 27.

WSM Takes Van Cronkhite

Chicago, March 16. Van Cronkhite Associates have been appointed as news counselors of WSM, Nashville, Tenn. John Van Cronkhite left today (Tuesday) for further conferences with the station.

SPOT SPONSORS DIVVY COST

City Can't Tax Station

Atlanta, March 16. WGST won an important appeal last week when the Georgia Supreme Court handed down a decision that forbids the City of Atlanta from assessing a \$300 license tax against the station. High court upheld contention of WGST that it was exempt from the tax because it operated under the Interstate Commerce Act and by authority of FCC, which granted its license. Fulton County Superior Court, in a previous decision, joined city from collecting the tax.

Hot Potato Gets Tossed About by Washington Boys

Washington, March 16. Reopening of complaints of lax administration and record-keeping in the Broadcast Division was ordered Wednesday (10) by the Federal Communications Commission. Three-man committee will probe charges that various radio attorneys were accorded favors by Commish subordinates and that official government documents have been doctored.

Following protest of Commissioner George Henry Payne, the full Commish voted to launch an inquiry into circumstances which led up to the transfer of Mary Belle Anthony, docket clerk, to a different job and reprimand for George S. Smith, former Commish lawyer now engaged in private practice. Committee, headed by Payne, includes Commissioners Irving Stewart, chief of the telegraph division, and Thad H. Brown, former Broadcast divisionite.

Matter was brought up at the Wednesday meeting by Payne, who was ill when Miss Anthony was moved from the docket section to the accounting department and Smith was handed written dressing-down. Payne complained that the original inquiry had not gone far enough. If the charges of record-keeping are sustained, stiffer punishment should be given the persons involved, he contended.

Federal Communications Bar Association has had the matter under advisement for the past fortnight without taking action. Leaders of the legal organization feel there is no reason why they should crack down if the Commish did not see fit to take any more drastic action. Consequently, suggestions that the body punish the attorney were referred to the Ethics committee for discussion. Payne is reported angered by the association's failure to go to bat in the first case of possible misconduct since the outfit started operating.

Re: Advisory Council

Editor, VARIETY: In an article on page 31 of the March 10 issue of VARIETY, the following statement occurs: "Booklet, prepared by National Committee on Education by Radio."

The pamphlet, "4 Years of Network Broadcasting," was in fact prepared by the Committee on Civic Education by Radio of the National Advisory Council on Radio in Education and the American Political Science Association, Dr. Thomas H. Reed, chairman.

The National Advisory Council on Radio in Education is an entirely different organization from the National Committee on Education by Radio. Virginia Sheffield, Assistant to the Secretary.

Rambeau Flashes' Takes Note of Station Programs

Chicago, March 16. William C. Rambeau, station reporter, has started a regular program 'news' service to advertisers and agencies, tagged 'Rambeau flashes.' Flashes are notes on what new programs, periods and ideas are available on the stations reppe by the Rambeau firm.

Union Wins Vs. Member, WCAU Provided Lawyer in Action Involving Its Feud

Philadelphia, March 16. Request of Doris Havens, WCAU organist, for an injunction to keep Musicians' Union from fining her \$200 or expelling her was dismissed in Common Pleas Court No. 4 here last Friday (12). Judge Finletter and Brown handed down a decision in which they fully upheld the right of a union to discipline a member for infractions and to throw her out if she refuses to swallow the dose.

Actually the suit was only part of the struggle going on between WCAU and the Union because of the station's refusal to hire a house band. Lawyers for Miss Havens, David Bortin and former Attorney General William A. Schnader, were provided by WCAU.

Havens' trouble began last September. A member of the Union, she defied its edict by playing sustaining programs on a station which hasn't a studio orch. Called before the Local's trial board, she was given a hearing and told she must cease her work for the station at once. She refused. Upon continuing she was fined \$200. Then the exec board of the Local threatened to expel her.

Attorney Bortin asked the court for an injunction against the Union's stopping her from working, from fining her, and from expelling her. The attorney claimed the Union's action threatened Miss Havens' livelihood. Hearing in the injunction proceedings was held last November. Oscar A. Moldawer and Morris J. Speiser represented the Union.

PANELMEN'S UNION IS TEMPORARILY AT EASE

American Radio Telegraphists Association has withdrawn its application for membership from the American Federation of Labor and switched to the newly formed Council for Industrial Organization, stepchild union, for its labor affiliation. ARTA expects action on its CIO application in about a week, after withdrawing the long-stalled bid it had with the AFL.

Organizational activities are temporarily suspended in the broadcast field, pending the acceptance, by CIO and clean-up of Brooklyn station situation. Idleness is particularly evident in the Brooklyn field, which has for the past two months been the happy hunting ground for the ARTA because of the alleged bad working conditions for technicians.

Symons-Craney Expand

Spokane, March 16. Tom W. Symons, Jr., who operates KFRV here, has purchased controlling interest of KXL in Portland in partnership with E. B. Craney, operator of station KGIR in Butte, Mont. Symons and Craney for \$20,000 purchased 22 shares of KXL stock from H. B. Read. This amounts to 80% of the outstanding stock. Deal takes effect May 11.

Fred Hague in Detroit

Chicago, March 16. Craig & Hollingberry, station rep firm, has set up a Detroit office headed by Fred Hague. Hague was formerly account executive in the Chi offices.

JOINT DEALS BY NON-COMPETITORS

Couple of New Examples of Dual Sponsorship, but Meanwhile Networks Strenuously Oppose Principle

SPORTS

While the networks show a tendency to tighten up the rules on dual sponsorship, the practice of getting like-minded sponsors with non-competitive products to share program series is spreading in the field of spot-broadcasting. Latest accounts to incline toward splitting up of sponsorships are Penn Tobacco and Webster-Eisenlohr, with the two co-operating on the purchase of across-the-board sports reviews and news periods. Penn is with Ruthrauff & Ryan, while the cigar manufacturer's advertising emanates from N. W. Ayer.

Under two-advertiser arrangements in spot broadcasting economy prevails on both the time and the program costs. Plug tie-in alternates from day to day and when it comes to bookkeeping the billings are split two ways, each account secure in the premise that the audience appeal of one is right up the other's alley.

In network ranks policy against any sort of dual sponsorship has become more strict than ever. Webs have gone so far as to bar a soap account, Ivory, from announcing the make of car it is giving away as prizes in a contest. Make is Pontiac. NBC compels Proctor & Gamble to get around this barrier by urging the listener to look for the soap's ad in the magazines. Ban also applies to the soap's tieup with Texaco gasoline.

NBC and Columbia make themselves an exception to the dual sponsorship trend in spot broadcasting by refusing any mention whatever of another product in a regular account's disc program which is broadcast over stations owned or operated by them. Webs also feel that if two accounts aren't permitted to tieup on the financing of a hookup series the taboo should also apply to spot business. To do otherwise, they said, would make their positions inconsistent.

Joint sponsorship of sports deals have been common during the past year, with General Mills and the Standard Oil affiliates rating as notable cases in point.

'Smilin' Dan' (Joe Dunlevy), has new six-a-week series on WKRC, Cincinnati. Dunlevy was partner of 'Singin' Sam' when pair were vaudevillians.

American Assn. Sells Radio Rights; Clubs Retain Veto on Station Choice

Columbus, March 16. Isgusted with the failure of the major leagues to act on the dual broadcasting problem at their annual meeting in December, President George M. Trautman of the American Baseball Association last week consummated the sale of the broadcasting rights for his entire league jointly to General Mills and the Socony Vacuum.

Deal, handled directly by Trautman and representatives of the two sponsors, is the first of its kind in baseball history. Understood that General Mills and Socony lay in the neighborhood of \$50,000 on the line for the broadcasting privileges. Under the terms of the contract all league games, at home or abroad, will be aired under the joint sponsorship of the two firms over selected

WJBK, Detroit, Dancing School As Part of New Broadcast Studio

CBS's Statement

CBS earned \$3,755,523 in 1936, which net profit was the equivalent of \$4.41 a share on 852,235 shares outstanding. This info was contained in William S. Paley's annual statement to stockholders.

Network distributed 74% of last year's profits, which figured \$2,812,705, or \$3.30 per share. Profits for 1935 had been \$2,810,079. Columbia's gross sales in 1936 amounted to \$27,800,000, with this taking in talent bookings besides the turnover on network, local and local facilities.

Of the remaining 25% of its '36 earnings, the web transferred \$943,000 to the surplus account to help cover such financing commitments as the proposed Hollywood studios and new New York headquarters. Paley's report cites the purchase of KNX, Los Angeles, and the leasing of WEEL, Boston, as among the more important physical improvements shown by the network during 1936. No mention is made in the report of the lease on KSFO, San Francisco, which has yet to be approved by the Federal Communications Commission. These moves, states the report, has put Columbia in the position of being able to operate its own complete West Coast network at "appropriate hours."

Consolidated income and surplus accounting for 1936 shows an operating profit of \$4,354,746, while in the consolidated balance sheet the fixed assets are given as \$3,024,325 and good will, representing premiums paid for capital stocks of stations acquired, as \$2,258,362.

WGBI, SCRANTON TO CBS; WMAZ JOINS APRIL 1

WGBI, Scranton, is being added by Columbia to its basic supplementary group. Station operates at 500 watts on 890 k.c., but is slated to go to a kilowatt. WGBI now shares time with WQAN, owned by the Scranton Times, but it is understood that this situation is being adjusted via a partnership giving the newspaper a one-eighth interest in WGBI. Frank Margaree is president of the latter outfit.

WMAZ, Macon, Ga., is also slated to go CBS April 1, or shortly thereafter. Station in the meantime is trying to get a full time franchise from the Federal Communications Commission.

Detroit, March 16. WJBK is drawing plans for a new studio building, to be erected sometime in late spring or early summer. It is only a few blocks from Curtis building, where 24-hour station has been located for five years.

Under tentative plans, drawn by James F. Hopkins, station's operator, new building in the near northwest section of town will be one story, with three studios and about 8,000 square feet of space. Provisions also will be made for a juvenile conservatory, where hooding, warbling, technique, etc., will be taught youngsters in connection with station.

Indie station, a money-maker with sports, news and foreign-language prog, has been cramped in present quarters for some time but has been delaying construction of new studios due to local labor conditions.

As part of a new setup preparatory to entrance into the new studios, station this week upped Billy Morell from continuity-writing to announcer and special-events man; brought in Frank Perkins, formerly with WIND, Gary, and WTCM, Milwaukee, to handle continuity and programming; and placed Larry Gentile in charge of the entire night shift.

Station also signed Bulova Watch to a year's contract for time signals four times daily.

ENTERTAINMENT VS. BASEBALL IN CHI

Chicago, March 16. NBC program department here headed by Sid Strotz, ready a series of powerful sustainers for spring and summertime, and particularly planning an afternoon variety show of top talent to buck the competition of baseball play-by-play. This spring and summer the two NBC stations, WENR (WLG) and WMAQ, will be the only major outlets not carrying baseball. Play-by-play will be on WGN, WBBM, WCFL, WIND, WJZZ.

Network emands by coast commercials are figured: make baseball play-by-play impossible on the two NBC stations. For this reason Strotz, with the cooperation of official okay from Niles Trammell, figures an afternoon-long variety show, utilizing the top NBC performers plus the import of outside talent to appeal to the portion of the population.

Starting around the first of month NBC her ill-fated 60-minute variety after 10:15 p.m. Also figured WENR Minstrels hour weekly parade, plus the recently riding weekly Chicago Symphonic Hour, Much, and expected in the weekly variety program, especially for the build-up of new name talent for on the NBC shows, both sustainers and commercial.

Fix Nebraska Accents

Lincoln, March 16. Announcers working for Central States Broadcast Co., KPOR, KFAB, and KOIL, are to school a result of an official let that bawls up on pronunciations. School conducted during station identifiers' off time and involves instructors in Spanish, French, Italian and German from the University of Nebraska.

LORETTA YOUNG, TYRONE POWER
'Love Is News'
 24 Mins.
CAMPBELL SOUP
 Friday, 9:30 p.m.
 WABC, New York

(F. Wallis Armstrong)

As radio dramatizations of films average up, 'Love Is News' proved outstanding. Its plot situations were amusing and possessed the fundamental fictional merit of ebb and flow between one scene and the other. There was lots of zip.

Some confusion in voices at the start. Couldn't distinguish the city editor from the reporter. This befuddled beginning gave way to clearly defined plot movement and the net result was entertaining comedy. Tyrone Power, Jr., and Loretta Young took the boy-meet-girl parts with John Qualen credited as the lutesque rustic judge.

Its radio entertainment aspect put aside, 'Love Is News' may now be offered in evidence as a concrete example of why show biz sometimes has the litters when it air squeezes off in 20 minutes and one can get the juice of a third of a million dollars in film production. That angle is more fully considered in a news story—the picture section of this issue. Land.

'MIDNIGHT IN MANHATTAN'
 With Ed Fitzgerald, Joe Tobin, Howard G. Barnes, Dave Driscoll, Roger Bower, Jerry Lawrence and Jeff Sparks.

30 Mins.
 Sustaining, Monday, 12 M
 WOR, New York

Novel idea. The evidences a tremendous amount of preparation and bursting at the seams with showmanship. Chalk one up for the lads. Theme of the night show was to reveal how the other half lives. To put it over, two formulas were used. One announcer-painted word picture of night-time city and surroundings, etc. Other was to work street interview angle. Methods were nicely combined.

After introduction of clock ticking and huge chime bonging out hour of 12, listener was taken to sidewalk in front of Astor hotel, where taxi horns, trolley bells and other street noises made realistic background for vox pop stuff.

Then in order came, sessions from police boat on the Hudson, Hollywood Restaurant in Washington, Franklin st., produce market, fire engine house, in the Sixth ave. subway excavation, telephone exchange, all-night dance city room, etc. The Herald Tribune. In each, announcer first tried to set the scene, then vox popped for explanations of work.

In some cases, remarks sounded written and memorized, in others not, though some of the action was obviously taken in Washington. It was better when routine seemed set. In that case questions and answers were generally more intelligent and to the point. The radio talker's realistic description of the river at night, Bower's catching correct note in the subway hole and Sparks' revealing spies in the hotel safe, etc.

In any ambitious show launching some faults are inevitable. But this one had wealth of good points, and flaws could be forgiven. If similar attempts are made in the future (and maybe they should be), WOR's boys should seek punchier scripting. And the interviewers shouldn't echo victims' answers.

Couple of off-side cracks by interviewers were fairly well passed off by the announcers. Everything considered, lads rate bows on this one. Hobbs.

'OPPORTUNITY KNOCKS'
 With Ranny Daly
 15 Mins.

Sustaining
 Wednesday, 10 p.m.
 KNX, Des Moines

Handled exclusively by Ranny Daly, program director for the Iowa Broadcasting System, this brainchild in the nature of a public service program is chock full of human interest since the interviews are with unemployed persons exclusively.

Although the studios maintain a file on the persons of reference for the prospective employers, no names are used, the persons interviewed being merely cases.

In no instance was the person interviewed asked why he is out of work. Questions are aimed to bring out the unemployed's past experience and what he or she would like to do. Also asked what other work he would consider in case he would be unable to secure the kind of job wanted.

On the night reviewed, Case was a grocery clerk; Case B, a woman office worker and also had experience as a housekeeper, and Case C, an all-round job printing man. Through the studio it is claimed all three persons had jobs by noon of the following day.

Daly handled the questions with sincerity and tact, but oversteered no opportunity to inject humor where ever it was possible. Following the first program, an additional 15 minutes has been added and Daly will attempt to interview three persons on each half-hour program, with the persons to be interviewed already booked through April 14.

Commercial placement firms' attitude on this free employment agency not reported. Moorhead.

UNIVERSITY OF IOWA

With John Held, Jr.
 20 Mins.
PONTIAC
 Friday, 10:30 p.m.
 WFAA, New York

(McManus, John & Adam)

Pontiac in its shifts from campus to campus each week is tending to narrow the nature of its entertainment offering to elements and appeal that the public at large will not likely fancy. It's become a home talent prospectus without any question of individuals seeking fortune, a la Bowes, and with small presumption of much interest to listeners not partial to the colleges involved. Pontiac, of course, must be the judge of whether the numerical conglomerate of student bodies and families, faculty, alumni and miscellaneous friends are worth an audience worthy of the cost of the program. Against any doubts the fact is that with only John Held, Jr. in the program, the program is probably relatively cheap from a talent and production standpoint.

Programs all pretty much the same and now monotonous to outsiders. All glee clubs sound alike, and whether it's a student brass band for football games or a student symphony orchestra, the nature, or both, of the contributions merely help fill out the half hour without providing anything very snappy in popular entertainment.

ranting in this is probably all that the average campus could offer and the only formula that could fit the available organized units of extra curricular activities, it still seems that there is little production showmanship from the agency end. Programs suggest not too much advance planning. Continuity is thin and without color. The college scene throughout. An occasional effort at comedy through a student-written and student-acted blackout has been made, with little success. Results were fatuous and juvenile with a broad vein of smartaleck.

University of Iowa, light seemed, in advance, a real showmanship opportunity. There was something off the beaten path—a college with a night club of its own on the campus and with college talent. It was a wide-open opportunity for showmanship to go to town. And the way this was muffed might open up a lecture on the subject. It tipped off the whole routine of careless production, lack of pace, of emphasis, of climaxes, of treating Iowa the same as Podunk or Jelopy.

Night club was casually mentioned, as if it was a new and really telling listening something about the night club, having the faculty explain the whys and wherefores, having the students give their ideas, delving into the thing for the rich human interest it obviously represents. There was a tenor singing 'My Wild Irish Rose' (without a glass of beer in the house to catch the tears) and a soprano coaching herself on 'I'll Love You Always.' Just that and nothing else.

Even more made clear if the singers were students. Apparently there was no switchover to the night club itself—more of doing it the easy way—by the college. The broadcast from the college hall.

No doubt there are practical difficulties in the shape of engineering and inadequate faculty timidity. Even so, there is an absence of strong-handed direction that is holding these programs to the minimum audience interest and a collegiate series and not developing the material that does exist.

'HAVE YOU HEARD?'
 Educational
 15 Mins.
Central Project
 Tuesdays, 3:45 p.m.
 WJZ, New York

U. S. Government, through Office of Education, Department of Interior, and the Federal Radio Project, is backing this sustainer aired weekly over 48 NBC-local stations across the land, and two Canadian stations. The program is given by a paying rough tax to supply the two Canuck stations with free entertainment for their listeners is rather a quaint one.

Programs are designed to bring to people curiosities of science—humans, animals, insects, topography, etc. Through a series of 13 broadcast subjects will be given a whir. When caught, animals were dealt with—and not too interestingly.

Chap called 'The Friendly Guide' converses with a woman, describing the odd specimens pair passes through what would seem to be a circus sideshow. Background consists of a Barker to announce new subject, and a squealing callopie to lend a sphere. Noises of a crowd, but no background.

His Bob Ripley stuff done in inferior manner. Whole object of program would seem not so much to qualify as strong entertainment, but to give a subject which is given number already noted, there is large mixed crowd to warble period on and off ozone.

Program in full of afternoon as government-endowed show does, may get some listeners. Bert.

Radio Glorifies the Publishers

'Let Freedom Ring' last Monday (15) over CBS was a pip builder-upper for freedom of the press. And tuned in without prior identification, a casual listener might think the publishers had written and produced it instead of the government. Indeed, the several references in the continuity to the Supreme Court, as the consistent defender of freedom of press rights, sounded odd in view of the prevailing smoke. It established a pretty tight case for the utter fairness of the Office of Education. Historically, artistically and politically, the Interior Dept. seems to have preserved its integrity.

Since last heard, the production speed and grip appears to have it its pace. Not known if direction has changed. Credited now to Nila Mac. Excellent dramatized bits, linked together by occasional explanation, told with memorable force the standout incidents in the long struggle of unfettering the printing presses and keeping them that way. Ended with a question about some of the current criticisms leveled at the publishers as an excuse for curbing the press.

Censor of the final dialog might not have been okayed by publishers had they actually staged this event, but otherwise the script presumably could have been on the Dupont 'Cavalcade' so far as echoing the sentiments that the newspaper fraternity ought to be to have utilized even by their detested contemporary—the

MILTON DOUGLAS & FRISCILLA
 Comedy
 6 Mins.
ROYAL GELATIN
 Thursday, 8 p.m.
 WFAA, New York

(J. Walter Thompson)

Comedies due from the vaude where Douglas has some time had a comic chatter act sprinkled with stogies. Together with Friscilla Mary Preston, he lately been in units on RKO time.

In essaying a turn for Vallee, this pair exhibited smoothness. Their script had a couple of holes in it. Its basic average value was pretty high on laughs. And the delivery was swell.

Patter employed shows styling slightly a la Jack Benny-Mary Livingston. But with more gagging. Reading of the lines suave. Duo sizes up as having instinct radio possibilities. Edga.

'WHY COMIC STRIPS?'
 With W. Laas, Frank Owen, Mal Eakin, Vernon Green, Roland Cole and Sidney Hoff

Symposium
 30 Mins.
 Sustaining
 Saturday, 8:30 p.m.
 WNEW, New York

Laas is a syndicate editor, and the rest of the lads named above are comic strip writers. They bunched together and vented some smoky spirals of spleen, taking it out of their rivals and contemporaries to draw blood and under their strip serials dealing with vicious villains, pseudo-science, straight and usually incredible adventure; and jerking, phlegm philosophy.

Seems the boys on this program think comic supplements in newspapers should speak for laughs, not try to enlighten the kids—and many adults, too. Program wouldn't have been bad had not the campaigners for comedy overdone it.

Denunciations at times reached absurd stage. And some of the log-rolling the boys did for each other in their various marches before the mike tipped the mit.

And the comedians of comedy weren't at all comical over the air. Bert.

'WISHING RING'
 With Betty Barton, Marguerite Werner, Roland Thomas

Household Hints
 15 Mins.
SUN RAY'S WHEAT CEREAL
 Daily, 9:30 a.m.

WXYZ, Detroit

A mentionable household program with a new twist. Gets its name from the prog, in which a husband and wife are conversing; later, the glasses at wedding ring and makes three wishes (for hubby, son and home).

Besides offering several recipes, Betty Barton gives and interprets a proverb, plus ways to cheer yourself and talks are very informal. Marguerite Werner turns in some nice organ numbers. Roland Thomas patters, with Miss Barton, and talks. Oke. Pete.

'LET'S TALK ABOUT STARS'
 With Jack Mitchell, Jerry Cotter, Ray Freifelder, Bob Stokes

15 Mins.
 Monday, 1:45 p.m.
WAAT, Jersey City

Feeble talk. Talks about sports, stage, screen and literary personalities. Drawback is that little or no personality is shown in re-writing press blurb. Same applies to manner of recital by Messrs. Cotter, Freifelder and Stokes. Jack Mitchell acts as announcer, or master of ceremonies, and smartest of four billed.

Victor McLaglen is described as man of week in pictures by Bob Stokes. Kitty Carlisle's background is painted by Jerry Cotter as representative of stage, while Ray Freifelder poses as sports authority is organ numbers. Roland Thomas Freifelder-zetter for program is offered to supply two tickets to N. Y. or Jersey City theatres to 15 persons asking acceptable questions about stage, screen and sports celebrities. Wear.

DEEMS TAYLOR
 With Robert Armbruster
 15 Mins.
CORONET MAGAZINE
 Tuesday, 8 p.m.
 WOR, New York

(B. B. D. & O.)

WOR and three other towns on the Mutual loop get this program. Program, as well as the network, is flexible and may change hereafter. Formula of the Coronet magazine for its radio program is not unlike the magazine itself—sans formula. It's hogz-podge. That is adopted as a virtue and certainly will permit Deems Taylor ample elbow space. In the end it's pretty apt to be Deems Taylor commenting on the latest issue with interludes of reenactment by dramatic people.

Because Taylor is good, the Coronet program is likely to be. It's smooth, suave, sophisticated. And the thread of novelty and humor is a lighter-upper out of the rut that other magazines, dramatizing their current contents, have often followed.

Slick example of not what's done, but how it was Taylor's break-down in Igor Stravinsky's music giving a strain or two, then sliding into a historic audience riot over its then radical character. That biz with the various instruments, topped by the gentle giggle, is the build-up for the triangle-player to get in a crescendo beat (Taylor has Robert Armbruster's horn men to work it).

Good radio musicians and, jointly, it is to be anticipated that some amusing stunts may be hatched. Indeed Deems Taylor at 8 p.m. Tuesday will present a divert plenty of listeners to WOR, even those who perhaps do not ordinarily care for radio. His appeal is above the corny, but it is a pity that he is away from that kind of a compliment, but for a magazine like Coronet it's no objection. To the contrary, it's a strengthener; for the great unweaned would not get good prospects for a two-bit mag filled with odds and ends of etchings, essays, controversy and the general spill-over from Esquire.

Broadcast trade will probably watch the Deems Taylor program with particular care. It's a laboratory test in a sense. First because there's no particular pattern. Second, because the tone and level are essentially above the monotonous pitch of radio in general.

Tie-up commercially is tight and frequent. Page 80, page 62, etc., mentioned in the program. The program is brought out as a question that will be an attention-getter and a dispute-breeder; all spelling word-of-mouth for Coronet. Sponsor ships \$10 for listeners who send in commercials acceptable for broadcasting. Land.

'TELL US YOUR STORY'
 With Arline Blackburn, Lawson Zerbe, John Brewster

Drama
 15 Mins.
WYANDOTTE CLEANSER
 Tu-Thur-Sat, 2 p.m.

WJZ, Detroit

(N. W. Ayer)
 A variation of the 'true story' type, this 15-minute program presents a complete episode from the lives of listeners at each airing. Originates in N. Y., but is heard over only 11 CBS stations including WJZ. Scripted by Lillian Lowand.

Good casting, plus fact \$25 prize is awarded each listener whose 'true story' episode is selected. It's one mid-afternoon fair for the femmes. Continuity is meritorious, and production moves swiftly. So swiftly, in fact, that an program caught (2) couple important details of story were lopped off.

Nothing new about the story—concerning a girl who sues a lover for a boy back home because he wasn't making enough money; went to the big city and wed a fellow with re-re-mi, only to find his boiler factory and home blow up and then settled down to live on the same wages the boy back home earned. But it's interesting even though old stuff.

Blurring short and pointed. Pete.

NELLIE REVELL
 With Jack Pearl, Harold Levy's Or.

chests
 Interviews
 15 Mins.

Sustaining
 Tuesday, 5 p.m.
 WFAA, New York

This series (9) has Nellie Revell back at interviews for which her newspaper training gives her A-1 qualifications. Formula is similar to those used on her previous radio interview stints, and sizes up as one of the few question-and-answer forums that holds any real water. There's a good mixture of verbiage which rests on sound trade foundations, as well as a right amount of the gushy stuff that baits the fan tuner-inners.

Banter with Jack Pearl had the latter drop his dialect and spiel in straight English. Questions propounded by Miss Revell phrased so as to bring out Pearl's history, start in the theatre, etc.—all of which in the sidelines of the show biz not ordinarily incorporated into interviews. Other nifties included the origin of Pearl's tag-line 'Vas You there, Sharlie!' and his use of the Baron character. Pearl wound up singing a ditty he used to sing in his early stage days. Nice close.

Always a strong mail-puller, Miss Revell in her new series should again get the scribbles busy. It's that type of thing, Harold Levy's NBC orchestra ladled out the opening and closing music. Edga.

'PROFESSOR QUIZ'
 Novels
 30 Mins.

NASH-KELVINATOR
 Saturday, 10 p.m.
 WABC, New York

(Geyer-Cornell-Neuelt)

Nice stuff for the conservative dialers who hug the hearthside on Saturday evenings, instead of pretying up and partying. This type of program is probably originated in the nose for the available audience.

'Quiz' identity is hidden from before. Five volunteers are ranged before the mike and pelted with cerebrum-cracking questions, chiefly of the 'trick' sort. Those quizzed rotate, and one scoring highest on correct answers bags \$25, runner-up, \$10.

'Quiz' has pair of pipes at once affable and authoritative.

Arthur Godfrey comes up from Columbia, and the Washington, D. C., to croak the commercials, has a 'you all' Dixie accent quite novel, and the copy handed him is very funny. The program is a WJZ little more than a year ago, whence it was brought to the Bi Bure.

Naturally, couple contests threaded in, one for best questions submitted, other on a Nash-Kelvinator promotion. Bert.

FRONT PAGE PATROL
 With Arthur UI

30 Mins.
GENERAL GROCER CO.
 Sun, 1:15 p.m.

KNX, Los Angeles

Patterned somewhat along March of Time program, Front Page Patrol, originating in KMOX, provides drama and comedy of high type and is one of most attractive programs produced in this studio. Identity of players is not announced. All do a case job and home also go to Arthur U. Out, organizers who furnished appropriate music in okay style throughout.

Producers stress St. Louis events for dramatizing during show. Caught three of five events which were those that occurred locally and were timely to people in this neck of the woods. After a commercial about Manhattan coffee which is distributed by General Grocer Co. and has a swell tie-up with public schools in which uniforms are given boys for safety patrol duty at school corners and wrist watches to those bringing in largest number of votes found out with plent of zip.

First sketch was that of two young bandits who committed 15 holdups here in seven days and were later slain in a pistol duel with detectives, one of whom was mortally wounded. Robberies and shooting were vividly acted, and while no moral was preached, there was a definite conclusion on the dialer's part that 'crime doesn't pay.' Sahu.

MILTON J. CROSS
 'Raising Your Parents'

Advice to Children
 30 Mins.

Sustaining
 Saturday, 10:15 a.m.
 WJZ, New York

An intelligent iddle show, designed to be of some help to tots of grade-school age. Cross, the one nouncer, circles himself with half a dozen or so youngsters of both sexes, and guides their discussions of problems that perplex them.

Sort of shapes the kids' chatter into right channels to solve typical juvenile troubles, such as inferiority complexes, over-active imaginations, varying alikes of pie-cornic tri- co-operation with brothers and sisters in respective households, etc.

Letters from listening youngsters are read, and Cross collects their moppets thrash out the perplexities of their correspondents.

Program is good idea, and one that will get parents' unqualified approval. Bert.

MARGARET SULLIVAN
"Stage Door" (excerpt)
A. P.
Thursday, 8 p.m.
WABC, New York
(Paris & Pearl)

Without directly alluding to the 'Act of God' that closes the legit show so that the stars may retire to prospective motherhood, the Kate Smith continuity delicately made capital of the fact for those who follow their show to the radio. Indeed, Miss Smith was verbally lifting the star up and down the curbstones and telling the taxi to drive slowly. There was a definite delicacy in her greeting and her final 'good luck' farewell.

All of which is good showmanship. And this program, that set itself the traditionally tough task of opposing the Standard Bares variety hour, has been steadily moving ahead on showmanship values which it plays up to the hilt. The stanzas, for example, there was a salute by Miss Smith to the Girl Scouts of America now in the observation of 25 years of whooping it up for wholesome fun. Later, Miss Smith anticipated St. Patrick's Day with a ballad, the lyrics of which make John McCormack seem like a warm in his enthusiasm for Erin.

"Stage Door" was just 30-80 piece for radio. Visualization of the scene chosen—the midnight audition of the actress at the Footlights Club—was, of course, lacking and without the poignancy of the situation adequately conveyed by radio's narrative devices the scene was not as wallopy as upon the boards. Miss Sullivan gave a nice performance and has no microphone troubles.

Radio programs ordinarily—Luz is another example—seldom like to take the trouble or time to mention the supporting players. This seems a retrogression of professional standards of courtesy and one custom of the legit that radio should be borrowed. Especially by Miss Smith, who the embodiment of thoughtfulness and generous passing out of credits. Certainly many of the listeners who will be attracted to a program by a legit personality must have some familiarity with lesser players.

"MASTERPIECES OF MELODY"
With James Burroughs, Elaine Ben-
nett, Wesley Tourtelotte
W. J.
Tuesday, 7:15 p.m.
KECA (Los Angeles)
(Charles Mayne)

Just a harmless little filler, that isn't headed anywhere in particular. Tourtelotte has been pumping an organ around here so long that it's quite a novelty to hear a comical spied while his foot is still on the pedal. Burroughs has been tenoring equally as long. Bennett's stentorian tones are not unfamiliar to domestic auralities.

That's the talent set. Banker market. Masterpiece, brand of canned eats, so here a contest in that dovetails with the monicker. Bennett gives a few facts about a bridge spanning the bay at Frisco and the audience are supposed to guess what masterpiece of engineering this represents. For correct answer on the back of a label the sponsor hangs up a reward of two cans of tomato juice. Considering that two cans of the reddish liquid can be bought for 15c, it won't kick up much excitement.

MOWRY LOWE
Street Interviews
15 Mins.
Sustaining
Daily, 12:30 p.m.
WEAN, Providence, R. I.

While this is one of the Street! programs is no novelty, its importance here is not to be minimized. Long notorious as a town where radio showmanship has been un-lacking, this 15 minute broadcast is getting plenty of comment here because the natives here have never had the opportunity to see anything like it at close distance.

Conducted by Mowry Lowe, WEAN's ace announcer, it's at present non-commercial. Mike is in same spot each day, in front of Crown Hotel, housing the radio station. It's a busy spot, and couple of hundred persons congregate every day. Lowe keeps the program going at a peppy pace, interlarding the various comments with gags to keep the crowd amused.

Those interviewed get guest tickets to Strand theatre. Marcella.

GEORGE STONE
Dilectician
5 Mins.
FORD DEALERS
Tuesday, 9 p.m.
WABC, New York
(N. W. Ayer)

Stone has been snagging attention with his unusual comedy warbling and satiric intonation. Caught last week, he was confined to single appearance, which he devoted to rapid rendition of 'opera', glorifying the Ford V8 in a humorous way. Quite humorous. Stone rattled for five minutes with scarcely a pause for a breath-gasp.

Incidentally, there is on the Pearce show one, Bill Connors, who not even billed last week, who did a nifty 'naked takeoff on a femme airline' ulinary adviser.

LOIS WILSON
With Frosini, Jimmy Ballister, Jeff Sparks
15 Mins.
WINX
Sunday, 3 p.m.
WOR, New York
(Hudson)

Simple program formula for a 15-minute sales ballyhoo on behalf of a Woolworth specialty—Winx mascara. There's a solo instrumentalist, an accordion, a tenor, Jimmy Ballister, to vary the music; a chummy announcer, Jeff Sparks; finally a guest star. Program was probably in luck Sunday. Lois Wilson may be assumed to be better than cuffed guest star stanzas such as this can ordinarily obtain.

A veteran of Paramount and Hollywood, the actress is about to open on Broadway in a stage play. Name of play and of theatre were amply publicized the froth of one of those interviews. However, both Miss Wilson and her inquisitor were not too heavy, too verbose nor too fan-fanish.

All things well, not a bad example of doing quite a good deal with a moderate talent budget.

"I'VE GOT AN IDEA"
With Roch Umler and Doherty
Inventions
30 Mins.
Sustaining
KSTP, St. Paul-Minneapolis

Talk about radi picking daffodils, this baby has 'em all licked' and should land a sponsor pronto.

Umler, starting with an effect of knocking on a door. 'Come in, what'll you have?' asks Umler. Responds victim No. 1: 'I've got an idea'—and then the fun starts.

Just as everybody thinks he has in his cranium the makings of the Great American Novel, so do beaucoup bozos think they're Edisons or Einsteins. Studio handles the stunts with a straight face. If the listeners laugh, that's no one's fault. Some of the gadgets and doodads described (each by its own inventor) are as nutty as Rube Goldberg's cartoons, and with the speliens accustomed to the mike, they've got it all over Bowes' so-called amateurs fuffing and fuffing with their inventions.

One stanza caught had a fellow describing his rocking chair without rockers. Another had a non-tippable garbage can, and when asked why his cranium was desirable, he cracked that every dog in the neighborhood thinks the neighbor's garbage is better than that in his own can—and why he in his own yard will save your yard from getting messed up.

All embryo Edisons bring their inventions into the studio with them and get a running description of their gadgets as they put them together for the announcer to see in their entirety. One bloke had a toy car—an improved top which looks like a natural for next Christmas. There was a nailless horseshoe, for horses with tender hooves the creator anxiously explained.

Judge Doherty, studio stooge with a trick monkey, winds up with a nifty spiel about 1937 being the anniversary of the U. S. Patent Office. He impresses the audience that little inventions can change our daily living habits. Cites as examples the hook and eye, button and outside button, and winds up facetiously in stressing how many tragedies have been prevented by that precious little invention, the safety pin.

Joe Meyers, former newsmen now doing promotional stunts for KSTP, and who has developed this program, says instead of running low on inventors, the woods are full of 'em in this territory.

"ROCHESTER PERSONALITIES"
With Vere Fuller
Sustaining
15 Mins.
WSAY, Rochester

Pioneer days in the city's life live again in these sketches of leading personalities of yesterday. History and biography furnish the material and LaVere Fuller has a flair for choosing dramatic and revealing details as well as delivering them effectively over the air.

Jonathan Childs, Rochester's first mayor, provided material for two broadcasts, the first on his social life, the second on his career. Material in the first was reviewed in a nutshell to provide setting for the second. Musical introduction effective in helping to catch the spirit of the earlier days.

Mayor Childs was pictured as a man of highest ideals, whose mind once made up was unwavering in purpose. Up to the dramatic highlight of his resignation in mid-term because the city council insisted on granting a number of liquor licenses. The mayor held a question of morals was involved, while the council insisted people could not be made abstainers by prohibition.

Series should appeal educationally as well as entertainment basis and add to WSAY's prestige as strictly Rochester station. Program affords almost limitless field of good material. Trailer for these announcements on Col. Nathaniel Rochester, for whom the city was named.

LILA LEE
With Lou Merrill, Joseph Kearns, Selwyn Meyers, Mary Forrest, Angus Cairns
Dramatic
30 Mins.
SILVERWOOD CLOTHING STORE
Thursday, 9:30 p.m.
KECA, Los Angeles
(Jefferson K. Wood)

Object of this series of drama bits is to bring to radio Lila Lee, a long name in pictures. Although the character, Bert Hart's Rose of Tooton, lacked pace and dragged in spots, Miss Lee acquitted herself commendably and may yet find her metier among the kilocytes. She has an easy, mellow presence and modulates her voice for best results. Her dramatic flair must wait another vehicle as the Hart classic does not allow ample expression of her talents.

Glan Heich had plenty of leeway in being to radio Lila Lee, long the robust dramatics of a mining camp, but he locked into the production within its romantic bounds. This, perhaps, to allow Miss Lee to demonstrate her capabilities and to give her as full a part as possible. Jeanne Wood did the adaptation.

Drama is themed to 'I Love You, California', composed by the founder of the 'Hollywood' program. Nicely spotted for a late hour when it can be enjoyed in a relaxing, Helmi.

Follow-Up Comment

Burns and Allen were guests for P. Wall's Armstrong, Alma Pappay, on the 'Hollywood' program, and rambled on in that pattern of lunacy that has shoved the Palace next-to-shut vets into the millionaire's spot. Helmi, Helmi, Helmi, Helmi (9) was loaded with names: Tyrone Power, Loretta Young, John Qualen (see review), 'Love Is News' were delivered by Louella Parsons as was Oscar Straus. The show was from Austria. Finally there were Frances Langford and Fred MacMurray.

Both acts of the full hour were snappily paced and each held what it takes to hold ears. MacMurray is maturing as a performer with a rapidity that may escape many since he always had abundant self-confidence. He does a mite of tenoring, too. Agar, also, it may be noted that both in the lines written by or for her, and in her recent delivery thereof, Miss Parsons is lightning and easing up.

Green's marimba orchestra kids out in a daisy style with warm, lively, mellow, at no time prompt, on the NBC red Sundays. It's waker-upper stuff of charm. An easy musical idiom, the padded stick and a waltz, and the newer modes in pops but might well make a welcome variant if inserted in mid-evening. Especially for a commercial station, the samples of the swinger dancemen.

Noticeable improvement in scripting for Ed Wynne's early Saturday night slot over NBC. Strong pace set for last several weeks has brightened the whole program. The ensemble 'perfect fool' to resume his place with the comedy leaders. Broadcast also better timed and routinized.

Canada feeds to Mutual Monday nights an attractive musical session bearing the title 'Rendezvous' (soon to end) which differs enough from American radio music to be welcome as a change of diet. Speaking of rehearsal and solid music-making, the Montreal entertainment runs to a rich semi-classical character with an organized chorus working in and with the orchestra. The ensemble is announced but appear to be French, and few Americans would undertake to spell out those slurred syllables.

Salute to St. Patrick (two announcements, dual English and French) included the internationally standard 'When Irish Eyes are Smiling' well other items. Whole program handsomely dished out and is a worthy showcase in the U. S. A. for Canadian showmanship which, while conservative, is definitely substantial.

Dick Himer's music is lush with richness on the Studebaker program. Small risk of tune-off there, once the dial finds the music. The baker meanwhile is passing out a sedan each week on a melody-succesful plus a slogan-writing hook-up. All the more good reason to loan Bend-to the probable relief of stations and network.

'Vic and Sade' comedy sketches of trivial small-town family life are being introduced to night audiences by P. & G. for Ivory Flakes. Sketch series has been morning and afternoon broadcast by same sponsors for quite some time. Procter & Gamble are using 'Vic and Sade' at 7:45 and again at 10 p.m. in two different skits, each Wednesday night.

Nice writing and skillful acting of trio that has ingratiated program with day-time turners-in should grab results on night shows. Use of old-time comedy formerly employed in day spots) perhaps is questionable showmanship (raises the point if the author is getting

'PRETTY KITTY KELLY'
With Arline Blackburn, Florence Malone, Charles Webster, Charles Slattery, Clayton Collier
Serial
15 Mins.
CONTINENTAL BAKING
Daily, 6:45 a.m.
WABC, New York
(Benton & Bowles)

Adventure series is plugging Wonder Bread and Hostess cup cakes. Bearing down on the youngsters who presumably influence dad and mother to buy the product. There may be some adult appeal here, but it's mostly juve stuff. Timed to catch some families at dinner.

Dialog and action incli to be repetitious. Each chapter in the nightly series concentrates on getting over one point. Hints and clues are crammed into the script so not even the waitress (commuting to the kitchen) should be unable to follow. Clusters of words with wallop for suspense to ensure repeat audience. In other respects it's workmanlike scripting.

Leaning heavily on the brash type of apocryphal, seems skedded to relate adventures in America of Kitty, a raw lassie from the wild, said Windup of show cards (40) had just about to get back at New York after some skulduggery involving the ship captain, ship doctor and Mrs. Megram. Mike, the captain's son, was heavily planted into the script as Kitty's future heart throb.

Cast is satisfactory. If the super thick Irish brogue isn't inspected too closely, distinctive voices to keep the different characters recognizable. On the basis of this one session, 'Kitty' seems able to deliver the goods. Show replacing the new crew of the Mounted, another thriller serial.

Two commerci the show. Opener is dramatized one with Hostess explaining how they couldn't keep house without Hostess Cup Cakes. Closing is straight plug. Hobe.

CHARLES K. FIELD ('CHEERIO')
With Russ Gilbert, Lovina Gilbert, Pat Kelly, Jerri Riegger and Har-
old La Ore
Readings and Music
60 Mins.
Sustaining
Monday through Saturday, 7 p.m.
WEAF, New York

Field has been conducting his courses in mental and spiritual uplift for ten years and NBC couldn't resist his early a. m. period. He doubled his usual half-hour length for the 10th anniversary. Expansion wasn't a good idea, the cheerfulness chatter weakening long before the end. Also, a cull of the celebrities' con-gratulatory. (NBC prez Lenox Loehr, among others, spoke briefly, heaping plenty praise on the vet sustainer.)

Stuff continues fine for shut-ins, elderly bedside-hugers and the syrupy sentimental, spraying out the inspiration in the manner it does—with all pores open.

Mr. and Mrs. Gilbert are baritone and soprano, respectively. Kelly a typical Irish tenor. Miss Riegger a sultry-throated lark. The ore is just a small ensemble, but adequate.

Careful of canaries chirp pleasantly as background.

paid for repeat). Now one of outstanding homey humor sketches on air.

Aunt Emily's Life Stories, sponsored by Spry over CBS, took a direct, though perhaps unconscious, slap at the preceding Columbia show: George Rector's Cooking Talk, for Philip Soler, a recent CBS star, immediately following Rector's broadcast on how to prepare a fish sauce. 'Aunt Emily,' in a dialogue with Announcer Fred Ulla, said: 'What-do you, as a man, know about cooking?' It takes a woman to tell a woman about cooking.

'Break' was one of the kind which the networks usually lack cure to avoid. Some local stations are less careful in watching for copy which carries finger-pointing implications. Rector did one CBS broadcast last week from Chicago, where he addressed the Fourth Annual Women's Congress sponsored by the Tribune. Announced that the first Rector restaurant was situated in Chicago and that Rector had spoken to ten million people there during the Century of Progress Exposition. Although Rector appeared from Chicago, the program opened and closed in Columbia's New York studio.

Fred Ni, who takes time out at the halfway mark on the WPA Professional Parade over the NBC blue to salute various celebrities (including picture stars) and anniversaries, gave a panegyric last week on John D. Rockefeller, Sr., approaching his 80th birthday, and on John D. Rockefeller, Jr., speaking of the Rockefeller benevolences, totaling more than one billion dollars. Niblo said that John D. Sr.'s greatest single benefaction to humankind was John D. Jr. who will carry on after the inevitable passing of the founder of the largest fortune in world history. Niblo's mention of the Rockefeller fortune made by John D. Rockefeller, Sr. from one of whose buildings the broadcast flashed across the country. Ivy Lee couldn't have written it better.

PAUL MARTIN ORCH.
AND JOHNNY O'BRIEN
Sustaining
30 Mins.
Monday, 4:15 p.m.
WJZ, New York
(a couple of Coast (San Francisco) matinee sustainers normally worthy of individual reviews. Reason for combining them is that one follows the other, they are both out of KGO, and this aerial meeting was entirely accidental anyway. So much so that Martin was half way through his scene before the wandering dial bumped into him. Neither program offered any information on future broadcasts, another reason for getting it off the chest now.)

Both combinations are okay Monday afternoon (15). Paul Martin paced the session with his orchestra and a vocal male trio. His arrangements are outstanding in featuring an electric guitar, accordion and the way the brass is handled. On this occasion it was mostly sweet and good, unto the extent of reminding of another Frisco band which seemed to come out of nowhere, few years ago—Meredith Willson. Martin's case no hotel affiliation mentioned. Suggestion is that another 15 minutes, or a half hour in all, wouldn't be a strain on anyone.

One what was heard here there is every reason to believe that Martin is ready for a national commercial, in the case of Willson, it is obvious that these Coast bands really try. On the other hand, Martin may already have a spot on the air. Who can keep track of a band? But taking this bunch at face value, it needs little or no crystal gazing to relate that they are ready and undoubtedly winning.

Right behind Martin comes Johnny O'Brien, harmonica player, backed by The Swingers. Suspicion is that the latter outfit is another name from Martin's orchestra which immediately precedes. As their title implies they're hot, and so is O'Brien, who is a real one. He said is that he knows how. With him it's mostly a matter of tune selection, and he might give that more attention than was apparent on this occasion. And a true imitation, thereby becoming just another harmonica player, as a build-up to 'Alabama Bound.' Somebody had a cull of the celebrities' congratulatory. (NBC prez Lenox Loehr, among others, spoke briefly, heaping plenty praise on the vet sustainer.)

While O'Brien is between numbers the Swingers place a fiddle on the fire alongside of a boiling guitar, it's in the Al Jockers manner and nice when the melody is there. But to musicians have a habit of trying to impress each other (who is 'Tiger Rag') and while they're breaking each other up they may also be the bawdiest set in the theatre. Theatre men and musicians each have 'chasers,' but the musicians haven't found that out. An involved way of saying that this is a fiddle. This ad-dler stays away from technical fingerings the better. Like O'Brien, it's again the matter of being choosy in picking the ditty.

O'Brien, his Swingers have hit upon an attention getting theme and are capable of living up to it. If they can strike a balance some day between those corny imitations and trying to kill each other the result should have its commercial rainbow.

CHICAGO SYMPHONY HOUR
With Roy Smeets, Symphony Orchestra, Vivian della Chiesa, Edward Davies, Charles Sears, Noble Cain's A Capella Choir, Mundelein College Verse-Speaking Choir, Carleton Smith
Concert Music
60 Mins.
Sustaining
Friday, 8:00 p.m.
WENR, Chicago

New full hour, in its first appearance reached heights and also bottom. Show, with everything in the way of it, is an outstanding example of lack of showmanship.

As far as the music is concerned, it was great. The orchestra and singers, alike, gave performances which were tip-top. True, these same singers are regular attractions on a seemingly limitless number of other NBC sustaining shows, but they were surrounded by the atmosphere in which they belong. By what reasoning, however, the producers of the show saw fit to choose the names of the selections a secret from the listeners is a mystery. Edward Davies, in the 'Credo' from 'Othello,' as a right to have it mentioned, his intonation was a little off, but he's a fine singer, not because it's Edward Davies, but because the selection itself is important. Probably 90 per cent of the audience know neither the name nor the source of such music.

It doesn't mean that long tech-
(Continued on page 34)

(Continued from page 33)

nical descriptions are necessary. It wouldn't be interesting obviously to an average listener to hear 'the first theme is pi-ssimo, with an octave passage for all strings, and bassoons, another part following in the wind instruments, and announced fortissimo in full orchestra.' Nor is such description wanted.

Taking the 'Credo' as an example, all that needs be said is the name, the name of the opera, and that Iago, having just sent Cassio out to seduce Desdemona, if necessary, to get the help he wants, is alone and rationalizes his action with the 'Credo,' his bitter, sneering philosophy of life, and the rottenness of man. Such description puts the listener on the 'inside,' it makes him in the know, and, basically, it is the same psychology which supports fan magazines. The continuity doesn't have to be long, 25 or 30 words will do it, and it can be slipped in, with the musical introduction faded down, and, if necessary, extended, since the introduction is usually in the same mood as the description.

Spots on which Carleton Smith did the commentating could well be left in, but a more experienced commentator should probably be spotted. If Smith did the writing of the continuity, he should be allowed to continue that, and be given mention for it, but the delivery is not his. Stuff, itself, was light, and packed with subtle humor, the kind that sinks into the memory.

Program includes the Mundelein College Verse-Speaking Choir. Nothing like it has been heard since the George White girls used to open the 'Scandals' by coming down to the foots, to talk in unison. But the Scandals girls were good, and they didn't try to get 'arty' effects. And, besides, if you didn't want to listen, you could still look. Here, all you can do is to dial out, an alternative which a good many thousands probably took. On the other hand, the Verse Chorus has been hailed in some quarters as an advance in radio technique. So, what!

With these faults taken care of, and Charles Sears, Vivian della Chiesa, Edward Davies, and Noble Cain's a Capella Choir allowed to do the same type numbers they did on this first show, and Roy Shild's fine orchestra bring a little more to do, without benefit of vocalists, this symphonic hour will be competition. Showmanship, alone, is lacking. But sadly.

Amsterdammers Back Moore

Amsterdam Chorus, backgrounders on Firestone program, have been set to chorus for Grace-Moore when she bows on the Nash program with Vincent Lopez. Group will remain on show as long as Miss Moore stays in N. Y.

Cavaliers, male quartette, sold to J. W. Thompson for the Shell Oil show. Both groups booked by Amsterdam Artists Service.

GLENN HUNTER
Recitation
6 Mins.
KOLYNOS
Tuesday, 7 p.m.
WABC, New York
(Blackett-Sample-Hummett)

Hunter, legit trouper who attained star rating dozen years ago in couple of plays, has been rather inactive last several seasons, with most of his tries tripped up due to flop shows he appeared in. Any practical radio spotting would be in dramatizations; guessing on this variety show, he recited poem 'The Old Song,' sentimental shortie by Charles Kingsley. Required only one minute.

Hunter was guilty of a rare radio fault, overstressing his enunciation to extent he sounded several times as though he were a tyro taking his rudiments in public-address course at a high school. Bert.

'SHORT STORIES OF THE AIR'
Transcriptions
25 Mins.
VAN CURLER FOOD PRODUCTS
WGY, Schenectady
(AdZorndack)

Series of playlets, written by Harry A. Earnshaw, of 'Chandu' fame, and waxed in Hollywood by his Radio Productions Co., is heard here a Monday night program advertising a new brand of coffee. Java is handled by a string of Schaffer Stores and Empire Community Markets, cooperating in radio exploitation (a five-minute, inflexible feature, 'Your Coffee Maker,' is also broadcast three weekly).

Platters which carry a tasty brew for lovers of the thrilling and the macabre, should be an effective medium for a variety of local sponsors. Each one telling a complete story, they can be understood and enjoyed by first-time listeners. This is a point in the series' favor, even if some of the sustained interest built up through serials is sacrificed.

Workmanlike job has been done on the scripting and staging. First platter turntable the grisly yarn of 'Doctor Massakof' and the temporary revivification of a dead man. Second, 'Fancy Meeting You Here,' of the 'Cheating Cheaters' genre; 'English Harry,' pseudo British nobleman, relieves a girl crook on the pretense, he is Detective Tom Valentine in cognito, of a diamond necklace fished from a film actress at a Beverly Hills party both have attended, and in turn is driven to a police station by a taxi man, actually the sleuth. Competent acting on both rubbers, with excellent performances on the second by Harry and by a few, babbling hostess.

Platters are time-cut to give abundant opportunity for pluglines—in this instance, of Van Curler Coffee, and of a 79c Webster's collegiate dictionary, purchasable with a pound of the mocha, at outlets, for 49c, or through the company, with 11 cents postage added.

Howard Tupper, new to WGY, mans the mike. Jaco.

'LET'S GET TOGETHER'
With Ernest Chappell, Al and Lee Reiser, Jean Ellington, Glenn Darwin, Three Marshalls
Transcriptions
15 Mins.
ROLLS RAZORS
Sunday, 3:15 p.m.
WOL, New York
(Kimball, Hubbard & Powell)

Waxed series sells Razors, British product. B. Charles-Dean is credited with the production, and is reported to have English radio experience. Program obviously aims at speed as a virtue in itself, and it may be that less of sheer animation and more of carefully contrived highlights would net a better entertainment result.

Elements are standard. There are the two Reisers, nimble-digit twin pianists, as a foundation, Jean Ellington sings attractively; Glenn Darwin reveals baritone of considerable roundness and scope; and the Three Marshalls hop to it rhythmically and effectively. It may seem captious in view of expressing commendation for the individual units to put a not-to-ensemble question mark after the too-ensemble.

Talk seems a bit pallid and sometimes unnecessary. Ernest Chappell is a master of ceremonies with no ceremonies. There's a spot of lullaby that is sung fore and after. Seemed oddly old-fashioned, but might be better if lyrics came over clearer. Rather muffled as heard.

Dramatized commercial dealt with chap in dutch with his girl for not shaving, but alibiing that his Rolls razor had been borrowed repeatedly, and repeatedly not returned by a friend. Would seem better copy were he to bring out the difference between Rolls and other razors, to give some idea on cost, and finally to make a virtue of its British manufacture on a quality slant.

Not bad listening. Just a bit jumbled. Land.

RADIO CLINIC
15 Mins.
Sustaining
Sunday, 5:30 p.m.
WBNS, New York

Various courts, clinics and bureaus have been breaking out on airwaves recently. This one is well conceived and projected. It is intended to give medical facts to radio listeners, being in fact a clinic in presenting outstanding developments in the medical fight against disease. All stories are supposed to be from real life.

First, titled 'Blood for Sale,' being the story of Jack Norton, a professional blood donor. Blood donor introduced, and then cross-chatter paves way for fade into dramatized skit of highlight in his career—factor that persuaded him to continue in his unusual profession.

Bernard Hughes, in role of pro blood donor, A-1 in a vigorous but sympathetic performance. Aided by a well-picked cast, Roland H. Burr, authored the original skit, which is okay bit of radio scripting. Wear.

'HAVE YOU HEARD?'
Educational
15 Mins.
Sustaining
Tuesday, 2:45 p.m.
WCFL, Chicago

Set-up on this NBC educational program is better than most, with the 'educati' hokey enough to make it interesting, and everything based on human interest, rather than a statement of dry facts. Knowledge is imparted by man and woman cross-fire, every different subject beginning with the question 'Have you heard?' done by the man; the woman hasn't heard, of course, and things work to a flashback for an elaboration of fact in question.

Query 'Have you heard?' is used far too much, and becomes annoying, even with the brightness of the dialogue, and the enthusiasm of the players. Stuff presented on the episode caught refuted idea that different colors of hair denote different temperaments; gave blame for difference in hair coloring to climate; said, with reasons, it was logical for a woman to be warm in little clothing while a man shivers in a lot made out that a person was taller lying down than standing up; and so on, one fact after another, tying them all together with a thread of continuity.

Portion of facts were unnecessary knowledge, while some were vital, but all were interesting and interestingly done. While all educational need not have as much of the believe-it-or-not inflection as this one, many can look to this set-up for a successful imparting of knowledge.

'BUGHOUSE RHYTHM'
With John Meakin Orchestra, G. Archibald Presby
Music-Comedy
15 Mins.
Sustaining
Monday, 6:15 p.m. CST
WENE, Chicago

NBC sustainer with a good idea behind it. Has hot band doing popular stuff after long winded introductions done a la symphonic commentator. Makes for an interesting and funny 15 minutes. Build-up for numbers makes Sweet Sue, for example, an important piece of American folk music. Then the technique of the composition is analyzed, as is the mood, and origin.

Continuity is good, with the humor not too subtle, and yet not too broad, hitting a happy medium. G. Archibald Presby doing the talk could improve by altering his style a bit using either an elderly polished voice, or else the glib light and shade of a Joe Cook; but he should eliminate the pauses or else cover them with an 'ah.'

Band does a good job with the hot tunes, and makes the dignity of the narration more humorous by hitting the first bars of the music hard. Everything done was fast and swingy, and very effective.

ROBERT IRWIN
Baritone
RCA
Sunday, 2 p.m.
WJZ, New York
(Lord & Thomas)

This 28-year-old baritone from Ireland via a London musical education is under the auspices of Irish tenor-in-chief John McCormack. With such blessing and endorsement Irwin should probably find a place for himself.

In two songs offered on the RCA Magic Key program, young baritone revealed a tone that has body and a style that has suggestions of emotional feeling and artistic versatility. He worked with professional ease. McCormack made a gracious and warm-hearted introduction.

McCormack-Irwin appearance on the Magic Key program just preceding St. Patrick's Day was nice showmanship, a fact probably not lost on that chapter of the Friendly Sons of the Salt Water which has clustered around the radio, dept. at Lord & Thomas, New York. Land.

COL. JACK MAJOR'S VARIETY SHOW
With Ray Doll, Margaret McCrea, Blue Flames, Nick Lucas, Leith Stevens, Orch.
30 Mins.
Sustaining
Monday, 8 p.m.
WABC, New York

Sustainer, manned by group of CBS-contractees, on its entertainment program, good for mid-afternoon spotting, but doubtful if it attracts sponsorship. A variety show of the sort isn't usually a sponsor's idea for afternoon expenditure.

When caught Monday (16) period's pace as much too lethargic. Major, hailing from vaude and vaudeville, m. c.'s and supplies the humor in a drawing which is a bit of the folksy, homey type of comedy. Material runs to rambling yarns about the down-country residents. Stuff could have been a deal funnier. Slowing up the flow were the many ballads sung and played on period. Nick Lucas did a single-shot guest appearance. Pictures on show are Miss Mary, and The Blue Flames, mixed harmony quartet. All the singing contributed by 'em was D. K.

Stevens ore especially stood out: it's a crowd that has been drawing plenty attention lately. Bert.

NORMAN BROOKSHIRE
With Robert and Johnny
15 Mins.
Sustaining
Sunday, 3:45 p.m.
WOR, New York
(Menken)

'How do you do, ladies and gentlemen, how do you do?' one of the oldest salutations on the air, is back along with the veteran Norman Brookshire, who, in a quarter hour, makes Sweet Sue, for example, an important piece of American folk music. Then the technique of the composition is analyzed, as is the mood, and origin.

Continuity is good, with the humor not too subtle, and yet not too broad, hitting a happy medium. G. Archibald Presby doing the talk could improve by altering his style a bit using either an elderly polished voice, or else the glib light and shade of a Joe Cook; but he should eliminate the pauses or else cover them with an 'ah.'

Band does a good job with the hot tunes, and makes the dignity of the narration more humorous by hitting the first bars of the music hard. Everything done was fast and swingy, and very effective.

At one point Brookshire refers to 'every beating feminine heart in our audience.' That condition he attributes, modestly, not to himself, but to Robert, the romantic, giver-outer. Whole program follows the radio notion of Robert whispering love ditties private-like into the ears of the listening ladies, in an imaginary sweet-heart routine that Robert sings well. Well enough not to make the continuity too idiotic.

Brookshire remains a good speller, although oddly he stuffs over names. Never did get the tenor and the accordionist identified save by front handles. What's more to the point, however, he got Winkelman hammered home.

A thin program, and necessarily on a modest budget, quarter hour should, within its natural limits, do okay. Miss Mary, for example, is expected from an entertainment primarily just an excuse to crowd in more commercial than spot announcements could carry. Land.

PALL MALL CHAIN BREAKS

Compton Initiates One Campaigns of Ki

iggest reek campaign attempted in years is the one that the Compton agency is working on behalf of Pall Mall cigarettes (American Tobacco Co.). Agency has asked scores of stations to submit everything they have available in the way of spots between network commercials.

It is the intention of the account to break the thing with a blast with the releases extending from coast to coast.

Fred F. Laws in as asst. sales mgr. to Ray Jenkins at KSTP.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

1201-S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram, unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter

NM = Night Message

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

MINUTES IN TRANSIT

FULL-RATE

DAY LETTER

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 157 West 46th Street, New York

NH76 62 DL=MASONCITY IOWA 13 1129A

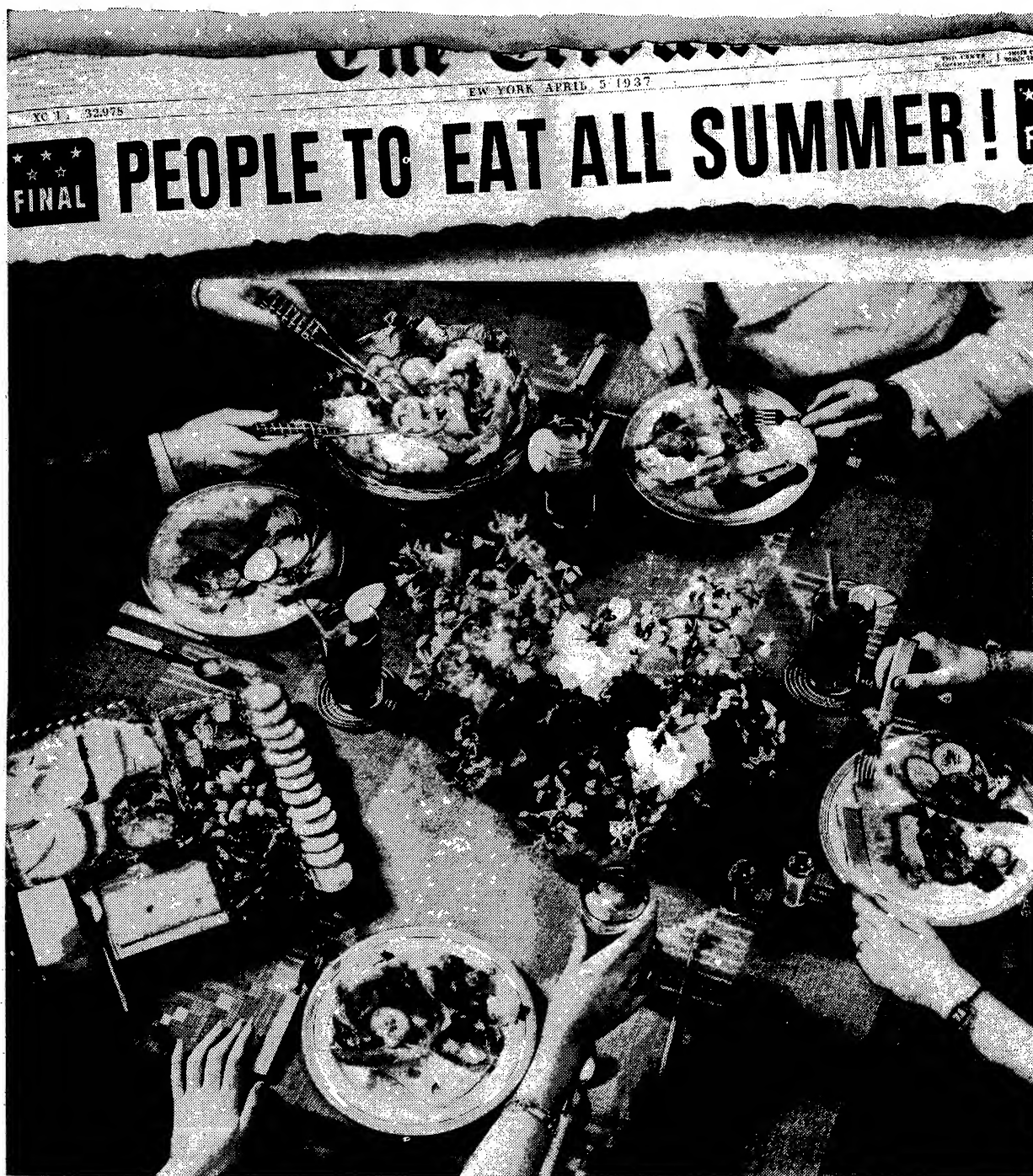
VARIETY=

154 WEST 46 ST=

TODAY KGLO CELEBRATES SIXTIETH DAY ON THE AIR WITH START OF SEVEN NEW COMMERCIAL PROGRAMS STOP NOW HAVE THIRTY NINE HOURS TEN MINUTES SOLD PER WEEK TO FORTY SEVEN ACCOUNTS ON LONG TERM CONTRACTS STOP RESERVATIONS FOR THREE HOURS FORTY FIVE MINUTES MORE STOP ONLY FEW CHOICES LEFT FOR ADVERTISERS WHO WANT INTENSE COVERAGE OF MASONCITY NORTH IOWA AND SOUTHERN MINNESOTA MARKETS.

F C EICHMEY MANAGER KGLO.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE



LIFE is about the same, summer and winter. People eat and drink, work and play, keep on buying. They spend just as many millions of dollars. Not only for seasonal needs and luxuries, which you'd expect. But for year-round products like gasoline, cigarettes, electric refrigerators, automobiles. (These hit peak sales in summer!)

Radio listeners hang right on, too. Of the mil-

li who listen to NBC winter programs, 97% liable to radi in any week in the summer. For where people go—there goes radi This tremendous year-round acceptance makes NBC broadcast advertising the most effective year-round sales medium in the world. That is why more advertisers are on the air—the NBC air—right through the seasons, without interrupti



Last summer, advertisers on NBC Networks (weekday time alone) boosted NBC income to an i of

72½%

NATIONAL BROADCASTING COMPANY

A Radio Corporation of America Service

San Francisco Expo Charts Air Bally Via Own Production, Writing Staff

San Francisco, March 16.

In an effort to induce networks and local stations to give the Golden Gate International Exposition of 1939 a tremendous ballyhoo over the air through broadcasts direct from the fair, plans are being made to spend between \$150,000 and \$200,000 on equipment and studios for radio programs emanating from the man-made island which is to be the expo site.

Preliminary details will be brushed out at a general pow-wow to be held here Friday (19), to which have been invited Don E. Gilman, NBC vice-president; Donald Thornburgh, CBS vice-president; Lewis Allen Weiss, Don Lee network chief, and Bob Roberts, manager of KYA, California Radio System outlet, and others.

At the confab, Art Linkletter, in charge of radio activities for the fair, will lay all his cards on the table and guarantee that no one will have any exclusive broadcasting privileges, thereby scotching rumors that such would be the case.

According to Linkletter, the expo expects to have a staff numbering between 40 and 50 writers, producers, announcers and technicians. There also will be an orchestra and a company of singers on the expo staff. At least four or five studios, plus one large auditorium-type studio, are contemplated.

Technique Perfected

Extensive campaign will be waged to have a number of important commercial shows moved from other cities to San Francisco for origination in the fair's auditorium studio. Century of Progress just scratched the surface in the use of radio for exploitation, according to Linkletter. At Chicago the webs and the local stations were asked to come in and pick up what was going on. At the San Diego fair the idea of having a radio staff first came into being. However, San Diego being away from the key stations and the networks, radio was handled none too successfully. In Dallas radio broadcasting moved up half a dozen notches, Linkletter declares.

Harold and Dorothy Norem, 12 and 14-year-old brother and sister on the WHO Iowa Barn Dance Frolic, are doing a commercial program three days a week for the Postal Life & Casualty Co.

Penner's Experiment

That good night tag line by Joe Penner in which a different girl's name is mentioned each week has had the trade wondering what's the big idea. It's the comic's own gag.

Figured that there's so many dialers of the name called that it might be taken as a personal greeting. Names are picked at random and aimed to no one in particular.

DRUG ACCT. TO TRIAL VS. WMCA

Suit of Damskov, Inc., against WMCA, New York, will have to go to trial, Justice McLaughlin ruled in the N. Y. supreme court last week. Station had moved for summary judgment, while Damskov, manufacturer of a reducing drug, Formula 38, applied for an examination before trial. Justice McLaughlin granted the latter motion but with limitations as to scope.

Damskov wants damages of \$10,000 because the station suddenly terminated its contract with the firm. Account was on WMCA in 1935. Station is setting up a dual defense; one is that it had received an unfavorable report on the drug from the New York City Department of Health, and secondly, the Federal Communication Commission at the time had several stations on the carpet in connection with the plugging of Marmola and WMCA wasn't taking any chances of losing its license on account of another reducing drug.

Ed Lowry Show on MBS

Los Angeles, March 16. Mutual is taking the Fox-West Coast 'Sing Time' broadcast for a national ride. Show airs from the Fillmore theatre in Hollywood and was born of a trade deal between the theatre circuit and KHY, local MBS outlet.

Ed Lowry, who emceed, was recently signed for another 13 weeks.

Congress Shall Hear

Pine Bluff, Ark., March 16. A resolution was passed in the Arkansas Legislature asking that the Arkansas representatives in congress be urged to prevent the removal of broadcasting station KTHS from Hot Springs. The matter of the purchase of the Hot Springs station by Col. Barton, president of the Lion Oil Company of El Dorado has been keeping Hot Springs in Hot Water for about a year now.

Approval of the sale is before the commission and the Hot Springs Chamber of Commerce is seeking to have the sale nullified.

ALLEN ON LEAVE AT NBC EDITS WPA SCRIPTS

Washington, March 16. Shannon Allen, night manager of NBC Washington plant, was appointed Thursday (11) assistant director of the WPA Educational Radio project run by the U. S. Office of Education.

Allen, who was given leave of absence by the web, will serve as editor of the script and editorial divisions of the relief venture, succeeding Leo S. Rosecrans, who has joined Wilding Motion Pictures. A veteran of ten years in radio, Allen previously was a newspaperman for 15 years.

Cornfed Englishman

Lincoln, March 16. Going British and highbrow, KFOP here took one of its announcers, one Richard Featherstone Gloyne, English born, and has made a news commentator out of him. He talks with all the earmarks of a moneo and program is feeling its way to the upper bracket. Gloyne came to America shortly after birth, but he retained the accent which is doing him good now.

Program is labelled 'Englishman Looks at the News.'

Visiting

In New York

Richard Borel, WBNS, Columbus. E. Y. Flanagan, WSPD, Toledo. T. M. Pepperyard, KOB, Albuquerque. Earl Gammon, WCCO, Minneapolis. Jesse Willard, WJSV, Washington. Bill Hedges, WLW, Cincy. Frank Smith, WLW, Cincy.

Sponsor Ribs Himself

Los Angeles, March 16.

Most unique broadcast hereabouts is the Frank Dillon sponsorship of 'Two Dumb Detectives' on wave over KEHE. Dillon runs an auto accessory shop here and here's how the commercials on the air go:

'Drive in some time and try to get some service. The boys will probably be in the back shooting craps.'

'You'll find the service very bad. We'll drive nails in your tires and burn holes in the upholstery.'

'We guarantee our batteries for the life of your car. We're safe there because we know you won't keep your car over three or four years.'

'We had a new customer last week. He took a chance.'

'We'll be back on the air again next Tuesday and there's nothing you can do to prevent it. If you want to be bored stiff, tune in.'

Newspaper ads on radio pages of downtown dailies read: 'For the poorest entertainment in radio dial KEHE at 9:15 p.m.'

'Two Dumb Detectives' not that bad. Late Laird Doyle scripted the series around those fictional sleuths, Dugan and Dailey.)

Agencies—Sponsors

New outfit, MacVeagh, Kerman and Michelson, has entered the ad agency field.

One of the partners, Fred R. Kerman, will chief the radio dept. Agency has no air accounts as yet.

Granat Bros. (jewelers) through Long agency has signed for 313 night spot announcements over KFRC, San Francisco.

Thompson & Holmes (home appliance distributors) is spotting quarter-hour live talent shows, 'Short Wave Reporter,' over KFRC, San Francisco, Wednesday nights. Set by Frank Wright & Associates.

Gas Appliance Society, through Jean Scott Frickleton, starts a series of 90 spot announcements over KFRC, San Francisco, March 18. Also using KYA.

H. Baker Shoe Co. starts a six-month series of Friday night live talent shows, 'Buddha's Winners,' using amateur talent at pro fees, on March 19 over KFRC, San Francisco. Sidney Garinkel agency.

Ironized Yeast Co., through Ruthrauff & Ryan, setting five-minute transcribed dramatic announcements.

Fred Fear & Co. (Easter egg colors) using announcements through Menken agency, New York.

Roll Razor, Inc., is spotting quarter-hour transcribed variety shows, 'Let's Get Together.' Agency is Kimball, Hubbard & Powell, New York.

Offices have been opened in Detroit by Fink & Doner, Inc., new advertising agency. Lionel Fink is former production manager of Milton Alexander Co., while Wilfred B. Doner is an ex-account executive and former director of radio at the same firm.

Elmer Marshutz of the Gardner agency, St. Louis, tarried in Hollywood just long enough to give Marion Talley and Josef Koestner a new 13-week hitch for Ry-Krisp. Program takes an eight-week summer layoff.

General Mills is bankrolling the broadcast of Coast League baseball games in Los Angeles over KFAC. Plug goes to Wheaties.

Union Pacific extends radio advertising with schedule of spot announcements on KGW, Portland, Ore.

Sears, Roebuck trying out radio in the Northwest, starting with schedule of announcements KEX, Portland, Ore.

Commentator Magazine is buying chainbreak announcements in half a dozen large cities through Cecil Warwick & Legler.

McCann-Erickson's Cleveland office is dickering for spot placement for Axton & Fisher's Twenty Grand cigs. Paul McCormick is the time buyer.

Gumbinner agency is lining up one-minute spots for Viceroy cigarettes, starting April 1. Same outfit handles Roi Tan cigs.

Sobel Bros. Service Stations on WHN, N. Y., with six quarter-hour periods per week daytime, three weekly evening 15-min. programs, and six-a-week nighttime five-min.

periods. Quarter-hours will dish out U. P. dispatches with recorded music interlarded. Briefer periods will consist of news entirely. J. Stirling Getchell placed account.

Western Growers Assn. (Iceberg lettuce) has placed participatory blurb on Ida Bailey Allen's WHN, N. Y., hour for 13 weeks, with three weekly mentions. J. Walter Thompson set.

Chappell Bros. dog food on KYW, Philadelphia, with a thrice weekly five-minute shot by Charles Delmont, dog fancier and narrator; set through the C. Wendell Muench agency, Chicago.

Gene and Glenn have returned to WHO, Des Moines, after several weeks in Minneapolis and personal appearances in Minnesota. They have a new program for Domestic Products Co. in the interests of Klok.

Kellogg is sponsoring pair broadcasts from the Florida training camps of the two Boston baseball clubs over the Yankee net.

Radio Guide has placed its advertising business with M. H. Hackett, Inc. Another is Cel-O-Ray.

Listerine is seeking dramatic show through Lambert & Feasley agency. Account had been playing with a 'Missing Persons' idea but dropped it after receiving taboos from NBC and CBS.

Gotham Agency has been appointed by Louise Rogers, Larchmont, N. Y., to handle the Angel Skin Facial cream business. Radio will be used.

American Bandage Corp., Chicago, is placing spot business through Jim Duffy, Inc., of the same city.

Celabear Co. of America, New York, is including broadcasting in the forthcoming campaign. J. P. Muller & Co. is the agency and Joseph T. Sullivan the account exec.

THE ONLY RADIO STATION IN JACKSON

WHAT IS THE M-R-N?

Group of Eight Stations
Operating Simultaneously
from Morning to
Midnight Sign-off.

WBGM

Dominates BAY CITY
and SAGINAW Markets.

WFDF

First Choice in
FLINT Market area.

WJIM

Supreme LANSING
WJIM

Dominates JACKSON
area.

WELL

1st in BATTLE CREEK

WKZO

Southwest Michigan

WOOD-WASH
Leads in GRAND RAPIDS.

WXYZ

Detroit (Key Station).

-WIBM-

The only station in Jackson.
An important and valuable
service to advertisers. Tested
and proven results mark
WIBM as a big producer for
the Michigan Network.

ONE OF EIGHT BASIC STATIONS OF THE

MICHIGAN RADIO NETWORK

Effectively Covers a Territory of Over
Four Million Population

KING-TRENDE BROADCASTING CORPORATION

DETROIT, IAN

WMCA
NEW YORK'S
OWN STATION

Leads in
**PROGRAM
PLANNING**

GOOD WILL HOUR

Successor to Good Will Court
SUNDAYS 10 TO 11 P.M.

PACIFIC COAST RADIO NOTES

Charles Runyan, organist, and Lilian Sharp, hostess, NBC's San Francisco studios, were Reno-tied last week (8). Richard Ellers, night program supervisor, accompanied the elopers.

Ralph Brunton of KJBS, San Francisco, now secretary of the Northern California Broadcasters Association. Arthur Westlund, of KRE, Berkeley, is the new chairman.

Izaak Walton disciples at KJBS, San Francisco, including Din Williams, Gene Clark, James Doyle and Gordon Brown, hauled 'em in from the briny deep Sunday. Manager Jack Bennett of KHUB, Watsonville, also on hand.

Because his new amateur show for Homestead bread debuted on KGO, San Francisco, last Wednesday night (10), Bennie Walker was unable to attend the funeral of his father, Peter McLaughlin, in Frankfort, Ind. Walker, who also emceed NBC's Woman's Magazine of the Air, is a brother of Cheri McKay, network warbler in Chicago.

etty Gilbert added to the continuity staff at KSFO, San Francisco. Formerly with KOMO, Seattle.

Al White's ork done nightly airters entitled 'Sandman's Serenade' over KSFO, San Francisco.

Lindeman Sisters, billed as Las Tapatas Trio, debuted on KYA, San Francisco, last Thursday.

Wally Warren, special events i-rector at KOIL, Omaha, visiting in San Francisco.

Charlie Marshall's comedy will be exclusive on Signal Oil's Carefree Carnival hereafter, as a result of a contract signed through Larry Allen of NBC Artists Service, San Francisco.

Leo Cleary and Ken Gilham rejoin the NBC staff in San Francisco next week after several months in Radio

City. Comics, previously tabbed 'Nuts and Bolts' in their Coast airters, will use 'Leo and Ken' in the future.

Lu Tobin, impersonator, signed for the California Conserving programs, 'Who Am I?' over the NBC-Red web from San Francisco starting March 12.

Archie resby, NBC mikeman in San Francisco, has a new program, 'Poet's Corner,' which preemed last week over the Coast Red network.

Hugh Barrett Dobbs is emceeing the morni Alarm Klock Klub airters over KJBS, San Francisco. Daily shows use recorded music between spot announcements, from which KJBS has always reaped a financial harvest.

Lloyd Yoder, NBC press chief in San Francisco, is chairman of the radio publicity committee for the Golden Gate Bridge Fiesta. Other members are Fred Fabel, Don Lee exec, and Harry Elliott, head of the local CBS press staff.

Roy Russell, tenor at KSFO, San Francisco, in the floor show at the Mark Hopki Hotel beginning March 15.

Cameron Prud'homme has returned to San Francisco after several months in New York City, where he was cast in dramatic shows on both CBS and NBC.

George Tolin is bicycling between KYA and KGGC, San Francisco, since he started his new six-day-a-week show for O'Connor, Moffatt & Co. on the former station Monday (15). Program, which uses recorded music, signed through Allied agency.

Danny Danker has moved his dio troupe to the new J. Walter Thompson quarters on Hollywood bouL.

Gertrude Niesen planes in from Chicago to do an air personal from Hollywood plugging her Universal

Station Retort

Operator of a southwest station was telling last week about the partner in a major station rep firm who had come down from Chicago to solicit an alliance.

'All that fellow kept talking about,' said the broadcaster, 'was about how much time he spends in Miami, Caliente and Palm Springs.'

'Gosh,' added the station man, 'you don't get business from those places. There's where you spend your profits.'

picture, 'Top of the Town.' Wings back after the broadcast Friday (19).

arriett Hilliard bone will guest for his March 18 Krafters. rosby on

Ted Lloyd left announcer at KMTR (Hollywood). He supplants Hal Sims, resigned.

V. P., Transamerican east after several weeks in Hollywood.

Syd Dixon, Hollywood sales chief for NBC, trimming down that aldermanic paunch now that the chain gang has taken up badminton a serious way.

Frank Fay doing a guest prof on Jack Oakie's Camel faculty March 23.

Charlie Lung recovering from injuries when hit by auto in front of KNX (Hollywood) studios.

Kin Platt dishing up gags in Hollywood for Burns and Allen.

Ken Englund renewed for another 13 weeks as Joe Penner's comedy constructor.

Marty and Lewis Allen Weiss have joined the trek to Westwood, just off Bevhills.

Bill Stuhler watching over the Young & Rubicam office in Holly-

'Oh, You Mean Calif.—That's Fine'; Oregon Secedes from Lost Horizon

By JAMES T. WYATT

Portland, Ore., March 16. Oregon has seceded from the lost horizon.

Boys here have thought it over and decided that what the eastern admen mean when they crack wise about the backward country west of

wood, while Tom Harrington rides herd on the Benny troupe down east.

John Swallow, Hollywood manager for NBC, is taking his golf hard since he broke 100.

Baby Marie Osborne, a marquee name of silent films, is competing with extras for studi tion on KFI (Los Angeles).

Val and Ernie Stanton, standard vaude act, ing their English hill-billy turn on three Hollywood shows.

Sam Hearn (Schlepperman) set for four shows with Jack Benny.

Ford Billings, now calling Californi Radi System (Hearst) the orange network.

Jess Oppenheimer and Kin Platt are working with Producer Jack Hasty on the Twin Star scri in Hollywood.

Lum and Abner tagline their autographed photos with 'Arkansas' revenge for the civil war.

Don Bernard resigned as KHJ (Los Angeles) production manager to freelance.

Larry White of Columbia artists bureau drove to the Coast from N. Y. in four days. So he says.

Jack Edwards joined the production staff at KFI-KECA (Los Angeles). Hopped in from San Francisco.

the Rockies is Californi come as a great discovery and a 'bi relief. means that Oregon is now on the other si the cause mention as a backward state east meets west and says 'me, too,' around here.

Broadcasters were wee mile piqued at that lost horizon stuff at first. It sounded like more smugness from the Manhattan palefaces. Portland, for example, thinks that the east has yet to catch up with some of the snappy tactics, showmanship and otherwise, pulled by stations and agencies hereabouts. Anybody hinting that the Oregon metropolis suffered from belfry cobwebs would strike the locals hereabouts as misinformed to the point of quaintness.

Luncheon in Walla-Walla But now the bright ones have figured it out. It's all a mistake. Just one more example of the easterners' bad sense of geography. Out here where men are men and trees falling span two townships they are usually amused by the east's idea of distance. They tell stories about home offices in New York wiring representatives in Portland to hop on a suburban trolley and see Joe Doakes in Walla-Walla for lunch. So that's how they've doped out the lost horizon thing. 'East, dumb on mileage, thinks the northwest is hill-billy country like California.

Confusion has sobered 'em up a little, however. They realize the danger of being lumped in with the sunkist snoozers of California.

Edgeworth Tobacco (Larus Bros.) has cancelled its transcribed 'Moments You Never Forget' series in the Pacific area. Notices take effect next week and involve KNX, Los Angeles; KGO, San Francisco; KOIN, Seattle, and KFPY, Spokane. Cancellation has also been put in for WTAM, Cleveland. Bad business is given as the reason.

Marschalk & Pratt is the agency.

SIMPLE ARITHMETIC

Ideas + Talent + Production
+ Showmanship + Power = RESULTS

WLW .. the Nation's Station

Inside Stuff—Radio

Consolidation of Hearst broadcasting property the Hearst Radio banner was started last week with requests for permission to transfer licenses of four of the San Simeonite's ten transmitters. ing lead of other multi-licensees, the California publisher started coalescing operating and holding companies, presumably for purpose of slicing tax liability and getting around present Federal tap on inter-company transactions. Deals submitted for o.o. by the Federal Communications Commission were described as purely routine, involving no swapping of cash.

Simplification of the complicated Hearst structure would be brought about by two maneuvers which end the fiction that Elliott Roosevelt is interested in broadcasting on his own, as well as by two others son-to-dad shifts. Assignments proposed are as follows:

- (1.) KNOW, Austin, from KUT Broadcast, a Hearst Radio sub-id, to Hearst Radio, Inc.
- (2.) KEHE, Los Angeles, from Evening Herald Publishing Co., controlled by Hearst Consolidated Publications, Inc., to Hearst Radio.
- (3.) KTSA, San Antonio, and WACO, Waco, from KTSA Broadcasting Co., headed by the President's son, to Hearst Radio.

A new survey of Philly listener-habits that knocks all previous data on the subject was released by Ross Federal Service today on behalf of WFIL. Survey—in which 18,000 calls were made—is the biggest ever conducted via telephone there. It disagrees violently with the one made last spring by the Boy Scouts for WCAU.

WCAU continues undisputedly in top position with more than 30% of listeners dialed to it. But second spot is the big surprise. WFIL has nosed out KYW, which moves into third place. They scored 23.7% and 20.84% respectively. WJZ is fourth with 11%.

Boy Scout survey put WCAU at the top of the heap with 32%, KYW second with 28.7%, and WJZ third with 26.8%. WFIL and WIP were rated about even, in fourth position, with 3.5%. The present listing puts WIP on a par with WOR, giving it 2.2%, compared with WFIL's 2.7%.

City's smaller and foreign language stations are lumped together by Ross. Their combined audience was 1.2% of those listened in. WEAF had an equal figure.

Realignment in the Chicago NBC sales organization makes W. W. (Bud) Smith the new Chicago local sales manager. Smith, formerly manager of WTAM in Cleveland and recently NBC salesman in Chicago, succeeds G. B. McDermott, who becomes a member of the NBC sales staff for NBC managed and operated stations.

Addition of McDermott to the m. and o. sales organization is part of a general campaign on the part of NBC to strengthen its spot line-up on the owned and operated outlets, following the highly-organized Columbia Radio Sales for the CBS-owned stations.

CBS declares that the contract it has with WRVA, Richmond, offers no better terms than those prevailing for stations in Kansas City, Pittsburgh, Cleveland, or any similar city. WRVA does not, says the network, collect on the full card rate in any instance and that the only time that the Richmond outlet's scale of compensation deviates from CBS' regular scale is when the network preempts any part or all of the 6 to 7 p.m. stretch. If the station has to out one of its own account to make room for a network commercial, CBS is obligated to pay it 50% above the card rate, as a premium of penalty.

Wrong Fraternity

There seems to be an inside burn-up among NBC sales execs over one of the latest Lucky Strike newspaper advertisements which has been printed nationally. This ad depicts a femme singer in front of a mike, and the burn-up is that the mike, in big white letters, claims it as CBS.

American Tobacco account is handled by Lord & Thomas Agency, which also has the NBC business. NBC boys can't understand why the mike shouldn't have been labeled with their firm's lettering.

Buckeye Starts With 29 Programs Looped Weekly

Columbus, March 16.

WHKC is now feeding 15 programs a week to the newly-opened Buckeye Network, which includes also WHK, Cleveland and Youngstown.

In addition to the 'Georgia Crackers' show, six times weekly commercial sponsored by Crazy Water Crystals, WHKC is piping nine sustainers a week to the other outlets. Local shows on the net are The Word Man; Cowboy Joe and Horseshoe Mike.

Buckeye chain is also carrying 14 sustaining programs originating in Cleveland, making total of 29 programs a week for the network. Five morning programs originate at WJAY and nine afternoon and evening shows are being fed by WHK. Addition of sustainers to Crazy Water Crystal commercial throws the new network wide open.

John Galbraith, formerly western manager for the John Woodward newspaper rep outfit, joins NBC Chicago network sales staff.

World Asks Petrillo to Clarify Terms For Transcriptions' Local Release

Chicago, March 16. First effects of the set of restrictions on records imposed by the Chicago Federation of Musicians was felt last week when James Petrillo, president of the local, communicated with allied branches of the American Federation of Musicians asking them under what conditions they would permit stations in their respective territories to release a commercial series stencilled by the World Broadcasting System. Replies overwhelmingly demanded that the station use as many local musicians as were employed in the making of the transcriptions.

Under the rules the Chicago local put effect March 5 the maker of a musical transcription in this city is restrained from placing the record elsewhere unless he has obtained broadcasting clearance from the local union. Procedure further provides for the Chicago union to inquire of other locals their broadcast requirements of the particular series.

Application from World was the first received by the Chicago union and involves 26 quarter-hour programs, with the Mid-Continent Petroleum Co. the underwriter. Campaign calls for the use of 22 stations. If the AFM locals which are requiring man-for-man on this series have their way, it will be necessary for the stations concerned to pay for 16 standby men every time one of the Mid-Continent transcriptions is broadcast.

Replies received by Petrillo to date from associated locals indicate that they are strongly in support of his campaign on the recording issue. Petrillo is firmly of the opinion that the policy of his local will be adopted as a national one when the AFM holds its annual convention in Louisville this June.

In his application to the Chicago local A. K. Kendrick, World v. p. of the Chicago office, broke up the Mid-Continent list as to network affiliation and stated that he assumed

Petrillo would have 'no objection to clearing transcriptions for network stations inasmuch as they are network stations. Kendrick also wrote that it was important that production on the series start by this week, 'otherwise the campaign would not be of value to the advertiser as being too late to fit in with their spring advertising schedule.' 'Furthermore,' said Kendrick, 'I feel sure that the advertiser will not go ahead if we are prohibited from using the transcriptions in some of these points as he needs to cover his complete territory with radio if radio is to be used.'

Following is the station list which Kendrick submitted for the account:

WHDH, Calumet, Mich.
WMT, Cedar Rapids, Ia.
WGN or WBBM, Chicago.
KGFB, Coffeyville, Kan.
WHO, Des Moines, Ia.
WBBB, Duluth, Minn.
KOA, Denver, Colo.
WGDF, Evansville, Ind.
KFFW, Ft. Smith, Ark.
WIRE or WFBM, Indianapolis, Ind.
WDAP or KMBC, Kansas City, Mo.
KFRU, Columbia, Mo.
KGLO, Mason City, Ia.
WHAS, Louisville, Ky.
WTMJ, Milwaukee, Wis.
WCCO or KSTP, Minneapolis-St. Paul, Minn.
KWY, Oklahoma City, Okla.
WOW, Omaha, Neb.
KSOO, Sioux Falls, S. D.
KMOX or KSD, St. Louis.
WDOW, Terre Haute, Ind.
KTUL, Tulsa, Okla.

Hannah Kichaver Joins CBS

Chicago, March 16. Hannah Kichaver has resigned from Sligh & Tyrrell talent agency to join the promotion department of the local Columbia Broadcasting System offices.

Has long been identified as book-er here.

Flash!

Des Moines, March 16. Donald Thompson, of the WHO production department, has been elected an associate member of the newly formed radio branch of the Iowa Authors Club.

..... When
an old friend of
the family's like
WCAU intro-
duces you to this
market, you've
got acceptance!

WCAU
50,000 WATTS
Philadelphia
ROBERT A. STREET, Commercial Manager

WCFL, Chi Labor Station, Promises Snappier Stuff, More Showmanship

Chicago, March 16. Station WCFL, which has gone along for years as the 'Labor Station' of Chicago but with little showmanship or sales promotion, intends to snap out of it. New aggressive policy is promised by Maynard Marquand, who has recently become general manager.

Advertising agencies, etc., have long held the opinion that WCFL was neglecting its own possibilities. With Chicago a big workman's town and WCFL the sole mouthpiece of the liberal viewpoint, WCFL has rambled along in the past without making much capital out of its market position.

Few scattered spurts along program-improving lines have been offset by the previous general dullness of its entertainment schedule and the stodgy presentation of the labor stuff. Lots of these, and more spits by fervid spokesmen of various causes has bored even the partisans. Need for production values and common sense editing has been glaring.

Admittedly the reform of WCFL's showmanship is difficult due to the organizational politics behind the labor unions involved. But it is believed that the neglect of its profit-making possibility has reached a point where WCFL can drive toward a better balanced and more attractive entertainment set-up with less

interference from overpersistent speech-makers.

There has been some whispering recently that the country's other 'labor station,' WEVD, New York, with less advantages in some respects, was outdistancing WCFL and doing a smarter job within its objectives.

Strong Market Story

Policy of WCFL, as far as its being the 'Voice of Labor' is concerned, will not be altered, but Marquand policy will include the publicizing of the audience which listens to WCFL 'exclusively,' the members of labor families, of which there are over 400,000 in the immediate Chicago area. Station has catered to this class throughout the years of its existence. A strong market story is thought possible. Campaign to exploit these families to both advertising agencies and manufacturers of products for family consumption will be made.

Station is to remain an NBC affiliate, taking sustaining programs and dance shots from that net, but the labor stuff, as well as other programs for or by labor will be increased in number but given better presentation, more showmanship and playing down overdoses of gab.

Indianapolis Station, Its 3rd, Finally Okayed; Many Tried and Failed

Washington, March 16.

Glenn Van Auker, who has been a public utility lawyer in Indianapolis following an active public and political career, is the successful holder of a construction permit for a third Indianapolis radio station. Van Auker has been a member of the Indiana State Senate for two terms, and also served as a member of the Indiana Public Service Commission, state body which guides all Indiana public utilities. By virtue of his permit, which was awarded following a hot hearing session in Washington, D. C., he becomes a competitor, when the station is built, of WIRE, owned by Eugene C. Pulliam, Lebanon (Ind.) newspaper chain owner; and of WFBN, a subsidiary operating unit of the Indianapolis Power & Light Co. WIRE is hooked with the NBC red web, while WFBN is the local CBS outlet.

It is understood Pulliam hotly contested the granting of Van Auker's permit by the F. C. C., but WFBN, taking no active interest in the third station scramble, appears little concerned over the new station.

Contested action and protest of WIRE was strictly on business basis and centered on fact that two stations at present fill the need for Indianapolis and vicinity, but Van Auker was able to get the F. C. C. convinced otherwise. Another item of interest is that Van Auker and Pulliam are both on the same political side of the fence, and personal friends to boot.

Granting of the permit to Van Auker climaxes scramble by various people and organizations for another radio outlet for Indianapolis that has been going on for the past five years or more.

Guest List

AMERICAN CAN
(Tu. 9-WJZ)
Mar. 23—Shella Barrett.
A. & P.
(Th. 8-WABC)
Mar. 18—Helen Menken, Margalo Gillmore.

AMER. TOBACCO
(Lucky Strike Cigs)
(Sat. 10-WABC)
Mar. 20—Margot Grahame.

AXTON-FISHER
(Spuds)
(Sa. 8-WJZ)
Mar. 20—Virginia Verrill.

Mar. 27—Charles Kullmann.

BRISTOL-MYERS
(Wed. 9-WEAF)
Mar. 17—Shannon Quartet.

CAMPBELL
(Fri. 9-WABC)
Mar. 19—Gertrude Niessen, Hugh Herbert, Gregory Ratoff, Henry Armetta, George Murphy, Doris Nolan, Mischa Auer.

FIRESTONE
(Mon. 8-WEAF)
Mar. 22—Margaret Spears, Richard Crooks.

FORD
(Su. 9-WABC)
Mar. 21—Bartlett and Robertson, Fritz Reiner.

Mar. 28—Richard Crooks.

FORD DEALERS
(Tu. 9 p.m.—WABC)
Mar. 23—Not booked.

GENERAL FOODS
(Calumet)
(Sa. 5-WJZ)
Mar. 21—Armanda Snow, Robert Bleecker, Kenneth E. Arnold.

GENERAL MOTORS
(Su. 10-WEAF)
Mar. 21—Marion Anderson.

GROUP OF BANKS
(Fri. 10 p.m.—WABC)
Mar. 19—Dr. Neil Carothers.

HEINZ
(M-W-F. 11 a.m.—WABC)
Mar. 17—Gelett Burgess.

Mar. 19—Ida A. R. Wyly lyde Barrie.

Mar. 22—Mrs. Eunice Barnard.

INTERNATIONAL SILVER
(1847 Rogers Bros.)
(Su. 4:30-WEAF)
Mar. 22—Not booked.

JELLO
(Su. 7 p.m.—WEAF)
Mar. 21—Not booked.

KRAFT
(Th. 10-WEAF)
Mar. 18—Basil Rathbone, Harriet Hilliard, Vitya Vronsky and Victor Badin.

KOLYNOS
(Tu. 8-WABC)
Mar. 23—Charlie King, Thomas Thomas, Iliana.

LUX
(Mon. 9-WABC)
Mar. 22—Freddie March, Florence Eldridge.

MAXWELL HOUSE
(Th. 9-WEAF)
Mar. 18—Lillian Gish, Mary Small's Juvenile Revue.

NAT'L DAIRY
(Sat. 8-WEAF)
Mar. 20—Stuart Erwin, June Collyer.

NASH
(Sat. 9-WABC)
Mar. 20—Grace Moore.

R. J. REYNOLDS
(Cameo Cigarettes)
(Tu. 9:30-WABC)
Mar. 23—Judy Garland, Frank Fay, John Boles.

ROYAL GELATINE
(Th. 8-WEAF)
Mar. 18—Henry Fonda, Walter O'Keefe, Edgar Bergen, Rudi Grasi.

SEA
(Su. 2-WJZ)
Mar. 21—Bruno Castagna, Andres Segovia, Joseph Schmidt, Walter O'Keefe, Awatona 4H Club (broadcasting from Minnesota).

SHELL
(Sat. 9:30-WEAF)
Mar. 20—Albert Payson Terhune, Maj. James H. Doolittle, Fibber McGee and Molly, Vienna Boys Choir, Effors, Field and Hall Trio.

SHERWIN-WILLIAMS
(Su. 3-WEAF)
Mar. 21—Not booked.

Kirby' State Dept. Series
Nashville, March 16.

Ed Kirby, sales promotion manager for National Life and Accident Insurance Company, is in Washington and New York on business with reference to writing and production of National Life's 'America's Flag Abroad' over WSM each Friday night at 9:30 o'clock, CST.

Kirby conceived idea and produced first series of 'America's Flag Abroad' over WSM last year. Scripts are prepared with cooperation of Department of State. Tell story of United States Foreign Service.

WPA Boys and Girls Toss a Party

Hallie Flanagan Proves an Absent Heroine—Blackouts Forgot to Pull the Switch

Radio wing of the WPA Federal Theatres' Project tossed what it described as a 'First Annual Frolic' at a Broadway chowder coop Monday (15), with 400 hands turning up. Press was invited, but adroitly advised that Uncle Sam couldn't cuff any ink-stained wretches to the \$1.25 dinner (including dancing and 'entertainment') and consequently press-carriers were asked to step up on the scales and pay for own weighing.

Hallie Flanagan proved to be the Paint Saint of the evening, though she didn't show. Everybody present who looked authoritative had a different slant on cause of her absence. Consensus was that she was 'sick.' It was good showmanship not to show up—everybody talked about it and her. Every mention of her in all the speakers' table spiels was cue to rattle the rafters with palm-pounding.

Alfred Kreyberg, the poet, who is now in WPA radio, read a piece of poetry he penned for occasion, titled 'She Manages in South Dakota.' In achieving laudatory lines on Miss Flanagan, poet neglected his metre in the enthusiasm of his praise. Try to make Flanagan rhyme! Langdon Post, one-time film critic on old N. Y. World, now Tenement Housing Commissioner, arose, announcing he'd patter for three minutes, but tripled his estimate. He did, however, preface his palaver by saying

he wouldn't be humorous, and stuck to his word.

Fred Niblo, quondam silent picture director ('Ben Hur'), who now directs radio shows for WPA, hasn't forgotten how they lavishly toss out compliments! Hollywood at dinner parties. He lived up to the tallest tradition of the Coast.

'Entertainment' was announced as being series of blackouts. Handled by the radio project personnel, lads and lassies must have thought they were in a studio with no audience present; leastwise they neglected to close or dim the two spotlights when the various skits touched their 'over the hill' lines. And, too, once a skit was interrupted, one of the prop men, who broke it up by walking on and asking if it were time to move the props off and bring on the equipment for the next one.

Sketches were mild little mostly lampooning various bi and conditions in the project.

WANTED

Two Outstanding Character Actors

One Blackface—One Rural

Must have either vaudeville or radio background. The two men who qualify for these roles will be actors who write their own material or have extensive gag libraries. If you have the above qualifications, send full details at once. An exceptional opportunity for the right men.

ADDRESS: Nelson Shawn, c/o VARIETY, Chicago

phil baker

THE GREAT AMERICAN EDITOR
GULF REFINI COMPANY
SUNDAYS
7:30-8 P.M. EST
WABC
CBS

MYRT AND MARGE

Colgate-Palmolive-Peet
2:45 P.M.—Mon., Tues., Wed.
Thurs., Fri.
WABC - CBS

"The Musical Tonic of the Southland"
WICK KENNY
N.Y. Daily Mirror
FRANCIS CRAIG
AND HIS ORCHESTRA
NBC
Mondays, 11:30 p.m., CST
Management—CRA WSM

MILTON DOUGLAS

(Week March 12th) Now at Detroit A. C., Detroit
OPENING APRIL 12th, MAYFAIR HOTEL, LONDON

DIRECTION:
WM. MORRIS AGENCY

CARL HOFF

LUCKY STRIKE

"Your Hit Parade"

Saturday, 10 p.

WABC -

JERRY COOPER

KRUEGER BEER
Mondays at 10:30 P.M.
WEAF - NBC
DRENE SHAMPOO
Wednesdays at 7:45 P.M.
WEAF - NBC
Thursdays at 7:
WJZ - NBC

Management
COLUMBIA ARTISTS
BUREAU

ALICE REMSEN

is planned
"Castles of Romance"
is now sponsored by
HARVEY and WHIPPLE,
WJZ, NBC

'THE O'NEILLS'

By JANE WEST

NOW RADIO'S MOST POPULAR
FAMILY BRINGS YOU MORE

LAUGHTER TEARS AND HEART-THROBS

Presented by Ivory Soap - 99 1/100% pure

LISTEN TWICE DAILY

NBC Blue Network, Mon. to Fri. 11 a.m. EST
IN . . . NBC Red Network, Mon. to Fri. 3:45 p. . EST
COAST TO COAST

DR. BLACKMAN ADVERTISING INC.
MGT., WOLF-RKO BLDG., NEW YORK CITY

Missing Persons Racket

Los Angeles, March 16. KFI here thought it was doing a public service when it cut in with announcements on missing persons but discovered that its charitable act was being misused for unscrupulous gain. Checkup by the station disclosed that collection agencies and process servers were availing themselves of the gratis service to get a line on their quarry. Hereafter it'll take an okay from the police or sheriff's office before the station will help round up the wayward ones.

Mills of ASCAP Tries to Stop New State Law

Tacoma, March 16. R. Q. Mills, general manager of the American Society of Composers, Authors and Publishers, arrived here from New York last week to pave the way for an injunction which ASCAP proposes to ask just the recently adopted anti-monopoly bill. Measure has passed both the state house of representatives and the senate and is now awaiting the governor's nature.

First thing which Mills attempted on his arrival was to kill the measure in senate committee. He charged that if the bill passed it would make it impossible for ASCAP to operate in the state of Washington, as was obviously intended. Mills also claimed that the bill had been inspired by broadcasters and added that without the Society there was no way for composers and writers to check hotels, dance halls and radio stations to see that they were collecting for their work as provided for under the Federal copyright law. Washington theatres are interested in this bill as much as broadcasters and indications are that the governor will approve the measure, unless he finds that the amendments inserted by the senate conflicted with the provisions as passed by the house. Legislators in either body revealed that they were overwhelmingly in favor of this type of bill in some form.

Fred Allen Overworked

Fred Allen may quit his connection with Bristol-Myers at the expiration of their present contract. Report is that the strain of an hour's show is proving too much for him and that he would prefer to shift to something that would limit him to a half hour's appearance. There is also a money angle.

Allen has been on the same payroll since the beginning of 1934.

WKRC Goes Gala March 27

Cincinnati, March 16. Dedication of WKRC's new studios and transmitter gets an hour gala over station on March 27.

Governors from three states, Cincy's Mayor Wilson and City Manager Dkystira will talk, as well as WKRC's g.m., Tim Goodman. Station's and city's history will be dramatized.

WHAT STRIDES!

Now it i

KXBY

in Kansas City, Mo.

... and what a mer-
ising department

Sponsored by
**ROCHESTER
PREFERS
WHEC**
CBS

225 ON RADIO PROJECT

WPA Broadcasters on Every Y. Station Except WLWL

Radio wing of the Federal Theatres' Project has, in the last week, been almost doubled in personnel. More than 200 have been moved over from the stage end, headed by Alford Kreymburg, the poet, who, having been WPA theatre administrator in the Bronx, now becomes assistant. The radio project to Evan Roberts, the g.m. Staffed by 225, the WPA radioites are now on both NBC and CBS as well as every station in Greater New York with the exception of WLWL. Group is presenting dramatizations regularly skedded on the broadcasters.

Network Chart

NBC NEW PROGRAMS

Sherwin-Williams (paints)—Woman's Magazine of the Air, Thursdays, 3:45 to 4 p. m. EST (until April 22; 2:45 to 3 p. m. PST on April 29 and thereafter), beginning April 1; for 13 weeks. KDYL and Red Coast, KTAR, KFSK, KWG, KMJ. Cycle Trades of America (bicycles)—Unannounced program, Thursdays, 7:15 to 7:30 p. m., with repeat at 11:15 p. m., beginning April 1; for 13 weeks. WJZ, WBZ-A, WEAT, WICC, WFIL, WBAL, WMAL, WSYR, WHAM, WEBR, KDKA, WGAR, WSPD, WXYZ, WCKY, WOWO, WENR, WLS, WABY, WFEA, WCOL (WGL from April 1 to 29 only), WOOD, WBOW, WGBF, SE, WSOC, WWNC, WFBC, WCSC. Stations receiving the program from 7:15 to 7:30 on April 1 to April 22, and shifted to the 11:15 repeat show thereafter include: KWK, WMT, WTCN, KSO, KOIL, WREN, SC, WJDX, SW, KGBX, KARK, KTHS, KTBS, KGNC, NC, MW. Stations receiving the repeat show immediately are: Blue Mountain, KGHP, Blue Coast, KTAR, KFBK, KWG, KMJ, KERN, North Mountain.

Griffin Manufacturing Co. (All White shoe cleaner)—Griffin Melody Clock musical with Hugh Barrett's orchestra, Jean O'Neill, Barry McKinley and the Tune Twisters Trio, Mondays, 7 to 7:30 p. m., beginning May 17; for 52 weeks. Basic Blue, WSAI, WABY, SC.

General Foods (Grape-Nuts)—Burns and Allen with Ray Noble's Orchestra, Mondays, 8 to 8:30 p. m. (note: rebroadcast is from 9:30 to 10 p. m. until April 19; on and after April 26 the repeat show shifts to the 10:30 to 11 p. m. spot), beginning April 12; for 51 weeks. WEAF, WNAC, WTIC, WJAR, WTAG, WCHS, KYW, WFER, WRC, WGY, WBEN, WCAE, WTAM, WIRE, WJW, WMAQ, WLW, SE, WCSC, CRCT. Repeat show for: NC, NW, SC, WJDX, SW, KGBX, KARK, KTBS, KGNC, KOB, Red Mountain and Coast, KTAR, KFBK, KWG, KMJ, North Mountain, KGU, KSD, WHO, WOW, WDAF.

NBC RENEWALS

General Electric Co. (appliances)—Hour of Charm, beginning April 26; for 11 weeks. Basic Red, WLW, Canada, SE, SC, SW, NC, Red Mountain, Red Pacific Coast (with KGO instead of KPO), North Mountain.

Lamont Corliss and Co. (Pond's Face Cream and Powders)—Husbands and Wives, beginning April 6; for 26 weeks. Basic Blue, WSAI, WABY, Blue Mountain and Coast.

Packer's Tar Soap—Thatcher Colt Mysteries, beginning April 4; for 26 weeks. Basic Red, WBOW, WGBF, Red Mountain and Coast.

S. C. Johnson and Co. (wax and allied products)—Fibber McGee and Molly, beginning April 12; for 52 weeks. Basic Red, WOOD, WCOL, NC, NW, SE, WSOC, WWNC, SC, WJDX, SW, KTBS, KTHS; repeat show via Red Mountain and Coast.

RENEWALS

Chevrolet—Rubinoff program, beginning April 11; for 13 weeks. Same station list.

Note: New programs or renewals for more than 13 weeks are generally cancellable in cycles of 13 weeks on 30 days' notice.

HARDSHIPS OF STUNTING

KLZ Plans Jammed By Contrary-Minded—Localities

Because of the localities connected with the stunt, KLZ came near losing out on interviewing him over the air. Scheduled to appear at 2:30 p. m. the locals objected to Louis making any personal appearances locally excepting that at his boxing exhibition. Came 2:30 and no Joe Louis in the studio. Announced as a postponement, T. A. McClelland, engineer, got busy and ran loop into the fighter's private car and set up his remote control equipment. An hour and ten minutes, and the interview, by Chas. Englis of the KLZ news staff, went on the air an hour and a half after schedule.

Margaret Speaks' Policy

Starting with program of March 22, Margaret Speaks will no longer sing popular songs on the Firestone show for NBC. About two months ago she started including a couple of pops in her classical warbling.

Raps by radio columnists, et al., decided Miss Speaks' reversal. Pops will remain on show, but they will be sung by members of the chorus.

Texas Broadcasters Pass Resolution Giving Craney Bill Partial Okay

SEN. GLASS SWALLOWS AVERSION TO RADIO

Senator Carter Glass, of Virginia, will make the second radio spiel of his life on March 29, stepping up to the CBS mic and loosening his tongue for an hour commencing at 10 p. m.

Though Glass is generally rated most gifted orator in the Senate, he dislikes the air and consequently confines his speech-making to visual audiences and newsreels.

Frez's Supreme Court plan has aroused the vet Virginian, however, so he's taking to the airlines to get largest possible audience for his attack upon proposal to enlarge the supreme bench.

Cobb Show in Campher

Irvin S. Cobb's Paducah Plantation program fades off the NBC-Red with the April 10 broadcast. Oldsmobile has been sponsor.

Account is not taking on another show to replace at present.

Dallas, March 16.

Broadcasters Association voted last week to support with

the copyright bill which Craney, of KGIR, Butte, Mont., chairman of the National Association of Broadcasters' copyright committee, has submitted to Congress. TBA board members were of the opinion that the association should cooperate in effecting some change in the present copyright law, but that Craney's measure did not cover the matter completely.

Resolution which the TBA directors did pass thanked Craney for his efforts and urged that any proposed law should eliminate the minimum \$250 penalty for infringements, require ASCAP to furnish all stations with a list of the numbers it controlled and prevent the Society from collecting on programs not using its music.

Same meeting voted to invite radio stations throughout the United States to attend the TBA's annual membership gathering slated for the spring.

WHY A Supplemental SHOW?

Advertisers occasionally ask "Why a supplemental show Greater New York?" This question might just as well be "Why a pith helmet in Timbuktu?"

Every locality makes its own particular demands. And if there is any one market whose demands are to be found nowhere else, it is Greater New York. Twenty-eight national advertisers now using WOR to supplement their network shows are perfectly aware of this. They also know that their advertising appropriations for Greater New York must be in proportion to the total sales derived from this market. It is only logical to admit that a market which yields 10 to 20% of any advertiser's total sales, cannot be thrown for the count with an expenditure of four, six, eight or ten percent for advertising. It all boils down to the fact that radio is no longer something "worth trying." Basically, radio conforms to the same sound principles which govern all advertising. A major one is . . . plank your greatest expenditure in the greatest volume market. Sure the per-cent-profit may be lower than that for Dubuque, but no national advertiser can afford to ignore it. And WOR is the supplemental outlet by every plain and fancy measure.

WOR

Rep Firms Coalesce

Chicago, March 16.
New station rep firm has set up shop, this one by a merger of interests, combining the Weston, Frykman & Allen company with the radio department of Small, Spencer, Brewer.

Label of the new outfit is condensed to Small & Brewer.

WAX FIRM DISSOLVES

Los Angeles, March 16.
Transcription firm of MacGregor & Solie last week became the sole ownership of C. P. MacGregor.

S. A. Solie sold his interest to his partner and will devote his time to engineering experiments.

Gold Rush in Florida?

Pensacola, Fla., March 16.
WCOA, local CBS outlet, has had boom biz thus far in '37, with revenue 252% up over same period in '36. Biggest hop has come from network, biz thus far this year being 502% over corresponding period.

Station is owned by John H. Perry, who also owns News-Journal.

race Chilote at WHDL

N. Y., March 16.
WHDL has new p.a. in Frederick G. Meyers, and has inaugurated post of "femme-program director," with Grace Chilote, onetime legit stock layer, filling spot.

Meyers is new to broadcasting, coming directly from St. Bonaventure College, where WHDL is housed.

AL GOODMAN
and his
ORCHESTRA

Palolive Beauty Box Theatre
CBS 9:30 P.M.
EVERY WEDNESDAY
SHOW BOAT
EVERY THURSDAY
NBC 8 P.M.
BOOKED EXCLUSIVELY
MUSIC CORP. OF AMERICA
FREE COMBINATION

"BARON MUNCHHAUSEN"
JACK PEARL
RALEIGH and KOOL CIGARETTES
WJZ 9:30 P.M. E.S.T.—Monitay
NBC Network
A.S.

Fred Allen
Portland Hoffa
in "Town Hall Tonight"
SAL HEPATICA-IPANA
WEAF—Wednesdays 9-10 P.M.

ARTHUR FRED
FIELDS and HALL
Red Network—NBC—Monday Through Saturday
9:00-9:45 A.M.
SO WHAT!!

F.C.C.'S WASHINGTON DOCKET

DECISIONS

Washington, March 16.

California: KGDM, E. F. Pfeffer, Stockton, denied power change from 1 kw daytimes only to 1 kw night and day, and change of hours from days to limited, Commish sustaining Examiner Ralph L. Walker.

Indiana: Glenn Van Auker, Indianapolis, granted new station to be operated on 1050 kc with 1 kw, daytimes only, Examiner P. W. Seward upheld.

Kansas: KCKN, WLBK Broadcasting Co., Kansas City, granted permission to change name from WLBK Broadcasting Co. to The KGKN Broadcasting Co.

New York: WMCA, Knickerbocker Broadcasting Co., New York, granted power boost for auxiliary transmitter from 500 watts to 1 kw for emergency purposes only; Columbia Broadcasting System, Inc., New York, granted extension of authority to transmit programs to Canadian stations CFBR and CKAC and to stations of the Canadian Broadcasting Corp.

North Carolina: Asheville Daily News, Asheville, application for new station to be operated on 1370 kc with 100 watts remanded to docket for further hearings.

Oregon: KXL, Portland, granted renewal of license on 1420 kc with 100 watts nights, 250 watts days, sharing with KPBS, Portland (also granted authority to transfer control of corporation from H. B. Read to T. W. Symons and E. B. Craney). Examiner P. W. Seward sustained.

Pennsylvania: Lou Poller, application for new station to be operated on 1370 kc with 250 watts days dismissed at request of applicant; Fayette Broadcasting Corp., Uniontown, granted new station to be operated on 1420 kc with 250 watts days, Commish considering action of Dec. (KQV, Pittsburgh, withdrawing protest).

Texas: Malcolm H. Clark, Amarillo, application for new station to be operated on 1500 kc with 100 watts denied as in cases of default; John S. Braun, Waco, application for new station to be operated days only on 1500 kc with 100 watts dismissed with prejudice after Broadcast Division denied petition requesting dismissal without prejudice.

Vermont: WQDM, E. J. Regan and F. Arthur Bostwick, St. Albans, denied special temporary authority to operate on 1370 kc with 100 watts power at location authorized by construction permit.

SET FOR HEARING

California: George H. Payne, new station to be operated on 1440 kc with 500 watts; KGO, National Broadcasting Co., San Francisco, move transmitter near Belmont, install new equipment and vertical radiator and jump juice from 7 1/2 to 50 kw; KRE, Central California Broadcasters, Inc., Berkeley, install vertical radiator, change frequency from 1370 to 1440 kc, boost power from 100 watts nights, 250 watts days, to 500 watts nights, 1 kw days.

Radiote Corp., San Diego, new station to be operated on 920 kc with 500 watts; KMJ, McKlatchy Broadcasting Co., Fresno, night power boost from 500 watts to 1 kw.

Georgia: J. K. Patrick & Co., Athens, new station to be operated on 1310 kc with 100 watts nights, 250 watts days.

Illinois: Howard A. Miller, Galesburg, new station to be operated on 1500 kc with 100 watts, days only.

Indiana: WBOW, Banks of Wabash, Inc., Terre Haute, change equipment, install directional antenna system, change frequency from 1310 kc to 1290 kc, boost power from 100 watts nights, 250 watts days, to 500 watts nights, 1 kw days, using irectional antenna for nighttime operation.

Massachusetts: John W. Haigis, Greenfield, new station to be operated on 1210 kc with 250 watts days only.

Michigan: Voice of Detroit, Inc., Detroit, new station to be operated on 1120 kc with 500 watts nights, 1 kw days.

Minnesota: Minnesota Broadcasting Corp., Minneapolis, night juice-jump from 1 to 5 kw (to be heard before Broadcast Division).

Missouri: KCMO, Kansas City, install new equip-

ment and directional antenna, change frequency from 1370 to 1450 kc and jump power from 100 watts to 1 kw.

New York: Watertown Broadcasting Corp., Watertown, station to be operated on 1420 kc with 100 watts nights, 250 watts days (to be heard with related applications).

North Carolina: Carolinas Radio, Charlotte, new station to be operated on 880 kc with 500 watts nights, 1 kw days.

Ohio: WSPD, Toledo, night power boost from 1 to 5 kw.

Oklahoma: World Publishing Co., Tulsa, new station to be operated on 940 kc with 1 kw nights, using irectional antenna, 5 kw day.

Oregon: KSLM, Salem, change frequency from 1370 kc to 1110 kc, boost power from 100 to 500 watts (to be heard before Broadcast Division).

South Dakota: KWTV, Greater Kampeska Radio Corp., Watertown, change frequency from 1210 kc to 1340 kc, increase power from 100 watts unlimited to 250 watts nights, 500 watts days (desires facilities of KQDY, Huron).

Texas: KGKL, San Angelo, install new equipment and vertical radiator, change frequency from 1370 to 940 kc, boost power from 100 watts nights, 250 watts days, to 1 kw nights, 5 kw days; Amarillo Broadcasting Co., Amari, new station to be operated on 1500 kc with 100 watts.

Utah: Provo Broadcast Co., Provo, new station to be operated on 1210 kc with 100 watts.

Virginia: Petersburg Newspaper Corp., Petersburg, new station to be operated on 1210 kc with 100 watts nights, 250 watts days, specified hours.

Washington: Skagit Broadcasting Association, Bellingham, new station to be operated on 1200 kc with 100 watts nights, 250 watts days (facilities of KVO5).

West Virginia: West Virginia Newspaper Publishing Co., Clarksburg, new station to be operated: days on 1250 kc with 1 kw.

NEW APPLICATIONS

California: KEHE, Evening Herald Publishing Company, Los Angeles, voluntary assignment of license to Hearst Radio, Inc.; Robert E. Clements, Huntington Park, new station to be operated on 1160 kc with 250 watts, days only.

Indiana: WGL, Fort Wayne, make changes in transmitting equipment and increase power from 100 watts to 100 watts nights, 250 watts days.

Kentucky: WCMJ, Ashland, change frequency from 1310 to 1120 kc, boost power from 100 watts nights, 250 watts days to 250 watts nights, 1 kw days.

Louisiana: Southern Broadcasting Corp., New Orleans, new station to be operated on 1200 kc with 100 watts nights, 250 watts days.

Mississippi: Standard Life Insurance Co., of the South, Jackson, new station to be operated on 1420 kc with 100 watts nights, 250 watts days.

South Carolina: Spartanburg Junior Chamber of Commerce, Spartanburg, new station to be operated on 1420 kc with 100 watts nights, 250 watts days.

Texas: KTSA, San Antonio, voluntary assignment of license to Hearst Radio, Inc.; WACO, KTSA Broadcasting Co., Waco, voluntary assignment of license to Hearst Radio, Inc.; KNOW, KUTV Broadcasting Co., Austin, voluntary assignment of license to Hearst Radio, Inc.

EXAMINERS' REPORTS

Iowa: Ample resources and wide broadcasting experience of the applicants won the nod from Examiner Melvin H. Dalberg last week, on the request of Central States Broadcasting Co. for a smallie at Council Bluffs. Perch on the 1500 kc ribbon and unlimited time is asked by Central States for its new venture. Dalberg recommended commish okay the plea, since need for additional service exists in the area and no interference would result.

Legal line-up included Paul D. P. Spearman, representing applicant; Paul M. Segal and George S. Smith, appearing for WOW, Omaha, Neb., and Tyler Berry, commish attorney.

WSM'S Household Hinter

Nashville, March 16.
Mary Lyles Wilson set for 15-minute period of recipes and household hints on WSM Mondays, Wednesdays, and Fridays at 10:15 a.m. CST, sponsored by Scott Towels.

Miss Wilson did her Radio Kitchen on WSM previously.

McLeod Quits Radio

New Orleans, March 16.
Harry McLeod, who resigned from the St. Charles theatre staff some months ago to become advertising manager of WBNO, has done a reverse.

Now quits station to return to the theatre as promotion manager and booker of stage shows.

Yankee Synagogue Singer Set

Davi Puttermann, American-born Jewish cantor, will sing on the Hammerstein Music Hall program for the Passover week program of March 30.

Puttermann claims to only Yankee synagogue singer.

Mary Small's Fur Coat

Mary Small, currently in stage-show at Keith's, Boston, slipped in a single-shot commercial over WEEI for J. J. Fox, furriers.

Sponsor paid off strictly with merchandise, giving Miss Small a fur ensemble.

Peddle Mal Stevens

Mal Stevens, football coach at N.Y.U., has o.k. from school to go on air and use his billing at institution. Handled by John T. Casey, Stevens is being offered around for next-guid season.

N.Y.U. has set some restrictions on sort of sponsor school will let Stevens accept. Beer, for instance, is out.

Radio Rounds Up Workers

St. Louis, March 16.
KMOX informed 4,500 workers at General Motor's St. Louis Chevrolet plant last week that a five-hour strike had been settled and they should report for work the next day. Plant Manager Phil Baugh informed James Shouse, gen. mgr. of KMOX of situation and asked his aid in having men back at work. Announcement followed.

KMOX scooped daily rags hours on strike settlement.

WSB Clicks Off 15th

Atlanta, March 16.
March 15 marked 15th birthday of WSB, Atlanta Journal's station, oldest in Dixie, and outfit is planning gala celebration of event.

Under guidance of Lambdin Kay, from the start station has advanced from 100 watts to 50 kw.

Gunn West for Transamerican

Terry Gunn: has joined Transamerican Broadcasting Corp. as account executive after a year with sales staff of Edward Petry Co., station reps.

He will trek west to Chicago and Cincinnati, etc., on a sales promotion jaunt before locating permanently in N. Y. office.

MARIO BRAGGIOTTI
WITH HIS ORCHESTRA
Offering Limited Engagement at
Normandie Ballroom, Boston
March 27th
Soloist with Providence Philharmonic Orchestra—March 12—Playing Open Competition—"SPANISH RHAPSODY"
(HEARD ON NBO NETWORK)
Mtc. CONSOLIDATED RADIO ARTISTS, Inc.

JACQUES FRAY
and His Orchestra
RE-ENGAGED
2ND YEAR
OPENING IN MAY
HOTEL ST. REGIS
NEW YORK

ARTHUR BORAN
RADIO'S MOST VERSATILE ENTERTAINER
BROADCASTING HIS NOTED IMPERSONATIONS
SCHAEFER BEER PROGRAM
SUNDAY, MARCH 21st, 9 P.M. E.S.T.
STATION WOR-MUTUAL NETWORK
Dir.: Columbia Broadcasting System
Artist Bureau

ALAN COURTNEY
And His JOYMAKERS
(FAST - FUNNY - FURIOUS)
Fast On The Networks Yet - BUT A LITTLE JOKESTER IN WINGS?
Daily—WNEV-11:30 A.M.-12:30 P.M.

REVIVE UPPER NEW YORK BID

Washington, March 16.

ifting political winds last week cleared path for another attempt to settle snarl involving competing applications for local transmitter at Watertown, New York. Case, serious headache for Federal Communications Commission for months, was designated for new hearing by Broadcast Division last week.

After weeks of marking time, Commish ordered examiners to weigh relative claims of Watertown Times, which wants to purchase WCAD, Canton; Watertown Broadcasting Co., affiliated with WSYR, Syracuse; and Black River Valley Broadcasters, previously charged to be tied up with the power trust. Later two contenders want 1420 kc berth.

Green light was flashed after top rank Democratic politicians withdrew opposition to the Black River grant, which was recommended last summer by one F.C.C. examiner. Black River application has been held up since the height of the 1936 (Continued on page 51)

DeWitt on Cuba Trek

Nashville, March 16.
John H. DeWitt, Jr., chief engineer at WSM and chairman of the engineering division of the National Association of Broadcasters, is in Havana where representatives of the Mexican government are conferring members of the Federal Communications Commission and the Department of State with regard to the air situation below the Rio Grande.

DeWitt is observing the meeting in the interest of WSM and other clear channel stations.

Leon Stone Joins WIRE

Indianapolis, March 16.
Leon Stone is the newest addition to the sales staff at WIRE, coming in last week. Formerly 1th WIBU, Poynteth (Wis.).

Will handle general commercial biz.

Gwendolyn Beasley and Mary Renny new staff additions at WCCO, both working on schedules.

HOTELS PAY SECURITY TAX

Jam What Am, Dished Up Sunday; Swingo Session 'Sends' Sobbie

By CECILIA AGER

The New York unit of the United Hot Clubs of America had a jam session Sunday afternoon. Chick Webb, Duke Ellington, Art Shaw, Benny Goodman, Joe Marsala, Eddie Condon, Frank Newton, Rex Stuart, Ella Fitzgerald, George Whetling, Mezz Meow, Irv Bushkin, Marty Marsala, the Count Basie rhythm section, and some phonograph records, took it. This is a calm, and also the approved way of putting it, was possible at this event, held in the studios of the American Record Corp., to learn many things, such as the correct method of listening to swing, and what hot record buyers look like. (The audience was made up of Milton Gabler's Commodore music shop customers.)

Unlike the now historic clamor that greeted Benny Goodman's opening show at the Paramount and so distressed the scholars of swing, there was nought but reverential quiet until each number was over, but over. Nobody made the horrible blunder of mistaking a break

for the finish. Nobody shushed; nobody needed shushing. Late comers came in on tip-toe, even if they happened to enter during a Chick Webb barrage. Overcome by the decorum of the thing, the photographers reserved their bulbs for the climaxes. Only by its mass tremor, a unanimous, controlled shiver whose particular tempo was established at the beginning of each number and like the number, never wavered thereafter, was it possible to detect life in the audience at all. Leaning forward in their seats in frozen postures, they shook. Rhythm possessed them, but it was a well-behaved devil.

Disciples

They were ing the esoteric recordings regaled them, while John Hammond Jr. and Mr. were coaxing together the next combo, the next combo was scurrying about borrow instruments, as they were dri ing in each flourish of the extemporaneous talent, for genuine devotees of the art of swing appreciate it canned or fresh. Their discernment is so finely developed, their integrity so real, that they are quite able to resist the glamour of a swing star in person, if he does not happen to be also in form.

These good people, the hot record buyers, are young and earnest and steady. They look like members of Christian Endeavor, but they are a little less frivolous. Their crush on swing seems to appease the excess vitality natural to their age and thus permits them to behave, unhampered, in a blameless manner. Seeing their shining young faces, their exemplary conduct, their complete absorption in the music and the nice restraint of their responsive shakes, it is clear that swing has a good influence on people, like religion. Indeed, so moved were the executives of the Brunswick Recording Co. by the fine spirit of the afternoon, and by the sight of so many bona fide record buyers all at once (500, the various publicity representatives agreed, even though they didn't receive an okay wire from the place), that they insisted upon taking over Mr. Gabler's thoughtful outlay for li ds for the musicians' whistle-wett.

WALTER DOUGLAS NOT LIABLE ON FLUKE

Walter Douglas, as trustee for the publisher-creditors of the Crown Music Co., was cleared of liability in a \$25,000 negligence action when the case came up last week in the State Supreme Court, Queens County. Suit had been brought by the father of a child who had been injured while playing in a vacant house which Douglas had taken over as part settlement of the claims against the music jobbing firm.

House was located in Richmond Hills and the accident had occurred during the period of the house's foreclosure by a bank. Complaint was filed i 1934. Douglas is head of Donaldson, Douglas & Gumble.

CHI MAESTROS NOT 'EMPLOYERS'

Petrillo Forces Hotels to Assume Employer's Tax—Clarifies Issue Which Government Itself Has Refused to Rule

ULTIMATUM WINS

Chicago, March 16.

James C. Petrillo, of the Chicago Federati Musici, won a smas ing victory last week when the hotels, ite clubs agreed to assume the full responsibility of the employers' in all social security situations in regard to musicians. Government itself has side-stepped this issue.

Theatre men and niteries had previously agreed to assume the employers' tax, but the hotel men held out until y n ght (12), insisting that the band leaders were technically the employers of the men in the bands, and that it was up to the orchestra leaders themselves to pay the employers' portion of the social security tax. But Petrillo argued that the leaders were not employers, but were merely heads of one department of the hotel, namely, the music department, and as such were not to be held for the employers' tax. When the hotel men weren't agreeing with Petrillo the local Musicians Union prepared to put its men out of the hotels on Friday night. But at around 5:30 p. m. on Friday telegrams began to come into Petrillo's office in the Musicians Union. Wires were from the individual hotels and each one, in practically identical wording, agreed to assume the employers' tax.

James C. Petrillo, however, called the men out of one hotel, the LaSalle, due to the fact that the union didn't receive an okay wire from the LaSalle on Friday (12).

Musicians were permitted to return to the hotel on Monday night (15) by Petrillo.

CROSBY'S 3 YRS. WITH DECCA

Jack Kapp, Decca Records prez, is back from a si weeks' recording trip on the Coast.

While in Hollywood Kapp signed Bing Crosby to an extension of his Decca waxing deal for another three years.

Availability Committee Won't Be Available After Thursday. It's Expected

Newly elected availability committee of the American Society of Composers, Authors and Publishers starts its final function as a classification group tomorrow (Thursday). It proposes to rate the various publishers' liability points for use in determining their shares of the royalty distribution for the first quarter of 1937 and then vote that this same function be returned to the publisher faction (12 members) on the ASCAP board of directors. It is not expected that more than one or two members on the availability committee will vote against the return proposal. Move will shift to the ASCAP directorate the matter of settling the demands for boosts in availability ratings made by the Warner Bros. firms. There is a special committee of three publishers still trying to devise a mathematical and set formula for deter ing a member's availability rate. This formula would seek to measure but one thing, the value of a particular catalog to the society.

Music Pubs Mull NBC Limit on Vocals; John Royal Explains Web Reasoning

Move by NBC to regulate the number of vocals broadcast by remote control orchestras after 11 p. m. will be among the subjects which ill come up for iring at a general meeting of the Music Publishers Protective Association at the Astor hotel tonight (Wednesday). Meeting had originally been scheduled for last night, but the detention on business in Washington of John G. Paine, MPPA chairman, made the change advisable.

their matters that are slated for discussion are the code of fair trade practices which the Federal Trade Commission is prepared to give the music industry, the attempts to amend the copyright law which will be made during the current session of Congress, and the Lucky Strike Hit Parade programs. In the last instance it ill be up to the meeting to approve or reject a proposal that the MPPA take legal action to restrain the cig. account from numerically rating the popularity of current song releases by way of its programs on NBC and Columbia. Legal problem has been studied by the MPPA's general counsel, Joseph V. McKee, and his recommendations will be made to the meeting.

Royal's Attitude
John Royal, NBC program chief, denied Monday (15) that the rule on vocals would serve to curb the popularity of the ballad type of music, as has been claimed by some pubs. Royal said that he wasn't interested in the type of number broadcast, but that he was concerned with the quality of the rendition. Network offi-

cials held that some sort of control had to be exercised over the class of singing that comes from the remote bands during the late evening hours and the thing that he is trying to effect is anything but arbitrary. The number of vocals that a dance combination will be allowed averaged Royal, will depend on how good the si is. If the vocalists are not so good it will have to be two vocals to the 15-minute broadcast and three for the half-hour pickup. A band with a good lyric interpreter plus a pleasing voice will be left to its own discretion. Dance band leaders, Royal stated, have been lax the selection of their si. Only so lution, as he saw it, was to resort to the two-vocals-in-15-minutes rule and, if the band leaders didn't take the hint and improve the quality of singi, impose still firmer restrictions.

MARKS MUSIC
OH, SAY, CAN YOU SWING?
YOU'RE JUST A LITTLE DIFFERENT
IT'S STILL BEING DONE
YOU'RE PRECIOUS TO ME
IT'S HIGH TIME
IT'S NO SECRET THAT I LOVE YOU (Waltz)
THE LADY LIKES TO LOVE (Rumba)
Orchestrations 50c each
EDDIE LAMBERT—Gen. Prof. Mus.
RADIO CITY, N.Y.

Let's repeat those Mam'ies Sweet and dance the
KORORITY WALTZ
MUSIC PRINTING
AMERICAN-DALHEIM CO.
203 FLORENCE ST., CHICAGO, ILL.
quality music & title printing & engraving
AT REASONABLE PRICES
WORK DONE BY AIR PROCESS
(ESTABLISHED WITHOUT OBLIGATION)

You'll Wake Up When You Hear the Sensati
Mack Gordon and Harry Revel
for the 20th Century-Fox Screen Scoop
"WAKE UP AND LIVE"
Starr
WALTER WINCHELL and BEN BERNIE
Includi lice Faye, Jack Haley, Patsy Kelly, Walter Catlett
A Musical Thrill Awaits You—Watch and Listen for It
ROBBINS MUSIC CORP. • 799 7th AVE. • NEW YORK

ROY SONGS
Hey you "Gates"!
Swing high on this:
'RUSTY HINGE'
It'll really "send" yo'!
ROY MUSIC CO.
100 BROADWAY, NEW YORK, N.Y.

TWO SMASH HITS
From New Universal Film
"When Love Is Young"
VIRGINIA BRUCE
SINGS
When Love Is Young
Did Anyone Ever Tell You?
Watch for the Biggest
Rhumba Hit Since
"Peanut Vendor"
"MAMMY BONG"
MILLER MUSIC CO.
1619 Broadway, New York, N. Y.

Get Set for the Song Barrage on the
New Universal's "Top of the Town"
"WHERE ARE YOU?"
"THAT FOOLISH FEELING"
"JAMBOREE"
"TOP OF THE TOWN"
By JIMMY McHUGH and HAROLD ADAMSON
LEO FEIST, Inc. 1629 BROADWAY NEW YORK

SANTLY-JOY COPS

The Greatest Novelty Song

in a

Generation!

THE LOVE BUG WILL BITE YOU

IF YOU DON'T WATCH OUT

Optional Breaks

A comedy sock can be had by using excerpts from old songs if and where available in optional breaks.

A Phenomenal Contagious Smash

Words and Music by

PINKY TOMLIN

We're Swamped with
Nation-wide Calls

SANTLY BROS-JOY

Music Publishers

1619 BROADWAY, NEW YORK

LOOKING FOR BALLROOMS

H. W. Perry and Joe Becker Are
Scouting for Good Sites

Louisville, March 16.
H. W. Perry and Joe Becker, dance promoters and park owners, are scouting for new spots.

Perry, former owner of Summit Beach Park, Akron, O., may take over the Gypsy Village in Fontaine Ferry Park, Louisville, Ky. Becker, last with Oriole Terrace, Detroit, wants to pitch tent in Cleveland.

H. C. Shannon, operator of Euclid Beach Park, Cleveland, will use a new band weekly when season opens.

CHILDS DUCKS TOLEDO FOR 1-NITES UNDER CRA

Toledo, March 16.

Austin Wylie is booked for Commodore Perry hotel, Toledo. Band enters March 27 after closing at Webster Hall, Pittsburgh.

Wylie replaces Reggie Childs, who exits for five weeks of one-nighters before returning to Commodore Perry. Childs did best biz registered around here in many moons. CRA handli

Coast Dates Set for Crosby, Casa Loma Orks

Los Angeles, March 16.

Bob Crosby and Glen Gray's Casa Loma orchestra have been booked for early appearance at the Palomar dance hall here. Contract, negotiated by Ed Fishman of Rockwell-O'Keefe, calls for nitery bookings covering 32 weeks, 10th options and renewals involving around \$80,000.

Contract runs until March of next year.

Ted Fio Rito's ork, presently at the Palomar, remains until April 13, contract having been renewed for four weeks.

ARREST MUSICIAN

Charged with National Guard Fund-
Juggling in Ohio

Cleveland, March 16.

Frank A. Inky's Hesidence, local band leader who lives nearby in Akron, O., was arrested last week by two secret service agents on grounds of embezzling between \$6,000 and \$7,000 in government funds. Musician pleaded not guilty, gave bond for \$2,500 and case in Federal court will be heard this week.

Secret service men spent a year on the case, charging that Hesidence made false payroll entries and forged payroll checks for three years while warrant officer of the 107th Cavalry band of the Ohio National Guard here. Also alleged that he collected money from government for men who did not appear for drill and that he kept a non-existent caretaker on the payroll. Musician resigned from the service last May.

N. E. Barnstormers

Clyde McCoy and Rita Roy bands begin one-nighting through New England beginning March 27. Hudson-DeLange crew hits one-nighter trail through east beginning April 16. Little Jack Little, Claude Hopkins and Joe Haymes currently trouping New England.

Charles Shri ice handling tours.

Les Brown's Holy Week Date

Les Brown will do Holy Week at the Nu-Elms Ballroom, Youngstown, O., after which he plays Castle Farms, Cincinnati, March 27 and 28, for Jim Lyon, in Washington on the 29th.

Reopens at the Trianon Ballroom, Cleveland, March 30.

Krevitz on Norvo Tour

Chicago, March 16.

Nate Krevitz, former publicity director for Music Corporation of America, going with Red Norvo orchestra, and Mildred Bailey doing special exploitation.

Norvo and Bailey combination now closing at Blackhawk here, heading out for a six to eight-week tour of the midwest ballrooms.

Archer Ballrooms Use Moore

Carl 'Deacon' Moore will tour his band over the Archer circuit of ballrooms on an eight day stint starting April 10.

Booked by CRA, band will hit Iowa, South Dakota and Nebraska on the tour.

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 March 7-13.

- *This Year's Kisses
- Boo Hoo
- *May I Have Next Romance?
- When Poppies loom Again
- *Little Old Lady
- *Slumming on Park Ave.
- How Could You?
- I Can't Lose That Longing
- On Little Bamboo Bridge
- *Too Marvelous for Words
- *I've Love to Keep Me Warm
- Trust in Me
- When My reamboat Comes
- What Will I Tell My Heart?
- *Moonlight and Shadows
- *Goor Night, My Love
- My Last Affair
- *Smoke Dreams
- *With Plenty Money and You
- Serenade in the Night
- Mood That I'm In
- *One in a Million
- Summer Night
- You're Here, You're There
- *Love's Good for everything

*Indicates filmusical song.
Indicates stage production song. The others are pops.

KYSER BOOKLET FREE AT DANCES

Chicago, March 16.

Kay Kyser, now at the Trianon Ballroom here, is to go on a tour of one nighters May, with 30 dates lined up at present, and more being arranged by Music Corporation of America.

Autobiography of Kyser is being made up, pictures and all, to be used as a giveaway one-nighter customers. Understand cost of about 25 cents each is being split by the leader and MCA.

Bestor Into Dallas on Co-op Booking Deal

On a co-operative booking with Rockwell-O'Keefe office, CRA has set Don Bestor for four weeks at the Adolphus hotel, Dallas, Tex., starting March 19.

Bestor moves out of the Netherland-Plaza hotel, Cincinnati, on April 2, and will one night it through south until opening at Adolphus. Hotel is a R-O-K location.

Emil Velasco in Ohio

Emil Velasco orchestra goes into the new Dirigible of Dance (nee Trianon), Cincinnati, on March 20 on a two-day week end appearance. Manager John Luzader will play heavy percentage of local bands in coming season with intermittent outside bookings.

Velasco also unshutters Meadowbrook Park, Beacon, O., Easter Sunday. H. S. Walters operates latter.

Lee Bennett's Short Tour

Lee Bennett's band opens for red Luther, Greensburg, Pa., March 17, hops to prom at Carnegie Tech., March 19.

Plays for Toots Marshall at Castle Farms, Cincinnati, March 20 and 21, o followed by a prom in Memphis March 23.

Fred Astaire on Discs

Fred Astaire and Johnny Green's ork are cutting the numbers from 'Shall We Dance' (RKO) for Brunswick platters.

Film is forthcoming Astaire starer.

Mills Music, Inc., has obtained the American rights to 'Have You Forgotten So Soon' and 'Left-Right, Out-In' from Lawrence Wright, British publisher. Both tunes were written by George Gilbert and Horatio Nicholls.

Denny Reopens Bellefonte Jack Denny reopens Hecia Park for A. J. Hookman in Bellefonte, Pa., on April 1.

Band now at French Casino, N. Y.

On the Upbeat

Jesse Owens, colored band, set for one-nighters in Ohio towns including Akron, Cleveland, Cincy, Dayton, Columbus and Youngstown. Will also do Nashville and Memphis, Tenn., and Lexington, Ky., on the CRA routing.

George Hall, Dolly Dawn, Red Nichols and Red McKenzie bands have signed with new Master Records for recordings under Variety label.

Francis Craig, maestro of the band at the Hermitage hotel, Nashville, and of NBC's 'Magnolia' program out of WSM, is due in New York on business the week after next.

Ruby Newman's band will replace Casa Loma at the Rainbow Room, Radio City, April 1. Deal is on for Casa Loma to open at the Palomar, Los Angeles hoofery, at the end of May.

Paul Whiteman's orchestra merged with National Symphony, of Washington, D. C., for concerts in Baltimore and Washington, March 16 and 17.

Roger Kortland set to play for La Salle Junior College prom at Cedarbrook Golf Club, Philadelphia, April 9.

Southern Gentlemen is new tag for Dave Burnside's band, current at Washington Duke hotel, Durham, N. C.

Harry Horton's ork opened this week at Le Mirage, N. Y., and will alternate with Cookie Williams melody.

Joe Marsala's is new band at Hickory House, N. Y., replacing Mike Riley outfit.

Clyde McCoy will do a nighting stint for two weeks through Cleveland, O., beginning April 7, for CRA.

Ellis Levy and Bob Sanders handling one-nighters and spot bookings for Consolidated Radio Artists on the Coast.

Will Hollander going into his fifth month at the New Yorker hotel, N. Y.

Gus Steek moves into Jack Dempsey's, N. Y., March 25.

Three Kings of Swing, cocktailery crew, set at Radisson hotel, Minneapolis.

Ina Ray Hutton's crew does a week at Palace theatre, Cleveland, March 26.

Hudson-De Lange band being set for a New England route by CRA.

Song Sheet Peddlers Fined in Scranton, Pa.

Scranton, Pa., March 16.
Four distributors of illegal song sheets were fined here by Federal Judge A. L. Watson for evading the music copyright laws. The men pleaded no defense.

R. H. Cunningham, a federal agent, told the court that a syndicate with which the defendants were alleged to have been connected made a profit of more than \$75,000 a year through distribution of the sheets.

Those fined were: John Santangelo, Stamford, Conn., \$900; Walter Ostrowski, Jermyn, Pa., \$100; John Inanni, Plainville, Conn., \$200; and Joseph Di Lorenzo, Bayonne, N. J., \$100.

4 Teams Write Show

Mills Music, Inc., is publishing the score of the latest Cotton Club show, opening tonight (Wednesday). Four teams of writers have contributed.

Lee David and John Redmond did 'Where Is the Sun' and 'Old Plantation'; Ven Pollack and Harry James, 'Peckin'; Reginald Forsythe and Andy Razaf, 'Dark Manhattan' and 'Harlem Minuet'; and Lee Wainer and Lupin Fei, 'Don't Know If I'm Comin' or Goi'. Latter authored the current Columbia U. Varsity Show.

Spud Murphy, arranger under contract to the Robbins Music Corp., has completed his latest book on swing music to be published by that company. Jack Robbins has the composer arranging 200 of the old faves in the Leo Feist, Robbins and Miller catalogs with modern tempos.

MOVIETONE TOPICS

Announcing a New
KALMAR-RUBY
SONG HIT
"THE MOON IS IN
THE SKY"

ESTABLISHED FAVORITES:
"UNDER YOUR SPELL"
"YOU DO THE DARN"
"DEATH THINGS, BABY"

MOVIETONE
MUSIC CORPORATION
SAM FUS PUBLISHING CO. INC. 1250 SIXTH AVENUE
NEW YORK

Witmark Presents The Sensational

When My Dream Boat Comes Home

From "CHEROKEE STRIP"
Starring Dick Foran, "The Singing Cowboy"
The Greatest Western Balled in Years

MY LITTLE BUCKAROO

M. WITMARK & SONS
1250 Sixth Ave., RCA Bldg., N. Y.
CHARLIE WARREN, Prof. Mgr.

The Love Song
That Has Become a Classic

SERENADE IN THE NIGHT

England's Gift to America

SUPPOSING

From "With Love and Kisses"
THE TROUBLE WITH
ME IS YOU

Will Hudson's Latest
"LL NEVER TELL YOU
I LOVE YOU"

MILLS MUSIC
NEW YORK

Remick

WARREN AND DUBIN
At Their Best in These

SEPTEMBER IN THE RAIN

MELODY FOR TWO
HOW COULD YOU?
SUMMER NIGHT

A Terrific Hit!
GEE! But You're Swell

REMICK MUSIC CORP.
1250 Sixth Ave., RCA Bldg.,
CHARLIE WARREN, Prof. Mgr.

FOX

FLASHES

THE BALLAD
SENSATION

THE WORLD IS MINE

(TONIGHT)

NOW THRILLING
THE WORLD

SAM FOX
PUBLISHING COMPANY
1250 SIXTH AVENUE
NEW YORK

Last Week's 15 Best Sellers

[The trade will be interested in comparing the selling relativity to the most-played-on-the-air tabulations, shown elsewhere in this department. Song title and publisher of the best selling 15 are included; only the title of the song is recorded in the air plugs.]

*Moonlight and Shadows	Popular
When My Dreamboat Comes Home	Witmark
*This Year's Kisses	Berli
†Little Old Lady	Chappell
*Goodnight My Love	Robbi
Boo Hoo	Shapiro
On a Little Bamboo Bridge	Morris
What Will I Tell My Heart	Crawford
When the Poppies Bloom Again	Shapiro
Trust in Me	Ager
Serenade in the Night	Mills
Chapel in the Moonlight	Chappell
*I've Love to Keep Me Warm	Berlin
*Sweet is the Word for You	Famous
Did Your Mother Come From Ireland?	Crawford

Edward Killyen is scoring Harry Pearson's picture, 'African Holiday.'

Harms Presents

From
"READY, WILLING AND ABLE"

**TOO MARVELOUS
FOR WORDS**

**JUST A QUIET
EVENING**

**SENTIMENTAL AND
MELANCHOLY**

CAFE CONTINENTAL

European Hit

VIENNA DREAMS

When Old Friends Meet Again

**WITH PLENTY OF
MONEY AND YOU**

HARMS, INC., RCA Bldg., N. Y.
MACK GOLDMAN, Prof.

WHITEMAN FOR ALIEN TALENT BAR-OUT

Washington, March 16.

Following announced adjournment of the Dickstein alien-actor bill hearings, a 'surprise' huddle—which would have been open to the public if they had showed up—was held Monday (15), with Paul Whiteman as the star, and only witness. In the midst of considerable confusion the King of Jazz—now reduced to a sylph-like 195 pounds—appeared before a hastily gathered committee, one or two newspapermen and a row of empty seats, to say that he was heart and soul behind legislation to swap American and foreign talent on a 50-50 basis.

Whiteman took a vigorous swat at England, on account of treatment he received when he took his band abroad.

"I went to England and they made me train a band the same size as my own before they would let me play," the jazz mogul complained.

France also was slammed by Whiteman, who said he was required to hire "four men for each one in my band."

"I'm tired of playing boodles," Whiteman squawked, explaining to reporters that the game of boodle consisted of "paying someone else's salary for the privilege of work."

Declaring that music and the creative arts should be free and unconfined, Whiteman nevertheless insisted that a protective law was needed. "Even to an artist a living is sometimes important," the jazz expert cracked.

M.P.P.A. in Radio City

Music Publishers Protective Association moves its offices to Radio City March 20.

There will be a house warming for members a couple weeks later.

Rights Not With Writers, States French Society

For the first time in the relationship between the two organizations the French performing rights society has furnished legal information showing that the American Society of Composers, Authors and Publishers holds the right in this country of all the works of each member in the French combine. Clarification of this issue was obtained last week by Julian Abeles as defendant counsel for Universal Pictures Corp. in an infringement suit. Action had been brought in the Federal Court, New York, by Georges A. Gogniat and the United Music Co.

ASCAP had always been hesitant about pressing the representation issue, for fear that it might be proved that the French group, the Societe Des Auteurs, Compositeurs et Editeurs de Musique, has made a practice of allowing its members to reserve the performing rights to certain of their works. With the assent of ASCAP Abeles contacted Alpi G. Bernard, managing director of the French Society, and obtained from him a mass of denials proving that the latter's members were not under any circumstances permitted to retain any of their performing rights either in France or in any country where the French body had an affiliate.

In his suit against Universal Gogniat charged Universal had no right to make use of three tunes by Emile Fourdrain and Alexander E. Mercier, French composers, in a Gofitones short. Gem Pictures Corp. was the producer of the latter series and also named in the action on the performing rights issue were Loew and other theatres. Gogniat had based this angle of the litigation on the premise that the performing rights to the tunes involved had been reserved by the writers to themselves in all countries outside of France.

Case had been recently argued before Judge Lydell in the local U. S. court and decision had been reserved pending the defense's receipt of supporting depositions from the French Society.

'Frederika' Score Reason For New Music Distrib

Chappell Co. and the Continental Music Co., a Lee and J. J. Shubert subsi., have organized the Sterling Music Publishing Corp. for the specific purpose of handling the publication of Franz Lehár's 'Frederika' score in this country. Sterling has in turn assigned the sole sales agency and small performing rights to the score to the Chappell outfit.

Shuberts and Max Dreyfus, owner of Chappell, decided to get together on the Sterling setup as a way out of the dilemma facing them on the publication of 'Frederika,' Chappell controlled the operetta's music, while the Shuberts held the exclusive rights to the American lyrics.

HOLLYWOOD SONGS

Songs for the Millions from the 20th Century-Fox Picture "ILLION"

'ONE IN A MILLION'

'WHO'S AFRAID OF LOVE'

Sonja Henle's Waltz Favorite

'THE MOONLIT WALTZ'

HOLLYWOOD SONGS INC.

1234 BLDG. - RADIO CITY - NEW YORK

PHIL KORNHEIMER, Gen. Mgr.

Chicago Thinks Home Offices Snobbish

Broadway's Respect for Broadway, Disrespect for Other Plugs, Burns Pluggers

Chicago, March 16. Long ranking burn-up by the local music representatives against their home offices is the New York headquarters attitude towards plugs emanating from Chicago. And the particular point of the burn is the fact that the home office execs pooh-pooh every and any plug unless it hits into New York.

If a local rep gets a 45-station hook-up for a plug tune by a top name orchestra out of Chicago, it doesn't mean a thing unless it cracks a New York outlet. Gents in the home offices seem to prefer a two-station plug from Chi to N. Y. just so long as they can get that break in Times Square.

It's generally admitted that WGN, the Chicago Tribune station, is a topper for pop tunes and orchestras, having built up lots of name orchestras. Yet a plug on WGN by an outstanding orchestra, which will have tens of thousands of listeners doesn't carry the same tone in the New York offices as a coughing hook-up with a plug in the metropolitan area.

All for Lindy's? Local music reps feel that the home office's main idea about plugs is to get 'em in New York so they can brag about 'em in Broadway coffee-klaches. Who cares if St. Louis, Chicago, Minneapolis, Cleveland and Detroit are getting plug coverage? what New York wants is that sprinkling in Times Square.

Boys here sit around their office cubicles and beat their chests, but still go out and try to dig up a chain going into New York, because that's what makes home office happy. They

Linder with Consolidated Chicago, March 16. Consolidated Radio Artists, in enlarging staff here, has added Hank Linder to handle road tours for bands.

Linder was a vaude agent hereabouts, but got out of the business some time ago to go into ballroom business.

pass up a hook-up running with an outstanding name orchestra through maybe 50 stations from here to the Coast, in preference for a small two or three station setup with an unknown band from a cheap ballroom as long as that two-lung setup goes into the home office territory where the execs can hear the tune in person.

We Have
Just Acquired
The Renewal of
The Copyright of

**CASEY
JONES**

The Famous Railroad Song
By Newton and Seibert

Don't Overlook
Our Current Hits
BOO HOO
**WHEN THE
POPPIES
BLOOM AGAIN**

SHAPIRO, BERNSTEIN
& CO., INC.
RKO Bldg. 1270-6th Ave.
NEW YORK

TOPS!

10 Best Song Sellers Last Week

New York, March 14.—Following are the 10 best song sellers last week, nationally. Full list of the country's top sellers is published in current week's Variety:

* 'MOONLIGHT AND SHADOWS' POPULAR

'When My Dreamboat Comes Home'	Witmark
'This Year's Kisses'	Berlin
† 'Little Old Lady'	Chappell
* 'Goodnight My Love'	Robbins
'Boo Hoo'	Shapiro
'On a Little Bamboo Bridge'	Morris
'What Will I Tell My Heart?'	Crawford
'When the Poppies Bloom Again'	Shapiro
'Trust in Me'	Ager

* Indicates fil
Others are pops.

† Indicates

(REPRINTED FROM DAILY VARIETY MARCH)

MOONLIGHT SHADOWS

By FREDERICK HOLLANDER and LEO ROBIN
PARAMOUNT PICTURE'S STAFF WRITERS

POPULAR MELODIES

1619 Broadway • NEW YORK
MURRAY WIZELL
PROFESSIONAL MANAGE

IRVING BERLIN'S GREATEST SCORE
'ON THE AVENUE'
(20th Century-Fox Release)

**THIS YEAR'S KISSES
YOU'RE LAUGHING AT ME
I'VE GOT MY LOVE
TO KEEP ME WARM**

**THE GIRL ON
THE POLICE GAZETTE
SLUMMING ON PARK AVENUE
HE AIN'T GOT RHYTHM**

SPRING CLEANING
A Great Timely, Novelty Song

IRVING BERLIN, Inc.
799 Seventh Ave., N. Y. C. HARRY LINK, Gen. Prof. Mgr.

French Casino Folds Both Its Vaude Units; One Too Cheap, One Played Out

French Casino Corp. folds its two vaude presentations after the current week, but for different reasons. One quits after playing only a single week outside its native niterly habitat, while the other folds after three picture house dates.

Casino Parisien, currently the Stanley, Pittsburgh, will be disbanded after its third vaude week because it has detracted from, rather than added prestige to, the parent restaurant-cabaret in New York. Production accommodations of the unit from the Moravian hotel, Chicago, were considered weak; personnel (40) was much smaller than the usual F.C. picture-house troupes, and even the guarantees were lower. At the Chicago, Chicago, "Casino" got \$6,000; at the Michigan, Detroit, it received \$5,000, and \$6,000 currently in Pittsburgh.

Casino Parisien, which closed at the Miami French Casino early last week, disbanded after this week at the Earle, Philadelphia. This is the same troupe which toured the vaudefiers last fall after a run at the F.C. in New York, with the result that the theatre have not been anxious to repeat so soon. Rather than play strictly percentage dates, the F.C. decided to close the 75-people unit.

Kemp Vice Fields' Band And Vice Versa in Whirl Of Vaude Substitutions

Starting May 7 for fortnight the booking arrangements entered into by the Earle, Washington, for its vaude bills is as complicated as any to pop up in long time.

Shed Fields' band opens May 7, but has to duck out Sunday to return to N. Y. for its weekly commercial broadcast. Hal Kemp's band, which is set at the Earle for week following, will slip down to Washington and sub on the Sabbath shows.

Since Kemp's crew is on CBS for ciggie account each Friday, this band cannot make usual opening day at the Earle. Field's band will fill in.

BALTO'S \$10,000 SHOW TO HYPO PREAKNESS

Around \$10,000 will be spent for a name band and flock of acts for a "Preakness Ball" to be held in Baltimore's Armory night of the running of the Preakness classic for three-year-olds at Pimlico race-track May 20. Armory holds 12,000.

Entertainment is being used to help ballyhoo the Preakness, Baltimore Chamber of Commerce having decided to get behind the race that rated second to Kentucky Derby in American turf importance and bunch together some attractions for out-of-towners other than the gee-gee gallop itself.

The Convention Bureau of the Baltimore C. of C. is putting up the money for the show, the act it now being promoted on the C. of C. Baltimore firms, eateries and hotels. Admish to the ball will be so scaled that outlay will be recouped, and handed back to guarantors after the affair.

Neither any of the acts yet chosen.

Det.'s Name Bookings

Detroit, March 16. Paul Lukas is booked into the Fox theatre here for week opening March 22. Roger Pryor and band open week's stand Friday (19). Others booked for early showings at the Fox include Benny Meroff and band, Dave Apollon's revue, and Cab Calloway's band.

NEWPORT, KY., NITERLY PREMIERES WITH LUCAS

Clyde Lucas will be initial band to play new Beverly Hills, niterly in Newport, Ky., when premieres around April 22 as one of swankiest spots in territory. Band now current at Drake hotel, Chicago.

Town is located just across the river from Cincinnati, and is a night life center of that locality and pretty much ide open.

\$300-DAY UNIT ROUTE OUT OF K.C.

Kansas City, March 16.

In process of buildi its to play burgs within a 300-mile radius: first tour will get under way by 12. Several towns, including Sedalia, Jopli and Sprin already booked.

The first unit will have a nut of around \$300 a day; and will be spotted for one and two-night stands at \$1 top. The units will either be in form of variety show or concert presentation. At the \$2,100 figured cost per week of each unit, approximately one-third will go for a headliner.

Present plans are carry each unit through a five or six-week stretch.

TODD WANTS WIMAN'S 'ON TOES' FOR VAUDE

Mr. Wiman, producer, for vaude rights to the revue. Legit production closed Saturday (12) in Washington, D. C.

Currently Todd has a rehearsal tab edition of 'At Home Abroad,' musical that ran last year at Winter Garden, N. Y. The Shuberts, who produced the legit 'Abroad,' have hunk of the vaude version, which opens for RKO Providence March 25.

TBO Sets RKO Time for Meroff, 'Ingenuess' Units

Chicago, March 16.

Theatre Booking owned 50% by Balaban & Katz, is doing a considerable amount of RKO booking with its own 'Hollywood Ingenuess' unit and the Benny Meroff band show.

'Hollywood Ingenuess' opens at the Palace (Fox), Milwaukee, Friday (19), and follows with an RKO string including St. Paul, Minneapolis, Davenport and Sioux City. Meroff unit, to which TBO has added Jean Parker as star tapster, goes into the Chicago Palace week beginning April 2, with an option for three additional weeks.

Cincy All-Radio Show

March 16.

Acts from Croesley's WLW and WSAI ill constitute the complete stage show at the combo RKO Shubert the week of April 9. Deal is on a percentage basis. It's the first time for an all-local radio lineup at a major C.

On several occasions there were performances by Croesley talent in an indie set-up, at Music Hall, Taft auditorium and Zoo summer garden.

Nan Blakstone Better

Nan Blakstone goes into the Club Esquire, Toronto, March 26, for a four-week run.

It will be the singer's first showing since she was injured in an auto crash in Detroit a couple of months ago. Was to have opened recently at the Powatan Club, Detroit, but date was cancelled when a plastic surgery job on her face failed to heal in time.

Dallas' Pan-American Niterly Deal For Leonidoff, Markert Hanging Fire

Lift Dick Stabile's Option At Pittsburgh Chatterbox

Pittsburgh, March 16.

Immediate click of Dick Stabile's band at Chatterbox brought a quick lift i is option by William Penn hotel management. Two days after his opening (4) for undetermined run, Stabile was informed he'd stick here until May 28, when spot opens its summer dance place, Urban Roof.

It'll be longest stay a band has had here since Kay Kyser pulled out. Although there's nothing definite yet, talk is that either Joe Reichman or Freddy Martin will get the roof job for the warm months.

Cab Strike, Lent Give Chi Niteries '37's Worst Wk

March 16.

Cafe operators here report last week's business the worst of the season, ith both Lent and the cab drivers' strike to contend with. Until the strike, 10 days ago, business had held up remarkably well for the Lenten season, and it looked like a banner year, but with the coming of the stri business slumped badly.

A few cabs operated, despite the strike, all carrying both a driver and bodyguard, and all with the handles taken off the outside of the doors to prevent any intrusion by strikers, but few people cared to patronize them, having seen too many cabs ripped open by sluggers in the busy Loop during the daytime.

Cafes di everything possible to bring customers in, and take 'em home again, but still it was no go. Chez Paree sent busses around to hotels to pick up guests, agreeing to send them home again, and used private cars for regulars, to try and bolster things, but without too much success. Other spots had a supply of private cars on hand and a girl at the phone to service the citizens, and everybody advertised the extra conveniences, both in paid plugs and with publicity notices.

Hotel dining and supper rooms suffered the least, with their guests patronizing them to some extent.

TISHMAN AIRING \$3,000 CLAIM VS. LEW BROWN

Irving Tishman, vaude producer, claims Lew Brown breached a contract for Buster Shaver and Olive and George Bransnow, midgits, at the Palm Island Casino, Miami, and has asked his attorneys to file suit for \$3,000. Act was to have opened there for four weeks.

According to Tishman and his attorney, Joseph Allentuck, Shaver-Bransnow contract's opening date read 'on or about Jan. 8.' Act showed up at the niterly Jan. 9, with Brown claiming that was a violation of the deal and refusing to let them appear.

Brown will be named as the Palm Island Casino's producer this past winter. Contract carried only Brown's signature.

SHERRY'S P. A.'S?

Eleanore Sherry, songstress, has several deals pending for vaude and niterly personals.

She closed a 65-week run on the Vim program on WOR, New York, a couple of weeks ago.

Eddie Shayne in Hosp.

Eddie Shayne of Shayne and Armstrong, dance team, in the Lakeview Hospital for an operation. May have to cancel date at State-Lake here week of April 3.

Question of who will produce the shows and stage the dances at the Pan-American Casino, niterly adjunct of the Greater Texas, Pan-American Exposition opening in Dallas June 12 is still up in the air. George Marshall, director of sports and entertainment, conferred most of yesterday with Leon Leonidoff, producer at Radio City Music Hall; Russell Markert, dance director at the same spot, and Charles J. Freeman, Paramount booker, but no definite decision was reached.

In order for Leonidoff and Markert to accept Marshall's offer, it would be necessary for them to take leaves of absence from the Music Hall. This may snag the deal so far as they are concerned.

Deal for Jo Mielzi, ace scenic artist, and to entirely revamp the auditorium on the expo grounds to house the elaborate Cast, is also reported as not definitely set. Besides altering the auditorium, which last year housed the General Motors exhibit, Mielziner, if accepting, will do the scenery for the first show, which will top-line Ted FioRito's band; and Velox and Yolanda, ballroom team. Markert is sought to routine a troupe of around 32 girls along the same lines as his Rockettes at the Music Hall, with the chorus to be augmented by a line of showgirls.

Budget for the revamping of the auditorium is reported as unlimited, Dallas expo officials being anxious to put its Pan-American Casino on a plane where it would be in strong competition with Billy Rose's Casa Manana at the Ft. Worth Frontier Days Celebration, which gets under way again June 1.

Besides the entertainment layout, Marshall intends staging a Pan-American Olympics, which will include a 1,500-mile marathon race from Mexico City to Dallas. Sports program will also include midgiet auto races and three football games, two between college teams and the third involving pro outfts. Marshall is owner of the Boston Redskins, pro gridiron outfit which next year switches to Washington, D. C., as its home town.

Benny The Bum Drops Assault Charges Vs. Philly Union Officials

Philadelphia, March 16.

Benny the Bum forgave and forgot last week—at least to all intents and purposes—in his war with the Musicians' Union.

He called on the magistrate before whom he swore out warrants for the arrest of A. A. Tomei, prez of the Local, and Rex Riccardi, secretary, and declared he wanted to drop the charges against them. Benny had alleged the two men had come into his place and beat him up during an argument over his firing of a band.

Tomei and Riccardi claimed Benny was hit by swings his own bouncers aimed at them. The magistrate dismissed the charges.

HOT SPRINGS CASINOS REOPEN; PROBE FAILS

Hot Springs, Ark., March 16.

Closed for almost 10 weeks si raids were conducted by state revenue department employees, Hot Springs gambling establishments opened full blast last Thursday night (11).

The legislative investigation conditions in Hot Springs—a direct result or aftermath of the raids, failed completely with no charges being filed. Legislative session closed same day casinos opened.

Swanky Club Belvedere, one of the clubs raided, opened three weeks ago for dining and danc and gambling. However, the swung open Thursday night.

Jake Lubin Due North

J. H. (Jake) Lubin, general manager of Loew's vaude booking office, leaves Hollywood, Fla., March 23 for New York.

Bedded for the past several weeks, Lubin is still ill. With him are his wife and daughter (Mrs. Marvi Schenck).

Night Club Reviews

HOLLYWOOD REST.

(NEW YORK)

It's almost a year since Benny Fields blew into the Hollywood on Broadway from Joey Jacobson's Chez Paree in Chicago. It was then second 'first' in a few months; is first time as a single and sans du. Losom Seeley was at the Chez Paree, and his first major break on Broadway, also solo, was given in by Joe Moss at the Hollywood. One week after his Broadway debut and ever since, everybody east of the Rockies seemed to claim credit for sky-rocketing Fields. Few mentioned former 'first'; that he was the first crooner of popular songs; that he was the first stage singer to use a megaphone; that he was always a Grade A song salesman. Fewer still gave and are giving credit to the two men who might have claimed some credit themselves for making Fields a 'name' after years of headlining in vaude with Miss Seeley. These are Jacobson and Joe Moss. But regardless, lay all of Fields' 'sponsors' end to end and you still have only Benny Fields. Fields is in the Hollywood this time at \$2,000, considerably more coin than he received for his original date at the Broadway nitery, but he's paying off with an entertaining and seemingly tireless song session. Arrangements and delivery surefire. Special 'Crooner's Lullaby' is one number that Fields himself will have a hard time topping.

Besides Fields, Hollywood's current floorshow also holds a couple of other sock turns. These are Marion

and Irma, femme acrobatic team, whose well balancing and contortion tricks are only half of their appeal. Other 50% is their looks, both foreign lassies looking as though they had stepped out of this same nitery's s. a. chorus. This is this team's second appearance on this side, previously having showed at Radio City Music Hall. Also in the strong applause-getting class is the very youthful ballroom team of Joe and Betty Lee (New Acts). Excellent dancers, pair are also lookers in their respective genres.

Remainder of the show is typical of the Hollywood. Going on and on as m. c. and still doing a swell is Jack Waldron. Vocals, besides Fields, are capably provided by Ruth Brent and Del Lansing, latter, a romantic ballad singer, especially strong. Ponies and showgirls, latter headed by another Hollywood fixture, Marion Martin, look and are dressed okay. Chorines, hockey game, however, is a very tame and unnecessary affair.

Lennie Hayton's show and dancapation nitery, the show's generally high entertainment qualities, make the Hollywood's \$2.50 per minimum quite a bargain currently for the visiting Bremen. Scho.

TERRACE REST., N.Y.

(HOTEL NEW YORKER)

Leon Belasco has done a complete about-face with his dancapation as evidenced at the Hotel New Yorker, where he has succeeded Abe Lyman. From the suave, Continental rhythms which first distinguished Belasco's style of rhythm, he's gone sweet-hot and forthright in his rep tempos. Claims that that's what they want, and who is he to argue with the great unwashed?

Belasco had his experience on a recent national tour in the keys like Minneapolis, Cleveland, Los Angeles, Cincinnati, etc., and decided that his new team of 12 men will cater to the mass rather than the class hoovers. But with all the compromise, the maestro hasn't let down his hair completely because he still mixes it up suavely with an occasional rumba and doesn't permit his music to go completely Rose-

land. The Hitz-management of the Hotel New Yorker, N. Y., and the extensive chain into the midwest, evidences anew to what extent the table d'hôte dinner trade, in the sundry hotel grillrooms, have absorbed part of the vaudeville slack. Renewal made that possible because that extra cocktail or two is a painless form of covert and more than averages the upped budgets for the talent.

Belasco's own band includes the Andrews Sisters (Patti, Maxine and LaVerne), a hot scat trio of femmes who do the vocal interludes in the accepted modern manner. He also has Wes Vaughan as vocal soloist along with Smith Howard. Andy Iona's Hawaiians are the relief quartet, hailing from the Coast and not unknown via the records. They're effectively presented back of the rostrum, being discovered via a 'fading panel effect on a super-platform above the bandstand. It's a novelty way of introducing the No. 2 combo. On the floor, is Serge Flash, extravagantly billed as 'world's greatest juggler', who's just another opening act, presumably purchased because of the short budget. Pepino and Beatrice (New Acts) are the ballroomologists. Abel,

LE LIDO

(PARIS)

Paris, March 5.

Up in the swanky Champs-Elysees, this spot used to be the tops in the way of after dark spots in this town and still does a good glide on the momentum it gained back in the bonanza days. Since then, the after-darkers have shown a preference for the little 'boites', where elbow room is at a premium, but the Lido has hung on with commendable tenacity and still holds an attraction which only the Lido can offer.

If no longer goes in for mammoth floor productions, but always offers a sufficient diversity of acts of a class high enough to maintain interesting and worthwhile attractions. Presently the spot is specializing in a 60c tea dansant which is catching plenty.

When dancer, Lillian Ellis, Danish toe caught, topped three attractions of a sort that go well in this spot. With her are the Lai Foun's, Chinese acrobats and dancers recently in England, and Zoiga and Rachel, local dance team.

Miss Ellis does two dances. First, a Viennese waltz, traces flowing figures on her toes, while the second, a dance of her native Denmark, in its oddness lends color to unusual movement.

The Lai Foun's three men, two women (one woman short here) combine difficult contortions to close with the extraordinary stunt of combining a slow waltz while spinning a long top long sticks held in each hand. Com-monplace, but attractive and liked. Zoiga and Rachel have been seen often in this town, but offer a neopaphe of the type liked by Parisiens.

Two bands, Frank Alfieri, with a 12-piece orchestra, and a smaller Tango Indesle furnish the beat for the night. The business loop, this Volterra is still the operator, while Georges Leroy is the stage director and holds the exclusive booking rights.

BAL TABARIN, N. Y.

Informality is the watchword at Jean Hourle's Frenchy rendezvous in the heart of Times Sq. and it spells success. Entertainment, changed waltz, fast and light, as are prices of beverages and food. In conspicuous location is one drawback to getting transient trade, but regulars are mainstay.

Ad lib principle operation spreads from the proprietor, who doubles his greeting with singing, maestroing Antoine Garry's five-piece band, while the maceas in Latin music, to the patrons who join in the clowning without getting rough. Band goes jazzque, marimba, tango or swing as per request.

Speedy twice-nightly show is comprised of three acts who do two turns each. Current are Paco and Blanche, mixed dance team; Celestine Alvi, contralto, and Sylvina, Spanish dancer.

Miss Sylvina's routines comprise regulation Spanish dance and Mexican bolero. Last is a newish tripping around a Mex broad-brimmed lid. Miss Alvi's proportions put her in the traditional operatic prima donna class, though her voice is slightly less imposing in French songs.

After switching from Cuban regalia used in their first rumba turn, Paco and Blanche really go to town with an exceptionally good apache dance. Both possess grace and good sense of timing. Hurl.

EVERGREEN CASINO

(PHILADELPHIA)

Philadelphia, March 10.

Second of two new Philly niteries to open within two days of each other is the Evergreen Casino, an ultra-ultra spot that's a \$3 cab bill from the heart of town. Open during prohibish and after repeal, spot was doing okay as a medium-priced wine and dancery until a lock was slipped on it (spanning after hours it now has been taken over by Harold Larzale, former key man of the Speedway Tavern, Reading. He hasn't spared any coin in readying his spot for class, ritiness and extravagance in decor, this place compares with the best.

On the first floor are two bars (one strictly for men) and the main dinery. The latter will seat 300 comfortably. Upstairs is private banquet room. Prices are in the rarified strata, although minimums are only

\$1 during the week and \$2 on Saturday.

Opening show is sad stuff for joint with so much promise. Clearly showed heavily-chewed nut. Larzale picked up some of the acts himself around town and in Reading. Apparently realizing how bad it was, called in Harry Binn, who books Benny's and Palumbo's. Binn will do all the booking in future.

James Hall m.c.'s and reminds the aud that he was once in 'Hell's Angels' and other pix. His announcement of acts is perfunctory, his jokes fall flat, and his singing is only so-so. He's too full of the 'class' which Larzale is demanding.

Kay Hamilton is a smart little warbler, with a speedy, breezy style all her own. 'he's good and went over well. Elaine and Donaldson are a smooth ballroom team. Of the other acts, booked by Larzale himself, Harry Glyn, the Galloping Major, and Reynolds Massey, a singer, are the only ones getting attention. Glyn is a fine time vauder and a witty monologist.

Music is provided by Kenny Fryer's eight-piece band. Seems to be a pick-up outfit that's okay, dishing out dance tunes, but hasn't found itself yet in playing a show. Should have a batoneer at its head during the acts. Fryer plays the piano. Herb.

IVAN FRANK'S

(BALTIMORE)

Baltimore, March 10.

Ivan Frank, who runs the Horbrou on Broadway, has put some real coin into his spot here, and stands to click. Featuring the same type of Alpine and Bavarian cuisine, entertainment and set-up as in his New York spot, he is stressing here the restaurant angle above the nitery, which looks like good judgment.

Located in the Gault Arcade, in the heart of the business loop, this spot has seen a succession of international dine-and-dancers from the Chinese, through the speaks and Russian to the present Alpine. It's an upstairs spot with entrances from two streets and seems due to attract a food business. At present, doors open at 5:30.

Frank is featuring a popular priced food menu, with \$1 and \$1.50 dinners, and a wine list about on a par with most of the niteries around town. All the waiters in costume entertain throughout the evening with special sessions at seven and eleven thirty. For music there are two bands, one native, brought here for the job of community singing and atmospheric doings, and the other a local girl combination for dancing. Decorations are in keeping and expertly done.

Business has been steady since opening March 1 and building daily. No cover charge at any time with minimum check, 75c. Frank Hollander, local manager, is making an impression as greeter and pepper-upper.

Popular prices and food angle should put this spot over. Burn.

NIXON CAFE

(PITTSBURGH)

Pittsburgh, March 12.

Instead of upping the entertainment budget, Tony Conforti has done the next best thing at his downstairs spot—he's reduced the number of acts and picked up some quality stuff. Wisdom of this move is demonstrated plentifully in the result, since it's the snappiest little floor show Nixon has had in last couple of seasons.

Spreading three acts and a line into a revue approximately an hour, and what's more, making it stick, is no easy job, but Joe Hiller, who does the booking for Conforti, has picked

the turns with just an eye to this. They're all versatile, don't have to repeat any numbers and some of 'em make as many as three appearances without lessening either their own or the show's effectiveness.

Standout is femme team of Hawthorne and Whitney (New Acts), biggest applause-getters aside from vet-operative tenor, Angelo Di Palma, now in his second year here. Gals are a ringside paradise for looks, and talent easily matches their s. a. M.c. duties are handled by Ford Crane, personable young singer who sticks to straight announcements and for his own specialty contributes a flock of pop tunes in a nice, pleasing voice. Conferenciers invariably have a tough time here when they try to be funny. Crane was apparently warned beforehand and wisely sticks to what he does best, giving show a nice balance and achieving for himself what smacked of a war click with this mob.

Lone other turn is dance team of Barnett and Parker, couple of kids who have a series of terp fashions at their toe-tips. Boy and a girl, they mix them up with taps, rumbas, musical comedy routines and ballroomology and in all of them show a corking sense of showmanship and flashy versatility.

Ernie Young chorus has eight gals, most of them easy on eyes and all at home on their feet. As a whole, it's the best stepping line to hit a nitery here in some time. They're neatly (Continued on page 51)

CHRIS GILL

'Southland' Gentleman

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1 'Shuffle Along'

Int.	Roger Ste
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	Sub. M

Int.	Jack Wal
Ins.	John M
Off.	Margie H

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Flahy	Frank
	Nellie

Buffy	Archie
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	Jerry C

Poulet

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(nom)	Emily M.

continued on page

MUSIC HALL, N. Y.

Radio City Music Hall shows are getting a bit too stylized. Probably doesn't make any difference to out-of-towners, who form a constant pilgrimage to the house's b.o., but there is still a healthy element of patronage which is local. And for them it's getting too easy to tag the show.

Thus the current show, *Love Marches On*, produced by Russell Markert, is strictly one-two-three, one-two-three. Opens with a park scene in one, Robert Topping singing a tune as a make-believe organ-grinder. Boy on a bench on one side of the stage and girl on the bench on the other side. And it's no surprise, when Topping finishes, to see the boy go over to talk to the girl and the duo swing into a dance. Girl is Amy Revere, boy is James Struthers, and the dance is strictly formula but okay.

Rendezvous, which follows, is the corps de ballet, with Leon Fokine up front. This week, it's the ballet troupe which is tops; next week it probably be the Rockettes. Florence Rogge has figured out a really novel and cute routine for her ballet troupe this week and they carry it through neatly with excellent Montmorency costumes helping. "Bachelor Dinner" means the glee club wastes some time between scene shifting and against a drop out of the files (a bit too recently out of the files, incidentally) and Howard Nichols rolling some hoops. He's quite a hoop-roller. One of the boys is a "Mighty" and *Love Marches On* is the Rockettes, good as always, especially in the precision finale. Costumes are pretty bad, this week, however, hurting considerably.

Up ahead, Richard Leibert plays some tunes on the console. Erno Rapee leads the orchestra through an excellent rendition of "Martha" overture, there's a combo newswear and Pluto the dog carries through a Walt Disney short, "Mighty Pluto" (RKO). Feature is "Wings of the Morning" (20th). Kouf.

CAPITOL, WASH.

Washington, March 13.

Red Skelton, who dominated last week's revue launching him last week, exerts equal effort again, but new bill of same caliber leaves him just a highly capable m.c. with a rapid fire and a couple of the usual specialties. Six-footer, imported from midwest by house producer-manager, Gene Ford, wowed 'em last week with doughnuts, but this time, his two pantomimes are obviously hauled out of the reserve bag.

Top of pair is imitation of way various types of people go to sleep, using brass bed rolled out onto stage. Stunt is crude, but hilarious, and even with plenty of time, Skelton is no Cookie Bowers, he puts it across. Other is demonstration of man entering dark theatre and finding a seat, done with three chairs and couple of beds.

Pit band is up on stage again using stand which is slid downstage for orch specialty. Latter is m.c. effectively done and a not-too-obvious plug for pic at other Loew house down the street.

First of acts, interwoven between Skelton's gagging, is Steven Sisters, who parade on in evening gowns and launch into one of those anything-for-a-laugh routine, the girls do bows. Blonde carries the duo, punctuating harmonies with everything from barnyard to circus wildman imitations. Girls sing up a wall of vocalization and are smart enough to leave 'em demanding more.

Ann Lester, next, with a big voice which she wraps effectively around a couple of torch tunes and a Russian gigue melody. Skelton gives all in a hoke version of "I Surrender Dear" and gives a nod to Jack Starr, whose cigar-mouthing dance gets returns as always. John Tito, talking, acrobatic parrot, takes over next. New stunt Lester is taking bird down into first row and converse with audience to prove it isn't a disc or ventriloquism trick.

Verdi and Cello work with slapstick fiddle and cello duos which are still guaranteed for the same laughs at the same places. Great Yacops, making springboard take in space between footlights and banister, ring down the curtain. New costumes, no time wasted in mugging and swift succession of stunts, finish with one of the same somersault to third pair of shoulders.

Pic "Nancy Steele Is Miss" (20th). Crail

ORIENTAL, CHI

Chicago, March 13

When does burlesque become vaudeville? Somewhere along the route there must be a thin line that divides these two. This line, however, becomes blurred to the point of extinction with the headliner of many a week at N. S. Berger's Rialto burlesque moving into this spot and running the show. The choice of the high marks of this Balaban & Katz vaudeville.

Though billed with two other "strippers", June St. Clair is the only one who is getting the noise around town following her terrific exploitation "undressing" break

in life, she comes here with a similar "how to undress for best routine" that's tops in delivery, audience reaction and box office. Spotted in the center of the bill between Ann Pennington at the front of the show and Rosita Royce at the end, Miss St. Clair has an extremely marketable act for any house. Stage is divided into two portions. On the left hand side some unknown gal demonstrates how to peel off of the clothes with some excellent side comments from an off-stage announcer. Then comes Miss St. Clair, in the opposite compartment, to demonstrate the correct fashion for disrobing. She suits each motion with a string of rhymed comment that's nifty from all angles. In every way a smart, neat and punchy way of bringing the strip routine to vaude with humor, eye-appeal and, most of all, the clink of coin out front. Ann St. Clair has all of these fine points in top measure.

Miss Pennington, in the opening routine, strips down to bandeau and fishnet garter routine, by Miss St. Clair, still a fair sort of picture routine. It still remains a listless, uninspired sort of dance strip.

With these three undesired routines out of the way the show settles down to good vaude entertainment. In the duce, Jim and Nora Bell are a couple of well set up tap and dance workers. Have nice style and melody, and make good. Ray and Harrison are too standard in vaude for much of a review. Everybody knows that Ray knows that it's clean-cut and finished showmanship. They know what it's all about and get the most laughs possible out of crossfire and burlesque adagio routine.

Mabel Todd has personality to put her over. Voice has all the appeal of an "I" train running a dry curve, but her likable and breezy manner gets her songs across. And next-to-closing is Bob Carney, with a red-headed femme that's an awful, and her stock. Could use both to be used advantage with stronger material. On his own Carney entertains with his (well, maybe everybody's) drunk comedy routine. "John Meade's Woman" (Par). Business capacity at the last show Friday, following a holdout all day. Gold.

ORPHEUM, MPLS.

Minneapolis, March 13.

Current show marks the first virtual return to a straight-out-and-out vaudeville bill here in some time, and, because it's aces in comedy, it registers sook. Minus such revue trimmings as a line of girls and ensemble and production numbers, it packs much entertainment into its 60 odd minutes.

Three of the five acts work in front of Bill Hogan's Hollywood Californians stage band, but the other two, Al Trahan and Ben Yost's Varsity 12, use the regular house pit orchestra. It's a load of laughs, with plenty of singing, a bit of music and a dash of acrobatics indicate that the local public still loves to see the risibilities tickled. The comparative absence of dancing doesn't seem to be missed.

Thanks to Trahan and to Elmer Cleve, who are two of the best. Trahan and Professor Cheer, the fun is fast and furious. Thanks to the Californians, the singing attains hit proportions.

Hogan opens the show with a clever idea, tuning in a radio while his band behind the curtain gives impressions of various other musical acts. It's a load of laughs, with 11 pieces, all brass except pianist and drummer, and puts over hot and other pop numbers in tip-top style.

Five Tip-Top girls are attractive whirlwind acrobats neatly attired in blue costumes, working in front of the band. Their hand-springs, somersaults and tap work are sufficiently unusual to sell the act, and the fast tempo is important.

Yost's Varsity 12 is close to the last word in a male chorus and the vigor put into their singing stirs deserved applause. Numbers from "Vagabond King" and "Top Hat" land solidly, and they end up a medley of college songs with the band.

Trahan follows and the spot isn't a bit tough for him. He and his charming partner, Lady Yukona, have a good time, but the latter, perhaps because of their too long absence. The pair's clowning hits the apex of uproarious and riotous funmaking.

Rita O'Hara, a nice looker, with a pleasant personality and good pair of pipes, does her pop songs and one sentimental number. "My Little Red Bird" is the assistance. On stage band. Cleve, with Miss Keller, a blonde comedy dancer of more than average ability, and the dead pan of a comedian, mangle gay nonsense and music.

The picture is "We're on the Jury" (RKO), fits in nicely with the rest of the show to make it a fun carnival. The picture is a good one. Sunday night show and a big should build.

LOEW'S STATE, N. Y.

How much does the picture count? Loew's State furnishes the answer conclusively this week. At the same time it can give a concrete example of how to put a picture in a vaudeville which contains name strength.

Opening day, Thursday, the State started as though it was going after another record in admissions piled in and the total day's biz was one of the best weekdays of this year. Friday, however, with the publication of reviews owned "Dangerous Number" (MG) in the dailies, biz slumped about one-third. Wicket could not help but react to the outspoken opinions, but the dive would have been much worse were it not for Belle Baker's name in lights, supplemented by Henry Youngman (New Acts), who has been gaining stature on Kate Smith's A & P radio program after a run at the Yacht Club on 52nd street.

Drop in biz at least made things a little easier for the State's five acts. Opening day the house did five shows, but the schedule was cut to four on Friday.

Along with his first major road-walking hit, Henry Youngman got a little class. Formerly his first tag was Henry, now it's Henry. Just as he himself admits his five screen tests, it's still Youngman, no matter how you look at him. Fly comic has come a long way in the past six months, both in ability as well as in earning power. A time might break is playing to the pit boys so much.

Also playing a bit too much to the fiddlers this week is Belle Zwerker. Her push routine with Ruby Zwerker, batonier, is overdone, especially in a show where everybody seems to be asking the audience to applaud the mushiness of the act. The act is the singer of old. Night caught she could have gone on and on, the audience refusing to let her. She finally had to plead for mercy. Billy Wells and the Four Fays (three girls and a boy), with the billed name of this turn also demanding applause for the way the act is a standard, long running, nicely dressed and mounted and always entertaining.

Opener is the Balabanow Accordion troupe, which is a standard, long running, nicely dressed and mounted and always entertaining.

Bob Easton, assisted by Ondee Odette femme midget, and a grown female, with Ruby Zwerker, following Youngman's first spotting. Strictly a comedy act, except for some dancing by Easton and the female, the act is a standard, long running, nicely dressed and mounted and always entertaining.

Chicago, March 13. Another one with a Frenchy name, and that's the main thing with units, whether coming from the outside, or like this one, house-built; if the name is Frenchy, this turn is also managers figure it'll pull 'em in, whether the show has anything or not, and most of 'em don't have any. The "Casino Continental" though it holds 70 minutes of pretty well rounded entertainment, with comedy and song.

An adagio of 12 girls to the regular house line of 12 has been made, helping give the show a more stageful appearance, but even without these extras, the show is a good State-Lake show. Sammy Lewis and Patti Moore are there for laughs, and they get exactly that. They clown, gag and sing and dance, the same as they've done for a long time.

More comedy furnished by Eddie Bruce, who goes along something like a peeper-than-usual burly comic. Works using cigar, cane, and hat for punching gags, and with Harold Hailan, formerly of Jans and Whales, a Lillian Youngman, singer, as foil. The act is a black-out, hypnotic bit, and close by bringing on 65-year-old Emma Francis, who dances as she did 40 years ago, but with a still better "good Rooney". It's good, robust comedy, and well liked here.

Third in line for comedy honors is the Miller Bros. act. Boys work all the hoke tricks they can find; gunfire, tuning up the guitar in the middle of a number, and the dead pan, backed into a smile. Act will be better when they get the familiar with their material as the audience is, for they seemed to be working with new (to them) material, but the boys still after the production number opener.

Following the Millers was Judith Lawton, girl baritone. Not on for long, but with a couple of numbers, both slow, and none too animated, turn slowed things up. Would be okay for a posing or slow production number. Other singer Lillian Dawson, who is a good singer and useful all the way round, helping with comedy.

Novelty is the Large and Morgner act, but no matter how the times they've been around, never fail to get a gasp when they remove the

cape and the audience sees it's two men, each with one leg, who've walked across the stage. Their clean, neat hand-to-hand balancing is a joy.

Dancing in the show is pretty well taken care of by the girls. Only one gets billing, Florence Kope, who does two routines with the girls backing her up.

Three production numbers on the show: Rue de La Paix, the opener, with a Cafe De La Paix backdrop. Girls do a routine here with Miss Kope leading, and Paul Caudu, tenor, warbling; Rumba Mexique is best dressed number, and best staged; Caudu and girls working again, singing and dancing to "Lady in Spain" a third production number. "Night at the Casino," another well-routined bit with pit band on stage, acts and girls working in front of it. Some of sets look as though they stood in the warehouse too long a time, while others are okay. Everything leans to novelty, and a striving for a spicy continental atmosphere. Get away with it most of the time.

Stage show gets billing over "Under Cover of Night" (Metro) and capacity business by end of first show opening day. Loop.

FOX, PHILLY

Philadelphia, March 12.

Opening of Shep Fields and his rippling rhythm at the Fox here today looks like a new south movement. High school doped matinee performances, leaving open only a few patches in the balcony of the 2,400-seater. Gross tops that of the previous week, and the achievement, which was best since return of flesh to house. Pic is "Miss Lulu" (Miss Lulu) (20th).

However, Fields band acts are somewhat disappointing. They are good average entertainment, but nothing to sock. No other acts looked worth while, which times about 35 minutes. A novelty act well could have been used, for the troupe with the crch lacks diversity. Merely a Zwerker, who appeared twice, a tenor and a throaty femme chirper.

Fields presents a soothing sort of tempo, obtaining the effect of rippling water by gently working the tympan over on wooden blocks. A piano accordion and the deep wailing of a violin are also alternately brought before the mike to produce unusual sound effects. The act gets extensive blowing, but is blended into the music instead of soloing as those used by the Negro outfits. Fields must be good novelty stuff, but certainly before long will become dated.

Most interesting number he presents is "Hunting for a Husband," rendered from 1900 to present. First given as a waltz, then gets a Dixieland jazz interpretation, goes off into symphonic jazz, goes into music and ends as swing. Whol troupe lapses accordions in "Flight of the Bumblebee" for another fair novelty.

Sunny Rice, tapper with the band, is a fine singer, a good dancer, but is no whizz-bang. Fields introduces Marilyn Duke as a singer he discovered recently while on tour and says she is high on the boards for first time. Aud was slightly taken aback when gal ambled on after this build-up. She's tall and slender, with blonde hair. However, she has a smooth, low voice, and by time she reaches second number, has gained considerable applause. Comparing the troupe is Bobby Gody, regular waltzer with the troupe, and frequently aired on its programs.

Like all Fox features, Manager Harold Seidenberg gives band strong support in electrical and dramatic effects.

TOWER, K. C.

Kansas City, March 14.

House is using a fourth act this week, upping it out on a bill that doesn't look overly bright to begin with. To strengthen the vaude lure, feature is "Off to the Races" (20th), bolstered by two shows and a news item. House directs attention to the vaude section, and seipia Ada Brown in particular. She's well known here but no one ever takes the Tower's headlines seriously. Mob buys the whole outfit and lets it go at that.

There's no doubt about Ada Brown and her song and dance being a material. She's presented in the identical manner as when she was seen here last summer. The line (12) in many "gigs back" for an encore which turns out to be the curtain dropper. Miss Brown warbles five tunes, including her stand-by, "Snake in the Grass."

Dale Whitthrop, gal tapper, has a sweet routine. She goes in heavy for the Astaire style and antics. Here is the logical place for line support but she doesn't seem to have it. Dick and Leota Nash go for gadget comedy to fill for their rope tricks. Paul Nolan and a girl assist in a juggling and balancing routine.

The band gets a place all its own and it turns out to be Ted Cook's song. Cook has been here since Christmas week in the role and it's been a rare week when he's been given anything to do. Band number enables Cook to do a gob stick-tapping, piano-to-piano routine. The Cook orbs are shuttered during his solo passages. Hoyt.

KEITH'S BOSTON

Boston, March 11.

On paper the lineup of acts in this week's bill shapes up okay, but on opening show of the mechanical slow-paced and disjointed. Subsequent shows brought improved speed and unity, but there is still a sharp contrast between the first and two preceding vaude offerings.

Edgar Kennedy, assisted by Patricia Alstern (Mrs. Kennedy), tops the roster. Here again the Hollywood comic fails to deliver all that could be expected, but act is not too typical of film p.a.s. He lays off the blah blah to some extent, stays on the boards not too long, and tries to give the fans their money's worth. After a short howdy speech, which gives him a warm welcome, Kennedy slips into a lot of business revolving around a trick piano. Idea is that the comic wants to sing a bit from "Il Trovatore," but his pianist, Miss Alwyn, walks after a family squabble, and Kennedy is left with a piano to accompany himself, but it fizzes every time he launches the number. Then there's a lot of slow-burn pantomime, where the customers eat up, clambering under the piano, a bicycle pump attachment, and finally collapse of the big box on Kennedy's head. All good stuff, but Kennedy seems to be stumbling and feeling his way in a turn not thoroughly rehearsed or wisely directed.

Smother running acts, like the five Marx brothers, the mechanical piano to accompany himself, but it fizzes every time he launches the number. Then there's a lot of slow-burn pantomime, where the customers eat up, clambering under the piano, a bicycle pump attachment, and finally collapse of the big box on Kennedy's head. All good stuff, but Kennedy seems to be stumbling and feeling his way in a turn not thoroughly rehearsed or wisely directed.

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Embassy Newsreel, N. Y.

March of Time lives a badly needed buildup to the regular news clips this week, with spot news light chat on the supreme court the lead-off, but not a happy start. The subject matter was so well threshed out in earlier weeks, and the applause was slight and scattering. Pathe registered this with the usual followup from the man in the street, with the latter tame stuff. Photographically the second clip was the knacker-outter; the nitrate ship fire at its Boston dock. Paramount shot from several different angles for excellent technical and artistic quality. Hot news was Luis Rainer and Paul Muni receiving the Academy awards apathetically. With scenes from "Great Ziegfeld" and "Pastor" respectively to show why. Interesting to contrast their almost amateurish unrehearsed posing with the carefully staged green scenes. Metro made this one.

That put the Spanish war scenes down to fourth spot. Nothing of especial importance, but well done. In an appendix to the regular news, the Italian Ambassador, Fox, as usual, got the war, with Paramount tagging the ambassador and making quite a production of it. Universal revised the recent show made down N. Y. harbor on the ship carrying airplanes to Spain, later sunk in the Bay of Biscay. Pathe followed with a silly shot of a rookynite to whom Queen Mary spoke at an English exposition. Just a home shot, with the dialog plain twaddle.

Properly should have classed as a news flash as should U. S. almirante announced as determined to stick it out but she went to the hospital. Pathe flashes show another auto strike, and, much better, Princess Maria, of Italy, reviewing bay troops, a high dive and an ice-boat bit. Owing to current weather conditions the ice boats were more of a novelty than they usually are at this time of year. Fox went to the training camps of the Yankees, Cleveland Indians, St. Louis Cardinals, Washington Senators and Pittsburgh Pirates. All pretty much the same as last season and the season before, but it's a habit. Fox also flashes clever kid bowler, a couple of girls in a boxing match and a couple of wrestlers with a faked climax that got laughs. More boxing from Pathe, which showed the finals of the Golden Gloves.

Another batch of midget auto racers with one thrilling spill from U. which also contributes some flashes of early bathing rings. Has been done before, and much better. Fox has fashions for women as well as costumes from the old south and this week's dog team race comes from Boston to the Arctic circle. Had to get that far north to get a new Christening of the new Mexican airplane (U) teams with an U. S. Army flight with some nice clouds contributed by Fox. Floods in Europe, storm, but in Southern California (which is news), and Paramount comes along with a run of smelt in the Columbia river. Floods in Europe also from Par, which takes more photographic honors for a set of scenes around Dover. England. Styles in hairdressing for the Connection (Par) suggest manufactured news and U. steered a bit on the 5c beer strike (not getting anywhere. Lew Lehr on once with an eloquent six-dollar honest evasion with one laugh. Not at all up to standard.

Fox leads with 14 credits, with six for Par, seven for Universal, eight for Pathe and Metro, three. Chic.

HIPP, BALTIMORE

Baltimore, March 12. A bit of a presentation idea this week at the Hippodrome. Little and his band for a background along with three acts spotted intermittently during the doings. Working in a flashy full-stage house set, with Little as, as well as director, the combination, when caught, makes for an easy moving and entertaining 44 minutes of variety.

This is the fourth band booking in five weeks at the Hippodrome. Little's current set up of 11 men, four brass, four sax and three rhythm, brings a nice hand on the curtain part and an audible response at the close. Diminutive Marilyn Marlowe, takes over here with two routines, both smartly sold. The second, called a Spanish Fantasy in Modern Tap Rhythm, is a good one. Turned up a girl a looker and abbreviated evening gown a welcome change from the Powell-like overalls. Most femme tappers feature nowadays.

Introduced as a new addition and just in the country two weeks, Max

a Mex machacha singer and trumpeter, steps down from the brass section, after some clowning with Little, swings out with a vocal and instrumental version of La Cucaracha. Okay. Boy has a pleasing personality and goes to town triple-longing in tortu manner. Frax Sisters, on here with two harmony numbers adequately sold and rightly spotted for Little's impressions of various nationalities, the following:

Band simulates styles of Kemp, Lombardo, Duchin, Wayne King, Shep Fields and Goodman legit take-offs with Little setting in some highly effective clowning to excellent returns. Following another band number McKay and LaValle (New Acts) step out for some knockabout and a pleasing change of pace.

Special arrangement of somebody Stole My Gal, with Little really going to town on the baby-spoiled keyboard a sock fins with ample cutaway stage green scenes.

Film is 'Sea Devils' (RKO) with current release of 'March of Time'.

ST. LOUIS, ST. L.

St. Louis, March 11. Teeming with youth and with a singer unknown until last week twice stopping show, current bill at St. Louis theatre, speeded up by Johnny Perkins, most groves to be one of most attractive presented at this 4,000 seater since reopening last Fall and house is finding it easy to record take in black figures.

Last week at an ante, Jack Prince, personally 19-year-old from Monroe, La., entered lists against other hopefuls and scored heavily with his warbling of several pop numbers. Perkins promised him a week's engagement, the stipend to be paid by m.c. At show caught, Prince garbed in new outfit, clicked with his interop of 'Star Dust,' and 'Melancholy Baby' and, as an encore, 'Pennies from Heaven.' His success has been so outstanding that singer will be h.o.

Show starts with half of line doing 'Puss in Boots' with the Winters' ork playing from behind closed curtains and as lights fade rest of line comes on and their white robes are only objects visible as they disappear into wings. Perkins makes first appearance with a flock of stories, has band applaud a few late comers, joins other gals for a disappearance into wings. Perkins makes first appearance with a flock of stories, has band applaud a few late comers, joins other gals for a disappearance into wings.

Prinze gets lg build up and doesn't disappoint. Then comes Rose Coyle, Philadelphia girl, recently crowned 'Miss America' at Atlantic City for second consecutive time. She is a top act for the fans, makes an eye-filling ear through which Miss Coyle parades from behind venetian blinds. If girl fails to come up to the mark, she and form she'd be a world better, but she lacks finesse in these essentials although she's easy on the glimmers. She does warble 'I've Got My Love to Keep Me Warm' and sitters give her a nice hand.

Line does another routine and several display styles of bathing garb popular in 1897, 1907, 1927, and what they will wear in 1948 was clever blackout. Showball and Johnny, sepia hoofers, first to grace St. Louis stage during current season, win several bows and applause for their challenge tap routine in lightning fast tempo. Bob Ripa, another youth, does a juggling act and his applause matches that given Prince. Line returns for a stair routine and one of most difficult they have been called on to perform in recent months and rest of bill comes on for a fine show.

Plainsman (Par) (2c turn) and biz is still good despite Lenten season.

N. Y. Petitions

(Continued from page 42)

political campaign. After getting the nod from the examining division, crowd was elbowed aside when police officers were pulled in, since the New Dealers were not enthusiastic about issuing a franchise to a group hooked up with the power trust, which has fought persistently against many of President Roosevelt's policy. Present cues are that this gang has the inside track again.

Watertown Times and Watertown. Broadcasting cases have been in the commission box for months, also. Paper, whose publisher is Harold Johnson, originally sought permission to buy the St. Lawrence University transmitter and move it to Watertown, a year ago. Watertown Broadcasting Co., in which owners of WSYR have significant minority interest, was left at the post when the 'Black River' applicant was rushed through the Commission. Turned into a no-holds-barred race, this faction now has asked for the same facilities previously sought by the Black River Valley crew.

Harry Wilder group WSYR.

Syracuse, is also after a Troy, N. Y. license. Latter town now has a part-time non-commercial, WHAZ, educationally owned.

Troy, N. Y., March 16. Plans for the proposed 1,000-watt station to be operated here by the Troy Broadcasting Co. (Harry Wilder) were revealed as a delegation headed by Mayor Atkinson, President of the Chamber of Commerce George N. Patrick and Dr. James Laurence Meador, of Russell Sage College, prepared to entrain for Washington for Tuesday's hearing before the FCC. Made known that the only formal objections the station had come from a distant Eastern city seeking use of the same wave length—950 kilocycles—and from Albany—WOKO and WABY opened a Troy studio last week.

Chamber of Commerce, which has been mass evidence supporting Troy-owned station with Troy call letters, pointed out that this is the largest city in the East without local facilities. Out-of-town coverage, the Chamber holds, is not sufficient; the city has a right to a station serving Troy and its tributary territory exclusively. The service a Troy transmitter could render to local preparatory schools and colleges is stressed.

Unit Reviews

GIRLS OF TODAY (CAPITOL, ATLANTA)

Atlanta, March 14. Plenty of socko stuff in this one, with novelty production, and standard vaude acts make it an audience pleaser and its speed is another recommendation. Show is owned and produced by Criss and Morris Nelson, no strangers to this loop.

Fanfare brings on Baby Crider. Hal's daughter, as m.c., in one with mike in her hand, announcing title, followed by Nelson and his parts to reveal six line girls, scantily clad, who dance, pose and display while he sings. Next comes Crider, 'The Man on the Flying Trapeze,' who after plenty of clowning, gets up to the bar and goes through a series of comedy stunts that please.

Suzanne, accompanied by the 14-piece band, six with uncredited creditable banjo number in front of the mike and is followed by dance team, Bill Dixon and Gail McLean. A top tap act, followed by GMR, 'Ghost Goes to Town,' which got fine hand.

Ginger Lawrence, blonde, on next with an acrobatic number. Girl does her act, times with a glass balanced on her forehead.

The two Criders and Nelson do a telephone bit on a darkened stage and Nelson yodels a number into the mike, giving 'Night and Day' as an encore. Line comes back in this spot.

'Bumpsie' Anthony, old-time circus clown, working with a trick bicycle that falls to pieces on the stage. Flashes particularly the kids in the front row.

Dixon and McLean come back for another fast tap routine and make way for Del Breece, magician and card manipulator, in top hat and tails, who works smooth. His tricks are good, too, and won applause.

An agile Japanese, Jimmy Yamamoto, starts his act with a few difficult hand stands atop a small table and then does a barrel balancing with his feet, the pleasure of the audi.

Finale brings on the whole company, with Dixon doing a bit, Baby Crider singing a little and the line girls dancing. Show moves fast, being clocked in 42 minutes.

Unit is well mounted and costumes look clean. Despite wet weather, house was full for opener Sunday.

SWINGTIME FOLLIES (CAPITOL, WHEELING)

Wheeling, W. Va., March 13. One of the best of the Wilbur Cushman units to play the Capitol, ace upper is valley house, once it was acquired by the Di. Dressed up and replete with variety talent and novelty turns, it pleases more than many that have preceded it at the playhouse which switches to stage last half of the week at a 40 cent top. Weekend biz, picks entirely due to units, screen attractions usually no better than mediocre.

Unit has 18 people, all of whom do plenty of a keen action moving at fast pace from the rise of the curtain. There are enough sock specialties to satisfy the most ardent flesh fans. The Four Lads, a Communist, turned dancers, have no trouble in scoring with their fast and intricate routine. Free McGraw shows an unusual impersonation of Eleanor Powell and winner Don Gray, who has a hard time for their dancing trapeze work.

Spotted in several ensemble numbers, the Six Taffin Girls won favor

McKAY and LAVALLE Comedy 9 Mins; One Hippodrome, Baltimore

Good knockabout turn a bit above the average. Boys take a world of punishment but get returns. Do some legit hoofing along with the polls.

When caught here as turn in impromptu presentation featuring Little Jack Little, boys did two routines, both good for well earned and audible returns. Nicely dressed in summer tux for opener, a challenge hoof set to featuring some tumbling, duo goes off for change into tails and top hats following announcement by one of a scene witnessed at Club Lido in Paree. Some question about Paris stuff unless it's to indicate engagement there. At any rate, they come back, stewed if not quite continental, and proceed to commit mayhem, murder and hate. It's pretty sock and the customers liked it.

SYLVIE ST. CLAIRE Comedy 9 Mins. Hotel St. Regis, N. Y.

Sylvie St. Claire is a wocomer to America. Does Montmartre songs, but actually only one in French, her operetta, 'Je Vous Aime Beaucoup,' a hybrid Anglo-French pop, and finales with 'Something in the Air.' Fringe apps of Mr. St. Claire is her personality, song salesmanship, although handicapped on this occasion by an obvious cold. She's a looker, sports a smart gown, for every show and fits in nicely into a class room such as the St. Regis' Maisquette Russe.

Nitery Reviews

(Continued from page 48)

have all been routines for orb appeal. Only one, that military, ta-ta, flag-waving finale, is out of place. In a stage presentation okay, but here without buildup and flash, it's flat.

Di Palma still reserves the next-to-closing niche for himself because nobody else has showed up here to take that spot from him. Husky tenor, rounding out 13th consecutive month at same place, is a cinch for at least one decade and when he steps out on the floor, and Nixon bond could stand that many more night after night. Looks like he's set here practically for life. Music is still by Herman Muller, who knows the theatre—thus the swell tune-peddling for the show—and the night clubs as well, which accounts for a floor connoisseur packing up a couple getting rhythm off their chests.

Biz here still tops in town and no reason why it shouldn't continue that way.

TWO O'CLOCK CLUB (BALTIMORE)

Baltimore, March 11. This spot, opened in December by Sam Lampe, identified with niteries in the prohibition era, is now in the middle of a block made up of town's only double feature houses, burlesque theatre and freak show. It's a place where you can draw any of the uptown trade and even have for the local and limited demimonde, but Lampe is going right after biz and this week starts a policy of vaude acts that may be the thing spot needs to put it over.

First booking in new set-up brings Ted Claire and his Rhythm Red. Just two weeks ago, in their appearance at the local Hippodrome, Claire played an extended engagement at Loew's Century here during days of m. c. and presentation craze. Current set-up includes, in addition, Patti Cranford, blues singer; Chickie and Tex, specialty dancers, and a line of six gals who open and close doings. Show is put on twice nightly, with in-between community song sessions conducted by Nan Woods at the miniature piano.

Opening show revealed Claire as in a top act, a son or two, a bit of hoofing, his standby snowbird impression, and a routine of intimate raggings and crossfire with the cheerleaders. Some of the doings was put over by the Redheads with their hotcha double harmony, a bit better than the usual nitery talent in this section. Two weeks of m. c. are usual stuff. Six-piece band, directed by Sol Lurie, vet at this type of close, plays for show and dancing and does workmanlike job. Room can hold about 430 and tariff about the same as prevails in other local spots, 15¢ m. m. check.

With their new line dance concoctions, Jack Smith scores handsily with an engaging harmonica melody and Wil McGraw adds speed and talent to the unit with a better than average turn. Comedy honors go to Strong and Ann, with an okav song and dance bit.

HENRY YOUNGMAN Comedy 20 Mins; State, N.Y.

Henry Youngman is not a new act, but thus far has escaped the flies. As Henry Youngman, he was m.c. and life-of-the-party in tank theatres and Catskill resorts, and recently was confederate at the Yacht Club, N. Y. He's listed in the Radio Reports, however, and it is radio (Kate Smith's A. & P. program) that is chiefly responsible for his Broadway vaude booking.

Transition from Henry to Henry also comes through radio, the former not being considered classy enough for the air. But that's the only major change so far as Youngman himself is concerned. Tall, skinny comedian, whose flair for gag-switching and ad-libbing is bringing him favorable comparison with Milton Berle, has not altered his intimate style of working. At the same time is too intimate, but Youngman will learn as he goes along that the customers further back in the theatre count much more than the fiddlers in the pit. Lau's from the latter won't add to his pay-check which, incidentally, he's grown considerably since his knock-around days of six months or so ago.

At the State, besides m.c., Youngman holds two solo spots. First in what is nominally the duce and second in next-to-closing. Does close to 10 minutes in each frame and his rugged vaude is high. Not all his gags are new, nor are all of these given a fresh twist, but his original material is tops. Delivery makes almost everything sound ad lib.

With Berle now pictures (RKO), Broadway has need for a comic like Youngman. How far he can go depends almost wholly upon himself. He's getting the necessary breaks.

HAWTHORNE and WHITNEY Dancers 10 Mins. Nixon Cafe, Pittsburgh

Femme dance teams aren't too numerous, and here's one combining everything the pit, houses and niteries are looking for. Gals are lookers in first place and their footwork is smartly turned with an eye to costume.

Costumes are classy, but designed simply show two pairs of nice limbs and whole turn smacks of smartness. Hawthorne and Whitney go in more for the musical comedy style than the ballroom style. They're practically marks another femme duo, Santschi and Buckley, and it's a relief to see this type of thing peddled by other than the customary boy and girl.

For the Nixon's late show, they do three numbers, all nicely worked out, but the best of the trio is a spinning routine they keep up all the floor for what seems like minutes. It's great audience and practically surefire to ti up things anywhere. Gals have a becoming modesty, too, that's reflected in everything they do, which helps encounter a couple of gals who don't start off singing, thus letting the customers know the outfit that they're really dancers.

BEATRICE and PEPPINO Dancers 5 Mins. New Yorker, N. Y.

ice looking team have the 'front' to progress, their future being solely dependent on the ultra niceties which distinguish the better ballroomers from the rank and file. Among the qualities to be developed is a greater ease and poise; and, from Peppino, the necessity to inject an air of romance and glamour, and not perform his routines as if he's seen by an Arthur Murray dancing instructor. Instead of looking intently at his partner's high kicks, Peppino should assume the look of a man who is looking at the girl, and not at her stuff competently, and his eyes should focus more romantically on his partner.

They open with a waltz, smooth and technically expert, save for his eyes-to-calling stars, rather than the charming vis-a-vis personality so necessary to that school of exhibitionism. The rhumba is No. 2, and a cute inkie-toe fox trot caper finales.

JOE and BETTY LEE Dancers 6 Mins. Hollywood Rest., N.

This looks like brother and sister team—and hardly out of their teens. Kids match their youthful appeal, though, with a ballroomology. They're a cinch click type of nitery, but the classier better.

Doing two routines at the Hollywood, first a whirling waltz-like affair, secondly a rhumba, but very effective rhumba. Clicked strong with the payees both time.

Their general appearance them in very good stead.

Fulton Bows Out Despite Cohan's Salary-Waiver to Prolong Its Run

The resumed Damon and Pythias business relationship between George M. Cohan and Sam H. Harris terminated Saturday (13), when 'Fulton of Oak Falls' closed at the Morosco. N. Y. Cohan selected the play in which he starred and collaborated as the attraction to carry on the onetime famous managerial duo sponsorship of Cohan and Harris, after a split of 15 years.

'Fulton' ended about \$35,000 in the run, despite unusual conditions set forth by the partners. Cohan refused to accept salary or expenses and he also declined his share of the royalties. Such money was retained as part of the company funds, Cohan's idea being that he would not participate in any financial gain until at such time as the show's profit permitted Harris to also share.

Since the show's inception, Harris gave orders that Cohan's wishes be gratified in every way. Harris remained in New York long after the usual time for his annual visit to Florida in order to be present at 'Fulton's' Broadway premiere. Harris has been bothered by an inflammatory irritation and was in bed at his Palm Beach winter home a month. On Cohan's part, he was for anything that Harris suggested and at any question which arose his invariable answer was: 'Yes, if Mr. Harris says so.'

Cohan Acclaimed
'Fulton', which was accorded excellent notices as far as Cohan's acting was concerned, would have closed a week previous but the author said he did not wish to throw the cast out of the engagement abruptly. He then stated he would pay whatever losses there were for the last week's continuance.

The Morosco theatre, N. Y. is operated by the Shuberts and in the absence of Lee Shubert, also in Florida, his office sought a written guarantee as to the house red for the additional week. The Harris office did not send the letter and the Shubert people submitted their own idea of a guarantee, despite the standing of Cohan and Harris and regardless of the fact that the latter's 'You Can't Take It With You' is cleaning up in the Shubert-operated Booth theatre.

What went on between Harris and Shubert in Florida is not known but one of the items asked from the 'Fulton' attraction was the house's booking fee. Shubert wired to take out that item. Shubert office also advised the stage crew to telephone before reporting for duty last week. Shubert people contended that it was all a matter of their protection, in the absence of Lee.

'ROAD' WAGES CUT FOUR WEEKS MORE

Players 'The Eternal Road', Manhattan O. H. N. Y., have agreed to accept cut salaries for another four weeks. Since was effective for a similar period which expired Saturday (13). Under Equity rules it was necessary for the cuts board to assent for the continuation. There was no objection from the cast, matter was quickly adjusted, after the management showed that the attraction lost \$8,000 in operation last week.

Gross was around \$20,000. Management, however, agreed that there shall be no replacements during the period of the salary reduction. It had been indicated that lower salaried people were being considered. James F. Reilly resigned as controller last week. He had been assigned to that difficult task at the request of some among the spectacle's backers. Reilly, who is head of the Charles Frohman office, Paramount's legit branch, lost poundage during the period he handled the 'Road's' finances.

Understood that auditors have finally struck a balance in computing the outlays and receipts of the enterprise. Balance sheet was necessary before fresh money could be obtained. Reported that new financing, including money for a sinking fund, is in the offing.

'Thumbs West,' musical comedy tried out on the Coast, is slated for presentation New York in April by Herbert Barnum Seely, great grandson of P. T. Barnum.

CINCY LEGITS PLAN SPRING COMEBACK

incinnati, March 16.
Road shows are giving this burg the grand go-by since the flood. 'Tobacco Road' had been advertised for the Cox this week, but the date was cancelled. Nelson G. Trowbridge, manager, promises that his house will have Ruth Draper in April for three night performances and a matinee, also that 'Ziegfeld Follies' will play a half-week at the 2,500-seat Taft auditorium next month. Engagements and prices, he said, are to be set this week.

'Tis likely that the top for 'Ziegfeld Follies,' \$3.85 in other towns, will be shaved to \$3 here on account of big capacity of the Taft. Cincinnati Federal theatre is playing a repeat engagement of 'It Can't Happen Here' this week in Emery auditorium at 25-40 cents.

Teddy Hahn, vet pit director of local legit houses, is supervisor of the Federal troupe and music set for Greater Cincy.

'Victoria' Road Tour Will Include 23 States

The first complete tour booked for next season has been completed for 'Victoria Regina,' current at the Broadhurst, N. Y. Show with Helen Hayes will play eight weeks in Chicago, with four weeks allotted to Boston and three for Philadelphia.

During the tour which will terminate in Los Angeles, June 11, 40 stands will have been played in 23 of the states. Road dates will start Sept. 16 at Hartford. Harry Essex will continue back with the show, Bill Fields being in advance.

Long tours of other current Broadway successes are being mapped out but not completed. There will be two or three companies of 'You Can't Take It With You,' 'Brother Rat,' and probably 'Tovarich,' also 'The Women.' There is no telling how long 'Tobacco Road' will play the sticks. Another assured long tour will be that of 'The Show Is On,' slated to run through summer at the Winter Garden.

'Driftwood' Cast's Full Salary; Rehearsed 5 Wks.

Cast of 'Driftwood' went on full salary last week, drama's fifth week of rehearsal. It was slated to open at the Longacre, N. Y., last week, but was set back twice and is now dated to premiere Thursday (18).

Difficulty with the settings caused the delays, also installation in the pit to heighten a rain effect. Cyrus W. Babcock and Eugene Kerry, unknown to legit, are concerned with the management. They are said to be interested in a night spot.

O'Neill Recuping

Oakland, March 16.
Eugene O'Neill is still a patient of Merritt hospital, but is rapidly convalescing and preparing to leave for a sightseeing jaunt in neighboring Napa county, where he plans to establish himself as gentleman farmer.

Playwright received the Nobel Prize award and memorial medal in the hospital at a simple ceremony in which the Swedish consul of San Francisco made the presentation. O'Neill's mess having caused a change in the rule demanding that the recipient go to Sweden for the ceremonies.

Winnipeg Stock Shift

Winnipeg, March 16.
The Dorn theatre's only stock company, John Holden Players, reported to be moving to Hamilton this month for the spring season, following which they may go further east for the summer season. Company has just closed 'Ten Nights in a Barroom' to capacity biz.

HAMPDEN BOWS OUT AS A LEGIT PRODUCER

Boston, March 16.
Walter Hampden is through as play producer he said here last week just before folding 'Enemy of the People' abruptly Saturday (13) night and cancelling all further dates for the road.

In one week the Ipsen play grossed about \$11,000, and it is understood that road losses drove the show into the warehouse at the end of the Boston stand. After 19 years of stage managing and producing in which time he grossed some \$8,000,000.

MASS READING HALT IS HOPE OF EQUITY

Equity is hopeful that a solution will be worked out to eliminate mass reading of bits of scripts during casting, a managerial practice strenuously objected to by actors. In response to a petition of protest, signed by a number of fairly well-known players, Equity appointed a committee to investigate. It ended its labors, rating mass reading as a 'line evil,' humiliating to the average player who has been forced to submit to the practice.

Equity's council, in digesting the committee report, plans placing the matter before the managers and authors. Communications are to be addressed to the Theatre League and the Dramatists' Guild, asking that those bodies go on record as opposed to mass readings, suggesting, too, that each adopt a resolution to this effect.

It appears that only a few managers have practiced mass reading. That consists of calling upward of 100 players, any or all being asked to read lines from a script without having a chance to learn what the play is all about or any indication of the situations, except what may be hastily gleaned as the lines are read. Actors say it is unfair, besides which they must give the readings before mobs of aspirants.

TWO SHOWS OUT

'Tonight at 8:30' suddenly closed Tuesday (12) at the National after a week's layoff, when Noel Coward was again taken ill and the date canceled. Attraction played 14 weeks and two performances. It topped the straight show list with a weekly average of \$24,000, frequently topping that mark.

TONIGHT AT 8:30

Opened Nov. 24, 26, 30, '37. Consensus of first-stringers' opinions of Noel Coward's nine one-act plays was good. Atkinson (Times) said, 'He and Miss Lawrence are retaining their repulse for skill in the theatre and a general good time.' Variety (Ibex, Abel and Kauf) saw the series as a b.o. success.

Several recent roadway entrants are doubtful of holding on after this week. One, 'Arms for Venus,' which opened at the Golden (Masque) Thursday (11) is slated to stop this Saturday-week and a half. Little trade after press panning.

'ARMS FOR VENUS'

Opened March 11, '37. Critics gave the first production effort of Mary Hays, actress, a severe lashing. Gilbert (Telegram) called it 'curious but pointless.' Atkinson (Times) said, 'Dull is the word for 'Arms of Venus.'

Hurrying Atlanta City Audi

Atlanta, March 16.
WPA has put the speed-up to City Auditorium project following pulling of political wires in Washington. Atlanta Constitution wants building ready for Centennial Celebration it is sponsoring in June and pressure was brought to bear. Completion has been promised by June 15.

Jackson Heights Same As Broadway —At Least So Says Joe Totten

'ALTARS OF STEEL' NEW WPA PLAY FOR DIXIE

Atlanta, March 16.
Spirit of Hallie Flanagan waves over Dixieland as the Federal Theatre Project prepares for an ambitious setup that will carry theatre into the provinces below the Mason and Dixon line.

Kickoff will come early in April, when the world premiere of 'Altars of Steel,' Hall Rodgers' opus, will be presented by the combined FTP companies from Birmingham, Ala., a N. Y. group, and the Atlanta unit. Play will have a cast of 100 and will be directed by Hedley Gordon Graham, who handled 'Triple A' and 'O Say Can You Sing' for the FTP. Birmingham succeeds Charles Schofield. Birmingham troupe, here on a loan basis, numbers 21 and Graham has already started casting.

Detroit FTP Buys Play Bureau Winner

They, Arise, Bureau of New Play's prize winner, written by Arthur A. Miller, University of Michigan, has been sold to the Detroit Federal Theatre Project for immediate production. Fred E. Morrow, director, Detroit WPA theatre, said play will probably run two weeks, paying author regular price of \$50 per.

Bureau of New Plays held option, but Theresa Helburn, bureau head, in Ann Arbor to see opening, Friday (12) said option concerns only possible New York production and will not bother with any presentation of small financial value. Miss Helburn denied any plans for Broadway showing, unless play is revised.

FTP's N. Y. Offices Scram to Chanin Bldg.

WPA's Federal Theatre Project in New York will be concentrated on three floors of the Chanin building, 110 East 42nd street. Headquarters at 44th street and Eighth avenue and five other offices, covering all branches of the relief show project, will be brought under one roof. Understood the switches, dated for late this week, will effect a change in rentals.

William P. Farnsworth, recently named administrator for New York, will move his office to the Chanin building. He okayed giving up quarters at 303 West 42nd street, 10 East 30th street, 254 West 54th street and offices in the Longacre and Heckscher theatres.

Colvan Re-Signs for St. L.

St. Louis, March 16.
Zeke Colvan has been signed for his fourth consecutive season as stage director of Municipal Opera in Forest Park, and George Hirst for his third season as musical director. Richard Berger, assistant to Laurence Schwab, succeeded Schwab as director when the N. Y. producer was bitten by the Hollywood bug last summer.

During last three winters Hurst was musical director of 'The Great Waltz,' which will open 19th season in al fresco theatre, on June 4.

ENGAGEMENTS

Linda Lee Hill, Suzanne Jackson, Ellen Love, O. Z. Whitehead, Virginia Campbell, George Spaulding, Richard Bishop, Lex Lindsay, Marilyn Jolie, Farewell Summer, Bert Lytell, Susan and God, Kenneth Roberts, Millicent Green, Mary Wickes, Keenan Wynn, George Curzon, Dannie Moore, Joseph Sweeney, Joseph Greenwald, 'Hitch Your Wagon,' J. Hammond, Dailey, James R. Waters, Flora Campbell, Robert B. Williams, Ned Stearns, Fred Stewart, Whitford Kane, Frances Fuller, Shirley Booth, 'Excursion,' James Spottswood, Lulu McConnell, Claire Castor, John Hall, Norman Stewart, 'Bet Your Life,' Arlene Alcine, Frank Gabrielson, Harold Thomas, 'His Excellency,' Jessie Royce Landis, 'Miss Quis.'

Armed with a chart of alleged expenses in producing 'Four to Go,' which opened and closed in Jackson Heights, a suburb of N. Y., Joe Byron Totten appeared at the district attorney's office Thursday (11). He answered questions as the result of a complaint that he obtained money from several young actresses on the promise that he would present the play with them in the cast on Broadway. Another session was conducted Monday (15) at which time Totten presented accepted bills to back up his assertions.

How the matter of production costs figured was not made clear although the girls had an idea that not all their coin went into the show. There were some fireworks during the session, while Totten and his attorney, Martin Braverman, sought to laugh off the whole matter but assistant d.a., John J. Sullivan, to whom the case had been reassigned, decided to further investigate the complaint.

At Monday's interrogation the d.a. set aside the complaint the grounds that Totten's record had not been previously marred and that Equity had no claims against him in salary matters.

Equity Disagrees
Manager contended that since Jackson Heights is in the city of New York, he had not defaulted on his agreement with the girls. Sullivan asked Charles Mantia of Equity about it, the reply being that the spot was used for stock and try-outs and not considered to be a N. Y. showing. Actresses, who were embarrassed financially in putting up 32,000 or more, claimed Totten led them to believe the play would be shown on Broadway.

It appears that, during rehearsals, Totten said they were 'lousy actresses' and sought to have them drop out of the cast, claiming to have someone else ready to put in more coin than they did. Complainants, who are graduates of a dramatic school, are Hilda Dallman, ice Bernard, Elizabeth Palmer and Gladys Shelley, later being added to the list of 'inventors' in 'Go.' Aimee Torriani, the play's author, was summoned to Monday's session, also her husband, Philip Ryder.

T. Roger Mahon, counsel for the girls, questioned Totten's standing as a manager. Later, claimed he put around \$100 of his own coin in the show, which cost around \$3,200 to produce. There were preliminary expenses, admittedly, and the actual setting was said to cost \$750, but it was mentioned that there may have been a kick-back from the scenic artist.

Counsel for the girls states he will file civil action against Totten in an attempt to get their coin back.

Monday in Sullivan's office the husband of one actress, who had provided the \$500 she put into the show, was dissatisfied with the items on Totten's expense sheet. Office expenses for 14 weeks were charged off, although the show rehearsed but three weeks. Decision not to press the complaint came after Sullivan and Kantor, another assistant d.a., conferred.

GUILD PONDERES SIXTH SHOW AT MEET TODAY

Whether or not the Theatre Guild will produce five or six plays, this season will definitely be decided today (Wednesday) at a meeting of the executive board. Virtually a foregone conclusion, however, that the Guild will rest for the remainder of the season, and make refunds.

Five-play season will not be entirely new to the Guild, since that was the procedure in the 1928 and '27 seasons. Sidney Howard's 'Ghost of Yankee Doodle' was a prospect, but the Guild decided to hold it over when it proved too tough to cast. Ben Hecht's 'To Quillo and Back' was actually a prospect, hardly exceeding the talk stage at the Guild, although reports persisted it was lined up for this season.

If the Guild makes refunds in N. Y. for the first time in 10 years, it will be a curious situation because on the road, this year, the converse is true. In both Philadelphia and Washington, Guild has presented at least seven shows this year, one above subscription. Customers didn't have to take more than six, but could if they would.

AMERICAN THEATRE BOARD

Premiere List For Legit Ducats Now Includes Radio Commentators

First battle between legit and radio came last week in New York, when the management of the Katharine Cornell shows turned down Station WJMA on opening performance ducats. Harry Hershfield, drama critic for the N. Y. station, was told by Ray Henderson, p.a. for Miss Cornell, that if he (Hershfield) wanted to see the opening performance of 'Candida' he would have to buy tickets.

Henderson took the position that reviews over the air don't help shows. Hershfield didn't argue, and bought tickets.

Press agents of legit shows have generally dug up tickets for air commentators in the past, though occasionally resenting. That first legit ducat situation is getting to be a serious nuisance to p.a.'s. Average opening night list consists of 72 pairs to the newspapers alone, that figure being explained by the fact that the N. Y. Times and N. Y. Herald Tribune demand six pairs each. P.a.'s are afraid to say no, since times and Herald Trib. have large newsstands in the city. The columnists on the various dailies likewise are thus treated with consideration.

Film companies also get ducats for opening nights to most shows, several of the companies getting four or five pairs. Most of these are bought and paid for, but several film companies make a habit of asking for ducats and, again, the p.a.'s are generally afraid to say no.

Fan Mail

All Posters Uni. of ich Charlie Washburn is an honorary member, recently plastered oston with lurid placards ballyhooning p.a.'s book, 'Come Into My Parlor.' Idea was to hypo sales by drawing ban from Hub censor.

Few days ago Washburn received letter from censor. 'Enjoyed your book,' it read. 'Next time you're here I wish you'd autograph my copy for me.'

EQUITY MEETING WILL DISCUSS AMENDMENTS

prior to its annual late May session, when the election will be held, will take place at the Astor hotel, N.Y., Fri. (19) afternoon. meet.

Importance because proposed amendments to the constitution provide

loting will be considered and the membership's end of the nominating committee will be named.

The nominators appear have drawn the attention militants within the membership. Latter will name six of the committee of nine. Heavy attendance is expected since the committee will name a ticket which will be voted on for a three-year period.

The younger group Equity, later identified as the Actors' Forum, was not formed until the present officers had served a year. A petition was filed with Equity Monday (15) regarding the naming of nominators by the membership, but just what its signatories aim for is not clear.

Points in the petition, intended for emphasis, are that the nominators be the choice of the whole rather than any group or bloc and that the committee select an 'able and representative regular ticket.' Idea of the petition's sponsors is that the nominating committee be 'absolutely non-partisan.' The council has already named as its three nominators, Clyde Fillmore, Jay Fassett and Lee Baker.

Equity, whether the petition was favorable to the administration or opposed, seemed certain. Petitioners explained that, last spring, to the administration put forth efforts to dominate the nomination committee, while the Forumists did not. Indicated that the group which was dissolved after being voted down, now seeks to have the administration bear down on the resolution opposing outside meetings of any membership group. That they claim is a reversal of the situation the Forum was active.

Yost Sued by K. C. Agent

Chicago, March 16. Judgment of \$2,850.91 against Ben Yost, head of the Varsity Eight, appearing with the 'Ziegfeld Follies' her, last week, was awarded F. F. Tracey, Kansas City booking agent, who claimed he obtained Yost's employment and Yost failed to appear.

Decisive was rendered by Judge Justin F. McCarthy in the municipal court, at the same time, ordered that the entire cast of the 'Follies' be brought to court to 'see what they know.' Order included the principals, Fanni Brice, Bobby Clark and Gypsy Rose Lee.

HOPES TO SOLVE LEGIT PROBLEMS

League of N. Y. Theatres, Dramatists Guild and Equity Council Join in Plan to Seek Out and Correct Stage Problems

RAILROADS OBJECT

inclusive of all groups, it theatre, formed for the purpose of correcting the ills and attempting the solution of its problems is in the offing. It is tentatively called the American Theatre Board, will attempt to correct abuses and seek to trace the causes of what's the matter with the theatre, to handle non-versal issues.

The Board's constitution has been drawn up. It was read by Equity's council yesterday. If Equity endorses the constitution and the managers and authors follow suit, the organization will then be formed and a charter sought. There may be changes in the constitutional provisions, but hardly in the general tenor of the movement, which may swing into action before the end of this season.

Drawing of the document has been in process since last fall, sponsors of the new organization meeting at dinner for that purpose. Representatives of Equity, League of New York Theatres (managers) and the Dramatists Guild attended the gatherings and worked out the general scheme of the proposed organization.

Perhaps the most interesting phase of the idea's development was the realization that, if the organization comes to actuality, action and not just conversation would be the inspiration of the Board.

In October, Equity communicated (Continued on page 59)

Kid Actor's Billing Holdout Causes 'Babes' To Switch Its Script

Because of reluctance of contracted kid to rely on his lead spot when it was decided he didn't suit, Dwight Deere Wiman, producer of incoming 'Babes in Arms,' altered the script, making another the stand-out.

uke McHale, who in lead, was signed by Wiman sight. At start of rehearsals it was decided to lessen kid's task and replace him in lead. id's manager would not permit replacement, so Wiman switched things around, making the character, which Ray Heatherton plays the central role.

lay opens in Boston March 25 at the Shubert for two-week tryout. If okay it will be brought directly to N. Y. If needing further smoothing Philadelphia will see it for a fortnight. Probable that it will go into the Shubert, N. Y., which means Theatre Guild's Masquings must shift to other quarters.

Brady Casts Leads for 'Sour Mt.' L. A. Breakin

Los Angeles, March 16. Sheila Bromley, currently the 'War Lord' at Warners, and George Bancroft probably will play the leads in 'Sour Mountain' which William A. Brady will produce here before taking the piece to New York. Miss Bromley was in the George Bricker play, when it had a tryout six months ago at the Wilshire-Ebell theatre.

'Tonight' Actors Get 2 Weeks Pay For 2 Performances; Sudden Closing

In the Money

Mark Reed, occasional playwright for 18 years, who suddenly jumped into real royalty coin with 'Yes, My Darling Daughter,' presented at the Playhouse, N. Y., by Alfred de Liagre, Jr., has turned down seven Hollywood offers. An obscure coast agent promised to plant him out there if he agree to work for two years at \$150 weekly. Reed's royalty check for 'Daughter' top \$1,300 weekly, has gone to after reiterating that he is not interested in writing for Hollywood.

Understood the east of 'Daughter' received a salary boost when there was no doubt about it having clicked. Probably not included is Lucile Watson, who is said to receive 10% of the gross.

MOORE'S WIFE BACKED HIS THEATRES

Recent ruling on an estate dispute which involved R. W. Moore in the matter of his late wife's indication that the complainant was Raymond Moore, who, for years, operated summer theatres at Dennis, Cape Cod, Mass. Only a few intimates were aware of his marriage to the 66-year-old Mrs. Edna Tweedy; others in show business who knew both well learning of that union only months after her demise, when the will contest arose.

The deceased was Edna Bradley of Milwaukee, heirs of a lumber fortune. Upon her summering at Cape Cod she took interest in young Moore's show activities. She became his patroness, and later urged him to wed someone approximately her age because, as she told friends, 'he is young enough to be my grandfather.' When, where the December-Mary marriage was performed seems still to be a mystery but it explains how Moore financed his Down East summer activities.

It is known that the then Mrs. Tweedy invested several hundred thousand dollars in Moore's ventures. Most elaborate of the theatres she went for was the Cape Canema, a Moore enterprise. Three granddaughters, socially prominent, became alarmed on the grounds that she might dissipate her estate. To pacify them she settled \$1,000,000 on each so that she could be free to continue backing Moore's projects on the Cape. She once remarked: 'People think I am independently wealthy; I'm worth only \$10,000,000.'

In addition to the outright gifts, the residuary estate is to be divided between her daughters, Dorothy T. Potter, wed to Robert Potter of the N. Y. Stock Exchange, whose brother, Capt. Jack was formerly with the Charles Fillingham office; Alice T. Cruden, also of New York, and Lorna T. Neidringhaus of Clayton, N. Y. Moore will receive more than \$100,000.

Dimond Files Bankruptcy

Eddie Dimond, technical stage manager for 'Richard II' at St. James, N. Y., filed a voluntary petition in bankruptcy in U. S. District Court, N. Y., on Monday (15), placing his liabilities at \$1,542 with no assets. Among creditors listed are Harry Joos of Schenectady, Walter S. Lewis and Robert S. Quigley.

'Tonight at 8:30' the Noel Coward playlets, resumed after one week's lay-off at the National, N. Y., last week, but towards the end of the second resumed performance Tuesday (9) night, doctors attending the star, back stage were aware that Coward's nerve exhaustion would interfere with further appearances. When the curtain rang down the company was informed there would be no further performances. Attraction had announced the final three weeks. Work of refunding ticket still in process at the theatre an award of \$22,000 will have been paid back to patrons.

John C. Wilson, who presented Coward and Gertrude Lawrence in 'Tonight,' tendered a formal doctor's certification of Coward's illness to Equity. Latter was informed, too, that full salaries had been paid the supporting cast for the lay-off week, the players also receiving the same compensation last week, they, therefore, getting two weeks' pay for two performances.

Two of the visiting actors boarded the Queen Mary last Wednesday (10), being facilitated by the customs department. All the others will have sailed by today, except Coward and Miss Lawrence, latter starting work on 'Susan and God,' to be presented out-of-town this spring. John Golden, Coward will probably go south before the Coronation.

Any idea of presenting the nine Coward playlets out-of-town with other actors has apparently been shelved. Settings brought over here under bond were chopped up and hauled from the theatre to be burned. A customs inspector was on hand. A minor part of the furniture and props only will be sent back to London.

B'WAY MANAGERS OK P.A.'S MIN. SALARY

roadway managers are reputed to have okayed the minimum salary of \$100 weekly, to be established by the newly-formed New York Theatrical Press Agents Association. The p.a.'s explain that that figure is not in excess of the salaries paid by recognized managers, though it probably would be objected to by shoestrings.

Formation meeting for the induction of officers will be held next Sunday (21), at the Algonquin instead of last Sunday. Meeting was set back because there was not enough time for the admissions committee to verify the qualifications of officers, or senior members who will vote in the officers' board. Deadline for charter members, however, was dated Monday (15).

Upon the naming of officers the NYTPAA will contact the League of New York Theatres with the idea of working out a formal working agreement. No hindrances are anticipated from the league which represents the managers. Marcus Helzlsouer, who has temporarily taken over the secretaries in of the late Dr. Henry Moskowitz, is said to be favorable to the plan.

Akron's Legit Return

Akron, O., March 16. First legit here since the first of the year is to be presented at the Colonial theatre on Friday (19), when 'Tobacco Road,' with Taylor Holmes, comes to the downtown playhouse to revive stage attractions after an absence of several months. Another company presented the play here about a year ago to sell-out business.

Igo's Trio in Pasadena

Pasadena, March 16. Pasadena Playhouse plans production of three plays by Harold Igo this spring. Include, 'Steel,' 'Oh! Doom' and 'Afternoon Mass.' Frieda Fishbein and Ruth Allen, of New York are the agents.

LEONARD A. BLUMBERG DIES IN PHILADELPHIA

Leonard A. Blumberg, who died suddenly in Philadelphia last week, was long identified with the Shuberts out of town, but never cared to join their New York staff. He first joined the brothers when the latter started a booking battle with Klaw & Erlanger and his first house assignment was at the Grand, Milwaukee, where he then resided.

He successfully operated houses in Chicago and Des Moines and the Murat, Indianapolis, for the Shuberts, then going to Philly, where he became the general representative for the Shuberts, a post he held for about 15 years. At one time he operated six houses there.

Blumberg resigned and became active as a stock broker. Understood that Blumberg was wealthy.

Dalton Joins British Actors Adopting U. S.

Charles Dalton, English actor, who has been in America many years, applied for his second papers for citizenship last Friday (11).

Despite the fact that resident aliens would hardly be affected by such measures if and when they become law, Dalton is typical of those who have changed their minds about retaining citizenship in their natal countries. Most of them have spent the prime of their careers on the American stage.

Dalton came here in 1918. He applied for first papers in 1935, about the time that Representative Dickstein got steamed on the alien actor matter. Actor is appearing in 'King Richard II,' at the St. James, N. Y.

Lenore Ulric Must Pay

Judgment for \$4,243 was entered by N. Y. Supreme Court, Saturday (13), against Lenore Ulric, former elacso star, in favor of her executor and housekeeper, Rose Braden. Latter sued to recover unpaid salary due under agreement made in 1933.

Follies' Quits Chi on Big \$23,000; 'Can't Take It' Capacity \$15,000

March 16.
Only three shows in the loop now, the Erlanger switching to pictures for 'Lost Horizon' (Col.). Ziegfeld Follies' left town Saturday (13) after a fine 10-week stay, and was replaced last night (Monday) by 'Reflected Glory,' slated to stick for a minimum of three weeks.

Erlanger vacated the D'Oyly Carte Gilbert & Sullivan gang Saturday, after a splendid five-week center, holding a week over the additional month planned.

Town is now awaiting 'Idiot's Delight' and 'Red Hot and Blue.' 'You Can't Take It With You' continues big money at the Harris, while 'Leaning on Letty' hangs on as a remarkable profit-maker at the Selwyn, after 16 weeks.

Estimates for Last Week
'Leaning on Letty,' Selwyn (1,000; \$2.75) (17th week). Charlotte Greenwood piece holding up at the b.o. in remarkable fashion, took nifty \$9,500 again last week.

'Reflected Glory,' Grand (1,000; \$2.75) (1st week). Opened last night (Monday).

'You Can't Take It With You,' Harris (1,000; \$2.75) (6th week). Capacity and a cinch to continue that way for a while. Up to \$15,000 last week.

'Ziegfeld Follies,' Grand (1,000; \$3.85) (Scrammed Saturday) (13), after 10 good weeks and a record as the first show in years to get \$3.85 top around here; \$25,000 for final session.

Other Attractions
D'Oyly Carte Gilbert & Sullivan Rep., Erlanger (1,400; \$2.75). Fifth and final week was a coin-winner again at \$11,000.

WPA
'Good Old Summertime,' lackstone. Ready to leave town.

'Mississippi Rainbow,' Princess. Colored show, got good notices.

'O Say Can You Sing?,' Great Northern. Musical holding up; best of WPA b.o. attractions here.

D. C. CAN'T SEE 'TOES,' \$16,000

Washington, March 16.
Old story of a musical traveling from the big town suffering here because the people who can pay stiff prices had already caught it on Broadway, later to be replaced by 'Your Toes.' Show had to be content with approximately \$16,000 at the National. House will pack 'em in at any price for a new revue, but the carriage trade does too much traveling to underwrite post-season stuff.

Belasco is counting on the Broadway showing of 'His Excellency' to overtake the show. The roadshow engagement this spring of 'Boy Meets Girl' at the National. Next week will bring the National 'Jane Eyre,' which exceeds the Theater Guild quota here, but is being peddled to ATS subscribers on the same cut-rate price basis as a bonus.

Show was skedded to bow in here, but Katharine Hepburn, remembering her flop in 'The Lake' here, is reported to have balked at giving the Capital city first crack. Belasco will go dark for Holy week.

Estimates for Last Week
'On Your Toes' (National; \$3.30). Post-Broadway engagement. Couldn't better \$16,000. Show folded here.

'Farnell' (Belasco; \$1.65). Walked through the week at a poor \$3,000.

Jane Cowl Nice \$13,000 And H.O., San Francisco

San Francisco, March 16.
'First Lady,' with Jane Cowl, is holding steady at the Curran theatre, where its run has been extended from two to three weeks. Miss Cowl will do a series of one-nighters over a period of seven days when she closes here Saturday (20).

'Tough of Brimstone,' Columbia (1st week). Federal Theatre Project has given this comedy a nice production, but public not interested. Around \$2,000, below average.

WPA
'Touch of Brimstone,' Columbia (1st week). Federal Theatre Project has given this comedy a nice production, but public not interested. Around \$2,000, below average.

Estimates for Last Week
'First Lady,' Curran (2d week) (1,500; \$2.50). Biz better on this Jane Cowl show than expected. Over \$13,000 on the second week responsible for holding an additional seven days.

'Tough of Brimstone,' Columbia (1st week). Federal Theatre Project has given this comedy a nice production, but public not interested. Around \$2,000, below average.

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Bankhead Gets \$7,500 In Columbus Split Week

Columbus, March 16.
Tallulah Bankhead in 'Reflected Glory' hit the bell for a good approximate \$7,500 in three evenings and a matinee at the Hartman Theatre last half (1-13), a \$2.35 handicap of playing the week after Katharine Hepburn and just 10 days before the Lunts' 'Idiot's Delight,' which comes here, March 23-24, hurt the play somewhat.

Hepburn show pulled them in to the tune of, approximately \$8,000, capacity, for two nights and a matinee. Top was the same, \$2.35.

PITT PAYS FINE 10G FOR 'BOY' RETURN

Pittsburgh, March 16.
Quick return of 'Boy Meets Girl' worked no particular hardship on the comedy click-at Nixon last week and the attraction rung up a neat \$10,000, nice profit for both ends. Spewacks' Hollywood rib played here less than two months ago and gross then was only approximately \$2,500 better. Company, which played here—then has since disbanded, and present one is the Coast troupe heading back east.

There was some question about the early repeat—first time the same left show has ever played here twice in one season—but the opinion that the piece was just beginning to catch on near the close of the first engagement was confirmed by the second take. Show drew steady biz all week, to give the house the third profitable return engagement in a row.

Other two were 'Tobacco Road' and 'Great Waltz,' although these first hit town more than a year ago.

Nixon's current, 'Jane Eyre,' may be curtains for the legit season, since 'Lost Horizon' (Col) comes in for two weeks Sunday (21) and 'Good Earth' (MG) follows for the same length of time with an option on a third week.

Although the ATS series ended two months ago, regular subscribers are being offered 'Eyre' at reduced prices as a sort of bonus.

Estimate for Last Week
'Boy Meets Girl,' Nixon (2,100; \$2.28). Second visit for this one within two months, but okay at \$10,000. For a show hooked up like this one that's profit both ways.

Current Road Shows
(Week of March 15)
Ballet Russe, Central High School, Kalamazoo, Mich., 16; lay off 17; Canton, Canton, O., 18; Music Hall, Cleveland, 19-21; Pabst, Milwaukee, 22.

'Boy Meets Girl,' National, Washington.

'Brother Rat,' Plymouth, Detroit.

'First Lady' (Jane Cowl), Curran, San Francisco.

'Idiot's Delight' (Lunt and Fontanne), Hanna, Cleveland.

'Jane Eyre' (K. Hepburn), Ni., Pittsburgh.

'Leaning on Letty' (Road), Selwyn, Chicago.

'One Good Year,' Newark.

'Reflected Glory' (Bankhead), Grand, Chicago.

'San Carlo Opera,' Auditorium, Sacramento, 15, travel, 16; Paramount, Portland, 17-21.

'Tobacco Road,' Union House, New Philadelphia, 15; Auditorium, Newark; Murphy, Wilmington; Indiana, Richmond; Colonial, Akron, 19; Youngstown, 20.

'You Can't Take It With You,' Harris, Chicago.

'You Can't Take It With You,' Harris, Chicago.

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RUTH DRAPER \$11,000 IN L. A.; 'BOY' \$8,000

Los Angeles, March 16.
Ruth Draper did a mopup during her five nights and three matinee performances at the Biltmore in her series of impressions. Engagement was terminated following the Friday matinee, to enable the actress to sail from San Francisco Saturday (13) for Honolulu.

Henry Duffy's 'Boy Meets Girl' got away to a good start at the El Capitan last night (Monday) with a \$11,000. House shuttered following the Friday (12) mat, and remains dark until 'Tovarich' moves in, April 19.

'Boy Meets Girl,' El Capitan, Hollywood mob appears to like the Henry Duffy production as well, if not better, than the road show company. Initial stanza brought very satisfactory \$8,000.

Estimates for Last Week
Ruth Draper, Biltmore, Los Angeles (\$1,655; \$2.20). Limited engagement draw capacity matinees for three performances and substantial night trade. Total \$11,000. House shuttered following the Friday (12) mat, and remains dark until 'Tovarich' moves in, April 19.

'Boy Meets Girl,' El Capitan, Hollywood mob appears to like the Henry Duffy production as well, if not better, than the road show company. Initial stanza brought very satisfactory \$8,000.

WPA
'Roaring Girl,' Hollywood Playhouse. Continues to draw fair trade and sticks to March 21.

'House of Connelly,' Mayan. Wise set to end March 21.

'Wisdom Tooth,' Musart. Faring nicely but stays on March 28.

'Review of Reviews,' Mason. Musical getting healthy biz. Engagement set to end March 28, however.

HAMPDEN, 'RAT' \$11,000 EACH, IN HUB

Boston, March 16.
'Enemy of People,' in one-week stand, and 'Brother Rat,' 4th week, ran about neck and neck last week at \$11,000 each. 'Rat' stays on in the Plymouth, and the next incoming show will be 'Babes in Arms,' new musical booked into the Shubert March 25.

D'Oyly Carte Co. is slated for the Colonial April 5.

Estimates for Last Week
'Enemy of People' (Shubert; \$2.75). Walter Pidgeon drew milder than usual in Hub play and he ordered it off the road.

'Brother Rat' (Plymouth; \$2.75, 4th week). Running smoothly through an indef. run. Last week good \$11,000.

WALTZ \$12,500 N. G. PHILLY

Philadelphia, March 16.
One lone legit show in town this week and nary a one next week, which, however, isn't so surprising for this time of year.

Erlanger gets a try-out named 'Excursion' John Wilson producing. Easter week and has a musical called 'Friday at Four' due on April 12.

Forrest, after being shut next week and probably Easter week too, gets a John Golden try-out, 'Susan and God,' with Gertrude Lawrence, for two weeks starting April 12. Same house also gets a single week's engagement of Katharine Cornell in 'Candida' and 'Wings' Victory.

Some question about how long 'Lost Horizon' (Col) will stay at the Chestnut, which house may get a late April booking if clear.

Town's one show last week, 'The Great Waltz,' was way off the first half, but picked up late in the week. However, the total gross of \$12,500 was not so forte. Remains at the Forrest this week too.

Shows in Rehearsal
'Young Madame Cont'—Bernard Klavans (Warners).

'et Your Life'—Ben Stei

'Chalked Out'—Brook Pemberton.

'Miss Quis'—Vi

'Hitch Your Wagon'—Pearson and Baruch.

'Shoot and Duke'—Brook Pemberton and Theatre Foundation.

S—Dwi Deere

Wi

Excursion—John C. Wilson.

'Farewell Summer'—B. F. Kampsler.

B'way Legits Await Easter Boom; 'Havng' \$13,000; 'Candida' Sellout

Again the bigger shows were socked last week by federal income tax payments raiding the box offices up to Saturday when matinees were exceptionally strong. Two of the major attractions on Broadway dropped at least \$6,000 each on the week's operation. Monday (15) was dismal what with steady all day and night rain. However, the slump is seasonal and late next week will see an upturn.

Against the ebbing trend, however, there were exceptions as always. 'Having Wonderful Time' climbed over \$13,000 at the Lyceum and looked for a good week's operation. Katharine Cornell added 'Candida' at the Empire, as an alternate for the exacting 'The Wings' Victory, the revival saving high praise and capacity business. Saturday night there were plenty of standees in the Shaw comedy, which will be played four times weekly, instead of three. Star, however, is scheduled the final month and is booked for the road this spring. Such attractions as 'You Can't Take It With You,' 'The Women,' 'Idiot's Delight,' 'The Boys,' and 'Richard II,' little affected.

Three newcomers last week were topped by 'Storm Over Patsy,' but whether it will outlast the subscription period and draw is not definitely indicated. Quoted around \$12,000, mostly subscribers' money. 'Sun Kissed,' at the Little, and 'Arms for Venus' did not catch the first nighters' fancy and the latter is slated out this Saturday (20).

Broadway lost its straight show leader suddenly when 'Tonight at 8 P.M.' dropped to a poor \$10,000. 'The National,' 'Women' now being the number one grosser.

Early this week two shows were set to shut down next (Holy) week. 'Red Hot and Blue' (Alvin) and 'Marching Song,' Bayes (roof), while 'White Horse Inn' will duck the first two nights.

'Chalked Out' will open at the Morocco next week, with 'His Excellency' also carded in, without a theatre mentioned.

Estimates for Last Week
'Arms for Venus,' Golden (2nd week) (C-789-\$3.30). Opened last week and drew a form panning; closes Saturday.

'Boy Meets Girl,' (69th week) (C-1,050-\$3.30). Slipped last week, but still profitable, with takings around \$7,500.

'Behind Red Lights,' Mansfield (10th week) (D-1,079-\$3.30). One of several attractions doing well directly at box office; again rated over \$8,000, okay.

'Brother Rat,' Biltmore (14th week) (C-891-\$3.30). Sell-out theatre party helped; big Friday and Saturday sellout meant another \$13,000 gross.

'Cross Town,' 48th St. (1st week) (C-969-\$3.30). Presented by John Dietz and Marjorie Main; written by Joseph O. Kesselring; also called 'Once Upon a Time'; opens tonight (Wednesday).

'Dead End,' Belasco (73d week) (CD-1,000-\$2.50). Approximately \$7,000 last week; with operating expense revised downward profit at pace.

'Driftwood,' Longacre (1st week) (D-1,019-\$3.30). Postponed from last week and slated to open Thursday (18).

'Frederika,' Imperial (7th week) (O-1,468-\$3.85). Getting fair money for opera and, with few musicals around, should stay well into spring; \$14,000.

'Having Wonderful Time,' Hudson (4th week) (CD-1,094-\$3.30). Dialect comedy looks set to stay; although not with leaders, doing very well; improved to better than \$13,000 in face of downward trend.

'High Tor,' Beck (1st week) (D-1,214-\$3.30). Riding along behind leaders to substantial business; estimated over \$13,000 last week.

'Howdy Stranger,' 46th St. (10th week) (C-1,375-\$3.30). Has been sticking along, with even two weeks takings approximating \$4,000, mostly from cut rates.

'Masque of Kings,' Shubert (6th week) (D-1,382-\$3.30). Best try by the Guild this season; again around \$15,000, not exceptional, but satisfactory.

'Now You've Done It,' Miller (3d week) (C-944-\$3.30). Tough going after advance press; first full week around \$2,000; Miss Quis' mentioned to follow next week.

'Red Hot and Blue,' Ivins (21st week) (M-1,355-\$4.40). Again around \$20,000; close to even break; lays off next week; even two weeks more before going to Chicago.

'Show Is On,' Winter Garden (13th week) (R-1,671-\$4.40). Dropped early in week, but climbed steadily thereafter; last week around \$31,000; big Easter advance sales.

'Storm Over Patsy,' Eld (2nd week) (CD-914-\$3.30). First week around \$12,000; that is about average subscription coin, but little otherwise.

'Sun Kissed,' Little (2nd week) (C-532-\$3.30). Opened middle of last week, drawing doubtful notices;

chances may be better.

'The Amazing Dr.' Hudson (3d week) (C-944-\$3.30). Paced around \$8,000, less; should improve.

'The Eternal Road,' Manhattan O. H. (11th week) (M-2,780-\$4.40). Big spectacle has yet to show real form at box office; operated in red last week; but management still hopeful.

'The Wings' Victory,' Empir (13th week) (D-1,098-\$3.30). Katharine Cornell playing three performances; 'Candida' closed gross last week approached \$15,000, revival's standee draw Saturday night helping; final four weeks announced.

'The Women,' Barrymore (12th week) (M-1,048-\$3.30). Talking about a cooling system for the house, as show is a cinch through the summer; nearly \$21,000; tops in straight show field.

'Tobacco Road,' Forrest (17th week) (D-1,017-\$1.65). Only 'Ab Irish Rose' exceeds in length Broadway run; makes money every week; costs little; \$7,000.

'Tonight at 8:30,' National. Suddenly withdrawn after two performances last week; illness of Noel Coward the cause; played 14 weeks previously to great business; 'Shoot a Grand Duke,' soon.

'Tovarich,' Plymouth (23d week) (CD-1,036-\$3.30). Eased off again last week, 18 takings about \$17,700; should pick up at Easter and last out season, if not the summer.

'Victory's Reginald,' Broadway (resumed eng. 15th week) (D-1,110-\$3.30). Nearly \$16,000 again last week; one of last season's real winners and same goes for this season's.

'White Horse Inn,' Center (25th week) (M-3,321-\$1.65). Big opera took it on the chin last week, with takings around \$20,000; figures to pick up this week and next week what with school holidays.

'Yes, My Darling Daughter,' Playhouse (6th week) (C-878-\$3.30). Agencies getting fancy prices for laugh show, which is drawing capacity; around \$16,000.

'You Can't Take It With You,' Booth (14th week) (C-704-\$3.30). Also big money item in agencies and probably strongest of season's laugh shows; \$15,000; capacity.

evals
'Candida,' Empir; Shavian comedy revival drew fine notices and ticket demand near two performances weekly, with 'Wings' Victory.

'King Richard II,' St. James; continues to excellent money; over \$18,000 in salaries boosted 10% by management.

'Marching Song,' Bayes; labor melodrama in roof theatre.

'Naughty Naught,' American Music Hall; old-style meller ala night spot.

WPA
'Power,' Ritz.

'Dr. Faustus,' Elliott.

'The Sun and I,' Adelphi.

'Love Me Like I Love You,' Daly's.

'The Show-off,' Lafayette; colored revival.

'EYRE' \$16,000 IN CLEVELAND

Cleveland, March 16.
If all of Katharine Hepburn's performances here had been matinees, her 'Jane Eyre,' the drama, last week would have been in rich-garbs.

Two afternoon shows had the femme's hanging from the ceiling, complete sell-outs. Night performances were held in the 27th section, but \$16,000 for six days was right smart.

Advance adverse reports from the middle-west, four were perhaps the reason for the slow opening. William Blair, house manager, built up some sweat publicity for the show.

Lawrence Langer of the Guild and Helen Jerome, who dramatized the show, flew in to spend five days here trying to doctor it.

From Cleveland 'Eyre' is jumping to Pittsburgh's Nixon, then Washington, D. C., closing its tour April 3 at Ford's, Baltimore. After revamping and a bit of recasting, the Guild intends to reopen it in New York in November.

Hanna's current is the Lunts 'Idiot's Delight,' followed by D'Oyly Carte troupe.

Estimate for Last Week
'Jane Eyre,' Hanna (1,435; \$2.75). For a straight drama, a fine \$16,000, worked up by neat publicity on Miss Hepburn's Great femina draw, but evenings too slow. Being a costume classic did not help in a season overloaded with revivals.

Kansas City, March 16. The \$120,000 budget for the Kansas City Philharmonic orchestra materially increased next season. Increased expense for guest stars at a higher rate for musicians motivated the tilt.

Twenty concerts will be given during the 1937-38 season. Guest stars signed include Grace Moore, Lawrence Tibbett and Yehudi Menuhin. Karl Krueger will be on the star for his fifth consecutive year.

Scripps-Howard Strike Possible
Scripps-Howard Guild Advisory Committee met in Cleveland on Sunday (14) and unanimously adopted three resolutions in regard to negotiations with the management.

First resolution urged the International Executive Board to lay before the American labor movement the difficulties being encountered by the Scripps-Howard Guild units in obtaining contracts other than on an open shop basis. The second resolution dealt with the national situation in the event a strike or strikes become necessary to obtain satisfactory guild contracts, and the third called for coordinated activity of the units in case of a strike.

Guild negotiations with the New York World-Telegram reached a new deadlock on March 11, when the management refused to grant three of the unit's chief demands. These were recognition of the Guild, or the preferential shop, salary minimums, and a blanket 10% pay restoration. The New York Guild, acting on a resolution of the unit, has notified 600 local unions of the situation and appointed a conductor of the magazine. Support could be obtained from them in the event that a strike was called. The Guild's strike is still in progress, with no sign of immediate settlement. Efforts by T. Harold Forbes, published of North Shore Daily Mirror to curb picketing activities failed last week, when Mayor LaGuardia of N.Y. declared the picketing had been entirely orderly and that no complaints had been made against it by members of the community.

American Mercury Sued by ACLU

Suit for \$50,000 damages has been brought by the American Civil Liberties Union against the American Mercury and Harold Lord Varney, associate editor of the magazine. The libel action is based on the leading article in the December issue of the magazine, titled "The Civil Liberties Union" and subtitled "Liberalism a la Moscow."

Summons and complaint in the action were drawn by Arthur Garfield Hays and Morris L. Ernst, general counsel for the Union and served upon Lawrence Soivack, treasurer of the American Mercury, Inc. It is the first suit of this kind to be brought by the Union.

Varney is a former secretary of the Italian Historical Society and has been decorated by Mussolini. He also has been on the staff of the "Awakener," a Fascist publication. At one time he was an active member of the I.W.W.

Civil Liberties Union is a membership corporation and the question whether such an organization may for libel was settled 10 years ago when the New York Society for the Suppression of Vice sued the Macfadden Publications for charges that John S. Sumner, secretary of the society was soliciting \$50-50 on lines collected through the society, and was awarded \$10,000 by the court.

Publishing and Sales Up 15%
Book publishing and selling for the first two months of 1937 has shown an average rise of 15% over the same period last year, according to an informal survey of book trade associations and publishers.

Publishers said that their sales ranged from 12 to 42% better than in the corresponding two months last year. Average increase among independent publishers was between 15 and 20%. Book stores indicated that their sales were about 15% above a year ago in January, but not quite so high in February.

Nearly 900 new titles were listed by Publishers Weekly in February, as against an average of 700 per month the previous year. Increases are not in fiction, but in geography, travel, biography, history and the drama.

Mrs. Agard Johns Curtis Brown, Mrs. Sewell Haggard, literary agent, has left the William Morris office and will join with Curtis Brown next month, replacing Mrs. Helen Everett there, who is leaving the agency business. No successor to Mrs. Haggard at the Morris office has yet been appointed. William Morris, Jr., is temporarily handling the literary end.

Samuels Reading New Mag
Arthur H. Samuels, formerly editor of Harper's Bazaar, is currently working on a new magazine project. Details have not been announced, but it is expected to appear this spring. No title has been selected as yet, but Samuels will serve as editor and it will be a general magazine.

Best Sellers

Best Sellers for the week ending March 13, 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
'The Sisters' (\$2.50)	By Myron Brinig
'Of Mice and Men' (\$2.00)	By John Steinbeck
'Theatre, The' (\$2.50)	By W. Somerset Maugham
'Bread Into Roses' (\$2.00)	By Kathleen Norris
'How to Win Friends' (\$2.00)	By Dale Carnegie
'Nine Old Men' (\$2.50)	By Drew Pearson and Robert S. Allen
'American Doctor's Odyssey' (\$3.50)	By Dr. Victor G. Heiser
'Live Alone and Like It' (\$1.50)	By Marjorie Hillis
'Something of Myself' (\$2.50)	By Rudyard Kipling
'Here's to Crime' (\$2.75)	By Courtney Ryley Cooper

Act to Stop Price

Decision last week by the New York state Court of Appeals reversing its previous stand on the constitutionality of the Feld-Crawford Act, which prevents retailers from cutting the prices on trade-marked or branded articles aroused wide interest in the publishing business. Price-cutting on books in New York state and 15 other states can now be prevented.

The special act on which the court reversed its decision was brought by the Bourgeois Sales Corp. of Brooklyn, which sought to restrain a druggist from selling perfume at a price below that stipulated in the contract. Morris L. Ernst, counsel for Double-day, Doran, filed a brief as amicus curiae. Act was previously declared unconstitutional as the result of a suit brought by Doubleday against R. H. Macy & Co. In its decision the court followed the ruling of the United States Supreme Court upholding the Illinois and California Fair Trade Acts.

Publishers may henceforth restrict price cutting in the book field by a clause in the contract with the retailer stipulating the retail price.

Last big New York price war in the book business was over Margaret Mitchell's 'Gone With the Wind,' which sold recently for as little as 87 cents. R. H. Macy & Co. will henceforth tag much of its merchandise Price Fixed by the Manufacturer or Wholesaler under the New York Feld-Crawford Act.

The act is not mandatory, but merely permissive and retailers have not as yet been widely affected. American Booksellers Association has prepared a model contract for publishers through its counsel, W. H. Crichton Clarke, which has been submitted to them for approval.

Screen Guide's New Editor

Screen Guide of Annenberg's Regal Press group switched editors last week, with Gladys McCracken taking over the post, succeeding Ernest Heyn. Heyn later becomes assistant editor, supervising of Macfadden Publications. Screen Guide is considering a shift over into more pictorial display with a minimum of printed matter, and will probably be devoted entirely to pictures in the future. Curtis Mitchell remains in Chicago as editorial director of this group of publications.

Plan Tokyo Daily in English

'Tokyo Nichi Nichi, mornin' and evening daily, expects to launch a new rag in English sometime in October. Sheet will have four pages every evening except Sunday.

Nobody seems to know the reason why Nichi Nichi shows such enterprise in entering a field which is already well covered and overcrowded. Only explanation is that the Japs feel the need for little more propaganda.

Deil Publishing Co. is starting a new monthly picture mag called Foto. First issue will be published in May and sell for ten cents.

Lamarque is art editor. It will be a new fan magazine made up largely of candid camera pictures, not necessarily risqué, but to compete with Life and Look.

Officials of the Philadelphia Inquirer denied any knowledge this week of a reported plan to start an evening tabloid here. There were persistent rumors that Moses Annenberg, owner of the Inq, now in Florida, was considering such a move after a deal to buy the tabloid News hit bottom. Charles A. Tyler, general manager of the Inq, refutes the rumor.

Downs Heads INS Parls

Kenneth T. Downs has been appointed manager of the Paris Bureau of International News Service. He has been with the news service three years and during that time covered the Hauptmann trial, Morro Castle disaster, the Johnstown flood and other big news stories. Downs replaces Undesay Parrott, who resigned last month.

Other INS changes last week included transfer of William Cartan, Detroit bureau manager, to Chicago as assistant. Ferd Goodfellow, Central Division news manager, Jack Vincent, formerly assistant, succeeds as manager of the Detroit bureau. George Galati has been named night news editor of the Chicago bureau.

Additions to the staff include Harlan Althen and Arthur McCullough to the New York bureau, Kenneth MacDonald and William A. May to the Detroit bureau.

Deaths in Past Week

Ben Lemon, 48, former city editor of Various Los Angeles papers, died in Laguna Beach, Cal., March 10. Lemon worked as a reporter and editor on the New York Times, World and Herald, the L. A. Record, Times, Express and Tribune, and on sheets in St. Louis, Detroit, Chicago, Houston and other eastern cities. He is survived by his widow and one son.

Julius Stoll, 91, retired publisher of the Rochester (N.Y.) Abendpost, German language newspaper, died March 8. He came to the U. S. at 21 and worked as a traveling salesman until 35 years ago, when he united two papers into the present daily, Abendpost. He leaves two sons, Julius, Jr., and Herman, who now operate the paper, and three daughters.

Sherwood's Shining Example

Script 'The Adventures of Marco Polo,' concocted by Robert E. Sherwood as Gary Cooper's first starring picture for Samuel Goldwyn, will be included as one of the outstanding examples of screen writing in Frances Marion's forthcoming book on scenario writing, which will be published by Covici. Title of tome will be 'Writing and Selling Film Stories.'

Albany Writer Joins Circus

Ralph Williams, Sunday feature writer for The Knickerbocker Press, Albany, N. Y., has resigned and will join the press agent staff of the Hagenbeck-Wallace circus, in Chicago early next month. Williams formerly was theatre critic of the Rochester (N. Y.) Journal-American and joined Knickerbocker Press staff about three years ago.

N. Y. Guild's New Publication

Newspaper Guild of New York will publish its own semi-monthly newspaper starting March 22. Publication dates will alternate with those of the Guild Reporter. Charles E. Calkins will be editor for the first issue. Need for a citywide paper has been felt for some time, as the Guild Reporter has been unable to report New York news in full.

Alexander Articles to Tell All

Red Book has contracted for a series of articles by A. L. Alexander, who formerly conducted Radio's Good Will Court. Feature is being plugged by newspaper ads on radio spots of dailies. First piece in the April issue tells the history of the court and succeeding articles will discuss injustices and inequalities of existing laws.

ector Chevigny's Tome

Hector Chevigny, script chief for Columbia Broadcasting on the Coast, has sold a biographical tome on early California to McMillan Co. Book is tentatively titled 'Dear Churchyard' and deals with Russian-American fur trading.

Low Songs

(Continued from page 1)

doggerels are vogue that's explained by a very definite wherefore and whyfor. principally, it's because is di from mass of music that's readily obtainable the twist of a radio dial.

post-speakeasy tenors, the strolling accordionists, the peripatetic pianologists, Manhattan meistersingers, have their counterparts with less elegance from coast to coast for the reason that this is a different style of salesmanship. Mayfair or muggs, they like their after-theatre songalongs a bit spicy.

With it, also, is the question that the confidential rondelayers are today's sole link to the personality vaudeville chansoneur of yesterday. Even in the most routine, blessed days of bedtime vaudeville, there were personality songstresses who got away with ditties such as 'Who'll Buy My Jelly-Rolls?' Lays of the 1937 minstrels, accordingly, are quite elastic. They steam up as the night grows longer. But the confidential crooners at the upri or the strolling strummers

Heavy Coronation Coverage

Newspapers and news services are readying for the Coronation and a number of correspondents will go over specially for the event.

Biggest contingent at present lined up is that of King Features, International News Service and Universal Service. Among those who will cover for Hearst are H. L. Knickerbocker, whose intended crossing was delayed last week, Damon Runyon and Dorothy Kilgallen. Archbishop of York and Lady Astor will also work for Hearst.

Daily News will probably send its society editor, Randolph Randolph, and the World-Telegram is contemplating sending Helen Worden. Westbrook Pegler may also go, but that is very indefinite.

United Press and Associated Press will use the regular staffs, but U. P. was considering sending Henry L. McLenore, sports writer, but later dropped this plan. Ralph Heinzen, Paris manager for the U. P., will probably go to London for the event.

Masses

Japan again cracked down on an American magazine last week. This time it's the New Masses of February that aroused the authorities.

Cartoon was considered disrespectful to the throne and is given as the cause.

CHATTER

Alfred Knopf offices have moved. Jenny Ballou recovering from typhoid.

Matthew Josephson working on a long book in Key West.

Pascal Covici has gone to California to visit John Steinbeck.

Tiffany Thayer, novelist, has written a legit play, 'The Ugly Head.'

Bertina Wolfe has gone to Europe for six months, where he will collect material for a book.

Sigmund Spaeth's new book, 'Fact and Fiction of Great Masterpieces,' will be published in the fall.

Society of Illustrators holding its annual benefit dance, March 20. Rube Goldberg is m.c. for the party, which is called 'Caribbean Capers.'

Leo Baron is new night manager of United Press Bureau in Los Angeles. He takes spot vacated when Theon Wright shifted to the New York office.

Harold J. Salemsen, proxy of Foreign Press Society and Hollywood rep of Paris Intransigent and Pour Vous, and London Daily Herald, east on a book deal in New York.

Denny Welsh, Fox-Movie-tone cameraman, has resigned as secretary of the Philadelphia News Photographers' Association. Joe Desiderio, of the Record, has been named to succeed him.

George and Dorothy Ross, sailing for Europe today (17) for a five weeks' vacation in England and on the Continent. Bob Musel, of the U. P., will handle Ross's assignment at the World-Telly in his absence.

Elizabeth Wilson, Coast editor of Silver Screen and Screenland, and fan mag, is in New York for h.c. confabs. She was accompanied east by Katherine Best, editor of Stage, who had been in Hollywood several weeks.

selling their songs workers, also know how to mi 'em up, and when to change pace, pending on the mood and decorum of the patronage.

Ever since the Perfesser in fancy house whi the keys gave 'Frankie' and other not so fancy torch songs and unrequited amour, the affinity between the doggerel ditties of America's nite life and the pursuit of wine and wimmen has been the not so puritanical this type of song.

And so on down through the years, and most notably in the midriff of the Great Drought, these vocal shenanigans have had their vogue so that when likker became legal and the doors thrown open, the boys and girls still hankered for something saucy to arrest their vocal ears. The straight bawling can be had for nothing any time through the air.

An Assortment
in the hinterland hideaways, where the wayside rests and the beerstube bonifances can't afford the overhead of a local yokel vocalizing in the flesh, the automatic phonographs are equipped with suitable saucy records. These 'operator's specials,' as they're known, run the gamut from heated swing music for the sizzling customers to lyrical waxings anent 'Pool Table Papa,' 'Four or Five Times,' 'I've It to Me Daddie,' etc. These are appropriately mixed in with the old-fashioned waltzes and the Irish ballads which, also, usually fetch forth the nickels from the sentimental stew.

In the smarter bottles, from Park Avenue to Palm Beach, the classic niter songsters confine themselves to clever lyrical verse anent 'Nellie the Nudist Queen,' 'That Happens Every Weekend,' 'Long Island,' 'Virgin from Virgin,' 'She Came Rollin' Down the Mountain,' 'I'm the Wife of the Lion of the Party,' 'Doc McDeath the Osteopath,' 'Alice from Dallas,' 'Ophelia Thye,' 'Back in the Garden of Eden,' 'Virgin Surgeon,' 'You Can't Fool the Night Clerk in a Swell Hotel,' 'I'm the Power Behind the Throne,' 'You Gotta Be Bad to Be Good,' '50 Million Frenchmen Could Be Happy in New York,' et al. The lyrics are different, but the idea's the same; whether in a class niter in the fashionable east side sector of New York or in the local whoop-de-doo joint at Fallen Arches, Neb.

The so-called 'sophisticated' double-entendre lyrics call for some quite clever forthrightness anent the facts of life, and not a little shrewd analysis of popular audience values in relation to the 'make' and 'take' equation.

Supplementing these are an assortment of doggerel verses anent topical and other familiar personalities. These are often quite bawdy and only for tete-a-tete table trilling, as no telling whose friend might be the ribald subject. That's an element to be gravely considered in these days of 'cete society,' where everybody knows everybody else.

This market perforce has created a demand for topical songsmiths. Oftentimes, the more intimo combos include a pi list who's good at that sort of thing. But name 'sophisticated' soloists like Eddie Davis, Frances Maddux, the Yacht Club Boys (on occasion), Belle Baker, et al., call on Arthur L. Lippmann, who's often widely published, but who majors (1) in advertisi-

and (2) in fashioning these sophisticated ditties in collaboration with his wife, Pearl, Lippmann gets from \$200 to \$750 per special song, since this type of material is the fulcrum of this type of act's appeal.

Apparatus observes that just naughtily or obviously two-faced song title isn't sufficient in this manifestation of Americana. The songs must have a central satirical idea that can stand up under development. The obvious title is good only for one laugh—the first time it's used.

Among the skilled toppers in the w.k. spots are such personalities as Eddie Davis, Dwight Fiske, Gladys Bentley, Frances Maddux, Marion Chase, Pils and Tibet, Ross and Sargent, the Yacht Club Boys, Chic Endor and Charlie Farrell (Endor is alumnus of the original Yacht Clubbers), the Tic-Tac Girls, Marianne Davis, DeLays and Clark, Sophie Tucker, Belle Baker, Helen Morgan, Jimmy Rodgers, The Town Tattlers, Miller, Glaser and Adams and a host of others.

The Hague, March 8.
Dutch actor, Cees Laseur, has been asked by London producers of 'Festival Time' to come over and take the principal role of this play, of which the premiere is announced for April.
Play is

Broadway

L. Wolfe libert in from the Coast.
 Ray Bolger goes to Coast at the end of week.
 Percy Elkeles due back from Coast about April.
 Leo Cohen bedded with a severe case of the gripe.
 Mack Raymond joined Jack Bertell's agency staff.
 Junior McGeehan now the eastern p.a. for Condon Films.
 Sam Weisbord, of the Morris office, on W. I. cruise.
 Elizabeth Palmer off to Hollywood under contract to 20th-Fox.
 Jack Cohn, Columbia v.p., to Miami Friday (12) for two weeks.
 Marc Connelly and Arthur Kober off to West Indies and then to Coast.
 Charlie McCarthy sailing tomorrow (Thurs.) on an 18-day Caribbean cruise.
 Arthur J. Levy will agent 'Young Madame Conti,' being imported by Warners.
 Pat Rooney m.c. at St. Patrick Day's affair at Gardner's place on Broadway.
 George Cohan out of hosp but attended by nurse after intestinal operations.
 Wilkie Mahoney, radio scripter, to Hollywood and possible film-writing berth.
 Marvin Schenck and Ed Sullivan flew down to Miami and back over the past weekend.
 Abe Yager and Nat Berg will handle publicity for Golden City Amusement Park in Brooklyn.
 Capt. Dennis O'Brien back in office after Florida. Ditto Arthur Driscoll, who returned from Coast.
 Ben Griener pinch-hitting for Bob Weisman at Paramount while latter is attending convention in Miami.
 Horace McMahon shooed away from Brod Crawford's Hollywood grounds when appearing in gob's make-up.
 H. E. Unkles, of Trans-Lux, back from Washington this week. Went there in connection with new Trans-Lux house.
 Kit Kat Art Club will hold annual costume 'skeller,' titled 'Bazaar of India,' at Mecca Temple casino Friday (19).
 Lloyd Mart, in Philly currently re-vamping the All-Girl unit, will return to produce his 20th amateur unit for Maier Bros.
 When O. O. McIntyre doesn't hear from old friends, he pens them his characteristic red-inked post-cards with the query, 'How are you, Well?'
 Jewish Theatrical Guild's annual memorial services will be held Sunday (21) at the Shaare Zedek synagogue, 212 West 93rd street. No tickets are required.
 William Kelgley, Warner Bros. director, cut short his holiday in the east because he 'couldn't stand the noise in New York at night and had to get some sleep.'
 Helen (Mrs. O. M.) Samuel having exhibition and reception, March 17, at Reed Gallery, New Orleans. In connection with Spring Fiesta. Her old man, O. M., is VARIETY's vet N. O. alumnus.
 Paul Whiteman tossed a huge cocktail session for the press in Washington on Monday. Tonight (Wednesday) the bantowner combines his orc with the Capital's Symph for a concert.
 Leon (and Eddie) Enken to Kingston, Jamaica, for three weeks' vacation now that Eddie Davis back. Latter fated Sunday night, with welcome-home gala m.c'd by Jay C. Flippen.
 The Irwi (music pub) Dashes celebrate their 21st anniversary tonight (Wednesday) at the premiere of the new Cotton Club show as guests of the Jack Mills. Dash dashes back to London tomorrow and Mrs. Dash follows in May, with welcome-home gala m.c'd by Jay C. Flippen.
 Romance that started on a Mexico City cruise last month consummated in Armonk, Saturday night, when Ted Friend, Mirror niter ed, and Dorot Kay, of Monte Frosen's French Casino publicists, eloped. The George Clarkes (Kay Parsons)—he's the city editor of the Mirror—chaperoned the newweds.

Chicago

Max Turner has gone to the Coast. Tom Wall basking in some Arizona sunshine.
 Tony Owens off to Florida for a few weeks.
 Joseph Plunkett in town ahead of 'Lost Horizon.'
 Oia Gyri back in Chi after some eastern missions.
 Ernie Young back after quick trip meeting Fair committees.
 Mill Schuster attended opening of Cincinnati Empress Friday (12).
 Lou Listones has booked passage on the Rex for their European jaunt.
 Joe Rogers and Lou Dufour left for Dallas after four week tour of Eastern cities.
 Fred Waring conferring with Warner Brothers writers between shows at the Chicago.
 Roy Pierce, city manager for Fox, Milwaukee, jumped east to look at some unit shows.
 Harold Stokes has decided to keep his boat instead of trading it in for a sound-film setup.

London

Albertina Hunter due back here.
 Buster Collier here to produce for Warners.
 Clifford Whitley vacationed in Switzerland.
 Cinema, stroyed by fire.
 George Foster writing a song for Charles Forsythe.
 Jed Harris in town to discuss terms for a couple of plays.
 Fred Sanborn calling his mother in California from London.
 Dolores Costello planni appearance in British film.
 Columbia planning a West End roadshow of 'Lost Horizon.'
 Jack Donahue signed with under Korda for a musical.
 Bob Robinson and Virginia Martin making their television debut.
 Gregory and Raymond fortnightly at the Savoy hotel cabaret.
 A. C. Blumenthal here again, and, as usual, claims he is just vacationing.
 Dick Henry lining up vaudeville and picture work for Geraldine and Joe.
 Paul England to arrange an hour's television program for British Broadcasting Corp.
 Fox-20th to do an all-American pic here, with all the local Americans lined up.
 'Return of a Stranger,' Premier Stafford production, is now on the floor at Sound City.
 Jackie Heller returned to Broadway, having finished his picture here for Joe Rock.
 Jack Waller on a fortnight's vacation at Madeira, while his wife is on a cruise.
 Grosvenor House cabarets will now be a regular television feature, with every new one to go out.
 Carolyn Marsh and husband, Don Nieto, off to the United States after 13 weeks in England and France.
 Phyllis Dare was to have broadcast with Arthur Honegger, pianist, but a sore throat kept her off the air.
 Al Bawler trying out a new act with a five-piece swing band for M. O. A. Empire-General Theatres Corp.
 'Beloved Vagabond,' starring Maurice Chevalier, gets its West End premiere March 4, at Paramount Plaza.
 Regal, Kingston-on-Thames, key house of Fred Bernhard's circuit, has changed its name to Union Cinema.
 Max Milder going into the sticks for sales confabs with Warner's field force. 'Prince and the Pauper.'
 Lilian Aylan and husband, Bob Stickney, may crash vaudeville here this year.
 Warners sent out invitations for a press reception to Errol Flynn but actor crossed him; got off the boat in France.
 'Careless Rapture' celebrating 20th performance at Drury Lane. Author wrote it at work on a new show to succeed it.
 'The Plainsman' shifted into Par's ace West End house, the Carlton, after four weeks in the Plaza, company's No. two theatre.
 Sari Seegar and Billie Ryan coming over to play parts in 'Post Road,' with W. F. Cuff, is producing in conjunction with Ed Ryan.
 Vic Oliver and his wife, having begun work on their first joint film, signed to appear in a cabaret show, which opens at Grosvenor House March 30.
 Sen. Murphy in the opinionian biz now. Has purchased American rights to Whewey Optical Co., which will be known in America as Statesman Optical Co.
 Bernard Nedell and David Burns split the leads in new Tudor Films pic 'Plunder in the Air,' which Stafford Dickens scripted and Ralph Ince is to direct.
 Maurice Colleano and Co. to play Dublin and the Victoria Palace after 10 weeks at the Lyceum pantomime. Then to Paris, either at the ABC or Alhambra.
 Francis 'Cinderella' pantomine at Coliseum, goes to Theatre Royal, Glasgow, as a Prince Littler attraction for next Christmas, with Ben Bura as the only one resigned.
 Wier Brothers, signed by Mark Leddy, returned to America. Open at the Metropolitan, Boston, March 18, and play vaudeville for eight weeks, after which they are to be in a picture for Paramount.
 Connie Russell is now a fully-fledged entertainer. Opened at the Trocadero Cabaret for Charles Tucker, who immediately booked her to return. She is also doing a bit in the Buddy Rogers film for B.I.P.
 Arrangement whereby Flanagan and Allen were to be starred in a revue by Charles B. Cochran has been postponed for a year. Meanwhile the comics will return to the Palace to join the new Jack Hytton unit.
 Carol and Huwe were to have been in the BIP-Buddy Rogers film

and travelled specially from Wolverhampton to London to study the script. Intended to double in the film from the Finsbury Park Empire, but Val Parnell switched them at the last minute to Edinburgh, so no film.

Berlin

Theo Osterwind of Terra to America.
 Tobis works four new pix.
 Werner Finck to Bavaria as gagman for one year.
 Alfred Kitchin in from London for a piano concert.
 Four days of German folk music in Karlsruhe in May.
 Prize offered by city of Duesseldorf for best symphony of year.
 International festival of contemporary music on at Baden-Baden.
 'Alarm in Peking' new title of Tobis film formerly tabbed 'Nine Officers.'
 An array of ambassadors from various South American countries at Tobis studios for a look.
 Hans Friederici signed with the Berlin State Opera for next fall; was formerly at Wiesbaden.
 Luis Trenker has grabbed film rights to Bernhard Blume's 'Das Wirtshaus zum Roten Husaren.'
 Franz Lehár batoning first performance of his old opera 'Der Graf von Luxemburg' at People's.
 Gustav Froelich, Willy Fritsch and Hans Siewerker resting at Weiser Kirsch sanatorium near Dresden.
 'Lady,' story of the life and death of a German officer in England, to premiere simultaneously at 14 theatres.
 Deutsche Artistik, Berlin theatrical paper, in a huff at German vaude performers using 'foreign' stage names.
 Willy Forst's new pic based on Hans Possendorff's novel 'Yacht Kai.' Gustaf Gruendgens mentioned as leading man.
 Open-air performances to be given for first time in courtyard of the historic Albrechtsburg castle, at Meissen, begun in the 15th century.
 Gerhard Hauptmann has finished a new comedy based on the figure of Ulrich von Lichtenstein, whom he pictures as a sort of German Don Quixote.
 'Barretts of Wimpole Street' at the English Theatre, a b. o. hit, with crowds turned away every night.
 Edward P. Melotte directing, and Christina Forbes as Elizabeth Brownning.

Pittsburgh

at Cohen

Jackie Heller coming home after three months in Europe.
 ASCAP's Harry E. Reiff up and around again after a close call.
 Reid Jackson has replaced Leonard Talendin in Kilbuck's 'Jack and Jill.'
 Tom Powers took over Stephen Ker Appleby's role in 'Jane Eyre' here.
 Wade Wittman, one time ast. mgr. at Penn, has joined RKO sales force here.
 Beauvais Fox around again, this time ahead of the flicker, 'Lost Horizon.'
 Helen Benedict and Pat Tumulty back from their Washington honeymoon.
 Carnegie Tech's annual Shakespearean production will be 'As You Like It.'
 Harry Kalmine has purchased a home in Squirrel Hill and moves in April 1.
 Bill Beale succeeded Sam Rosenberg as a fox. Snatched from Noose.
 Pope brothers plotting a re-entry into nitery field with summer roadhouse spot.
 Option of Charlie Danver, Post-Gazette columnist, picked up by his air sponsors.
 Variety Club moving from present headquarters back to William Penn hotel, May 1.
 Ben Jaffe to Hot Springs to recover from his second serious illness of the winter.
 Karl Krug flies to the Coast Saturday (20) to look over film lots for Sun-Telegraph.
 Ted Blackman, from Connie's Inn, staging shows now at Lew Mercur's Harlem Casino.
 George Tyson being played by Atlantic City crowd to handle pageant again this year.
 Carnegie Tech drama school's annual Shakespearean production will be 'As You Like It.'
 Charlie Deardar, in from Cleveland getting 'Good Earth' set for two-a-day at Nixon.

Paris

Florelle at the Bobino.
 Lillian Ells in Cannes.
 Henri Varna's mother dead.
 Mary Glory off for winter sports.
 Isola Brothers at the Cannes Casino.
 Louis Verneuil back from Brussels.
 Monte Carlo Ballet off for Scotland.
 Argentina concerting at the Salle Pleyel.
 Jean, Jac and Jo at Chez Josephine Baker.
 Elys Capri at the Boeuf Sur le Toit.
 Fred Adison and band the European.
 Robertson and Frederic at Melody's Bar.
 Rising Sei damaged the expo construction.
 Ray Goetz at the Scherazade.
 Annual gala of L'Union des Artistes March 6.
 Chaz Chase booked for the next A.B.C. showing.
 Marc Dubas set to top the next A.B.C. offering.
 Togare and his tigers held over at the Medrano.
 Paris-Soir starting inquiring reporter column.
 Bernard Ragner named Knight of Legion of Honor.
 Yvette Lebon convalescing after a skiing accident.
 Schwartz Sisters planning to open a cabaret in Paris.
 Harry Baur taking a month's vacation at the Medrano.
 Manhattan String Quartet liked by French audiences.
 Jacqueline Claude billed for the next Alhambra show.
 'St. Louis Blues' (20th) called 'St. Louis Blues' here.
 Jacques Feyder planning to make a film for Tobis in Berlin.
 Opera-Comique company off for a central European tour.
 Fred Sandborn due at the Alhambra in the near future.
 Finks and Ayres with Avalon Sisters.
 Robert Sweeny over from London.
 Billy Dodswoth convalescing after a rather severe illness.
 Merle Oberon, Brian Aherne and Robert Sweeny over from London.
 Paul Meeres and Meade leaving the Folies-Bergere revue and off to Rome.
 Marseille without newspapers for several days on account of striking printers.
 Varna's Alcazar revue, 'Ca C'est Marseilles,' reaching its 100th performance.
 Willy Lewis's band furnishing music for 'Cinderella,' film starring Joan Warner.
 Danielle Darrieux going to make two more French films before going to Hollywood.
 'Winterst' (RKO) closing at the Ambassadors, replaced by 'Loyds of London' (20th).
 'L'Homme du Jour' ('Man of the Day'), Chevalier's latest film opening at the Olympia.
 Bal Tabarin closed for two days for rehearsals of new revue, 'Plaisirs de France.'
 Foreign Minister Delbos laying coerection of the Quercy-Perigord pavilion for the expo.
 Jean-Pierre Thisse, Jean Murat and Charles Vanel off for Megeve to shoot outdoor scenes of 'Troika' here.
 Jean Aubert set to star in Rip and Willmet's next revue at the Nouveautes.
 Tou Va Trop len' ('All Is Well'), Rip and Willmetz revue at the Nouveautes, passing 350th performance.
 Mile. Olio, announcer at the A.B.C., crashing films in Sacha Guity's 'Les Perles de la Couronne' ('Pearls of the Crown').

Detroit

Wenhof

Joaquin Garay at Club Ten-Forty.
 Paul Lukas due at the Fox theatre March 26.
 Nelson Eddy postponed till April 15.
 Separate taxi licenses being sought.
 Ted Weech orch set for U. of Detroit J-From, April 2.
 George Ross Syn (Montreal) to take over Prince Edward hotel, Windsor.
 Emergency fund of \$1,500 to tide over Upper Peninsula state fair is denied by state.
 Rail-splitters map plans to finance revival of old Redford Fair, the big thing here years ago.
 Sonja Henie here arranging for five-day stand with skating carnival at Olympia this week.
 E. C. Schwimmer off on tour through South to make color films to be shown at Little World's Fair.
 Ted Lipsitz vet, nitery operator, purchases shutter Peacock Alley and will reopen spot as Mayfield Cafe.

Hollywood

Dolores del Rio vacationing in Ensenada.
 Gale Sondergaard resting at Soboba Springs.
 Monte Blue is easti for p. a'ing.
 Leo McCarey and wife are vacationing in Frisco.
 Otto Kruger and Victor trained in from N. Y.
 Bert Gilroy is professori ture production at USC.
 J. Robert Rubin is on the Coast confabbing with Metro execs.
 Thyra Samter Winslow nas to New York on a vacash.
 Theodore Sparkuhl and wife tained citizenship papers.
 Phil Regan and family trai east for two-week vacation.
 Ray Overbaugh, the of S-Y's camera department.
 Barry Fitzgerald went to Ensenada to obtain a new visitor's visa.
 William K. Howard is expected back from England in a week.
 Dixie Dunbar had her tonsils and 20th-Fox option lifted the same day.
 Following eight-week p. a. tour, John Miljan is back in town for pix.
 Leslie Howard is ocean gazing at La Jolla, awaiting his next assignment.
 Guy Bates Post angled a music store. Inherited 15 pianos as his equity.
 Cecil Holland has been made head of the makeup department at Hal Roach.
 Charles Wolf, for 12 years with RKO-Radio, has resigned to take a vacation.
 Duncan Harris, Par board member, en route back to N. Y. via Mexico by motor.
 Eddie Sutherland has gone to Palm Beach to visit his aunt, Mrs. Thomas Meighan.
 Barry Trivers and Rian James are concocting a new play, 'Yet Each Man Kills.'
 Louise Glum is erecting a new 100-seat produce legitis for studio lamping.
 Adolphe Menjou and his wife, Veree Teasdale, have gone to Hawaii on vacation.
 Warners and James Melton agreed to tear up his contract, which called for one more film.
 Edward Arnold plans vacash in Cuba where he lashes up current picture assignment.
 Eddie Cantor spent \$133,000 for a menage in Beverly Hills. English dwelling has 18 rooms.
 Noah Beery, Jr., is absorbing sunshine before returning to England, for couple of pic jobs.
 Sam Hellman has become a full time rev. in Hollywood, having disposed of his share in Great Neck.
 Rita Casino, armed with a termar at Columbia, has changed her pic name to Rita Hayward.
 Sophie Tucker, guested Julius C. Stein, prez of MCA and S. Marx, London merchant, at Metro.
 Paul Wilkins, for nine years associate of 'Cinderella,' is It's Not Done, swings to Republic as top talent.
 Mervin Hauser, former member of Marc Lachmann's burlesq staff at U, has joined Grand National's scri staff.
 Leonard Sillman has arrived on the Coast to start rehearsals of 'Periphery,' which he plans for Pasadena.
 Hollywood employees at RCA tossed a feed for L. E. (Pete) Clark, manager of Photophone recording for past two years, when he switched to the Dunning outfit.

Sydney

By Eric Gorrick

Stuart F. Doyle in Melbourne.
 Beatrice Grimshaw, novelist, residing here.
 Conrad set to handle Warner's 'Charge.'
 Harry Hunter due next month as the new Par boss here.
 Tommy Coyle in charge of Sydney's only newrest theatre.
 Jimmy Thornley, Par's-Victorian boss, on a trip to Tasmania.
 Herbie Hayward on special exploitation for Cinesound's 'It's Not Done.'
 Jimmy Lear doing the exploitation for 'Mr. Deeds' (Col.) Victori territory.
 Williamson-Tait will revive 'A Southern Maid' with Gladys Moncrieff.
 'The Friendly Road,' New Zealand indie pic, will be distributed here by Universal.
 After completion of 'Tall Timber' Cinesound will swing into 'Lovers and Luggers.'
 Bebe Daniels and Ben Lyon due here for a tour over the Tivoli chain for Frank Neil.
 No date set yet for conference between local producers and Film Advertising Committee.
 Charles Munro figures on covering the Moodabe New Zealand territory three times yearly.
 Charles Lucas not faring well with ocean fight promotion. Every time he sets bouts it rains.
 Deal reported on between Greater Union Theatres and Sir Ben Fuller for his Melbourne Bijou site.
 Minnie Everett, former femme producer for Williamson-Tait, has opened a stage school in Victoria.
 Reported that Par will distribute Charnowwealth's 'Mystery Island' in Australia. Late Brian Abbott is featured.

OBITUARIES

(Continued from page 1)

Rose Gets Cleveland's Goat by Snooting Local Gals for Dunk

Cleveland, March 16. Billy (Jumbo) Rose's first rumput with officials of city's Great Lakes Expo, where he will stage an "Aquacade" spectacle this summer, came when he undiplomatically said that he couldn't find any showgirls this burg who were pretty enough to rate parts in his water show. Also that there are enough go-lookers and professionals here to crowd two "Aquacades."

If producer, meant it as a publicity gag, he quickly found it wouldn't go over with the fathers of the held-over centennial who are filled with civic pride. Short and snappy answer to his stinging criticism was they wanted Ohio gals in his dance chorus and swimming troupe for two reasons.

First, it was better publicity that would have a stronger draw in the rural sections, in this section. Second, that importing chorus pros from Broadway was an extra and unnecessary expense. As for the pulchritude of town's native belles, it was pointed out there are enough go-lookers and professionals here to crowd two "Aquacades."

Despite the official turn-down, one still looks a trifle pained when giving the Buckeye State's specimens of beauty a once-over. To date he's auditioned about 500 of them and isn't yet satisfied. Cast of swimmers and fawn-divers to appear with Eleanor Holm Jarrett is nearly complete and already rehearsing for May 29 opening.

May Be the Rand. Sally Rand, current at RKO Palace, being ballyhooed by Lincoln G. Dickey, g.m., as a possible added attraction for the 101-day event. Several conferences, also talk about a contract, if she clips terms a bit.

With weather warming up, workmen are rushing repainting work on fair's lakefront buildings. Ice still holding up enlarging of "Aquacade" which will become a 5,000-seat theatre-restaurant for Rose's marine shows. Ralph Hitz, hotel man, to direct restaurant. Promoter not getting \$1,000 per day, as he reputedly did at Fort Worth Centennial, but something close to it on a percentage scale.

Earl W. Brown buying 40% more space this year for his Florida National Exhi it which will cover 106,000 square feet. A new building is being added plus a spectro-rama of Florida and grove of live orange trees.

For its second edition the expo's pay, benefiting from a triple advertising budget, are adopting some of Billy Rose's high-pressure tricks. A fortnight before May 29 four Goodyear blimps now in Florida and California will fly back on a good-will tour, carrying long trailers ballyhooing the opening.

Rose Again Heads Ft. W.

Fort Worth, March 16. Billy Rose, director general of the Fort Worth Frontier Centennial last year, Saturday (13) was named officially to same position this year with Frontier Fiesta, to open late in June.

James F. Pollock, former business manager of Fort Worth Press, appointed secretary-manager. Both he and Rose opened offices on expo grounds and began active preparations on show.

Rose said another production will be staged in huge Casa Manana and it will be entirely new and designed to top last year's revue. Attractions also are expected to be provided in other Fiesta buildings, although cheap concession stands will be cleared away and grounds beautified. Paul Whiteman and Everett Marshall are slated to return again this year for show due to start early in October, after exact opening and closing dates not set. However, it is expected the expo will not be allowed to remain open into November, as it did last year, because weather too cold then.

John Murray Anderson, stage director, and Albert Johnson, scenic artist, expected to return.

Fort Worth Frontier Fiesta Association received state charter last week. Before this was received, Amon Carter was elected president by board of directors. Ben E. Keith and Stanley A. Thompson were named vice-presidents. John N. treasurer, and William Monig, president of board of control of

No N. C. Expo

Charlotte, N. C., March 16. Indications are that nothing will be done for the present concerning the proposal for a national exposition in North Carolina.

Conceded that the state does not have the money available to underwrite such an exposition, and there is no one city or locality in the state large enough and with sufficient hotel facilities to handle the minimum number of people per day which would be necessary to put an exposition of that type over.

Cole Bros.-Beatty Circus, Opening at the N.Y. Hipp., Expects Big Easter Biz

Cole ros-Clyde Beatty Circus makes its initial showing in New York, opening at the Hippodrome Thursday (18) afternoon for an engagement of three weeks and three days, final performances being dated April 11. Ticket scale is \$2.50 top, same prices applying to matinees and nights, tax being included.

Because of the unusually early Easter the preliminary season indoors is several weeks sooner than usual. Previously, the Ringling, Barnum & Bailey outfit had New York to itself at the season's start, but hockey play-offs at Madison Square Garden will hold out the big top until April 8, the two shows being opposed here but for three days. Coles will have the benefit of the school holidays during Holy and Easter weeks; formerly the clean-up periods for the Ringlings during the annual Garden date.

At the Hipp the Coles will play in one ring, but the stage proper will also be used, there being an ensemble of 40 girls trained and engaged for the metropolitan date only. Outfit goes to Chicago, at the Stadium, after the Hipp engagement and will oppose the Hagenbeck and Wallace combined shows leased by Ed Arlington. Latter show will play the Coliseum.

Bowl for the Spa

ine Bluff, Ark., March 16. Arkansas legislation which adjourned in Little Rock last week, passed a resolution to petition congress for an appropriation for the construction of an amphitheatre or outdoor arena on one of the mountains at Hot Springs National Park. It is expected that the outdoor arena should be somewhat on the order of the Hollywood Bowl.

Circus Man Dies

Mobile, March 16. Jack 62, who called himself America's Fastest Man, died March 11 in a hospital at Flomaton, Ala., following an automobile accident Feb. 6. Eckert, who had traveled with shows both here and abroad, weighed 739 pounds. It required 10 men to extricate him from the wreckage and two hospital cots were needed when he reached the hospital.

Musée Snowed In

Spokane, Wash., March 16. The World's Fair Museum finished two good weeks here this week. Originally scheduled to stay but one week, the show was held over when record snowfall blocked country roads and kept rural customers away. Jockey Day, promoter, said 40,000 paid admissions.

expo last year, named chairman of executive committee. Keith chosen vice-chairman.

These officers and following constitute executive committee: Lionel Evvan, R. C. Bowen, Leon Gress, James M. North, Jr., Will K. Stripling and John Weaver.

More than \$300,000 in loan subscriptions raised and Keith, chairman of finance committee, working on additional \$100,000 needed as a reserve fund.

PINCH KINKERS

Circusman Nabbed for Post Office Robbery in Florida. One in N. O.

St. Louis, March 16. Traced to local rooming house by Post Office inspectors, Lou Backenslee, 24, a circus performer, was nabbed by local gendarmes Thursday (11) and is held on charge of theft of \$5 blank money orders from Lakeland, Fla. p.o. last January.

According to Uncle Sam's sleuths, Backenslee admitted he and Bob Hash, alias Nash, an ex-con, copped checks and with aid of another man and woman cashed \$70 for a total of \$1,500 in Midwestern cities. Hash, Keith Costello and Mildred Keeler have been apprehended for their part in plot. Backenslee floated two orders for \$70 in St. Louis before being juggled.

New Orleans, March 16.

Kenneth Rowley, 20-year-old carnival show barker and performer of Buffalo, N. Y., was sentenced Thursday (11) by Judge William J. O'Hara in original circuit court to serve five years in the penitentiary for breaking into the home of Leo Jean-sonne, 419 Park Boulevard, on September 29.

Rowley was captured by Jean-sonne's son, Edmund, as he was leaving the house with several hundred dollars' worth of jewelry and other valuables. Rowley told police he had been speling for carnival shows and was in a sideshow.

Called for trial several months ago he entered a plea of guilty but his sentence was deferred until Assistant District Attorney Herbert Christenberry could investigate whether he had a record. He had none.

Early Bluebird

East Liverpool, O., March 16.

Earliest invasion of the upper Ohio valley by a circus on record here is planned by the Wallace Bros., newest entry in the motorized show world, which has been granted a permit to exhibit here April 22, almost ten days ahead of any previous date played in this territory by a tented attraction.

The new show, which will be on tour under the direction of R. W. Rogers, who for several years has piloted the Barnett Bros. circus, is scheduled to open the middle of April at winter quarters at York, S. C., and will immediately begin trek toward moving into the Ohio valley only two weeks after inaugurating its tour.

Not Clowning

St. Paul, March 16.

Reps of Workers' Alliance squawked before city council that a clown in Osman temple's Shrine circus was belittling WPA workers in his act. They were informed to see Shrine officials, that the council has no supervision over the circus.

WPA laborer made it plain that using a shovel in such 'work' is no muscle-building process.

Two for Lynchburg

Lynchburg, March 16. Lynchburg may have two fairs, playing almost day and date, next fall. On top of J. M. Sheesley's signing for an Amherst County lot just outside the city comes news that city council may lease the fairgrounds to Erskine E. Hill of Roanoke, and C. W. Cracroft of the Ideal Exposition shows.

Hill and Cracroft said they are organizing an 'old Virginia fair circuit' and will promise 'clean, worthwhile features, with no gambli

Bills Next Week

(Continued from page 49)

Viola Klases Ore	3 Maxwell
Frank Pont	Wiking
Stamps' Cafe	Steve Cole
Flo Hulst	Helenia Cortez
Silver Horse	Joe Zello Ore
Carroll Sils	Walden Roof
Dwelling & Marie	Harry Stevens
Miller & Millard	2 Yates
Dottie Moore	Yanessa & deLi
J. H. Hume	Marion Joyce
Johnny Welch	Dunn Bros & Doty
Streets of Paris	Joe Zello Ore
Sid Raymonds	Renee Barclay
Clean Valentin	Weber's Hot Brau
Frank Franklin	(Gauden)
Leahy Tiffers	Bob Merrill
Henry Scott	Marinelli
Harry Aldridge	James & LaZar
John J. Jurec	Sydney Golden
Yiking	The Hart
Pen Fay Ore	Joe Zello Ore
Leonard Cooke	Rose Kirk
Dave La Tour	Gregory Gulan Co
	Louis Chalkin Ore

Craft Shows Win Fanciest Pitch Ever Awarded Traveling Carney

Tokyo Expo Shaping

Tokyo, Feb. 23. Tomoharu Akagi, former vice-minister of Home Affairs, has been appointed chief secretary of the exposition to be held in Tokyo in 1940. Headquarters for the show have been opened in the Tokiwa Seimei building.

Official committee has decided to thumb a plan for selling a big block of tickets in advance, holders of which would be eligible to participate in a lottery for cash prizes. Don't like to encourage gambli

N. Y. Fair to Fix Scale of Exhibs' Prices This Week

While the New York World's Fair announced its schedule of prices for exhibition space in the 1939 exposition last week, prices and policies for amusement space on the mile-long midway and for other concessions have yet to be fixed. However, prelim estimates indicate that fair officials expect that amusement midway and concessions will furnish a minimum of \$440,000.

The New York exposition expects to obtain \$7,531,018 in rentals for ground and floor space, which has been tabbed pre-Fair revenue. This has been split up or classified as coin obtained from building space, building space, and railroad trackage allotment (covering track facilities in the huge Transportation building), and merchandising stands. Scale of prices for exhibit space is predicated on a base price of 20c. a square foot for building lots and \$14 per square foot for interior exhibits. Scale varies according to location, classification, and will constitute savings or reductions when paid up in full promptly. Fair will have about 450,000 square feet of net floor space available.

Although many inquiries and requests for information have been received from concessionaires and exhibitors, it is expected that by the week or more before the definite scales and classifications will be announced by Fair officials. N. Y. Fair announced this week that no acts had been booked.

Trade Giveaway

Pilger, Neb., March 16. Success of cash give-away at local theatre has inspired local commercial club to institute a similar plan, with variations, as come-on to draw surrounding populace to this town. Every Saturday aft. merchants operating on a co-operative plan offer at least twenty bucks in cash to farmers and townfolk who will be in town. No red tape as prize winner has to do nothing more than be in town at time of drawing. If not claimed, a prize carries over to succeeding week with stipulation that total prizes shall never exceed \$60. Sum is divided into five prizes, highest not more than \$25, lowest not less than \$1.

Idea is to draw trade to this town in competition to nearby towns, and drawing is therefore held in mid-aft. Only catch is that winner is not given actual cash, but is given trade checks accepted by any merchant in town at full value. Prize fund made up by weekly assessment on each member of club, who pays dues to treasurer, who has cashed a trade check may then turn cash to treasurer for actual cash. All prize trade thus stays right in town, and town generally benefits from extra trade drawn.

First week of operation saw over 200 extra faces in town Sat. aft.

REBIRTH FOR SUMMIT BEACH

Akron, March 16. J. V. Sawyer, Akron attorney, has been elected president of the newly incorporated \$50,000 Summit Beach, Inc., which group of business men will rebuild and operate Summit Beach park here.

By BILL RICE

Los Angeles, March 16. Shrine Circus at San Francisco was able to have the injunction against the Craft Shows to prevent their use of the streets in front of the Auditorium dismissed. Carnival will now play as originally planned. The success of this big show is assured as advance sale has exceeded all expectations.

Billy Rose has a chance to cash in on Universal's picture, 'Hippodrome', now shooting, if he adds the Hip Disappearing Ballet to is big Aquatic Show, which will be the biggest thing of its kind ever shown. Cleveland by the way, is one of three cities that produced this feature a big way a number of years ago.

The writer has presented his Water Circus at most of the big fairs and celebrations in America and throughout the Orient. Now building a new show and will try some fresh shows on Universal's ballyhoo. Bookings shaping up nicely.

Recent shows playing Florida this winter have had a most successful season. The fairs had a break with the weather and more tourists in the state than ever before.

That - Loo Fair. During the World's fair at St. Louis 1904 I lived part of the time in the Terminal Depot hotel. Never will forget the old box car shuttle trains that ran to the exposition. Rough as they were, they were the fastest transportation to the grounds. Thinking back, what a grand midway they had. No other show before or since had such shows as were on exhibition there. The Alps was top money, followed by the Boer War, Hale's Firefighters, Battle of Fort Arthur, Rollins' Creation, 'Hereafter' the North Pole, Hagenbeck's Trained Wild Animal Show, 'Streets of Asia', 'Paris by Night', and many others whose names I have forgotten.

Cumming's 'Wild West' was one of the largest shows, but folded after taking a terrific beating. The show was taken over by the late Hugh Harrison and turned into a big winner. He had, without doubt, the best and biggest ballyhoo ever on exposition grounds. They started at 10 a.m. with their mounted cowboy band, Indians and cowboys all mounted. Made an opening and turned them in. The customers saw the Indian Village and were given a ticket to come back and see the big show proper at 3 or 9 p.m. What a grind! 10 a.m. to 10 p.m., and they never stopped except to sell tickets.

Donavan's 'Submarine Show' that everyone thought would get big money was flop for some unknown reason. This attraction was patterned after 'Trip to Mars' and the only difference being that they took them to the bottom of the sea instead of to Mars in an aeroplane. The ballyhoo was a pool of water that a submarine appeared in and the patrons walked over a gangplank. The hatch was closed and it sunk from view. Suggested on their trip. Only explanation was FEAR of the unknown, that stopped the cash customers. They had big crowds for every evening, but the best talkers could not turn them.

Modern Noah

St. Paul, March 16. Articles of incorporation have been filed by the St. Paul Zoological society, formed to assist in maintaining Como park zoo, only municipal zoo in the Twin Cities. Como's new building, newly-built by WPA labor and modeled after Father Noah's famous scow, will be opened officially to the public Saturday (20).

Neb. Fair Nicked

Supreme Court ruled that the state fair is not an arm of the state government, hence can be sued same as an individual corporation.

Suit was brought by the Crete Mills for an unpaid feed bill dated 1931 and amounting to \$700. Sheriff levied on the 50 acres of land on which the Fair holds deed and the State Secretary Perry Reed immediately went through with a check for \$847 covering the feed bill and the court costs.

Evelyn Chandler Daring :- Lovely :- Wing-Footed :- Skating Marvel



HELLO! Here's Evelyn Chandler—America's Queen of Figure Skaters—as she leaps into the camera's range. In ice carnivals everywhere, this attractive Brooklyn miss brings spectators to their feet cheering her breath-taking skill.

THE ARABIAN CART-WHEEL—a complete somersault without touching the ice. The only one who has mastered it is Evelyn Chandler. It takes healthy nerves! So she smokes Camels. "Camels don't jangle my nerves," she says.

INTO A SPIRAL. Such balance is the result of constant training. Evelyn keeps in good physical condition. About smoking, she says: "I smoke as many Camels as I please—every day. Camels never interfere with my physical condition."

HIGH INTO THE AIR at break-neck speed. In Evelyn's own words: "Acrobatic skating is strenuous and exciting. It takes a digestion in tiptop shape and stamina to spare. After the tense strain, I like to light up a Camel and get a bracing 'lift' in energy. And I make Camels an important part of my meals too. They help me enjoy my food and give me a sense of well-being."

STARTING THE FIRST OF 18 dizzy spins in rapid succession. Another time when smooth-working digestion stands Evelyn in good stead. "Camels set me right," she says. "The flavor is so mild—couldn't be improved."

WHY HEADLINERS IN WINTER SPORTS MAKE IT CAMELS

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COSTLIER TOBACCOS

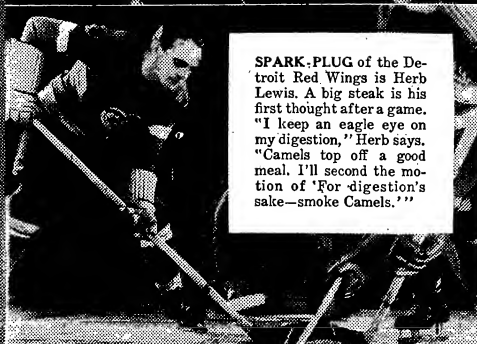


A fact of interest to smokers: Camels are made from finer, MORE EXPENSIVE TOBACCOS—Turkish and Domestic—than any other popular brand.

"STREAKING DOWN a bob-run—skidding 60 m. p. h. around turns—demands nerves of steel," the former North American Bob-Sled Champion, *Raymond F. Stevens*, says. "I enjoy the pleasure of smoking to the full, knowing Camels never bother my nerves."



SPARK-PLUG of the Detroit Red Wings is Herb Lewis. A big steak is his first thought after a game. "I keep an eagle eye on my digestion," Herb says. "Camels top off a good meal. I'll second the motion of 'For digestion's sake—smoke Camels.'"



FAMOUS SKI EXPERT. Sig Buchmayr says: "I smoke with my meals and afterwards, 'for digestion's sake.' And I'll pick Camels every time for flavor."

Modern life often pushes us to the limit. Smoking Camels is an aid to digestion. Camels help to ease tension and speed up the flow of digestive fluids—alkaline digestive fluids—that play so vital a part in the way food agrees with you. Camels are milder—an important point with steady smokers. With their finer tobaccos Camels are gentle to your throat.



SEE YOU ALL AT HISTORIC EPHUS HALL

EVERY TUESDAY NIGHT!

"Jack Oakie's College"

The famous laugh-maker of the movies—irresponsible Jack Oakie in person—leads you through a full-hour's gala entertainment. Imagine Jack Oakie running a college! Don't miss him or his supporting cast! Benny Goodman's "Swing" Band! Hollywood comedians and singing stars! Special college amateur talent every week! Tuesdays—9:30 pm E.S.T., 8:30 pm C.S.T., 7:30 pm M.S.T., 6:30 pm P.S.T., over WABC-Columbia Network.

FOR DIGESTION'S SAKE—SMOKE CAMELS

RADIO

SCREEN

STAGE

VARIETY

PRICE
15¢

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80 PAGES

SERIOUS SIDE OF COMEDY

93-Year-Old Legit Actor Carries On; Broadcasts Over WHN, New York

Lucius Henderson, reputed to be 93 years old, and currently on roster of the WPA radio project, is probably the oldest active actor in the U. S.

Last appearance of Henderson on Broadway was in role of "Mr. Fritchie" in the opera "My Maryland" a decade ago. His first was in 1895, when he played in a repertory run at the Star theatre, located at Broadway and 13th street. Madame Modjeska was the star of the troupe. Before getting into grease paint Henderson did concert, piano, and later gave lecture-platform recitals, from which he veered off into legit.

Yet played with Salvini when the Italian actor made his last tour of the U. S. in 1890, was also in the original company of "Shenandoah," in which Effie Shannon had a part.

Henderson directed a few films when he was in industry, both in New York and on Coast. Among them was "Sappho," made in 1910, starring Shelley Hull and Florence Roberts. The 93-year-old actor also co-authored a drama, once, with Alice Smith, called "The Strength of the Weak," which played but four weeks on Broadway, though it toured two years in the sticks.

On the WPA project Henderson plays a role each week on Wednesday nights when government-backed group puts on its "Portraits in Oil" script shows on WHN.

TRAY-TOTERS TAUGHT S. A.

Atlantic City, March 23. Public schools here and WPA are joining forces to produce 1,000 perfect female tray-toters for the resort's hotels and nighteries. Course started with 25 girls, all tyros, but when they graduate in 10 weeks they will be touted to be:

- 'Easy to look at, but hard to date.
- 'As rhythmic and graceful as Gypsy Rose Lee.
- 'Soft voiced, not wise-cracking.
- 'Pert, but not saucy.
- 'As lithe as an athlete, but lovely as an actress.
- 'Pleasant but not friendly.
- 'As reserved and tactful as a diplomat.
- 'Neat but not gaudy.
- 'Twinkly-eyed, but not comely.

The beauty of Venus, the patience of Penelope, the charm of (Continued on page 73)

The Voice of the Burp

Buffalo, March 23. This town, which already has "The Voice of the Stockyards," is soon to hear "The Voice of Gastronomy." Alan Savage is preparing a spiel of counsel and comfort to be sponsored by the aid-to-digestion, probably in a WGR morning spot.

Okay for Arson

Albany, Ga., March 23. WGPC, Albany, now has a sponsor of fires. It's the Ivey Ambulance Service. Hammond B. Smith, the station's manager, got the idea of commercializing such events after WGPC had become the official Paul Revere for the local fire department.

According to the arrangement which Smith has with the chief of the department, location of the fire is flashed to the station and the alarm goes out over the air, with firemen off duty taking this as their cue to get to the scene. It was the fire chief who made the original contact for solving the problem of getting all his men on the job.

DAILY SERIALIZING BOOK, SCORE 'N' ALL

Paris, March 23. Uni-aidup for a new musical play, perhaps the first stunt of its kind ever, is the serialization for six weeks in Intransigent, local daily, of a new musical by Pierre Benoit, with score by Franz Lehár, lyrics by Mauprey and Hans Geiringer.

Besides the daily installments, in novel form, the insertion includes a weekly from the Lehár score, is tied in with radio exploitation.

Geiringer is an official of the Austrian composers' and authors' society, but headquarters here chiefly because of the many name Viennese tunesmiths who are now making Paris their residence.

UNWRITTEN TABU ON MANY THEMES

References Out of Harmony with Sponsors' Politics Among Verbotsen—Topical Vein Narrowed Down by Growing Number of Restrictions

POLITICOS SPARED

Radio's unwritten laws governing 'good taste' have multiplied since the affair Simpson, and the li is on particularly as concerns comedians. It's another thorn in the piteous life of the gagmen. Latter, in their effort to keep the big name comedians feeding in fresh jokes, last fall made a wholesale shift into 'topical' material. But the paradise is not panning out as indicated. Sponsors, agencies and webs have clapped so many rules and regulations on jokes about news events that the milk and honey are turning sour.

A certain number of unwritten bans have always governed radio, but not until the Windsor-Simpson affair did the 'public decency' angle come to such an acute head. A comparison of the newspaper headlines of the past week with the rejection slips on jokes shows how tough the 'topical biz is getting to be. Following list shows some of the more important borderline cases in gagging, and how sponsors, agencies, and webs react. They won't all react the same, but the following is something of a cross-section:

President R. seveit: don't mention. This rule has pertained since the election. Complimentary gags. ive (Continued on page 78)

Burlesque Theatres Resent Copping Of Strippers By Vaude and Cafes

Comm'l Show Boat

Wine merchants of the U. S. A. will transform the Ile de France into a ballyhoo showboat for a 21-day cruise and good will tour to France, leaving here April 1. About 1,000 will sail to visit the wine regions over there. This is the first time that a transatlantic liner has been chartered as a sea-going ballyhooer, although shorter trips to spots in American southern waters have been made.

They will give three shows, one on each trip and one in Paris. They get the ride over and back and some coin, but not much. Acts include Dexter, magic; Kola and Dunya, dance team; Allen Chester, singer; Annette Brown, soubrette; Muriel Ellis, torcher; Harris Twins, Dave Sachs, singers; Arnold Spector and Dan Quarten, opera comic; Tiny Munshin, comic; Doc Sims, m.c., and Lou Fink, median.

ACT'S 15-W'K HOTEL ROUTE A NEW HIGH

Hotel routes, comparatively new in show business, are already setting something in present day records for solid bookings, as evidenced by the 15 weeks set for Chick Endor and Charlie Farrell in the Hitz hotels.

Pair open at the Adolphus hotel, Dallas, today (24) for one week. They will then play other Hitz inns throughout the south and west on one-week basis.

Chicago, March 23.

Burlesque is so mad the strippers are red-faces and all. Operators all over the country are reported to be crabbing because other branches of show business have been grabbing off burlesque's talent, style and all, leaving that business out in the cold. Boys don't mind the "Ziegfeld Follies" taking a girl like Gypsy Rose Lee, figuring that a boost like that is a boost for the business. And, anyway, no burlesque regular has \$3.85 for a seat, so they'll have to keep coming to the runway houses.

What they do mind is vaudeville and cafes doing the taking, particularly the former. A good example is the booking of June St. Clair, and two other strippers, into the Balaban & Katz Oriental here last week, where the girl formerly held forth. In a case of this kind, and there are a lot of others, not only do the regular desert, but so does the femme audi won only during the past few dint of much hard labor. Exploiting expensively that it's smart to be rough, and that a woman's place is beside her man when he's at a burley house.

Empress and Gayety haven't minded so much when cafes took away some of their girls, who usually doubled stage and door show, and, with the cafe exploiting (Continued on page 32)

WHO SAID AMS WOULDN'T LAST?

Major Edward two years of (Wed.) ith his system now reduce to a pat formula and six units still traveling. About 30 staff members in New York work six days a week plus a couple of nights intervening and auditioning a present of 150 candidates weekly which approximately 14 turns are picked.

Auditions work on an appointment system following letters which sie Mack sifs. Robert Reid, Bowes personal aide, keeps the worst clucks. From using up Bowes' own time. Overwhelming majority of touts seek only their one-time pearance on the network and have no professional or further performing aspirations, according to the experience of the Bowes staff.

Weber and Fields Film

Joe Weber is ue March 23. From Net York around May 15. He will discuss with RKO plans for a picture based on the stage career of Weber and Fields.

Ocean Cruises Out of New York Now Clicking \$100,000,000 Annually

Big ocean liners of various nationalities are reported grossing \$100,000,000 annually from cruises, mostly of the two-week variety, operating out of New York City. They run the year-round.

Amounting to special industry, the cruise thing on a big scale dates back to pre-repeal and the deep depression. Daddy of the works was a travel agent named Ralph Dellevi who applied high-pressure salesmanship and wheel-dealed ocean travel. Big attention-getter in those days was the 'cruises to nowhere.' They were alcoholic laths.

After Ralph Dellevi, president of National Tours, pioneered his chartered cruises in 1930 to a \$16,000,000 gross biz for himself, all the steamship lines got wise to the 20th century versions of show boats and have been operating them on their own.

This year's winter cruises, ending with the Easter period, a new peak, and all under direct company direct. Save for the Raymond Whitcomb, Cook's or American Express Co. shore excursions, there's no such general practise as chartering boats to any tourist agency, as when Dellevi had his vogue.

Even the lesser Canadian boats are operating the cruises independently, manning them with their own staffs, ship entertainers, bands, etc. For the talent, where heretofore it was a cuffed just for the vacation (plus about \$30 in cash with which to pay the minimum tips), the lines are now paying some real c in to boot.

Or it was which were pretty hot polloi at the first, improved in class of passengers traveling as they became longer, and as the hey hey, which was pretty raucous at first, became more dignified. Known at first as 'Five and Dime' cruises, they gave many a person who had never been on board a ship a chance for an ocean ride and created a new form of travel entertainment. First cruises, and even those now, are pretty tough on the stewards, who are used to more conservative travelers and not the mass celebrations which went along elbow bending in the prohibition days several years back, when merry-makers wandered in to luxurious shipboard salons in wet bathing suits, etc. It was all pretty messy at first, but nearly everyone had a good time. The gross came piling in and cruises have now been soundly established as a part of the travel business. Offshoot has given vaude and nitery acts another place to sell their time for a holiday, even if not for much cash.

Thomson in D. C. Wooming Labor's Cooperation for Screen Actors

Hollywood, March 23.

James Cagney visited Bob Montgomery on the Metro set and informed him that Kenneth Thomson, exec secretary of the Screen Actors' Guild, is currently in Washington to get support of William Green to bring pressure on George E. Browne the IATSE inclusion of the Guild in studio basic agreement.

Understood in event he cannot get support only

there would be swing over to the O. Claim that if the C. I. O. move is made, other unions now trying to get into basic agreement will also go C. I. O. and attempt to form a universal union for all studio workers.

Browne is reported not kindly disposed towards the Screen Actors' Guild due to its hands-off policy on the last IA strike.

Washington, March 23.

Kenneth Thomson, huddled with William Green, president of the American Federation of Labor, who assured him of fullest cooperation. Any C. I. O. talk was laughed at by Thomson as were any reports of differences with Browne.

Thomson states that he has always had the IATSE's support, but that he would like Green's collaboration in influencing other AFL union affiliates. The labor prez is quoted as having assured the SAG representative of such cooperation.

GEO. ARLISS TO RETURN TO U.S. FILMS

Rufus LeMaire is on a leave from Universal as production aide to Charles R. Rogers, sailing today (Wednesday) to confer with George Arliss, whose personal affairs he manages. LeMaire is on a picture deal for Arliss, back in Hollywood, a change of heart brought about by the type of pictures he's been making of late for Gaumont-British and others in England.

Arliss is now of a mind that Hollywood can, best present him for cinematic values, which is the major reason why the British star is putting aside his former taxation prejudices through having to pay both Uncle Sam and John Bull. LeMaire and his wife, Sari, will journey abroad long enough to ad lib themselves into a slant at the coronation.

2 More Gals Go West

Lee Patrick and Judith Ford go westward this week on new pix deals. Miss Patrick sails March 25 via the canal to California, where she reports to RKO lot. Miss Ford, newcomer, was recently signed to a term by B. F. Schulberg after a N. Y. test.

Gummo Marx agented both deals.

Hollywood, March 23.

P. Schulberg's Judith Ford goes into 'Ascending Dragon'. Newcomer is former artist's model and married into H. H. Rogers (Standard Oil) family.

Lloyd's 'Wells Fargo'

Hollywood, March 23.

Frank Lloyd's 'Wells Fargo', being produced at Paramount, will have Bob Burns and Frances Farmer in the lead roles.

Howard Estabrook did the screen play and is associate producer on this picture to be filmed around the mother lode country in northern part of California.

Penn's Metro Test

Hollywood, March 23.

Leonard Penn, stage actor, is being tested at Metro. Studio is using his wife, Gladys George, in the lensing.

TOO MUCH COINCIDENCE?

London Sees It in 2 Warner Bros. Pictures—Paper Squawks

Warners' foreign department is concerned over an attack in the London Dispatch. Paper slammed producers for advertising for 'King and the Chorus Girl' as an attempt to capitalize the Windsor-Simpson romance, which British paper would like ignored, particularly as Coronation approaches. The Dispatch is described as an intensely partisan defender of English-made pix.

Warners execs claim 'King and the Chorus Girl' was made from an original story by Groucho Marx and Norman Krassa and that it was planned for at least a year ago, long before imperson case was publicly known.

Meanwhile, the Coronation skidded for May, it's understood another WB film, to be released about that time is likewise getting some attention for its timeliness. Several scenes in 'Prince and Pauper' with Errol Flynn and Billy and Bobby Mauch, are said to be similar to the coming ceremonies. One is coronation scene.

Shearer to Decide On 'Scarlett' Role; Metro May Release

Hollywood, March 23. Norma Shearer is reading Sidney Howard's completed script of Margaret Mitchell's 'Gone with the Wind' and will give David Selznick her yes or no on playing Scarlett O'Hara role within 10 days.

Producer is dickering with Metro for loanout of Clark Gable for Rhett Butler character, opposite Miss Shearer. Hits shooting stage within two months under George Cukor.

Selznick is very anxious for Miss Shearer to play the Scarlett role. Actress has had the script for the past 10 days. However, should she refuse to play it, Miriam Hopkins will get the part.

Picture has not been committed to UA or anybody else for release, so it may be likely that should Selznick get both Miss Shearer and Clark Gable, Metro, possibly, will release. In all announcements on 'Wind' Selznick purposely eliminated any mention of the releasing company.

Straus' Helpers

Hollywood, March 23.

Oscar Straus, imported by Sol Lesser to write music for the next Bobby Bren picture, 'Make a Wish', has been given help to tune the jazz sequences.

Lou Alter and Paul Webster will collab.

Reed Moves to Metro

Hollywood, March 23.

Tom Reed, writer for Warners for the last five years, obtained his contract release and immediately signed a term at Metro.

His first assignment has not been set.

Nugent Megs 'Thanks'

Hollywood, March 23.

Elliott Nugent will direct 'Thanks for Nothing' at Columbia. Mary C. McCall, Jr. is scripting from an original by Adelaide Heilbrun.

SHIRLEY DEANE'S BIP OFFER

Hollywood, March 23.

Shirley Deane, 20th-Fox actress, received a cable offer from Walter Mycroft of British International, offering her the femme lead in Paul Stein's musical production, 'Red, Red Roses'.

Actress ill accept if arrangements can be made with studio.

TRACY IN 'HEADLINES'

Hollywood, March 23.

Lee Tracy and Diana Gibson draw the leads in RKO's 'Tomorrow's Headlines'.

Richard Rossen directs from yarn by Thomas Ahearn.



KEN MURRAY AND OSWALD

Who appear tonight on the Campbell's Tomato Soup Program with Burns and Allen which Ken Murray and the inimitable Oswald take over next week March 31. Broadcasts originate from the coast at 8:30 P. M. every Wednesday via CBS.

Add Hollywood

By JOE LAURIE, JR.

Hollywood, March 23.

Hollywood has a large gloating population.

At the Brown Derby the other night an Iowa farmer and a Nebraska wheat-bender looked at each other for over an hour—each thought the other a flimflam.

There are a lot of the guys here, who remember to forget.

Solly Violinsky sez he hopes the Lord will spare him until television comes in so that he can say he laid off under all the arts.

Hollywood version, 'Hero today and gone tomorrow'.

Film actresses do not like liars; they claim that children interfere with their screen careers—they usually steal the picture.

Some think an Oxford man is a bootblack.

They claim it isn't what you know in Hollywood, it's who you know. And yet I've met many failures here who know everybody and lots of successes who don't know anybody. Answer it yourself.

The weather here is the conversational punching bag.

The only difference between a poor man and a rich man is that the poor man looks at something and says, 'I'd like to have that,' while the rich man sez, 'I don't need it.'

Al Jolson tells about a guy who bet his room rent on a horse and the next day had to move in with the horse.

The man who gives in when he's wrong is a wise man, but the man who gives in when he is right—is in the picture business.

A lot of the guys out here live in trailers—you can keep the finance company a little further back of you.

One guy took a bath in one of the trailers while en route—pulled the plug in the bath tub and they missed him for two days. Sez Eddie Davis.

One restaurant out here advertises 'Sudden Service'. Great idea for Campbells.

Hollywood is an institution of yearning.

The locals here blame Noah for letting in the two first actors in the Ark.

They give you a key to the city and the next day they change the lock.

Some of the radio writers are cutting paper dolls—to see if there are any gags in them.

When a guy is sunburned out here it shows that he hasn't been working—had no makeup on his face—get it?

At Hollywood and line one sees many actors deeply engaged in idleness.

A certain Hollywood actor had some plastic surgery performed on his face. An old friend of his greeted him on the street and he passed him up. 'He's changed so much he don't know me,' cracked the friend.

They go to the fights here to be seen and to see everything but the fights.

The agents here will even book you for a bridge game.

You hear just as loud a sigh out here from some of the boys when you say you're going back east as you do in New York when you say you're going to Hollywood.

New Writer-Producer Pact Signed After Year's Squabble; Credits, Etc.

Hollywood, March 23.

After squabbling fiercely for almost a year, Screen Playwrights, Inc. and major film producing companies have signed an agreement which provides, among other things, new protection for the writers (elimination of those in power holding in on screen credit); system of arbitration, taboo of speculative toil and a better deal for the freelancers. Pact, operative immediately, but applicable only in California, affects around 75 active members of the SP, and such other members as may be inducted from the application list and the major producer signatories in any contractual obligations hereafter entered into.

Specific basic elements in the new five-year agreement are the result of numerous conferences and compromising adjustments between SP and the producers since last May. At that time, the so-called conservative group of writers split from the Screen Writers Guild in a drastic battle over autonomy which finally resulted in the dissolution of the Screen Writers Guild.

Although the new basic agreement is fundamentally the same in principle as the earlier pact still in operation through the Academy of Motion Picture Arts and Sciences, the SP-producers covenant makes several radical changes in the matter of screen credits.

Arbitration Setup

Impartial arbitration machinery set-up provides for three members each from the writers and producers (Continued on page 32).

Pic Not in Work But Talking World Preem For 'Wind' in Atlanta

Atlanta, March 23.

A bid for the world premiere of 'Gone with the Wind' has been made by Mayor William B. Hartsfield, who has written to David O. Selznick, inviting him and George Cukor, who will direct the film, to bring the film here for its first showing as a feature of Atlanta's centennial celebration.

Pointing out that this is the home of the author, Margaret Mitchell, and the most of the story's locale centers in and around Atlanta, Hartsfield would like to have the whole cast here for the event.

E. J. Melniker, manager of Loew's Grand, revealed that he has been in correspondence with Selznick-International and UA relative to a world premiere here, and they are in sympathy with the idea.

Printed dispatches that Cukor was planning a visit to Atlanta soon has resulted in another flood of mail to Authores Mitchell's modest apartment.

The letters are from would-be Scarlett, Rhett, and Melanie and from dotting mothers and daddies who want their offspring to appear in the pictures and would she please pull strings in their behalf?

So worrisome has the situation become the writer, who is Mrs. John R. Marsh and known as 'Peggy' to her intimates, issued an appeal to all three papers to please publish a story informing the general public that she has nothing, positively nothing, to do with the casting of the picture.

The papers complied with her request, pointing out that she had sold the film rights to her book outright, has refused to take a job adapting it for the screen and spurned another offer to do additional dialog for the filmization.

She expects to see Cukor when he comes to Atlanta, she says, but their meeting will be purely social.

EBSEN'S NEXT METRO PIC

Hollywood, March 23.

Buddy Ebsen draws a featured role in Metro's 'Girl of the Golden West'.

William Anthony McGuire produces.

N. Y. to L. A.

Harry Baldwin.

Edward Beloit.

Charles Bennett.

Jack Benny.

Al Boasberg.

J. A. Fuchs.

Janet Gaynor.

Henry Henigson.

Beatrice Kaufman.

Fritz Lang.

Ray Le Strange.

Mary Livingston.

Bebe Marks.

Bill Morrow.

Alfred Newman.

Oscar Serlin.

Victor M. Shapira.

Hollywood, March 23.

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Arbitration Setup

Impartial arbitration machinery set-up provides for three members each from the writers and producers (Continued on page 32).

SAILINGS

April 14 (New York to London)

Robert Riskin (Normandie).

April 7 (London to New York)

Jimmy Campbell, Sidney Colman (Normandie).

April 14 (London to New York)

Leon Enken (Transylvania).

March 26 (London to New York)

Olga Kemper, Mrs. William Kemper (Washington).

March 25 (New York to California)

Lee Patrick (Lincoln).

March 24 (New York to London)

Rufus LeMaire, Mr. and Mrs. Frank Tuttle, Harold Macmillan, Mrs. Belloc-Lowndes (Queen Mary).

March 24 (West Indies Cruise)

Mrs. George D. Lottman, Mrs. Dave Kleckner (Iriquois).

March 20 (New York to Bermuda)

Mrs. J. J. McCarthy (Monarch of Bermuda).

March 19 (New York to London)

J. Shubert (Rex).

March 18 (New York to London)

Liam O'Flaherty, Michel Fokine, Jack Doyle, Mr. and Mrs. George Ross, William Murray, Swana Beaucaire, Morris Blau, Gene Sheldon, Loretta Fischer, Larry Adler, John Hicks, Jr. (Normandie).

March 18 (New York to London)

Florence Vidor, Charles Farrell, Florence Desmond (Berengaria).

March 18 (New York to London)

Lord Beaverbrook, Mr. and Mrs. Lawrence Stallings, Elizabeth Allan, Irene Browne, Clemence Dane, Mme. Norma Boleslawski (Europa).

March 18 (New York to London)

Pat Casey, Victor Clarke, Maurice Conn, Scott R. Dunlap, Louis Factor, Leopold Friedman, Monroe Greenhal, Jack Irish, Buck Jones, Alexander Leftwich, Al Lichtman, Howard J. Miller, Doris Nolan, Barbara Pepper, Monte Proser, Jean Rogers, J. Robert Rubin, Nicholas M. Schenck, Spyros Skouras, Virginia Van Upp, Ed Zabel, Gradwell Sears, S. Charles Einfeld.

L. A. to N. Y.

ARRIVALS

Constance Cummings, Benn Levy, Bill Fox, Betty Norton, Martin Walker, William Dewhurst, Raymond Huxley, Hamdon Hall, Philip Leaver, Dorothy Dewhurst, Keith Falkner, Stefan K. Howard, Louis Bonwell, William Schnabel, Thomas Salvane, Emma Redell, William Rowland, H. E. Pommer, Pierre Nicolaes, Pearl White, Samuel Goldstein.

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Zukor Demands Higher Rentals For Par's Product and Theatre Pards Pledge Support; Conv. Clicks

Miami Beach, March 23.—Demand by Adolph Zukor that higher rentals had to be obtained for Paramount from the company's own partners, which are legion, as well as from other accounts, was one of the highlights of the three-day convention held here at the Roney-Plaza with 75 Par men in attendance. In a battling mood, Zukor said that if he didn't get higher returns on pictures, in view of the investments made and planned, he wouldn't go back to Hollywood. The partners pledged themselves to obtain as much rental as possible.

Among other things, partners, operators and associates were informed that the studio was through with cheapies and that henceforth there would be no so-called B or C pictures. Zukor slammed home the fact that the studio had spent \$1,400,000 on 'Souls at Sea' and that he expects \$3,000,000 back in rentals. The chairman of the board also revealed in the private sessions that the next 12 pictures to be turned out by the Hollywood plant would cost \$400,000.

Speaking at a session of the Motion Picture Theatre Owners of America, but without giving any figures or making threats, Zukor had indicated that the present returns on pictures do not warrant the investment that is being made in them.

Before the convention was over and the fighting production head of Par had stated his position, E. V. Richards hammered at the other partners-operators in Par to get behind Zukor 100%, Richards in no uncertain terms declaring that Zukor stayed with the ship when it was storming and that he (Rich-)

(Continued on page 30)

EXHIBS-RADIO IN TIE-UPS

Columbus, March 23.

Two recent radio-theatre tie-ups seem to augur a new cordiality between amusement mediums here. WBNS is concluding a joint tie-up with all neighborhood houses, which show Buck Jones' pictures, in connection with Buck Jones serial three weekly over station.

In return for trailer boosting for Jones radio series, to be run by theatre every time one of the horse operas is played, WBNS announces picture and theatre at end of Jones broadcast.

WOOL has a three-way tie-up with the downtown houses in connection with Bob Seal's daily Hollywood gossip program.

Seal boosts current first-run shows in return for a flock of theatre tickets which WOOL then passes on to sponsors of an early morning commercial. Tickets are used as bait to get listeners to visit participating stores, where they are handed out to first-comers each day.

NATE MANHEIM RESIGNS AS U FOREIGN MANAGER

Nate L. Manheim has resigned from Universal Pictures. He has been with Universal for 18 years, 15 of them as manager and chief of the foreign division. His new connection is not announced.

"Three Smart Girls," probably the biggest grosser which Universal has had in years, and biggest of the firm so far since the new Cowdin-Rogers-Cochrane regime, came about through Manheim's efforts who urged the company to retain Henry Koster and Joseph Pasternak in America as a producing team.

Goldwyn's Aired

Hollywood, March 23.—"Transatlantic Thriller" will be made by Sam Goldwyn in tieup with Pan American Airways.

Personnel of the cloud transporters will be included in picture.

Writers Toil on 6 Majors

Hollywood, March 23.

William R. Lipman has been engaged by Major-Pictures to do screen play of 'Flood Crest,' yarn by Morley P. Cassidy, S. Field and John D. Klorer.

Major has writers at work on five other pictures sketched for production start in next few weeks. They include Doris Malloy, adapting 'Once Upon a Time'; Richard Connell, writing next Bing Crosby starrer, untitled; Waldemar Young, adapting 'What Hof'; Joe Swerling, an original to star Mae West; Jane Storm and John Davenport, 'The Man in Evening Clothes.'

Breen to Coach Brit. Pix What's OK for U.S. Fans

American film producers have been protesting the leniency on English pictures in the U. S. by the Hays censor committee. When cuts were made in America, or scenes eliminated, the English producers were notified, but the latter protested that cuts had already been dismissed. As result, quite a lot of stuff has gotten by America, bringing about squawk from American producers, who self-purge themselves drastically at the source.

Joseph L. Breen has gone abroad to point out to the Brits what will not go on the American screen, so that U. S. producers will have no future complaints. Thus, English producers will be able to conform to censorship regulations same as the Americans.

CUKOR WILL DIRECT GARBO'S 1ST COMEDY

George Cukor's next assignment after 'Gone With the Wind' will be to direct Greta Garbo in her first comedy, he said while in New York last week. No story has been selected, but the Swede star will definitely play for laughs, he declared.

Cukor is on his way back to Hollywood, with stop-offs in Atlanta to see Margaret Mitchell, novel's author, and other places mentioned in her story, 'Gone With the Wind.' Will also see legit play, 'Jane Eyre,' in Washington and possibly give Katharine Hepburn some direction. Expects to reach the Coast in about two weeks.

Just back from Europe, Cukor didn't see any story or talent possibilities in his legit playacting there. Only times he attracted any attention was when it was learned he was Garbo's director.

LEWIN'S 1ST AT PAR, \$1,000,000 'GETTYSB'G'

Hollywood, March 23.—"Gettysburg," \$1,000,000 picture of the Civil War, will be Albert Lewin's first production under his new contract at Paramount. Henry Hathaway will direct with Clifford Odets writing the screen play and dialog from an adaptation by C. Gardner Sullivan. Material from McKinlay Kantor's book on the Battle of Gettysburg will be utilized.

Fred MacMurray has been penciled in for one of the three leads.

Cantor's 'Whoopie' for Lux.

Hollywood, March 23.—ie Cantor will do a radio version of 'Whoopie' for Lux. No date set.

'Parnell' Follows 'Earth' As Coast Roadshow

Los Angeles, March 23.

Metro's 'Parnell,' Clark Gable starrer, is figured as successor to 'The Good Earth' (MG) currently in its eighth week as a two-day attraction at Carthay Circle.

Possible opening for 'Parnell' would be around end of May or early in June, when 'Earth' winds up there.

PIX SALESMEN WILL GET AIR SQUAWKS

While major picture companies envision better harmony between radio and film interests, through a more careful supervision of screen star appearances on network programs, thus minimizing squawks from exhibitors, a more definite check on the exhibitor attitude probably will be forthcoming in the next two or three months when film salesmen come into actual contact with theatre managers in the field.

That is the view held by some of the largest exhibitor leaders. They believe that conversations regarding percentages to be paid for 1937-38 product may develop distinctly whether or not the old resentment held by some exhibitors has died down or been completely appeased by the way producers have attempted to regulate the appearance of their stellar players on the radio.

Some film company officials still believe that radio programs built with stars and designed as added exploitation for current or forthcoming releases actually help biz.

Reaction of various independent exhibitor groups to this new trend is being watched closely by picture executives. But many industry chieftains still are of the opinion that the real pay-off will come when salesmen go out into the territory to sell pictures to individual exhibitors.

NATURE'S VAGARIES DELAYS RCA STUNT

RCA had lined up a broadcast on the Warner Bros. film, 'The King and the Chorus Girl,' for last Sunday's (20) show over NBC, but the account had to call it off when it was learned that atmospheric conditions having to do with the equinox would affect unfavorably any short-wave pickup from Europe. Fernand Gravet, who is in the film, was to have his portion of the broadcast emanate from London.

Plug on the picture will instead be put on April 4 and have Joan Blondell, Edward Everett Horton and Mervyn Leroy originate their bits from Hollywood.

PAR TAKES ITALIAN FILM ON THE SCALA

Rome, March 12.

Paramount has acquired exclusive rights to distribution in Italy of 'Regina della Scala' ('Queen of the Scala'), and at the same time has taken an option on world distribution rights. Picture shows the life of the Scala of Milan, Italy's most famous opera house. Scenes show Scala first nights of various periods, ending in the modern.

For this last, Milan's aristocracy turned out in full force, and in all its finery—grais—do make the presentation of Milan's society at its best would be authentic.

While Paramount was acquiring the rights to 'Regi della Scala,' Paramount's prez, Adolph Zukor, was honored by the King of Italy, who conferred upon him the order of Commander of the Crown of Italy.

Starring the Ritzes

Hollywood, March 23.—Itz Bros' first starrer at 20th Century-Fox is 'Moon Struck.' Harold Wilson produces.

Producers Back MPTOA on Radio Crack-Down; Say It's Up to N. Y. Pic Heads to Lay the Law, Make It Stick

Town' Bullish on Radio

Because 'Top of the Town' is getting two network radio airings before initial engagement in picture theatre, the Roxy, N. Y., starting Friday (26). Universal probably will give broadcasting considerable credit if the production clicks at the box office.

In addition to elaborate presentation on 'Hollywood Hotel' last week, the picture grabbed additional exploitation last (Tuesday) night on the Joe Reichman band broadcast from Cocomo Grove, Los Angeles. Six songs from 'Top of the Town,' and appearance of Jimmy McHugh and Harold Adamson, composers of the tunes, were included in the build-up on the program.

Jury Still Out On Pix-Air Bally; Town' Tips Mitt

By ALBERT SCHARPER.

The half-hour excerpt of Universal's forthcoming musical, 'Top of the Town,' broadcast last Friday (19) on the Campbell Soup ('Hollywood Hotel') program over CBS, still does not indicate whether the airing will cascade or crimp the b.o.

Universal's publicist, Joe Weil, evidently figures the oozing advantageous, since he bombarded exhibitors with suggestions that they ballyhoed the broadcast.

It is not likely many theatre operators spent time and energy advising their prospective patrons to hug their heartstrings listening to a radio program, when they might otherwise be nestled in a theatre chair.

Universal previously this year, had two of its releases, 'My Man Godfrey' and 'Three Smart Girls,' aired on the Campbell Soup show. It turned out that that pair of pix have been the top grossers for U this season. In the trade, however, the films were deemed the best pair of pix studio turned out all season.

'Top of the Town' was not too well done on air. The script wasn't whittled down in a manner that would induce interest in seeing the pic, possibly because, after the songs were included, not much time remained for adequate handling of the story. Nevertheless, the yarn from start to stop was summarized, and the mitt was tipped on the plot.

The songs, all by Jimmy McHugh and Harold Adamson, included 'Top of the Town,' 'Where Are You?' 'No Two Ways About It,' 'That Foolish Feeling,' 'I Love It on the Rumba' and 'Fireman, Save My Child.'

U might have figured to use the radio means to justify its end of acquainting the air fans with the fact a couple of chatters with radio backgrounds—but new to pix—figure prominently in cast. Ella Logan and Gertrude Niesen are not topflight broadcasting names, they're far better known to followers of that medium of entertainment than to film fans. Both had strong moments on the 'Town' program. Others in cast were George Murphy, Doris Nolan, Hugh Herbert and Gregory Ratoff.

Whether broadcasts of films' excerpts, of their release, blight or boom 'em at the b.o. still remains an open issue.

Raoul Walsh to Direct 2 At Par; 1st Benny 'Models'

Hollywood, March 23.—Raoul Walsh has signed a two-picture directorial contract at Paramount. His first will be the Jack Benny film, 'Artists and Models.'

Edward Sutherland was slated to guide the picture but went to Florida on a vacash. Lewis Gensler will produce.

Hollywood, March 23.

Coast producers are tickled with the stand that the Moti Picture Theatre Owners of America in their resolution demanding a quietus on the ether waves. Producers claim that things would be much more harmonious if there were an understanding as to what was what with broadcasting.

All they are interested in is the sale of motion pictures they make, and if the radio shows hurt them measures should be taken to relieve the industry of this particular pain. Practically every big producer here claims he is helpless on the radio problem and says that the distribution and company heads in the east conceive, generally, the bright idea for broadcasting tieups, and insist that the studios make them, despite the fact, they point out, that they are being besieged with squawks from exhibitors as well as their own artists who do not want to hit the ether waves with non-remunerative performances.

Studios assert that New York can put a stop to radio broadcasting and that they are not inclined to take the rap for any excuse the New York company heads make. But should the decision be made that there will be no more broadcasting of spot pictures and use of talent, the studio heads want to be understood that this ruling will not be flexible, but must apply to all situations regardless of what pressure may be brought by agents, sponsors or (Continued on page 31)

U's N. Y. Execs Give The Green Light to Rogers' Prod. Plans

The box office on 'Three Smart Girls' and 'My Man Godfrey,' and anticipations on 'Top of the Town,' persuaded Universal directors last week to give Charles R. Rogers, production chief of the U-shaped signal on similar productions of this type. Official statement was that Universal would make twice as many productions in the big-picture class similar to these as heretofore. No announcement made as to cost or how expenditures were to be reallocated. Program for next season, however, remains the same as to number, lineup being 36 features plus six Buck Jones westerns and two or three serials.

Rogers conferred with R. H. Cochran, president, and J. Cheever Cowdin, chairman of the board, during his stay of nearly a month in New York. One result of his visit east was that the production department now will start turning over one feature each week, starting on March 27, for distribution. Four features are finished and ready for distributors, including 'Top of the Town,' which opens at the Roxy, N. Y., on Friday (26), and 'When Love Is Young.' Three others are ready for preview include 'Wings Over Honolulu.' Four more features into work this week.

Company is expecting much 'The Road Back,' which budgeted at around \$1,000,000, and is being set for spring release. Picture is a sequel to 'All Quiet on the Western Front,' James Whale directing.

THREE AWAY BY JUNE ON SCHULBERG'S SKED

Hollywood, March 23.—Schulberg is preparing to put three pictures into early production, all scheduled for completion by early June, for Paramount release.

Going before the cameras within two weeks will be 'The Ascending Dragon,' Charles Vidor directing, with Akim Tamiroff and John Trent so far cast. Title may be changed to 'The Great Gambini.' Other two are labelled 'Flower of France,' by David Garth, which Theodore Reeves is script, and 'The Life and Loves of Alexander Dumas,' to star Edward Arnold.

BANKERS' ONE-YEAR IDEAS

M-G Execs Winding Up Coast Meet On Studio Biz, Thalberg Estate, Foreign Prod., Contracts, Etc.

Hollywood, March 23. Metro conferences with eastern by Nicholas M. Schenck on production and various other organization matters will come to an end this week. At that time Schenck will head for New York.

Robert Rubin and Leopold Friedman going a day or two ahead. Al Lichtman completed his portion of the conferences distribution and early product for next season is in New York now.

Most important matter taken up during the talk was the settlement of the Irving Thalberg estate inter- in the partnership among Louis Mayer, J. Robert Rubi and Thalberg. Discussion on this will be continued with corps of attorneys, for all concerned trying to figure out a means of settlement and adjustment. This probably will take another three months or so. In meantime understood that new contract is being discussed with Norma Shearer, as her previous starri was with her husband, Thalberg.

Also, taking up attention the conferences was the matter of contracts of various players, directors and executives. Reported that some approached were reluctant to sign deals beyond the period of the contract held by Louis B. Mayer, as studio chiefs' which expires end of December next year. Therefore, quite likely that overtures will be made to Mayer by Schenck, before the latter leaves, for a new deal which would run for seven years after the expiration of Mayer's current agreement.

During the session was decided to go in for extensive building new stages, office structures, etc. Plans of what improvements are to be made will be announced before Schenck heads east.

Matter of European production will also be taken up during current week as Michael Balcon, who will operate the London productions with Ben Goetz, arrived here last Saturday. Besides Balcon, Goetz, Benny Thau and Bob Ritchie will sit on the conference with Schenck, Mayer and Eddie Mannix to determine what stories are to be made first in London and also talent that will be available from here for those pictures. Several directors, writers and players will be dispatched to London on these pictures around May 1, as production is scheduled to start middle of that month. Balcon and Goetz will leave here in two to three weeks to get the prelimi under way.

Geo. Weeks Asked to Reconsider His G-B Resignation May 1

George W. Weeks, general sales manager for Gaumont-British pictures in America, who has indicated that he will quit the organization May 1 when his contract expires, has been asked to reconsider his decision to abdicate.

The London office has asked him to wait until the company setup in Great Britain is determined, and a production policy both as to number of pictures and type decided.

Arthur L. Lee, G-B v. p. and g. m. in the U. S., has requested Weeks to remain, and will negotiate an extension of his present term as soon as matters are arranged in England.

Weeks returned to New York Monday (22) from the Miami meeting of the MPTOA.

Henigson Back West

Henry Heni the Coast after a brief sojourn the east on busi.

His discussions with iversal officials in New York anent a possible return to the studio are still open, although Henigson has other plans should the U proposition fall through.

See Herb Wilcox With Korda; Woolf Quits His Outfit

London, March 23. Charles M. Woolf has resigned from the directorate of Herbert Wilcox Film Prods. Resigning at the same time were John Woolf and Aubrey Hyman.

Wilcox Co. was one of the first production units formed when Woolf severed connections with Gaumont-British two years ago to go out on his own and was to make nine pictures. Of this number seven have already been completed, with the last two now in the making. Woolf will release them, deal then ending.

Understood that Wilcox may set up a new unit with Alexander Korda.

Not Positively

Chicago, March 23. Looks like New York is going to get Barney Balaban permanently, after all. Papers carried an ad offering his apartment and all its luxurious furnishings for sale.

Boys on the know insist it isn't time to worry until he offers his boat.

EYE SHORT-TERM EXEC CONTRACTS

But Chiefly as Regards Hollywood Studio Executive Personnel—No Mention of the Eastern End of Film Exec Manpower

2 YEARS TOPS

In executive backstage of the trade today a conflict is raging film bankers and the studios concerning the worth and importance of long-term production management contracts. Bankers favor a short-term agreement.

The studios, on the other hand, contend that the conti of production management of such utmost importance as to require long-term protection. (Short-term contracts such as bankers are anxious to inaugurate in the studios, argues the Hollywood end, would dam the flow of creative management. Furthermore, why pick on Hollywood?

What about the eastern end? Bankers are urging a one-year management contract standard as the maximum in the business wherever possible. In some camps the bankers have home-office executive support for this view. This attitude is spurred by several reasons, not the least of which is the determination to minimize overhead costs from year-to-year as in the best interests of the companies.

Studio opposition to such views are in the light of Hollywood experience. The Coast end argues for a minimum standard contract in production management of two years. Contracts for terms less than two years are viewed by Hollywood as drastic and hazardous to the maintenance of employee morale and quality of product.

Stockholders' Angles

As divergent as these doctrines are from each other, each side feels that its attitude is best for the interests of stockholders.

Studios contend that employee loyalty becomes precarious where the continuity of supervisory management is not adequately bound. Disruption of employee morale, the Coast

20th-GB-Metro Deal Up Again, Bid Put at About \$8,000,000; Meantime Ostrers, in London, Are Doing OK

Maxwell's \$3,000,000 Suit Vs. the Ostrers

London, March 23. John Maxwell took a sudden lead in the Gaumont-British affair yesterday (22) by serving writ against G-B. Although no particulars are available, it is understood that the writ asks for a return of \$3,000,000—50% in Maxwell's Associated British Cinemas shares, and the rest in cash.

Maxwell is understood to be claiming misrepresentation when he bought into G-B a couple of months ago, alleging his deal was made conditionally on the promise of Isidor Ostrer that he could further obtain for Maxwell the 40% 20th-Fox holdings in G-B, which Ostrer failed to accomplish on his recent American trip after protracted negotiations with the principals.

For this reason Maxwell claims that Ostrer has no right to attempt to dispose of his Maxwell shares in the open market, which Ostrer is understood to have been doing. Maxwell also claims \$2,500,000 as special damages.

This is the first serious setback the Ostrers have suffered in their newest deal with C. M. Woolf, but it is not likely to scotch the deal.

end shows, is a natural consequence in any business, but particularly in a creative and artistic field, when the continuity of qualified production management is not safeguarded. Hollywood claims short-term contracts are not a proper safeguard against such a contingency.

It is pointed out from experience that bad morale affects the quality of production.

Bankers, of course, point out the need to economize in overhead in the light of past experience and show examples of recent deals in Hollywood.

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powers are trying to re-
vive 20th Century-Gaumont-Metro deal. Financial experts aver there is a London offer pending to acquire the GB shares now held by 20th Century-Fox and Loew's, Inc. The bid is put at \$7,000,000 \$8,000,000.

If isn't the Ostrers who are making the offer, the chances are that the bidders are persons contesting the Ostrers. In either case the view seems to hold that such a deal could extricate Gaumont-British from its presently muddled situation.

On the other hand, were those who are contesting the Ostrers making the bid, then the successful negotiation of this offer could alter profoundly the course of GB and possibly shake also the management control of the firm.

There are no American interests involved in the offer. It is a strictly British move.

Belief is that this London offer was among the important matters which came under discussion recently at the Coast conclave of Metro's top executives, headed by Nick Schenck and including Louis B. Mayer, Al Lichtman, J. Robert Rubin and Leopold Friedman.

Kent Abroad Soon
Recent indications are that Sidney R. Kent, president of 20th Century-Fox, goes to Europe soon on general company business, including a foreign sales convention of his firm, which will be held in Paris. The London offer will thus obtain his attention while abroad.

There is nothing on the GB horizon at this time to indicate the success or failure of the pending offer nor can its course be predicted.

There have been other offers and deals linking GB and the Ostrers to American companies, and all have faded, after considerable to-and-fro action.

One of the upshots of the GB tangle with American business was Loew's recent purchase for \$2,500,000 50% of 20th Century-Fox Film's GB shares. Whether Loew's or Metro will sell now is one of those things.

The indications have been that Kent, president of 20th Century-Fox, is not adverse to disposing of the 20th company's holdings in GB providing a fair price were had for same. If that holds, of course, the chances are somewhat bright of a probable conclusion in the situation.

Ostrers' Good Spot

London, March 23. Ostrer Brothers seem to be holding all the aces in the struggle for control of Gaumont-British, and won another trick when the trustees for the debenture holders acquiesced in the production and distribution deal with C. M. Woolf's General Films.

Anxious to dispel doubts in the City, as well as in Wardour Street, Isidor Ostrer issued another statement.

"I am pleased to be able to dissipate the unjustified rumors which have been circulated in connection with the agreement which has recently been made between Gaumont-British and General Film Distributors. We have been officially informed by the Law Debenture Corp., as trustees for the debenture stock holders, that the agreement has been submitted to counsel, whose opinion is that nothing has arisen to justify their intervention."

With this statement, Ostrer released the text of the trustee's letter, endorsing the deal as not likely to jeopardize the interests of debenture stock holders.

Ostrers are now winning all the way. They won the decision to pay the preference dividend, thereby stalling hopes of John Maxwell and the 20th-Metro combination of snatching voting control of the

(Continued on page 75)

Washington Hears of Another Big Justice Dept. Suit Vs. Pix Biz

Washington, March 23. Double-barreled attack on the film industry appeared in the office last week following demands for thorough Congressional probe of charges major and chains are 'oppress' independents and tip that Justice Department is working a nation-wide it against motion picture companies.

Taking new tack, Representative Sam Hobbs, of Alabama, called for study by a House Judiciary subcommittee to air bleats about discrimination and conspiracy to put Indies out of business. This is a new departure for the independent organizations, which previously have concentrated their fire on the Justice Department.

While no details were forthcoming, records of House Appropriations Committee disclosed the Attorney General has a big anti-trust suit under preparation, despite fact that previous evidence has not been sufficient for a major attack.

With remark he is not seeking a 'smelling expedition', Hobbs took the lead in indie crusade with his resolution instructing a judiciary subcommittee to weigh squawks to Congressmen and find out whether majorers are engaged in monopolistic practices and a drive to stamp out

competition. Resolution goes to the Rules Committee, where Hobbs is trying to get a prompt hearing.

The strategy behind the Hobbs suggestion both novel and likely to gain the objective. Since he has not proposed select committee study, the Alabama Democrat will not run into usual opposition about extravagant investigations. Also he has ducked the morality issue and confined his suggested inquiry to a factual study from the angle of law enforcement. Hobbs made clear he is not interested in salaries, control of the industry, financial practices, or the effect of block booking on types of films. His motive is solely to find out whether distribution methods and policies are designed to curb rivalry and give affiliated exhibitors a monopoly on the theatre business.

If there are violations of the Anti-Trust laws, we want to know it', Hobbs said. 'Congress has received thousands of complaints from independents that the major companies are putting the independents out of business. If the situation is as oppressive as alleged in complaints from all over the country, Congress should take steps to see that the laws are enforced and the practices are prohibited.'

The resolution was offered following disclosure that Justice Depart-

ment officials recently informed the House Appropriations Committee analysis of independent exhibitors' complaints and evidence has not shown any basis for a large-scale court attack on the majors. Although his resolution indicated he is piqued at the Attorney General's failure to apply heat, Hobbs insisted he did not intend to embarrass the D. or want to take up the question of why no prosecution has been started.

With four months delving into accusations against the film industry the Justice Department is continuing investigation of the theatre situation. Appropriations group revealed Fri (19) it had been told by former Assistant Attorney-General John W. Dickinson. Out of the mass of squawks, Department has found basis for only one case so far, that recently instituted in Texas.

'The investigation as a whole has not as yet produced any evidence of which a major proceedi can be based', Dickinson stated.

Although he indicated progress is slow, Dickinson also foreshadowed an eventual suit against the film industry of substantial proportions. Without further explanation, he told the Appropriations crowd that one of two 'nation-wide anti-trust cases' under preparation will hit motion pictures. This has been reported in the office for two years.

MPTOA Convention Ends on Keynote That Distributors Deal Liberally Will Get Exhibs' Best Support

By ROY CHARTIER

Miami, March 23. Before the Motion Picture Theatre Owners of America goes into convention a year from now, which may be held at a more easily accessible place than Miami, possibly Atlantic City, the producer-distributors will have been bombarded by demands which have been seriously considered and determined at the three-day meet which closed here Thursday afternoon (18). The tolerance which Ed Kuykendall was blamed for practicing up to now, pursuant to policies dictated by the board of directors, it is promised, will not obtain for the future.

The president and his aides have labored hard and long during the past year to get needed relief from the producer-distributors which the present conditions dictate by making a peaceful approach to matters and exercising patience. This hasn't worked and today exhibitor leaders and members of the MPTOA are prepared to go so far as possibly to invite complaints of anti-trust importance in order to put the distributors in a spot.

So many proposals for combinations against distributors were made that it is obvious to convention attendees that the exhibitors are getting desperate enough to try to ban pictures for one reason or another, in addition to refusing to deal with certain companies unless contracts protect against complained evils.

In addition to two Allied States leaders who were on hand to report on any change of front with the MPTOA, the private secretary of Abram Meyers, Allied counsel, attended sessions and took notes, ostensibly to report back to Allied on moves the MPTOA proposes. If Allied members clearly learn of the more militant aspects of MPTOA members, as gleaned from last (Continued on page 27)

K-A-O AND KEITH CORP. NET PROFITS BOTH UP

Keith-Albee-Orpheum Corp. and subsidiaries showed a net profit in 1936 that was three times greater than the preceding 12 months. Company's annual report sent to stockholders yesterday (Tues.) revealed net of \$1,237,141, after all charges, as compared with \$403,073 in 1935. The net profit was equal to \$19.23 a share on the 7% preferred stock outstanding, against \$6.26 per share in 1935.

The large pickup in net profit was made even after paying \$63,600 as surtax on undistributed profits. Of total gross income of \$15,480,178 for the company and subsidiaries in the year ended on Dec. 31 last, the report showed that \$13,739,404 was obtained from theatre admissions. Film service cost the company \$3,483,208, while artists' salaries only represented an outlay of \$700,472.

B. F. Keith Corp. and its subsidiary companies showed a net profit for the same 12 months ended on Dec. 31, 1936, of \$1,056,257. The company's balance carried forward on Dec. 31 amounted to \$648,311, after making deductions of \$800,000 for dividend payments. Biggest source of income were theatre admissions, which brought the company \$9,380,149.

Metro Dickering for Howards, Fannie Brice

Metro is reported dickering for Willie and Eugene Howard and Fannie Brice, with a view towards spotting them in the same picture. Studio a few weeks ago was said to be considering Miss Brice for 'Broadway Melody.'

Howard brothers are currently at Jack Dempsey's Vanderbilt hotel, Miami, for a two-week nitery date.

LENNON BACK AT RKO

Hollywood, March 23. Tom Lennon is back on the RKO writing staff turning out an original for Maury Cohen's production.

Talent Heads Swap

Hollywood, March 23. Phyllis Loughton has been set by Metro to head its talent school. She reports at studio from New York in two weeks.

Spot was formerly held by Oliver Hinsdale, who took over similar assignment at Paramount, recently vacated by Miss Loughton.

20TH-FOX'S ANNUAL NET OF \$7,924,126

Aided by \$1,134,000 in dividends from National Theatres Corp., 20th Century-Fox annual report issued last week revealed net profit, after all income and taxes, of \$7,924,126. This is virtually double the figure of \$3,563,097 reported for 1935.

Twentieth-Fox also reported operating profit of \$3,472,275 for the fourth quarter of 1936 as against only \$1,566,763 for comparable three-month period in the preceding year and \$1,682,682 for the third quarter in 1936. The company paid its usual tax of \$3,563,097 reported for 1935.

Total income for 20th-Fox and its wholly-owned subsidiaries for the past year was \$54,031,780. The net operating profit before Federal taxes totaled \$9,028,214. Normal income tax was placed at \$484,172 while \$254,915 was paid as surtax on undistributed profits. This shows that all profits were not distributed, officials preferring to pay an added tax to the government rather than cripple the company's working capital.

Report to stockholders pointed out that under the plan of reorganization as of June, 1933, reserve was provided for revaluation of investments totalling \$14,500,000 and that this reserve now has been applied to the extent that \$9,850,250 has been written off the investment in Metropolitan and Bradford Trust Co., Ltd., reducing this investment to \$7,237,368. It also was shown that the balance of \$4,649,750 was written off the investment in Movietone, Inc., and sundry other companies, reducing this item to \$611,649. Company also paid off the balance of five-year 6% convertible debentures totalling \$1,696,800 during the year.

Bankruptcies

Irving Bruckman, musician, 500 West 147th street, N. Y., voluntary petition in bankruptcy in U. S. District Court; liabilities at \$1,261,21; no assets.

Petition filed Friday (19) by William Michelson, Port Chester, N. Y., manager of the Plaza, Stamford, Conn., lists liabilities at \$5,247; no assets.

Par Woos Youmans

Hollywood, March 23. Vincent Youmans is talking a musical deal at Paramount.

Studio wants him to write tunes for several filmsquels.

HUNT WITH CONDOR

Hollywood, March 23. Charles Hunt goes to Condor Pictures as an associate producer to assume responsibilities on the current Conrad Nagel-Eleanor Hunt series for Grand National release.

'Government Agent,' starting April 15, will be his initialer.

SEARS, EINFELD EAST

Hollywood, March 23. Sears and S. Charles and up two weeks' Warners studio call and haul east over the weekend.

Norman Moray, short subjects sales head, has arrived for confabs also.

REGAN'S REP. MUSICAL

Hollywood, March 23. Phil Regan is preparing for feature in Republic's 'One If By Land.' It's a musical.

Incorporations

NEW YORK

Hitler Your Wagon, Inc., Manhattan; theatrical business; capital stock, 200 shares, \$100 par value. Incorporators: Lewis M. Greene, Bernard H. Cone and Frances Weiss, all of 521 Fifth avenue, New York City.

Klarback Amusement Corp., Kings; general amusement enterprises; capital stock, 200 shares, no par value. Incorporators: Carl Klarback, 1784 Coney Island avenue, Brooklyn; Tom Baker, 48 Lake place, Brooklyn; Isadore Kraus, 3115 Brighton Fourth street, Brooklyn.

Kardella Theatres Corp., New York; own, operate and maintain theatres; capital stock, 100 shares, no par value. Incorporators: Samuel Goldberg, 763 Eastern parkway, Brooklyn; Julia Chernoff, 100 Broadway, New York; Herman Larriss, 908 Stebbins avenue, Bronx.

Reo Movie Co., Inc., lngs; operate moving picture business; capital stock, 100 shares, \$50 par value. Incorporators: Anthony Mazzarella, Jr., Muriel Goldberg, Harry G. Halman, all of 26 Court street, Brooklyn.

Continental Film Industries, Inc., Manhattan; motion picture business; capital stock, 200 shares, no par value. Incorporators: Harold J. Sherman, 1610 Broadway, New York City; Camille Greenberg, 35 McClellan street, Brooklyn; John Harris, 145 East 56th street, Brooklyn.

CALIFORNIA

Advance Pictures Co., Los Angeles; to make motion pictures; capital stock, 7,500 shares; no stock subscribed. Directors: J. W. Waymont, Mitchell Leichter, Kathleen Barash, of L. A.

London Hears

Donat's Health Keeps Him Home

London, March 18.

Lowdown from this side on Harry Goetz's visit to fix Reliance's production here of 'Clementina' with Robert Donat top-spotted, is that Donat, under contract to the company, for one picture, refused to go to Hollywood for health reasons.

Donat was originally scheduled for lead in 'Robber Barons,' and when he turned it down was assigned to the new picture. Only way Reliance could keep up to schedule was to transfer the production to this side.

London exchange of RKO-Radio is certain whether the picture will go through its hands or not, though that is to be presumed.

AMUS. ISSUES JOIN

GEN'L STOCK DECLINE

Most drastic decline this year in stock market which started during the last eight days of the picture and radio companies joining the sharp reactionary move. While strike news and uncertainty in some political sectors were blamed, others in Wall Street rated the shake-out as one to be expected and not unknown for this season. Nice rally yesterday (Tues.), if only of a technical nature, cut some of the more severe losses.

Greatest loss was sustained by Paramount first preferred which was down 10 1/2 points to 167 1/2 at the end of week. Loew common, leader of amusement group, and 20th Fox issues were off three and four points at one time in the week. Loew finished yesterday with a loss of 2 points net. Twentieth-Fox was off 2 1/2 and the preferred wound up Tuesday's transactions with a decline of 3 1/2 points. General stock sold ex-dividend during last few days which accounted for part of dip.

Universal preferred also sold off, hitting 93 on Saturday. Paramount common and second preferred issues were down nearly 2 points net for the last 7 1/2 trading sessions. General Theatre dipped more than 2 while Columbia Pictures' loss was 1 1/2 points on the week. Warner Bros. common sold more than a point lower and Radio common and preferred were off nearly as much.

Eastman Kodak, one of the blue-chip issues, sustained a loss of 6 1/2 points even after Tuesday's rally. Keith-Albee-Orpheum preferred, both before and after excellent earnings statement, bucked the trend, finishing yesterday with a 7-point gain on the week.

RKO's 50 Scribes

Hollywood, March 23. Writing staff of RKO has hit a new high a number working with 50 pecking away at studio mill.

Scribes are turning out a total of 32 yarns.

20th Renews Markey

Hollywood, March 23. Gene Markey has been handed a contract for another year as 20th-Fox associate producer.

His first picture under the new pact will be 'Splinter Fleet.'

Inside Stuff—Pictures

Time, Inc. and 'March of Time' officially announce that activities in picture producing field for 1937-38 season would be confined to the 'March of Time' once a month, with distribution through RKO-Radio. Company executives had mulled the idea of making one feature picture, along the line of M. of T., but no such test feature will be made this year. Production would be built around an unusual news story with factual material alone figuring in story development.

While it will be some time before any pact for such a picture is signed, officials believe it will become an actuality before any thought is given to an additional two-reel series, such as was erroneously reported elsewhere on behalf of Life, the mag.

Although Time, Inc., reported an increase of about \$500,000 in consolidated profit for 1936 over the preceding year, 'March of Time' is reported to have lost coin during the same period. However, Henry R. Luce, president, predicted that the reel would break even in the present year. Time corporation showed consolidated profit of \$2,747,232, after estimated tax provision and \$900,000 special expenses required to launch and publish 1936 issues of Life, company's new publication. Company reported payroll of 503 more persons than employed at the start of last year.

Hurrying east to catch a show his studio had bought, director decided to cast one of the parts, that of a blonde, English chap. New York office called in 40 for a make-over by the director, who made a selection. When a test was ordered the youth demurred, saying that he'd been tested before but they always showed him to disadvantage. He let the meager know that he had been on the English stage for 13 years and that the coin he wanted was \$750 a week. Also he must have transportation from Southampton to Hollywood and return. Director okayed all around and on reaching the Coast was shown the test. As the youth said, it was bad. Director decided to go through with it, nonetheless. After five weeks of shooting in which the director's patience was sorely tried, the youth broke down and confessed that he lied all the way, that he was never on the stage and phoned the yarn about the screen test. Director's sympathy went out for his discovery and he brought him through the one big scene he wanted him for. Studio expressed itself as satisfied with the bargain the director made with the youth on the strength of the lone scene. Youth is back in London with the firm resolve never to pull another whizzer on a picture studio.

By means of a series of optical lenses attached to a standard motion picture camera, which has just been perfected by W. H. Harrison, Los Angeles optical engineer, directors and cameramen on films will now be enabled to visualize just what is being photographed. Device is regarded as particularly effective for filming of trick shots, as the effects are created entirely inside the camera and can be seen through the viewing tube at all times. By means of a reflecting surface placed in front of the camera, an inverted image is reflected into the screen. In consequence, it will now be possible to produce the effect of a mirror floor without the limitations of multiple printing methods, or the expensive construction of an actual glass floor. In use the upper half of the lens functions normally and forms the direct image at the lower half of the camera's aperture.

Clarifying reported statement of his expert testimony regarding costs as an item of picture production during proceedings here in the 'Lettie Lynton' plagiarism suit accounting, Harry Cohn wants it known that the 5% he estimated only covered actual cost of the average original story purchase.

In addition to this 5%, the cost of adaptation and scripting would have to be added to cover the total story item in relation to other picture costs. This explanation of his asserted estimate, given to special master sent to Hollywood from N. Y. federal court to preside over accounting, brings Cohn's figure in closer accord with Adolph Zukor's reported testimony at the same hearing, to the effect that 25% of average picture's cost must be written off to story purchase and preparation.

Fox West Coast Theatres is ignoring ban slapped on bank night and other coin and merchandise giveaways by Long Beach (Cal.) police a few days ago, as part of a countrywide drive against gambling. Circuit contends that bank night as operated is legal, and that resort city cops have given a wrong interpretation to orders issued by U. S. Webb, attorney-general for California, ordering a cleaning out of tango, pin and marble games and other forms of gambling. F.W.C. is heaviest theatre racketeer in Los Angeles county, resorting to coin or merchandise giveaways in a majority of its theatres, with many first run houses included in the setup.

Although disbursements exceeded receipts, the Roxy theatre, N. Y., made a net profit of \$20,198 during the period of Jan. 28 to Feb. 25, according to the report filed Thursday (18) in U. S. District Court by Howard S. Cullman, trustees for the theatre. The cash received during the period amounted to \$207,781 and \$237,637 was paid out, the report states. The net profit reported is fixed before payment of taxes and interest on real estate. Admissions for the period numbered 166,116 and rental of films cost \$36,814.

Darryl Zanuck drew plenty of favorable comment when he went out of his way to commend Harry Brand at a dinner tendered the 20th-Fox studio publicity chief last week. Zanuck mined no words in letting the guests know that he considered Brand largely responsible for his (Zanuck's) success, and the way he put it left no doubt that he meant what he said. It was the first time a studio head has ever been known to publicly acknowledge that a publicity chief was somewhat instrumental in his success.

Seeking support of labor organizations signatory to the present Coast studio pact, agreement for the inclusion of the Screen Actors' Guild in the pact, Kenneth Thomson, secretary of the Guild, is in Washington, park the outfit's cards on the table before William Green, rep. of the A. F. of L. Actors hope to line up sufficient strength by the time of the labor meeting in New York April 5 to force SAG recognition by the Motion Picture Producers' Association.

After a special showing of Warners' 'San Quentin' to members of the California State Prison Board and the warden of the penitentiary in San Francisco, a trial of five feet was slashed from the picture. Footage eliminated identified several convicts in prison yard where number of the shots were taken—the first ever permitted in the state penal institution in connection with a feature picture.

While Christopher J. Dunphy, chief of Paramount's Coast publicity, was in Miami for the Motion Picture Theatre Owners of America convention, Terry De Lapp, is inaugurating the police lineup system to acquaint his staff of 35 writers with studio personalities. Ernst Lubitch and Francesca Gaal, European actress, were the first in the showup to answer questions hurled at them by the 35 flocks.

ing Crosby, former Spokaneite, will judge the 'most attractive freshman woman' at Washington State college at Pullman, Wash., from pictures the college will send to Hollywood. Wally Westmore, Paramount makeup expert, will help in the judging.

Paramount has called off its world preem of 'Wai Wedding' at Honolulu because the general release date has been moved up to March 25. Prints will be rushed to Hawaii by plane so that the opening there will be simultaneous with the U.S.

DOUBLES LOOK IN TO STAY

Details of Monogram Pictures' Refinancing Setup Given S.E.C.

Washington, March 23.—Monogram Pictures' refinancing plan, calling for new issue of 1,000,000 shares of common of which about one-third will be offered the public, was submitted to Securities & Exchange Commission last week. Expecting to raise \$6,875,000, producer asked consent to carry out scheme under which 350,000 shares will be put on the market at a net to the company of \$3 apiece. Underwriter, J. A. Sisto & Co., to take a cut of 75c.

Bulk of the new offering is already spoken for, papers showed. With 150,000 shares outstanding, half of the total, 500,000 shares, will be withheld subject to exercise of options held by insiders. Ground-floor prices begin at \$4 and run up to a total of \$10 over the next six years, hitting top at the end of 1942.

Explaining details of reorganization plan, management noted that all receipts from the private and public sales will go toward putting the revitalized company on its feet and replenishing the treasury for operating purposes. Most of the proceeds, \$1,050,000, will be earmarked for production, \$50,000 will be spent in setting up exchanges, and \$200,000 will be paid to Pathe International in liquidation of present indebtedness.

Registration statement disclosed that Sol A. Rosenblatt, former film code administrator for the National Recovery Administration, will be (Continued on page 54)

LEGAL HUDDLE FRI. ON 2% N. Y. SALES TAX

Legal staffs of principal picture companies will meet Friday (26) to decide what course of action to pursue in contesting payment of the New York City 2% sales tax on film rentals. Major companies are expected to ask for reargument in the U. S. supreme court as result of last week's decision by the circuit court of appeals (N.Y.) upholding the lower court's opinion. This support of the City of New York's claim that rental transactions of the firms were tangible and therefore taxable under the city statute.

The case, which United Artists brought against N. Y. City, Comptroller Frank J. Taylor was a test case over \$21,188 in tax paid, under protest, though the total amount involved and payable to New York City may exceed \$2,000,000 before the case finally is settled, covering the period from December, 1934, when the 2% tax went into effect.

Lesbo Pic for U. S.?

British & Continental Films, new indie distrib in N. Y., is preparing for American release of 'La Garconne' (The Lesbian), French film. Picture drew the most unusual ban in film history about a year ago, when the French government ruled it was okay for local distribution, within France, but must not be exported out of France. Government figured picture wouldn't do the country any good. After a number of protests, government changed its mind, however, and withdrew the ban.

N. Y. censor board hasn't gandered it yet.

Nino Sings Again

Hollywood, March 23. 'Born to Sing' has been set by Jesse L. Lasky as his next Nino Martin production for RKO. Yarn, with a Hollywood locale, is being scripted by James Edward Grant and Maxwell Shane.

Recompense

Wichita, March 23.—Joris Karloff read a VARIETY correspondent's story of Jesse E. Haak, who collapsed from fright while watching Karloff in the picture, 'The Walking Dead,' at a Wichita theatre, Feb. 23, and sent the 18-year-old Clearwater, Kans., youth \$10 worth of Fox theatre tickets. J. R. Burford, Fox manager here, presented the tickets to Haak Saturday.

DUALS BEST IN HOT OPPOSISH SPOTS

Nearly all the highly competitive situations are stated to have reacted beneficially to double feature showings, rather than to single feature showings, according to latest findings. This is held to be as true of the west coast, where National (Fox-WC) Theatres dominate or the east where Loew's and RKO top the exhibition heap.

It is contended that around 75% of the customers favor the twin bills. The recent survey by one major chain (Warners) which was presumed to show single features in favor is discounted as having been a survey on a pooled territory.

In the metropolitan New York area, for instance, Loew estimates are clear that the trend is for double features. The same goes for RKO, with figures strongly supporting this view.

While improved industrial conditions of the nation and upped scales are considered to have helped contribute an increased amusement take, nevertheless showmen are readily admitting that these conditions were not alone in aiding the b.o., but that the adoption of the double feature policy wherever it was feasible has benefited company takes considerably also.

One major chain operating in New York feels that much of its improved b.o. income is due to its policy of double feature showings.

Concours to double standards claim that experience has proved that films which are considered only fair will do better for the b.o. when coupled with another picture. However, they hold no defense for the bill with two inferior pullers. These showmen claim that even pictures which are considered good have proved better grossers when teamed up than when having been played single.

It is argued, and from experience, that only standout films can dare the single standard, and then only around 5% of the industry product is of standout call and not enough to give long sustenance to the b.o.

Saperstein Relected

Chicago, March 23. Aaron Saperstein was reelected president of the Allied Theatres of Illinois last week for the seventh consecutive term, which means seven straight years.

Other officers elected were Van Nomikos as p. Joe Stern treasurer, Harry Lasker secretary and Harry Nepo sergeant-at-arms; directors named, Ludwig Sussman, Tippy Harrison, Samuel Roberts, Verne Langdon, Ben Lasker, Jack Rose, Richard Salkin, Ben Bartelstein, Charles Nelson, Aaron Courshon and Abe Gumbi.

Louis Abramson appointed recording secretary for the seventh successive term.

MAJORS, INDIES GEARED FOR 'EM

Majors Adding to Their Programs—Indies See an Even Greater Market—More Territories Being Rushed Into Duals

HOW THEY FIGURE IT

With practically every major company to add an average of two to three more features to its program for 1937-38, double bills will continue to dominate the industry for at least 12 months longer. Aside from the fact that the bulk of the public continues to demand them, more and more spots, territories and sections of the country are being swept into dualing. And the majors and independent producers are merely gearing their production schedules to meet the demand.

One important indie producer is authority for the statement that double-programs will prevail in the U.S. long as the patrons want 'em. With a majority plainly indicating their appreciation of the duo setting, the large number of features available, some of which are obviously designed for dual consumption only, and the small number of shorts of high quality, naturally forces the present single policy houses to go double whether they want to or not. This has become a vicious circle, in the opinion of solo-feature advocates, because all producers are setting their product line-up with an eye on the double-feature situation. This in turn forces others to go dual if for no other reason than that they are meeting product conditions.

There are still a lot of fans who appreciate features costing only \$40,000 to \$50,000, according to an authority in the indie field, who contends that this inexpensive B type picture can't be made by the average major-line producer. It also is his contention that there are more people in the U.S. who would rather see a snappy western than go to see the ultra-star who appears only in two or three productions per year.

As long as there is an increasing demand for pictures to be used on double bills, majors are going to maintain their large producing schedules and there will be a growing number of independent producers to get a full share of dual business.

Many of the indie producers make no pretense at going in for more than three or four elaborate pictures during the season, depending greatly on the dual demands for the cream of their profit.

That the indies are aware of the public trend and feel that there will be little change for at least year or two is seen in the number of independent companies which will have product the coming season. Besides Republic and Grand National, new indie entries include Monogram and Condor. Others active in indie producing and distributing are Chesterfield, Ambassador, Atlantic Pictures, Commodore Pictures, Olympic and a flock of state ri

Coast First Runs on Space Buying Spurge

Los Angeles, March 23. Taking the Holy Week bugaboo by the forelock, local first-run houses went on a newspaper space buying rampage last week, piling up heaviest advertising campaigns in months. Luxors bought total of 178 inches in local dailies for last Wednesday (17), normal opening day in this burg. On top of this, directory ads for subsequent run houses totaled another 68 inches, for grand total on the day of 244.

Chi Indies Again Allying to Combat Double-Billing; Talk Exchange Boycott to Force Issue

Variety Alumni

Kansas City, March 23. Three ex-VARIETY mugs have a finger in goings-on around the Mainstreet theatre this week. First, Billy Elson supervises operation of the house; second, Johnny O'Connor manages the stage attraction (Warning's Pennsylvanians); finally, Bob Isk produced the current flicker, 'Don't Tell the Wife' (RKO). All once on

Chicago, March 23. Though double features have become a steady fixture here, the neighborhood and independent exhibitors have not yet given up hope of killing them off. For the results have been just what the nabe exhibitors feared—the big-seaters with one or two changes a week gobble up the bulk of the trade, while the small houses running under 1,000 seats get it in the neck.

Led by the Allied, the independent exhibitors' nabe spots are girding for a battle to have double bills outlawed on the new selling season. Having lost the twin-bill campaign to Balaban & Katz this year, the indies are planning to put up a terrific campaign to reverse the decision in 1937-38.

There is growing talk of a special boycott against those two exchanges which have been known as particularly active in working with B. & K. in putting over double features last season, unless those two distributors agree not to sell on twin-bill basis this coming year. While the exchanges now state that they cannot legally ban double features or in any way dictate how their pictures are to be exhibited, the indie houses can't see it that way, especially since the exchanges in the days of single bills did not hesitate to insert clauses in their contracts forbidding the doubling of their features with another picture. Exhibs state that if the distributors (Continued on page 77)

STUDIO UNION HEADS EAST FOR MEET

Hollywood, March 23. Group of studio union labor delegates pulls out next week for New York to attend conference with producers starting April 5. Unionists will demand a revision of present studio basic agreement, to provide substantial wage increases for all crafts while continuing on present six-hour day for six-day week.

Also coming up will be a demand for the inclusion of the Screen Actors' Guild into the basic agreement. Guild has been lining up strong support from the American Federation of Labor, and possibility is that the issue will go through.

Hollywood delegates set to attend the N. Y. powwow include:

George Bloff, International Alliance of Theatrical Stage Employees; Kenneth Thomson, representing Screen Actors Guild; Al Speede, International Brotherhood of Electrical Workers; Cliff Mace, United Brotherhood of Carpenters and Joiners of America; L. C. Helm, Studio Utility Workers union; Joseph Tuohy, Transportation and Teamsters union; R. W. Kohl, William Cullen and William Ball, representing Studio Painters and Scenic Artists union.

Pat Casey, head of the producers' labor relations board, is now en route east for the sessions, with Victor H. Clarke, studio labor contact man for the producers, pulling out later this week.

SEE EARLY COURT OK FOR RKO-KAO-STADIUM

N. Y. Federal Judge William Bondy is expected to approve this week the new agreement reached in February between RKO, Keith-Albee-Orpheum and Stadium Theatres Corp. in relation to the affairs of the defunct Orpheum Circuit. On Friday (19) Irving Trust Co., trustee for RKO, moved for the approval which would mean the revocation of the April, 1933, agreement under which KAO transferred to Stadium Orpheum assets and agreed to make up any deficit to Stadium. The latter corporation in turn was to pay over to KAO all money in excess as of Jan. 1, 1938. The new agreement cancels the proposed appraisal of Orpheum assets in January. Counsel for Irving Trust told the court the sole reason for seeking approval of the new agreement was to facilitate the RKO reorganization. The motion was unopposed.

The new agreement also stipulates that KAO is to withdraw its \$3,001,000 claim against Orpheum. The Stadium claim for the same amount, however, remain though subordinated.

FOX, B'KLYN'S REORG PLAN

Proposed plan of reorganization of the Fox theatre and building, Flatbush avenue and Nevins street, Brooklyn, was submitted to Federal Judge William Bondy Thursday (18) by the Pounds committee. Hearing on the plan was set for April 6 when opponents must show cause why it should not be approved. All claims must be filed by April 20.

The plan states that 80% of all bonds are in possession of the committee and that unpaid taxes amount to \$818,878. The property is assessed at \$5,985,000.

Features of the plan is the proposed request of a loan from the RFC for \$725,000 and the issuance of first mortgage bonds to that amount at 5% interest; second bonds at 6%; 3% income interest bonds equalling \$2,825,000 and a common stock issue of 56,000 shares.

St. Fabian, who has been running the theatre, it was announced, has agreed to purchase the second mortgage bonds. The committee recommends the granting of a new lease of the theatre to Fabian for 20 years at rental of 15% of the gross receipt up to \$1,000,000, the amount increasing accordingly.

Fabian, in turn, guarantees cash payment for the first three income periods to meet any payments required and to place a \$25,000 bond.

The new setup will call for three stock-voting trustees, two named by Fabian and the third by the court, who will have control of the new organization for five years.

Balto Very Co-op.

Baltimore, March 23. Co-operation seems to be the byword here. Local de luxe exhibs have agreed to spot a card near exhibits listing all first-run showings in loop. Figure once the ticket sold, and b.o. house's purpose accomplished, the listing of the competitish is no harm.

Chi's Holy Wk Blues; 'Swing Hi'

So-So \$30,000; 'Court' Plus Vaude

N.G. \$16,000; 'Steele' Poor \$11,000

Chicago, March 23. It's Holy Week, and that tells the story of the current set of grosses in the loop. Total take will be considerably under the previous session, with none of the theatres stacking much on their stage and screen, even for an attempt to buck the annual decline.

About the best showing of the stanzas will be made at the Chicago, where 'Swing High, Swing Low' will top the previous week's figures by a couple of grand, making it all but \$30,000, but that's pretty good considering the general slowed-up tempo of the theatres.

Elsewhere it's strictly stop-gap stuff, with the theatres preparing for the big spree starting Saturday (27). United Artists comes in with 'Maytime' (MG) and the Roosevelt with 'Waikiki Wedding' (Par) on that day.

Two roadshow pictures in town did well last week, particularly 'Lost Horizon' on its first session. Got away to excellent exploitation, arranged by Joe P. ...

'Earth' is holding nicely and figures to make it around a six-week stay.

Estimates for This Week
Apollo (B&K) (1,200; 55-53-\$11.10-\$1.65)—'Good Earth' (MG) (5th week). Hit around \$27,000 last week. Selling the cheaper seats easily, but having a bit of difficulty with higher-priced discounts.

Chicago (B&K) (4,000; 35-35-75)—'Swing High' (Par) and stage show. About best currently, but with only \$30,000, hardly much more than the overhead. Last week 'You're in Love' (Col) ...

Erin (Col) (500; 55-53-\$11.10-\$1.65)—'Lost Horizon' (Col) (2d week). Got away to fine initial gallop on take of around \$11,000.

Garick (B&K) (900; 55-55-65-75)—'Cheyenne' (MG). Moved in here Saturday (20) after two weeks at Roosevelt. Maybe so-so \$6,500 currently. Last week 'Ready, Willing' (WB) managed to ...

Oriental (B&K) (3,200; 35-45-55)—'Night Court' (WB) and vaude. Slipped with rest of the town, and will have to be satisfied with n.g. \$16,000. Last week 'Meade's Woman' (Par) and strip dancers rose to smackeroo \$23,500.

Palace (RKO) (2,500; 35-55-65-75)—'Have Our Money' (U) and NTC unit on stage. Up to unit currently for whatever box office there is to be found around the house. Spot has had a brutal Lent season due to lack of attractions ...

Roosevelt (B&K) (1,500; 35-55-65-75)—'Nancy Steele' (20th) and stage show. On Saturday (20), but figured only for one session, with 'Waikiki Wedding' (Par) due Saturday (27). Heading for approximate \$1,000 currently, poor. Last week 'Good Earth' (MG) finished fortnight with \$10,800, weakish.

State-Lake (Jones) (2,700; 25-35-40)—'Miracles' (GB) and vaude. Off with the rest of the town this week to poor \$11,000. Last week 'Cover of Night' (MG) handled fair \$13,000.

United Artists (B&K-MG) (1,700; 35-45-65-75)—'The Sign of the Cross' (MG). Second and final week (MGP) run and out Saturday for 'Maytime' (MG). Off sadly to \$8,000 currently. Last week not good at \$13,500.

Seattle Vaude Time Cut; 'Love News' Good \$8,500

Seattle, March 23. Finale this week for Orpheum vaude. Leaves vaude field clear for John Danz's Palomar.

Town's show complexion is changing a bit with vaude out at Orpheum and Music, and the latter ...

Estimates for This Week
Blue Moon (Hamrick-Evergreen) (900; 27-37-42)—'Swing High' (Par) and 'Mighty Treve' (U), dual, moved from Fifth Ave. Expect big \$4,000. Last week 'Sea Devils' (RKO) and 'Espionage' (MG), dual. Dandy \$3,200, second week, after moveover from Paramount.

Callisum (Hamrick-Evergreen) (1,000; 21-32)—'Plainsman' (Par) and 'Dixie' (20th), dual. Anticipate big \$4,500. Last week 'Stowaway' (20th) and 'Chan at Opera' (20th), dual, pulled after six days. \$3,000.

Colonial (Sterling) (850; 11-36-21)—'Bold Caballero' (Rep) and 'Strangers on Honeymoon' (GB), dual, holding full week. Looks like good \$2,300. Last week 'California Mail' (WB) and 'Symphony of Living' (Inv), dual, split with Federal.

Estimates for This Week
Apollo (Fourth Ave.) (1,100; 35-55-65-75)—'Good Earth' (MG) (5th week). Hit around \$27,000 last week. Selling the cheaper seats easily, but having a bit of difficulty with higher-priced discounts.

Chicago (B&K) (4,000; 35-35-75)—'Swing High' (Par) and stage show. About best currently, but with only \$30,000, hardly much more than the overhead. Last week 'You're in Love' (Col) ...

Erin (Col) (500; 55-53-\$11.10-\$1.65)—'Lost Horizon' (Col) (2d week). Got away to fine initial gallop on take of around \$11,000.

Agent' (Rep) and 'River of Unrest' (GB), dual, \$2,500, good.

Fifth Ave. (Hamrick-Evergreen) (2,400; 27-37-42)—'Love News' (20th) and 'Man of People' (MG), dual. Indicated good \$8,500. Last week, 'Swing High' (Par) and 'Mighty Treve' (U), dual, \$8,300, good.

Liberty (J-VH) (1,900; 27-37-42)—'Devil's Playground' (Col) and 'Women of Glamour' (Col), dual. Looking for only fair \$3,600. Last week, 'Sea Devils' (RKO) and 'Parole Racket' (Col), dual, \$4,300, okay.

Muscle Box (Hamrick-Evergreen) (900; 27-37-42)—'Dr. Bull' (20th). Re-issue billed as Will Rogers' best, but best will be poor \$1,200, a record low. Last week 'Mrs. Cheyenne' (MG) and 'Racing Lady' (RKO), dual, \$3,600, good.

Orpheum (Hamrick-Evergreen) (2,700; 27-37)—'Park Ave. Logger' (RKO) and 'She's Dangerous' (U), dual, with vaude. Combo heading for average \$6,400. Last week, 'Ready, Willing' (WB) and 'Woman Alone' (GB), dual, and vaude, \$8,300.

Palomar (Sterling) (1,450; 16-27-37)—'About to Die' (RKO) (called 'Condemned Row' locally), and vaude. Okay at \$4,000. Last week 'Larceny on Air' (Rep) and 'Marcus show on stage, six days, sensational at \$8,300. House record.

Paramount (Hamrick-Evergreen) (3,100; 27-37-42)—'Nancy Steele' (20th) and 'Don't Tell Wife' (RKO), dual, with vaude. Combo heading for average \$6,400. Last week, 'Ready, Willing' (WB) and 'Woman Alone' (GB), dual, and vaude, \$8,300.

Roosevelt (Sterling) (850; 21-32)—'Great Guy' (GN) and 'Rainbow on River' (RKO), dual. Heading for big \$4,000. Last week 'From Paris' (RKO) and 'One Way Passage' (WB), dual, mild \$2,600.

State-Lake (Jones) (2,700; 25-35-40)—'Miracles' (GB) and vaude. Off with the rest of the town this week to poor \$11,000. Last week 'Cover of Night' (MG) handled fair \$13,000.

United Artists (B&K-MG) (1,700; 35-45-65-75)—'The Sign of the Cross' (MG). Second and final week (MGP) run and out Saturday for 'Maytime' (MG). Off sadly to \$8,000 currently. Last week not good at \$13,500.

PROV. BIZ FAIR; KEELER, VAUDE NICE \$6,800

Providence, March 23. Another spotty week, but on the whole the situation is satisfactory to everyone considering Holy Week bugaboo. Leader looks like the Majestic, where 'Stolen Holiday' and 'Midnight' (RKO) are expected to bring in fair \$7,500.

Estimates for This Week
Fay's (2,000; 15-25-40)—'Ready, Willing' (WB) and stage show. Despite Holy Week house is anticipated at least \$6,800, fair. Last week 'Her Husband's Secretary' (FN) and vaude, \$6,800.

Loew's State (3,200; 15-25-40)—'Fire Over England' (UA) and 'Lady from Nowhere' (Col). Great notices, but not the type of box fodder for this town; lucky to hit \$7,000, so-so. Last week 'Family Affair' (MGP) and 'Parole Racket' (Col), garnered \$8,000.

Majestic (Fay) (2,200; 15-25-40)—'Stolen Holiday' (FN) and 'Midnight' (RKO). Good enough to give credit for \$7,500 in is in prospect, and if there's no skids. Last week 'Love Is News' (20th) and 'Time Out for Romance' (20th) got good \$8,400.

Albee (RKO) (2,300; 15-25-40)—'Everything Is Thunder' (UA) and 'Girl Overboard' (U). No more than \$5,000, so-so. Last week, 'When's Your Birthday' (RKO) and 'She's Dangerous' (U), dual, \$6,000.

Strand (Indie) (2,200; 15-25-40)—'Her Husband Lies' (Par) and 'Head Over Heels' (GB). Nothing hot, fair \$6,000. Last week, 'Man of Affairs' (GB) and ' Lodge City Trail' (Par), so-so \$5,300.

Indpls. Printers' Strike Sloughs Theatre Biz

Indianapolis, March 23. With none of the three newspapers publishing on the opening day of the downtown houses this week on account of a printers' strike, the first run spots were generally shaky except for the vaudeville Lyric, which had good radio coverage via a radio stage attraction. Jimmy Scribner, whose Johnson Family is a regular feature of WLW and the Mutual network, is making his first personal appearance here and is proving to be a socko draw locally.

Estimates for This Week
Apollo (Fourth Ave.) (1,100; 35-55-65-75)—'Good Earth' (MG) (5th week). Hit around \$27,000 last week. Selling the cheaper seats easily, but having a bit of difficulty with higher-priced discounts.

Chicago (B&K) (4,000; 35-35-75)—'Swing High' (Par) and stage show. About best currently, but with only \$30,000, hardly much more than the overhead. Last week 'You're in Love' (Col) ...

Erin (Col) (500; 55-53-\$11.10-\$1.65)—'Lost Horizon' (Col) (2d week). Got away to fine initial gallop on take of around \$11,000.

Garick (B&K) (900; 55-55-65-75)—'Cheyenne' (MG). Moved in here Saturday (20) after two weeks at Roosevelt. Maybe so-so \$6,500 currently. Last week 'Ready, Willing' (WB) managed to ...

Oriental (B&K) (3,200; 35-45-55)—'Night Court' (WB) and vaude. Slipped with rest of the town, and will have to be satisfied with n.g. \$16,000. Last week 'Meade's Woman' (Par) and strip dancers rose to smackeroo \$23,500.

Palace (RKO) (2,500; 35-55-65-75)—'Have Our Money' (U) and NTC unit on stage. Up to unit currently for whatever box office there is to be found around the house. Spot has had a brutal Lent season due to lack of attractions ...

Roosevelt (B&K) (1,500; 35-55-65-75)—'Nancy Steele' (20th) and stage show. On Saturday (20), but figured only for one session, with 'Waikiki Wedding' (Par) due Saturday (27). Heading for approximate \$1,000 currently, poor. Last week 'Good Earth' (MG) finished fortnight with \$10,800, weakish.

State-Lake (Jones) (2,700; 25-35-40)—'Miracles' (GB) and vaude. Off with the rest of the town this week to poor \$11,000. Last week 'Cover of Night' (MG) handled fair \$13,000.

United Artists (B&K-MG) (1,700; 35-45-65-75)—'The Sign of the Cross' (MG). Second and final week (MGP) run and out Saturday for 'Maytime' (MG). Off sadly to \$8,000 currently. Last week not good at \$13,500.

40)—'Holy Terror' (20th). Fairly good pace promises nice \$4,100 in eight days. Opened one day early to replace 'Wings of Morning' (20th), which garnered poor \$2,000 in six days last week.

Circle (Monarch) (2,800; 25-40)—'Swing High' (Par) (20th). Hold-over session okay at \$4,500. Same pic last week got \$9,300, excellent.

Loew's (Loew's) (2,600; 25-40)—'Fire Over England' (UA) and 'Let's Get Married' (Col). Former picture played up in ads; \$5,100, moderate. Last week dual of 'Family Affair' (MG) and 'Parole Racket' (Col), weak \$3,200.

Lyric (Olson) (2,000; 25-30-40)—'Nancy Steele' (20th) and vaude. Due to personal appearance of Jimmy Scribner, WLW radio star, take will be in vicinity of big \$11,000. Last week, 'Her Husband's Secretary' (WB) and Olsen Johnson stage unit was within a few dollars of house record at \$13,500.

CENSOR BOARD IN N. Y. NETTED \$204,202 IN '36

Albany, N. Y., March 23.

York State's motion picture censorship board, officially known as the Motion Picture Division of the State Department of Education, turned in a net profit of \$204,202 in the fiscal year ended June, 1936, the division's annual report just submitted to the legislature discloses. Receipts for the year were \$269,831, as compared with \$238,813 the preceding year. Expenditures were \$65,628, compared with \$61,197 the year before. The state's net in 1935 was \$177,415.

An outstanding part of the report deals with the increase in the number of foreign-made pictures submitted to the division. These offerings were more than 50% greater than the year before. They came from Germany, Italy, Spain, England, France, Sweden, Hungary, Poland, Russia, China, Czechoslovakia, Greece, Austria, Mexico, Norway, The Netherlands and Palestine.

During the year the division passed judgment on 1,902 pictures, 878 of which were features and 1,024 shorts; 19 were rejected, and eliminations from 180 were ordered. Reasons for the eliminations were given as: 'decent, 52; inhuman, 101; tending to incite crime, 496; immoral, 275; sacrilegious, 58.'

Irwin Esmond, director of the division, recommends that additional personnel be provided. There are five persons now engaged in viewing films, most of which are scanned at the New York City office. The increase in the labors of the inspectors is cited as showing need for an increase of the force.

Producers and exhibitors are praised for their 'commendable desire to comply with the provisions of the statute.'

Cleve. Hit by Holy Week

Unit Helps 'Women' to Nice \$18,000; Hepburn Okay \$16,500

Cleveland, March 23. Palace is ahead of rivals with combo of 'Women of Glamour' and 'World's Fairest on Parade' unit; but not very much above pre-Easter level. Despite good biz up to now, Holy Week is hitting hard.

School holiday is hyping matinees, but evenings are way off. Monte Carlo Ballet Russe is getting all the balcony. Legit Hanna is taking a sick week rather than risk low gross.

Estimates for This Week
Alhambra (Martin Printz) (1,200; 20-30-35)—'Woman in Distress' (Col) and 'Head Over Heels' (GB) (2d run), split of 'Lone Night' (MG) and 'Par Express' (Rep). Only fair at \$2,700. Last week, 'Man of Affairs' (GB) and 'Breezing Home' (U), poor \$1,400.

Allen (RKO) (3,000; 25-40)—'Devil's Playground' (RKO). First first-runner in several weeks, but cast is sloughing it down to \$3,500. Last week 'Love News' (20th), in series of stanzas after week at Hipp, held up neatly, \$5,500.

Circle (Marmorestein) (1,900; 15-35)—'Park Avenue Logger' (RKO) and 'The Make Million' (Par). State George O'Brien's name in form is the draw here, with duo catching \$2,200, very good for four days.

Cleveland (20th) (2,000; 25-30-35)—'Rembrandt' (UA) (2d run) last week was below average \$2,500 for seven days.

Hipp (Warners) (3,700; 30-40)—'Quality Street' (RKO). Recent stage engagement of Hepburn here in legit 'Jane Eyre' was swell build-up for so-called 'Lone Night' week. 'Sea Devils' (RKO), ranked as mere filler, taking very ordinary \$13,500.

Palace (RKO) (3,200; 30-70)—'Women of Glamour' (Col) plus 'World's Fairest on Parade' unit. Vaude comes to the rescue, saving a highly planned film; will do okay \$18,000. 'We're on the Jury' (RKO) last week hurt by Sally Rand. Bookings of fan-dancer during Lent not a judicious stunt, getting kicks from religious groups and a wallop from Catholic bishop. Result was \$19,500, fine in itself, but house expected to hit around \$24,000 on her show.

State (Loew's) (3,450; 35-40-55)—'Family Affair' (MG). Nice family offering, although not strong enough to go over \$15,500 average. Last week 'Swing High' (Par) did awfully \$18,500 due to Milt Harris smart exploitation.

It's Holy Week and Broadway's Glad of the Excuse; 'Maytime,' However, Needs No Alibi, 53G

This being Holy Week, most of the Broadway theatres are taking it between the eyes, but spite of the stay-aways each year the seven days prior to Easter, 'Maytime' is managing to swing the Capitol to one of the best figures it has had in recent years. Apparently the great majority of those who don't observe Lent are going to the Cap, pace pointing to a sizzling \$53,000 or better. The rest, up to it in numbers, were flocking to see Benny Goodman on his third (final) week at the Par with 'Maid of Salem'. Goodman's following 'punches' a final week's \$34,000 into the Par after a second week's \$45,000. Show would go a fourth week if Goodman could stay, but he has other bookings. 'Maytime' looks an easy three weeks.

The two largest film-stage show emporiums, Musle Hall and Roxxy, are both falling to their knees from the Holy Week punch. 'When's Your Birthday' suggests only \$55,000, very poor, while 'Breezing Home' at the Roxxy, will chalk up only about \$25,000. Roxxy will just skin through down this week.

'Her Husband Lies' at the Criterion, is showing nothing and lucky if topping \$6,000, while holdovers at both the Strand and Rivoli are disappointing. 'Reverend' and 'The Able', musical stopping off at the Strand, doesn't look more than \$10,000, while 'Nancy Steele is Missing', in its third week at the RKO, has slender chances of getting any more than that. Strand brings in 'King and Chorus Girl' Saturday morning (27), while Rivoli same date ushers in 'History Is Made at Night'.

'Sea Devils' did very big on its first week at the Rivoli, ending Monday night (22), getting \$13,000 and yesterday (Tues.) began a second stanza. The 13,000 figure is the second best the house has ever done, but no knowing whether picture will hold up on second week through balance of Holy Week. Arrival of Easter Sunday (24) may, of course, offset what is lost up to then.

'Good Earth' continues nicely at the Astor, last week (7th) having been \$16,200, while 'Lost Horizon', also on two days, at the Globe \$17,400 on its third week. 'Last of Mrs. Cheyenne', with Dave Apollor heading the vaudeville, looks around \$28,000, okay, while the 'Pal-Road' is a dual bill of 'Great O'Malley' and 'Her Husband's Secretary', will get only \$8,500, not so good.

New show opens today at the Par, 'Waikiki Wedding' (Par) and the Eddy Duchin orchestra.

Estimates for This Week
Astor (1,012; 55-\$11.10-\$1.65-\$2.20)—'Good Earth' (MG) (8th week). Holding up satisfactorily, last week (7th) using \$16,200. Good enough to go a fair distance yet. 'Parnell' spoken of to succeed.

Capitol (4,620; 25-35-55-65-\$1.25)—'Maytime' (20th). Off to a flying start and maintaining fast gain for \$53,000 week or better, immense. Stays second and undoubtedly a third with Lent ending Saturday night.

Carnegie (2,700; 30-40)—'Quality Street' (RKO). Recent stage engagement of Hepburn here in legit 'Jane Eyre' was swell build-up for so-called 'Lone Night' week. 'Sea Devils' (RKO), ranked as mere filler, taking very ordinary \$13,500.

Palace (RKO) (3,200; 30-70)—'Women of Glamour' (Col) plus 'World's Fairest on Parade' unit. Vaude comes to the rescue, saving a highly planned film; will do okay \$18,000. 'We're on the Jury' (RKO) last week hurt by Sally Rand. Bookings of fan-dancer during Lent not a judicious stunt, getting kicks from religious groups and a wallop from Catholic bishop. Result was \$19,500, fine in itself, but house expected to hit around \$24,000 on her show.

State (Loew's) (3,450; 35-40-55)—'Family Affair' (MG). Nice family offering, although not strong enough to go over \$15,500 average. Last week 'Swing High' (Par) did awfully \$18,500 due to Milt Harris smart exploitation.

Stillman (Loew's) (1,872; 25-35)—'Swing High' (Par). Moving. State and sure-fire for nice \$6,500 here. Last week, 'Outcast' (MG), so-so \$4,000.

'Rembrandt' (UA) (2d run) last week was below average \$2,500 for seven days.

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Palace (RKO) (3,200; 30-70)—'Women of Glamour' (Col) plus 'World's Fairest on Parade' unit. Vaude comes to the rescue, saving a highly planned film; will do okay \$18,000. 'We're on the Jury' (RKO) last week hurt by Sally Rand. Bookings

School Kids Help Minne. B.O.'s Slightly 'Swing High' Good 11G; 'Steele' N.G. 4G

Minneapolis, March 23.
Adverse Holy Week influence is being offset to some extent currently by school vacation, which is stimulating matinee trade. However, business generally continues far below par and there is plenty of squawking around the box-offices.

Among the newcomers, 'Swing High, Swing Low,' at the Minnesota, leads the procession. 'Nancy Steele' is missing off to a slow start at the Orpheum.

Estimates for This Week
Aster (Publix-Singer) (900; 15-25)—'Come and Get It' (UA) (2d run), split with 'Racing Lady' (RKO) and 'Clarence' (Par), dual first-runs, last three days week. Should do well, fair \$1,000. Last week, 'Holy Terror' (20th) and 'Secret Valley' (20th), dual first-runs, \$1,300, good.

Century (Publix-Singer) (1,600; 25-35-55)—'Mrs. Cheyney' (MG) (2d week). Moved here after pretty good week at Minnesota and doing better than recent first-runs here. Looks like fair \$4,500. Last week, 'Rear Window' (WB), \$3,000, poor.

Lyric (Publix-Singer) (1,400; 20-25)—'Camille' (MG) and 'Beloved Enemy' (UA) (2d runs), split. Looks like mild \$2,500. Last week, 'After Thin Man' (MG) (2d run), \$3,500, good.

Minnesota (Publix-Singer) (4,200; 25-35-55)—'Swing High' (Par). Heavily advertised and exploited. Liked, too, by customers and critics. Rolling along to good \$11,000. Last week, 'Mrs. Cheyney' (MG), \$10,000, fairly good.

Orpheum (Publix-Singer) (2,800; 25-35-40)—'Nancy Steele' (20th). Hasn't the box-office stuff for this week to overcome 'Swing High' (Par) but is lucky to reach light \$4,000. Last week, 'On Jury' (RKO) and 'vaudeville', \$8,000, poor.

State (Publix-Singer) (2,300; 25-40)—'Woman Walk' (20th) and 'Jungle Princess' (Par). Still dualing with B or C pictures and public response continues mild. Light \$2,500 indicated. Last week, 'Woman of Glamour' (Col) and 'Don't Tell the Wife' (WB), dual, \$2,800, light.

Time (Berger) (250; 15-25)—'Wintered' (RKO) (2d week). This second-run, which flopped when shown on dual bill at another house recently, turning in surprisingly good figures at this sure-seater: \$700 in prospect. Last week, \$800, o.k.

Uptown (Publix) (1,300; 25-35)—'Lloyds' (20th). First babe showing. \$4,000 indicated. Last week, 'Charge of Light Brigade' (MG), \$3,500, good.

World (Stiefes) (350; 25-35-40-55) (2d week). Fair \$1,000 in prospect. \$700 in prospect. Last week, \$800, o.k.

NO L'VILLE HEADACHES; 'LOVE NEWS,' \$7,500

Louisville, March 23.
rosses have every indication of holding up fairly well, the Holy Week.

Leader currently is 'Love Is News' paired with 'She's Dangerous' at the Rialto. Balance of the product in town is none too potent and returns will not be exciting.

Estimates for This Week
Brown (Fourth Ave.-Loew's) (1,500; 15-25-40)—'Avenue' (20th), dual. 'Off to the Races' (20th), dual. 'Avenue' moved here from the Rialto and is headed for fine \$3,000. Last week, 'Mrs. Cheyney' (MG), in second downtown week, satisfied with fair \$2,300.

Kentucky (Switow) (900; 15-25)—'Smart Girls' (U) and 'Plainsman' (Par), dual. Aiming for fine \$2,500. Last week, 'Slowaway' (20th) and 'Chan at Opera' (20th), dual, splitting with 'One Way Passage' (WB) and 'Go West, Young Man' (Par), dual, pulled good \$2,400.

St. Louis (Stiefes) (1,500; 25-40)—'Espionage' (MG) and 'Devil's Playground' (Col), dual. Not much strength apparent in this pair of programmers; may grab \$5,700, average. Last week, 'Smart Girls' (U) and 'Man of Empire' (MG), dual, \$5,600, fair.

Mary Anderson (Libson) (1,000; 15-25-40)—'Ready, Willing' (WB). Getting good \$4,000. Musicals usually successful in this house. Last week, 'Great O'Malley' (WB) only solo first-run in town, came through with nice \$3,800.

Ohio (Settos) (900; 15)—'Love Before Breakfast' (U) and 'Country Beyond' (20th), dual, splitting with 'Henry VIII' (UA) and 'His Night Out' (U), dual. Getting good \$4,000 in spite of torn-up Fourth Street. Indications are for \$900, average. Last week, 'Under Two Flags' (20th) and 'Rooftops of Manhattan' (WB), dual, split with 'Remember Last Night' (U) and 'Splendor' (UA), dual, took so-so \$800.

Rialto (Fourth Ave.) (3,000; 15-25-

40)—'Love Is News' (20th) and 'She's Dangerous' (U), dual. First pic got nice reception; critics. Nice start should put house on road to big \$7,500. Last week, 'Swing High' (Par) and 'Murder Goes to College' (Par), dual, took \$7,000, plenty good.

Strand (Fourth Ave.) (1,500; 15-25-40)—'Meade's Woman' (Par) and 'Breezing Home' (U), dual. Should wind up with \$4,000, o.k. Last week, 'Your Birthday' (RKO) and 'Criminal Lawyer' (RKO), dual, managed to tally fair \$3,400.

'MAYTIME' CINCY SMASH AT \$21,000

Cincinnati, March 23.
Topping traditional Holy Week business is titanic tug of 'Maytime,' a cinch smash \$21,000 at the Albee. It's tallest trade for that theatre since New Year's week. 'After Thin Man'.

Other stands, for most are below normal.

Estimates for This Week
Albee (RKO) (3,300; 35-42)—'Maytime' (MG). Not less than \$21,000, socko. Last week, 'Your Birthday' (RKO), \$8,000, poor.

Capitol (RKO) (2,000; 35-42)—'Meade's Woman' (Par), Poor \$3,500. Last week, 'Green Light' (WB) (2d run), \$4,500, fair.

Family (RKO) (1,000; 15-25)—'Parole Racket' (Col) and 'Bulldog Drummond' (Par), revival, split. Nice \$2,600. Last week, 'Wild Horse Roundup' (Ind) and 'Captain Calamity' (GN), \$2,500, o.k.

Grand (RKO) (1,200; 25-40)—'Clostered' (Ind) (2d run). Lowest in months at \$1,800. Pic recently had 12-day run at indie Taft theatre in which it tugged hefty \$13,000. Last week, 'Smart Girls' (U), fourth downtown week, \$3,500, mild.

Keith's (Libson) (1,500; 30-40)—'Plough and Stars' (RKO). Fair \$4,000. Last week, 'Devil's Playground' (Col), \$4,500, very good.

Lyric (RKO) (1,400; 35-42)—'Women of Glamour' (Col). Mild \$4,000. Last week, 'Outcast' (Par), \$4,000, split.

Palace (RKO) (2,600; 35-42)—'Tolent Holiday' (WB). Poor \$7,500. Last week, 'Salem' (Par), \$10,000, fair, but below expectations.

Shubert (RKO) (2,000; 40-60)—'Wanted to Marry' (RKO) and Count Bernivul unit. Fair \$10,500. Last week, 'Don't Tell Wife' (RKO) and N. T. G. unit, \$13,000, o.k.

No Holy Week Terrors in Pitt.; Hepburn Nice 13G, 'Wings' OK 5G

Pittsburgh, March 23.
Holy Week holds no terrors for the Golden Triangle. Seems the Lenten bugaboo has settled down to a single day, Good Friday so that won't be felt until next stanza.

Everything's off to brisk start, with 'John Meade's Woman' and stage show threatening to top previous session at Stanley and Kate Hepburn's 'Quality Street' (WB) and 'biz at Penn on strength of star's simultaneous stage appearance here in 'Jane Eyre.' Only the two twin-acters, 'Shades' (WB) and 'Wings of the Morning' kicking in nicely at Fulton on heels of first-rate campaign.

Downtown this week also has first roadshow flicker since 'Romeo and Juliet' last September. It's 'Lost Horizon' at Nixon, with fairly neat venue sale. Stays for fortnight, with 'Good Earth' coming in immediately after, April 4.

Estimates for This Week
Alvin (Harris) (2,000; 25-40)—'Woman Alone' (GB) and 'Breezing Home' (U). Theatre's in-and-out policy, single featuring one week and doubling the next, isn't conducive to box consistency. As it happens, 'Alone's' the goods, but it'll likely suffer just the same from the tight label. May \$3,000, just fair. Last week 'Head Over Heels in Love' (GB) and 'Devil's Playground' (Col) yanked after \$4,600 in six days.

Edwards (Harris) (2,750; 25-40)—'Wings of Morning' (20th). English import has had a good campaign behind it, wind-up being management's guarantee that any patron not

Lent Dents Lincoln Biz; 'Birthday' Fair \$2,300

Lincoln, March 23.
Holy Week is breeding 'n.g. grosses on the current schedules. Love Is News is feeling its way along and the Lincoln's \$10 Brown pic, 'When's Your Birthday,' is doing fair. Vaude and a sex pic at the Orpheum hold best chances for okay biz.

Estimates for This Week
Liberty (LTC) (1,200; 10-15)—'Daniel Boone' (20th) plus 'I'd Give My Life' (Par), split with 'Nation Affame' (Indie) plus 'Stolen Harpoon' (Par). Good for fair \$2,300, o.k. season; \$950 in sight. Last week 'Guns of the Pecos' (WB) plus 'Virginian' (Par), split with 'Circus Girl' (Rep) plus 'Sons of Guns' (WB), nice \$900.

Lincoln (LTC) (1,800; 10-20-25)—'When's Your Birthday' (RKO). Joe Brown usually pretty good in this house, although his last pic was a bust. Last week, 'Lloyds' (20th), good \$2,700.

Orpheum (LTC) (1,350; 10-15-20-25)—'Girl Overboard' (U) with 'Around the World' unit for three days. Second half sexed up, 'Damaged Lives' (Indie) and 'Man of the People' (MG). Combo getting about \$2,700, very good for the Holy Week.

Star (LTC) (1,000; 10-25-40)—'Doctor's Diary' (Par) and 'Hit Parade' unit, split with 'Sinners Take All' (MG) and 'Plough and Stars' (RKO), got \$2,200, fair.

Stuey (LTC) (1,000; 10-25-40)—'Love Is News' (20th). Will get only fair \$3,300. Last week 'Green Light' (WB) held up with surprising vigor and got \$4,500, o.k.

Westland (LTC) (1,100; 10-15-20-25)—'Head Over Heels' (GB) plus 'Counterfeit Lady' (Col). Nothing here to keep the wolf from the door. Last week, 'Lloyds' (20th), o.k. \$900. Last week 'Find the Witness' (Col) plus 'Women of Glamour' (Col), fair \$1,000.

'WIFE' HAS WARING ORK IN K.C. FOR RECORD 23G

Kansas City, March 23.
It's a one-house town currently. Mainstreet, with 'Don't Tell the Wife' (WB) and 'Fred Waring's Rhythm Boys' (WB), broke all weekend records and got \$11,000 in first three days. Combo seems headed for \$23,000; house record is \$20,000, set several years ago by Ted Lewis.

Estimates for This Week
Mainstreet (RKO) (3,200; 35-55)—'Don't Tell Wife' (WB) and 'Fred Waring's Rhythm Boys' (WB). Waring is packing 'em to tune of terrific \$23,000. Last week, 'Swing High' (Par) and 'Outcast' (Par), got nice \$9,300.

Midland (Loew) (4,000; 25-40)—'Fire Over England' (UA) and 'Let's Get Married' (Col). Too much competition; \$8,000 will be weak. Last week, 'Family Affair' (WB), \$7,500, poor.

Newman (Par) (1,800; 25-40)—'Swing High' (Par) and 'Outcast' (Par) (2d run), dual. Moved over from Mainstreet, \$9,000 in \$5,000 looked for. Last week 'Plough and Stars' (RKO) and 'Wanted to Marry' (RKO), n. g. \$3,700.

Tower (Fox) (2,200; 25-40)—'Our

'Logger' Plus Benny Rubin Hewing Heavy \$15,000 in Anemic Frisco

San Francisco, March 23.
Managers weren't taking any chances on 'Logger' (20th) and 'Benny Rubin' (20th) during Holy Week. Short on product and wanting to hold 'History Is Made at Night' for an Easter Sunday opening, the United Artists is presenting its first reissue in Paramount's 'No Man of Her Own,' with Clark Gable and Carole Lombard.

Estimates for This Week
Embassy (RKO-Cohen) (1,512; 35-40)—'Modern Motherhood' (Dwain Asher). House taken over for this season, which is paying for adults only to the tune of \$5,000. Last week 'They Wanted to Marry' (RKO) and 'Devil on Horseback' (GN) poor \$500.

Fox (F-WC) (5,000; 25-35-40)—'Swing High' (Par) and 'Time Out for Romance' (20th) (2d week). Although biz previous week didn't warrant holdover, 'CW' was afraid to be a 'Columbia' (WB) and 'Don't expect over so-so \$9,000. Last week good \$16,000.

Geary (Lurie-Pincus) (1,200; 50-75-80-85)—'History Is Made at Night' (2d week). Trade holding up surprisingly good in view of competitive road show picture, 'Good Earth,' which is also doing excellent biz.

Golden Gate (F-WC) (35-55)—'Park Ave. Logger' (RKO) and stage show. This is sort of a hometown week, with George O'Brien, cab boy, on the screen and Benny Rubin and a host of old-time trouper on the stage celebrating 15th anniversary of the Golden Gate. Anticlimax healthy \$15,000. Last week, 'Plough and Stars' (RKO) and Major Bowes amateurs on stage, poor \$12,000.

Orpheum (F&M) (2,440; 30-35-40)—'Women of Glamour' (Col) and 'Parole Racket' (Col). Starts off at fair clip, but Palm Sunday and other Holy Week holidays cut in. Expect so-so \$7,500 on the week. Last week (3d) for 'When Peter in Love' (Col), dipped below \$5,000, considerably below Grace Moore's previous pictures here.

Paramount (F-WC) (2,740; 30-35-40)—'History Is Made at Night' (2d week). Holding strong, \$17,000, after first week's take of \$19,000.

St. Francis (F-WC) (1,470; 50-75-80)—'Good Earth' (MG). (4th week). 'Pearl' Buck readers still flocking to see this one in big numbers. Trade holding at a consistent level. Last week in the nabe of \$8,000.

United Artists (UA-Cohen) (1,200; 25-40)—'No Man of Her Own' (Par). Current interest in romance between Clark Gable and Carole Lombard responsible for this picture's here. May do around \$5,500, which isn't so bad after series of floppos which has been in here the last few weeks.

Warfield (F-WC) (2,680; 35-40)—'Head Over Heels in Love' (GB) and 'Espionage' (MG). Look for bad week with this pair. Last week, 'Wings of the Morning' (20th) (2d week), fair \$4,000.

'Steele,' Davis Unit NG \$18,000 In Lent-Hit Hub

Boston, March 23.
Although Lent is not the serious threat it used to be, Holy Week still takes its toll at the film gates. Loew's stands held over 'Cheyney' on double bill, although it would not have warranted it on ordinary week.

Keith Memorial holding 'Love Is News' and 'Wings of Morning' after hefty \$20,000 last week. Cab Calloway, absent from this city for two weeks, is being taken at the Boston, where 'Woman Wise' is filming.

Estimates for This Week
Boston (RKO) (3,000; 35-55-75)—'Wise Woman' (20th) and 'Cab Calloway' stage show. Very pleasing \$23,000 indicated. 'Night Waitress' (RKO) and 'Edgar Kennedy' in person n.g. last week, \$17,500.

Central (Loew) (1,643; 55-83-110-165)—'Good Earth' (MG) (2d week). Roadshow's evening trade held up last week, although matinees slumped.

Fenway (M&P) (1,400; 25-35-40-50)—'Doctor's Diary' (20th) and 'Head Over Heels' (GB), dual. Poor at \$5,000 pace. Last week, 'Murder Goes to College' (Par) and 'Crack-Up' (20th), dual, poor \$5,000.

Keith Memorial (RKO) (2,900; 25-40-55)—'Love Is News' (20th) and 'Wings of Morning' (20th) (2d wk). Seeing good \$17,000 on \$6,000 after big word-of-mouth buildup throughout opening frame, \$20,000.

Metropolitan (M&P) (4,300; 35-55-75)—'Nancy Steele' (20th) and 'Bulldog Drummond' (Par), poor \$18,000. Last week 'Swing High' (Par) and stage show, fair \$22,800.

Orpheum (Loew) (3,000; 25-35-40-50)—'Mrs. Cheyney' (MG) and 'Damaged Lives' (Indie), dual (2d wk). Will get about \$9,000, n.g. First frame fair \$15,000.

Paramount (M&P) (1,800; 25-35-55-80)—'Head Over Heels' (GB), dual. Off at so-so \$6,500, gait. Last week, 'Murder Goes to College' (Par) and 'Crack-Up' (20th), double, fizzled to \$6,200.

Scollay (M&P) (2,700; 25-35-40-50)—'Beloved Enemy' (UA) and 'Ready, Willing' (WB), both 2d run. Can't stand Lenten gait, \$6,000, poor. Last week, 'Green Light' (WB) (2d run) and 'Fugitive in Sky' (WB) (1st run), dual, swerved to \$7,500, fair.

State (Loew) (3,300; 25-35-40-50)—'Mrs. Cheyney' (MG) and 'Dangerous Numbers' (MG) (2d wk). Promises weak \$7,500. Good \$13,500 opening week.

**No Hits, Few Errors
In Sleepy Birm'ham;
'Cheyney' N.G. \$6,000**

Birmingham, March 23.
Looks like one of those weeks that just manage to drag by. Nothing exceptional anywhere.

Estimates for This Week
Alabama (Willy-Kinney) (2,800; 30-35-40)—'Mrs. Cheyney' (MG). Around \$6,000, so-so. Last week 'Avenue' (20th), \$6,500, fair.

Empire (Acme) (1,100; 35)—'Devil's Playground' (Col). Good for fair \$2,400. Last week 'Gay Desperado' (UA), around \$2,800, principally because of 8,000 school teachers in town.

Ritz (Willy-Kinney) (1,600; 20-30)—'Banjo' (20th). Appears to be one of the better bets in town this week; \$3,000 moderately good in view of low scale. Last week 'Woman Rebels' (RKO), \$2,700, fair.

Strand (Willy-Kinney) (800; 25)—'Mummy's Boys' (RKO). Around \$2,000, moderately good. Last week, 'Mysterious Crossing' (U), \$1,800, fair.

Pantages (Willy-Kinney) (2,300; 30-35)—'Grand Jury' (RKO) and 'Follies of Day Unit'. About \$2,400, moderate.

Platinum (U) (2,000; 30-35)—'Platinum' unit, \$2,000, fair. House operates only three days a week.

HEPBURN WEAK \$18,000 in DET.

Detroit, March 23.
Usual Holy Week doldrums, coupled with uneasiness over new sit-downitis, spelling gloom here currently. Lack of good product, plus couple holdovers, no helping biz either.

For what top-coin honors there are, it's a scramble between the Michigan 'No Man of Her Own' and vaude, and the Fox with 'Women of Glamour' plus Roger Pryor and band.

Estimates for This Week
Adams (Balaban) (1,700; 25-40)—'Crook' (20th) and 'Street' (20th); Lady (Col), dual. Oke at \$2,200. Good 'ho. \$5,000 last week on 'Avenue' (20th) (3d wk) and 'Breezing Along' (U).

Dwain (Eureka) (2,500; 40-65)—'ctasy' (Eureka) (2d wk). Built up strongly and continues at nice \$8,500 clip, following nearly \$12,000 last week. Last week, 'Pearl' Buck readers in moon. May hold for third week.

Fox (Indie) (5,000; 30-40-65)—'Glamour' (Col) and Roger Pryor band on stage. Fair \$17,000 in view of 'Banjo' (20th) and Ethel Shutta topping vaude, got okay \$19,000 last week.

Madison (United Detroit) (2,000; 30-40-65)—'Mrs. Cheyney' (MG) (2d wk). Flicker moved here following two good sessions at UA and expects around \$4,500, oke in face of everything.

Last week fair \$6,400 with 'Michael Strogoff' (RKO) and 'Michigan' (United Detroit) (4,000; 30-40-65)—'Quality Street' (RKO) and vaude. Town never Hepburnn (Continued on page 29)

CENSORING A SWEET RACKET

Sit-Downs Bog-Down All Detroit; Taxi Strike Ups Chi Nabe Biz

March 23. Sit-down strike is ruining Detroit's show biz. Theatres failing to meet quotas, niteries shutting, ether accounts dead, and biz in general stagnant.

For the first time in years, United Detroit theatre chain will not meet its first-quarter quota under contract with Par, due to the strikes which began Jan. 1 in General Motors plants and reopened two weeks ago in Chrysler and Hudson units, plus hundreds of smaller ones in hotels, stores, etc. The contract of George W. Trendle (Par UD chain) with the Par office calls for a certain profit every quarter, but since the strikes are an 'act of God' his failure to make the quota this quarter does not affect the contract.

The same situation holds true for other circuit theatres and indie houses throughout this territory. Especially affected are spots situated in workers' neighborhoods, both here and in surrounding towns where there are auto plants. Losses were around \$150,000 weekly in 250 Detroit houses during the six-week GM dispute, and is believed to be even higher during the present Chrysler and minor strikes, since most of these factories are located in Detroit's borders. Losses are figured to be between \$500 and \$1,000 weekly at each house.

ropoff in niterie biz is even more pronounced, naturally. Biggest toll among the beer gardens frequented by factory workers, but several of the better class niteries have also shuttered here the past few weeks. Two hotel spots, the El Comodoro Casino and Webster Hall, both lost a full night's biz last week when sit-downs closed town's major hostilities.

Local contracts of town's five radio stations, which dropped off as much as 33% during the GM dispute, are in worse shape now. Numberless local stores and smaller companies are either shut or just emerging from strikes, so spot and 15-minute programs are practically nil from a local angle. Outside contract also being held up pending settlement of chaos.

Ad agencies also feeling pinch, with ad contracts cancelled all across the boards for all Chrysler, Hudson and supplying companies. Staffs curtailed plenty, and things at standstill till smoke clears. Very doubtful whether loss can be made up at all, either, even with extra splurges later on.

Only bright picture hereabouts is legit, chiefly due fact there's only one house and clientele is usually those who have dough. Thus far, the legit Cass hasn't had a losing session since strikes began.

Loop Socked

Chicago, March 23. Taxi drivers' strike here, which started March 6, and is still in the terrorism stage, with little hope of quick settlement, is reported to have done more to hurt theatre and night club business this season than any other factor.

Business in neighborhood picture houses has improved, however, public preferring to go around the corner than commute. Strike has had little effect on afternoon loop picture business, and what little has been lost has come because the matinee crowds prefer standing on the sidewalk witnessing scab drivers beaten and cabs turned over than to see a picture. Plenty of the rough stuff done, and most of it on Randolph street in front of the theatres.

Disney's Feature Medley

Hollywood, March 23. United Artists will string together 10 of Walt Disney's cartoons that won Academy recognition for release as a feature length.

Half of the 10 won top honors in their class. Others were given special mention.

Capra on 'Chopin'

Hollywood, March 23. Frank Capra will start direction of 'Chopin' for Columbia on June 1, Sidney Buchman now working on the script. Besides this, Capra has two more pictures under his Columbia contract.

Capra and Harry Cohn, Col prez, have had personal differences away from business, but it is understood these have been patched since.

PAR TAKES LONDON HIT BY WARNER SCENARIST

London, March 23. 'French Without Tears' maiden legit effort by Terence Rattigan of the Warner Bros. London scenario staff, and one of the biggest legit hits of the current West End season, has been bought by Paramount for \$50,000.

Understanding here is that Paramount will do the show on Broadway before film.

WB Stock Gifts, Loew's Acquisitions—Via S.E.C.

Washington, March 23. Belated report on huge gifts of Warner Bros. debentures by one of the three company bosses was released Thursday (18) by Securities & Exchange Commission.

Topping all recent film security transactions, Albert Warner Santa Claused with 165,000 debentures in February, 1937, November and December, 1936, cutting his holdings of this paper to 1,667,000 pieces early this year. His personal holding company still accounts for 269,460 copies of the bonds. Overdue statements showed he sold 2,000 shares of common in December, 1935 and picked up 166,667 debentures.

Jack Warner reports he gave away 65,000 debentures last month, slicing his portfolio to 1,587,000. This philanthropy was identical with one of Albert's donations, occurring on the same date besides being the same size.

Only other transaction in the latest S. E. C. summary is purchase of 13,890 shares of Loew's common by David Bernstein. Raises his interest to 15,680.

Commission announced J. E. McMahon, New York, recently elected officer of Consolidated Film Industries has no money invested in the firm.

Responsibility by RKO on \$3,500,000 Midwest Bonds Brought Up in Court

because the matter has been raised in court already, it is to be expected that among the questions to be decided by a special master in connection with RKO's current reorganization proceedings will be whether RKO should reassume a position as guarantor of the RKO Midwest circuit's bonds, aggregating round \$3,500,000.

Attorneys for the First National Bank of Cincinnati, trustee of the bonds, intend to press such a claim according to all indications. The bank's stand seems to be that if RKO does reassume a position as guarantor that the bonds be included under the reorganization plan as a contingent claim.

The RKO Midwest circuit comprises around 30 houses in Ohio. Federal Judge William Bondy has

SOFT FILM COIN PERPETUATES 'EM

Solons Ofttimes Lured by Its Revenue - Producing Appeal—Political Patronage Another Angle, but Costly to Pix Biz

YEN GROWS

The picture industry may be faced at a not far distant date with a mushrooming of state censorship boards. Most of the companies fear it, but will do nothing about it because, firstly, they feel they are powerless in such a situation, and, secondly, do not want to appear antagonistic.

the states where censorship boards exact a tax on prints viewed those on the boards have gone quietly about the business of justifying their jobs by getting their respective state legislatures to look upon them as a tax-collecting unit within the state government. And legislatures today aren't inclined to pass up any means of exacting taxes. The one bright beacon of hope for film companies is the fact that the citizens overwhelmingly oppose censors. But it has been shown pretty conclusively during last few years that what the citizens think isn't of much concern to politicians eying added tax revenue.

Indiana's Break

The industry did get a break recently in Indiana, when a bill which would have established a censor body was defeated. The press and public went after it and, for once, emerged victorious.

New York's censor board turned in a net profit of \$204,202 for the fiscal year ending June 30, 1936. Other states are getting the yen to grab off that sort of coin, figuring the film companies are powerless and will just have to grin and bear it.

There are censor boards in seven states and the city of Chicago. One state, Massachusetts, does not tax pix reviews. The others do. New York exacts \$2 per reel on everything but newsreels for every print of every production released within confines of the state; Maryland takes \$1, Virginia \$1, Ohio \$3, Pennsylvania \$2, Kansas \$1 and Chicago \$1.

In a state such as New York a major company finds that, for instance, on a grade A pic, the minimum number of prints it must have in circulation is 50. If a pic is 10 reels, that's \$1,000 to get the production shown in New York alone.

A company releasing, say, 50 features annually, pays more than \$150,000 to get its year's product by the censor-board states and Chicago. (Continued on page 30)

Any New Censorial Measures Seen As Spite Work Against the Film Biz Already Self-Purged, at the Source

Sennett Back Into Prod.

Mack Sennett, in N. Y. on a visit, is planning to enter feature production again, with distributing company yet to be selected.

Sennett has made feature-lengths previously. However, the bulk of his activity in recent years has been in the shorts field, via Educational release.

Voluntary censorship pictures within the industry, via the Haysian production code administration, has made state censorship in America virtually unnecessary. That is the way legal authorities in the film business view the situation as efforts are being made by certain state solons to revive censorship as an important topic for legislative consideration.

While state censorial boards have increasingly found little worth clipping from the reels, city ordinances setting up boards of censors continue to grow and constitute a constant irritant to distributors. As a rule they are much worse than the average state censor boards, and quite generally are created as a bit of spite legislation.

Instances where city fathers have passed laws creating a censor board to 'get even' with some offending theatre manager, who may have been tactless somehow, have been common, say association experts familiar with the trend. Antagonistic attitude or discourtesy on the part of some slow-thinking exhibitor often has been the background for introduction of reprisals against the whole industry in one single community, via a censor board or committee.

Check by trade associations shows that there has been virtually no censorship law passed to date by state legislatures that did not produce a kick-back from the people of that particular commonwealth. This applies to the press and radio, too. Apparent reason for such a situation is that there has been little or nothing that could be found objectionable after a film has gone through the Hays office's voluntary purifying mill.

Indicative of current attitude towards censorship was the overwhelming vote in the Indiana house of representatives on a proposed censor bill. It was rejected by vote of 80 to 4. This was taken as showing to a certain degree that the state solons were aware of the present trend on censorial matters.

YACHTERS' PAR TRIO, FIRST PIC TO BE 'A.&M.'

Miami, March 23. The Yacht Club Boys here seven weeks at the Royal Palm Club, left Sunday (21) by plane for Hollywood to report to the Par studio.

Boys have a straight three-picture deal with Par. Their first will be 'Artists and Models', long under planning by the studio. Under their deal the Yachters are to make the three pictures within a year and be paid a flat sum per picture, but if working time on any of three runs over five weeks, they are to be paid extra. In the event of contributing any material to their pictures, they are also to be remunerated for this.

Hollywood, March 23. Andre Kostelanetz has been signed by Paramount to baton the orchestra in 'Artists and Models'.

Studio is also after Judy Canova, hilariously warbler with Paul White-man, for 'mountain music'.

SELZNICK GROOMING SERLIN TO PRODUCE

Oscar Serlin leaves tomorrow (Thursday) for Hollywood after two months in New York hunting types for 'Iver Twist'. He also collected several scripts for possible filming by him for Selznick International. Soon as he gets back to Hollywood Serlin will get set to start work in his capacity as a Selznick producer, his 'Twist' assignment having been an interlude.

20th Pix Given Plug at Roxy's Reorg Hearing

Twentieth Century-Fox pictures were given a boost yesterday (Tuesday) at the Roxy Theatre reorganization hearings before Special Master Addison S. Pratt, when Charles A. Bennett, certified accountant who audited the theatre's books, testified that the gross weekly income of the Roxy had greatly increased because of the excellence of the pictures.

The hearings on the plan which, among other things, recommends that the theatre be turned over to the control of 20th-Fox were begun Monday. The film corporation in return would invest \$650,000 in new common stock of the reorganized company and the present bondholders would receive new bonds for their old ones, according to the plan submitted by the Pounds Bondholders Committee.

Bennett testified the theatre would have to gross \$500,000 annually before depreciation and other costs in order to return 15% on the \$650,000 investment. He figured the life of the theatre property should be 50 years.

This is the first instance in which the Securities and Exchange Commission has intervened in reorganization hearings of a bankrupt corporation. Ernest Angell, regional director, and Robert E. Reed, counsel, sitting in as aides. The intervention of the two Government officials was done at the request of Federal Judge Francis G. Caffey, in an effort to speed up the hearings which are likely to occupy several months. Judge Caffey in making the request to the commission had in mind to give the creditors and bondholders of the Roxy the benefit of men experienced in the handling of this type of proceed.

At the hearings the stockholders of the Roxy Corp. will have an opportunity to examine the proposed plan under which the theatre would be turned over to the control of 20th-Fox. The proposed plan was submitted by the Pounds Bondholders Committee, representing two-thirds of the first mortgage bondholders. This committee reported that its appraisal of the theatre property as of March 3 was \$3,500,000, the theatre value being placed at \$2,200,000 and the land at \$1,300,000.

The witness expressed doubt that the Roxy would get back to the financial standing it had when S. Rothafel (Roxy) was alive and managed the theatre. This, he held, was chiefly because the opposition of the Radio City Music Hall and because the latter is publicized more extensively. From 1927 through 1930, Bennett said, the Roxy showed profits of \$2,332,104. From 1931 to April, 1932, it had a net loss of \$469,506. The net profit made since the building was erected amounted to \$1,862,598. The best weekly gross ever earned was \$165,000, the greatest of any theatre, and the lowest gross was \$13,000.

Political Maneuvering in France Augurs Temporary Peace for Pix

Paris, March 15. With the French government virtually going into the film business and the French Federation of Labor announcing a new broadside as to what ought to be done with the French industry, American interests are still pretty much in hot water.

There are still plenty of threats facing the U. S. industry, with the Federation of Labor's plans drawing the most ominous facade. In main it consists of:

Creation of a nationalized production (new Renoir film tentatively called 'La Marseillaise' is an example); control of exploitation, distribution and private production; creation of a state technical institute; an administrative council with the workers, technicians, etc., being represented; and a nationalization of the means of production.

Money

All of this, however, looked at from the present political point of view, has many obstacles to overcome before can be adopted. True, that Leon Blum heads a left government which needs Communist support. But the new National Defense Loan just launched was the tell-tale of where the country's finances were drifting, with ever increasing costs resulting from reforms and other Popular Front policies. Political informers, here state with surety that the 'pause' which the premier spoke of in his St. Nazaire speech will be longer than a pause. Finances make that almost a certainty, which means that the more radical measures cannot be voted without further impairing the country's balance sheet.

More in favor of the Americans are the reasons which sent Georges Bonnet to Washington as French Ambassador. Some sort of war debt settlement is being undertaken and measures unfavorable to any American business can hardly be feared during the time those negotiations are being carried out.

In some quarters it is even stated that Bonnet, in the hopes of getting around the Johnson law, will Americans can subscribe to the Defense Loan, offered better terms for American exports coming to France in a new commercial treaty that is to be negotiated. No particular American products were named, however.

REICH FILM CHAMBER IN 1ST ANNUAL MEET

Berlin, March 12. First congress of the Reich's Film Chamber was held here. From now on this is to be an annual affair, with even the railways issuing 'nap round-trip' tickets.

On the morning of March 7 'free' performances were given in 2,300 cinemas. On entering a copy of the pamphlet, 'Film and Nation' had to be shown. This paper, which costs about 13c, sets forth the aims of the Reich's Film Chamber, which supervises the entire film industry in Germany, and contains its plans for 'improving films and film conditions in accordance with national ideals.'

Every department of the German film industry was represented. Opening address was made by Reichsminister Dr. Goebbels. Among other speakers were Prof. Dr. Lehnrich, president of the Film Chamber, and Matthias Wiemann, one of Germany's most prominent youth actors.

Two days of lobbying wound up with the Film Ball.

Anzac Newsreel Ban

Sydney, March 23. Commonwealth Authorities have banned all newsreel clips of the Duke of Windsor, six going into effect immediately and for all houses in Australia.

Understand that the ban is only until after the Coronation.

Paris Preen for 'Boy'

Paris, March 15. United Artists threw a party here for the world premiere of Robert Flaherty's 'Lephant Boy,' which brought a sophisticated audience to the Cinema Le Colisee and afterward to a champagne supper.

Film received an excellent press here.

What's the Diff?

Budapest, March 12. 'Once a Week,' Globus production, latest Hungarian picture, was approved by the censors, but the title was vetoed on the plea that it might give rise to misunderstandings. 'I May See Her Once a Week' was substituted and okayed.

HIGHER TAXES FEARED IN ENGLAND

Whispers, round that the motion picture industry will face new taxation when Neville Chamberlain, Chancellor of the Exchequer, introduces the new budget in Parliament next month. Understood that he will either impose a fresh income duty on the theatre admissions or will seek revenue from the trade by fixing new tariffs.

State already gets \$30,000,000 to \$35,000,000 annually from the industry through its entertainments tax, apart from the take on film and equipment imports and other sources. Heavy new armaments program, however, will throw colossal additional burdens on the nation, and it is anticipated that the chancellor will automatically cast his eyes in the direction of pictures.

At the insistence of exhibitors, alleviation of the entertainment duty on admissions was made two years ago, which has materially assisted smaller houses. Possibility of cuts then made being readopted are seen here as small, due to the negligible additional revenue which would derive from such a step.

Much more probable is considered the likelihood of tariff adjustments, though, due to secrecy surrounding budget plans, it is virtually impossible to assess at full value such suggestions as are commonly in circulation.

That Chamberlain may have taken a hint from the recent government quota report, in which increased import duties were suggested as a means of bringing pressure to bear on distributors, is well within bounds of possibility.

Distributors and Exhibitors in England Try Again to Co-operate on Quota

Inspired by Dr. Leslie Burgin of the Board of Trade, distributors and exhibitors here will have another stab at reaching an agreement on plans for avoiding government interference when the quota laws are reorganized. Burgin who is Parliamentary Secretary to the B.O.T. dropped a pretty clear hint in a speech at the annual banquet of the Cinema Exhibitors Ass'n when he said that, unless the industry could agree from within, it might find itself governed from without.

Immediate outcome was for C.E.A. President Charles P. Metcalfe to seek out Dave Griffiths, president of the Kinema Renters' Society, with verbal overtures for a joint sitting of the two bodies. Griffiths reported back to the K.R.S. the same afternoon, which has agreed to say yes as soon as the official C.E.A. invitation arrives.

Two societies sat at the same table on this problem at the end of 1936, but could not agree; a squabble arose over publication of the results of the meetings and relations broke off, with the C.E.A. threatening to

IT WAS A RAINY NIGHT

That's a Gent's Excuse for Blacking French Actress' Eyes

Paris, March 9. Mlle. Mado Taylor, former star at the Casino de Paris and who played in the film 'La Kermesse Heroique,' ('Carnival in Flanders') had the 'most beautiful eyes in the world' until she met Lucien Gariel, who is responsible for the purplish-black rings around them. In court Gariel lost the critical spirit that caused him to black the eyes and was a very meek person while he told his story.

Mlle. Taylor and a friend, Mme. Genty Bouthors, were standing on a corner in the rain one night in February. As they huddled under their umbrellas, it seems, Gariel came along and decided that they were in possession of more than their share of the sidewalk. He told them so, and none too politely.

Words followed words and eventually Lucien turned his fists loose on what a Fetes de Paris committee had pronounced the 'most beautiful eyes in the world.'

Judges postponed sentence after Gariel pleaded that the injuries are only temporary and that rainy nights are dark and he had no way of knowing the kind of eyes he was disfiguring.

OKAY TO NEWSREEL CORONATION, BUT—

London, March 14. Newsreel units, hemmed in by a multitude of regulations as the price of permits to film the Coronation, got another jolt last week when they learned that a condition of shooting inside Westminster Abbey was that all scenes taken there must be okayed by the Earl Marshal and the Archbishop of Canterbury before being shown publicly.

Plans have been formulated to rush first prints into a West End news theatre for the two officials to see, so as not to delay London presentation any longer than necessary. Aim of all units is to establish new all-time records with rapidity of presentation; under the new restriction they'll need to be pretty snappy.

Decision of the Earl Marshal and the Archbishop is another manifestation of the intense determination of the authorities that the Coronation shall not lose any scrap of dignity.

'Jim' Good in N. Zealand

Wellington, N. Z., March 2. Nice treat being gotten here by 'Piccadilly Jim' (MG). Others doing okay include 'Garden of Allah' (UA), 'Magnificent Brute' (U), 'My Man Godfrey' (U), and 'Great Ziegfeld' (MG).

What's the Connection?

Tokyo, Feb. 26. Major Shinji Matsui, official of the press section of the War Office, leaves March 15 for a six-month trip to Europe.

Purpose is to inspect the pix biz of England, Germany, France and Italy.

go over to the side of government control.

Exhibits are not strongly in favor of State interference, but only so far as it would provide a weapon with which to bludgeon the distributors. Latter are, of course, solidly against such an outcome, and ready to co-operate in forming a joint board of control. Agreement has broken so far on the question of acknowledging a statutory government authority as final arbiter on trade problems.

But also indicated that the Board of Trade will seek further meetings with various sections of the industry to beat out new regulations, but is nervous of large-scale disagreements inside the trade.

make an earnest appeal to the trade to set up some body which can serve as a focusing point for matters affecting the trade as a whole," he said, "and which can deal with some of the problems which arise between the various sections. Reorganize your trade from within, and do not wait till it is reorganized from outside."

Eisenstein's Hollywood Virus; But \$400,000 Ain't Hay, Says USSR

Suggestions

London, March 14. Patrons of Sidney Bernstein's Granada, at Tooting, South London, were asked what improvements they would like.

Most frequent request was for a row of 'cuddlers seats' at the back of the stalls—i. e. seats for two persons.

And one gent's suggestion was to knock down the theatres and build saloons.

ANTI-SEMITIC ANGLE TO HUNGARIAN FILM

Budapest, March 12. Anti-Semitic student demonstrators at several Hungarian universities took up films as a sideline and hooted 'Affair of Honor,' recently released and successful local picture, warning exhibitors against showing it.

Alleged reason is the non-Aryan origin of Hungary's most popular film comedians, Ella Gombaszogi and Julius Kabos. However, the Kabos-Gombaszogi couple have figured in nearly every Hungarian picture in the past three years, several of which are still running, this obviously is merely an excuse to brew mischief all around. Real purpose is to make trouble for certain politicians back of the film industry who are red rags in the eyes of the anti-Semites.

Result, nevertheless, is that a number of provincial bookings for 'Affair' have been cancelled.

JAP-GERMAN ANTI-RED PACT TAKES IN FILMS

Tokyo, March 12. German pix are enjoying noticeably increased patronage here since the conclusion of the anti-red pact signed by Germany and Japan.

Mutual admiration engendered by the governments co-operating is also reflected in the decision of Towa Shoji to release two German-Japanese films, Shochiku's 'Osaka Natsu no Jin' and Nikkatsu's 'Sobo.' Distribution will probably be effected through Ufa and Terra, arrangements to be completed when Nagamasa Kawakita, Towa Shoji prez, reaches Germany.

DOYLE'S PARTNERS

In London Theatres—Australian and English Capital

Sydney, March 23. Stuart Doyle completed negotiations here to put up a couple of theatres in London, half of the capital coming from local sources and half from Britain.

F. J. Smith heads the local financiers. British interests include Lane Fox Co. and Wigham Richardson of Swan, Hunter & Richardson, shi-builders. Latter is also interested in the London Westminster Bank.

Project includes two theatres, the State (for American pix) and the Cosmopolitan, smaller house, for British and continental films. Prince's Restaurant is also expected to take a section of the building for a palatial cafe. Newsreel Theatre idea, originally figured to be also included, has been dropped.

It is expected to start building pronto, for completion by January, 1938.

5 More for Hoyts

Sydney, March 2. Charles Munro, head of Hoyts, announced that his co. will erect five new theatres this year.

Houses will be located in Sydney, Melbourne and Albany.

New Film in Australia

Sydney, March 2. Inesound's latest film, 'It Isn't Done,' got away to capacity biz and looks like going into the hit class. Produced by Ken Hall, the pic features Cecil Kellaway, Shirley Ann Richards, Frank Harvey, Sylvia Kellaway, Harvey Adams and Campbell Copelin. Majority are from legit.

Eric Thompson, formerly with Par, designed the sets.

Moscow, March 23. Sergei Eisenstein has suddenly discovered that the rigors of producing films 'artistically and without regard to anything but artistic standards' is no dice anywhere in the world. Even communist Russia, in the film world of which Eisenstein has been a demi-god for years, has gone against him. Last week government suddenly banned a picture he has been working on for the past two years and on which approximately \$400,000 has already been expended, ordered work stopped, the negative scrapped and Eisenstein to report to the Central Committee and defend himself on a charge of wasting the State's capital.

Boris Shumiatsky, head of the Government's motion picture trust, announced that the film was banned because it was 'not based on the class struggle but on the struggle of elementary forces of nature.'

Eisenstein, who gained considerable international fame with 'Potemki' and other silent Russian films, made a trip to America some years ago where he also 'into difficulties' while directing 'The American Treaty' for Paramount and didn't complete the job. Josef von Sternberg finally doing it. Later he directed a picture in Mexico independently and ran into more trouble with his financial backers, after shooting a new high record of film footage at close to 200,000 feet.

Returning to Russia, he taught new directors and producers for a while, then, a bit over two years ago, started out on the film which now has him in hot water.

Understood that Shumiatsky called Eisenstein on the carpet a couple of months ago and asked him what's what. To which Eisenstein is reported to have answered that \$400,000 isn't much money to spend on a film and that Americans 'frequently spend a lot more than that.' Also Eisenstein is reported to have told Shumiatsky, much to the latter's chagrin, that in Hollywood directors frequently do pictures completely over and over until they get them down right. How the Russians were to get that kind of money back, Eisenstein is reported to have said, didn't interest him. All he was interested in was merely doing his job, turning out 'good pictures.'

JOE BAMBERGER BACK INTO THE PICTURE BIZ

London, March 14. Joe Bamberger plans to crash back into production via a new concern, which is to take over the studios at Elstree, formerly operated by Julius Hagen. This studio was originally owned by Bamberger, and he is reported to have bought it back from Hagen's receiver at about half the figure he got for it.

New company has board including Lord Grimthorpe, Eustace Watkins, auto distributor; T. C. Moorshead, C. A. O'Berne, A. H. Maxwell, W. B. Anderson. Bamberger, who is to be managing director.

French-American Museums To Exchange Old Films

Paris, March 9. Cinematheque Francaise has completed negotiations with the American Museum of Modern Arts to exchange old films of the two countries in their mutual attempt to preserve international film history.

French society was founded last year with P. A. Harle as its sponsor. At the present time it has more than 100 films representing the film history of France. Museum has begun with the earliest pix made in France and has collected films typical of the progress of the different periods, down to the modern films of Rene Clair.

Although ten foreign films already been chosen for the archives, it is hoped that the new tie to the American museum, which started the perpetuation of early films, will help the foreign collection here to grow considerably.

French museum has followed the American plan to a great extent. Collection will be shown as complete, to display the progress being made and will, in years to come, be a pictorial history of film production.

GERMANY TAKES OVER PIX

German Control of Tobis-Sacha Further Complicates That Sector

Vienna, March 23.
There have been a lot of contradictory stories here as to the Tobis situation. Inside sources have it that German finance has bought the control of Tobis-Sacha, but this is officially denied. Nevertheless there are a lot of queer things going on and the betting is 10-1 that Tobis will be absorbed by the German Tobis company, thus allying all German-speaking Tobis into a single b-vic unit.

What this will mean to the Dutch h.o. set-up of Tobis is not clear at this writing, but it is known that the Dutch holding company has said for some time it would just as soon lose its German and Austrian branches. Difficulty all along has been money. While the lads in Amsterdam were reportedly willing to bow out they insisted on cash payoffs. How they are to get them, or from whom, in the face of existing monetary and exchange laws, is the question. However, from Berlin it is learned that the government there has taken over Tobis and the government obviously can make any arrangement it pleases.

Meantime, local film producers are all waiting around on one foot. There is no production at the moment at the Sacha-Tobis studios, biggest in town, nor at Selznick. Both spots, the producers claim, are too expensive at present and too tied up with strings. Tobis must get release rights to any films produced by indies at its studio. This is okay enough, say the indies, but if the studio rental is high, and the Aryan restrictions tough, and then there is nothing but frozen credit resultant, then what?

W. E. Van Beveren, head of Tobis in America, and one of the original heads of the original Tobis company in Holland, holding outposts from which stem the various Tobis companies around the world, returned to Europe quietly about 10 days ago, allegedly to arrange new product for U. S. distribution. Understood that, actually, he had been called to Amsterdam to help clear out some of the reorg tangles of the organization.

THEATRE BUILDING CHATTER IN SYDNEY

Sydney, March 2.

Latest game around this spot is 'Build'. Everybody is threatening to build theatres. Game started two weeks ago when news leaked that the Fullers were renovating the Crystal Palace for pix. For years this old house has been used as a cheap store and nobody gave a thought to using it again until Sir Ben Fuller picked it up. Now the whole mob's out looking for sites to build upon.

Chatter has it that British interests will build their own house because of being practically shut-out elsewhere. One newspaper printed a story that a big 'chai' unit is already set to build another city theatre. No facts on this. It has also been stated that some New Zealand men are sending representatives across for site spotting.

Some time ago, during the government probe into the pic biz, the big moguls stated over and over again that Sydney is seated and that further erections should be stopped. Government nixed the idea. Not many theatres have gone up since, however.

Hicks to Europe

John W. Hicks, Jr., vice-president of Paramount, in charge of foreign, sailed Thursday (18) for Paris, to be gone about two months, on his customary European survey.

Hicks' first stop will be Paris and he will look over the film situation on the continent before going on to London.

Austria Also?

Indications from abroad are that Nazi Germany has taken over control of the entire German picture business.

From other sources it is learned that there is a good chance of the German companies to also take over control of Austrian films via control of Austrian Tobis — if this has not already been done in a q.t. fashion.

One important effect this will have on the American market is that it will distinctly clarify German production. There have been a number of German language films in the past distributed in the U. S. under phoney non-Nazi titles in an attempt to avoid the Nazi boycott, which has practically killed German distribution in the U. S. Now there will be no more doubt — except, of course, in the matter of German production in foreign languages, which still ill be subject to occasional camouflage.

ITALY'S H'WOOD SHAPING FAST

Rome, March 12.

Italy's new 'Hollywood,' is to be dedicated and which—when completed—will give Italy what is called the most modern film studio in Europe, is making progress by leaps and bounds. Of the 5,000,000 square feet of ground that constitute the Roman cinema city, about a fifth are now covered with buildings in various stages of construction.

Mussoli visited the grounds recently, made a tour of the entire premises, and was especially interested in the biggest of the stages (it measures about 120 by 240 feet) and in the revolving platform on which panoramic scenes are to be shot. He was cheered by the 1,500 workmen for whom the cinema city has meant jobs, and thanked by picture executives for his boost to the film industry.

In anticipation of the completion of the Italian Hollywood, which will give the Italian industry the means for making bigger and better pictures, Mussoli's son Vittorio has written an article for the pop fan mag Cinema in which he expresses the hope that the Italian industry will rise to the opportunities given it in the new equipment of the cinema city, by finding a new formula for the production of films.

He hopes that the Italians will get away from the rut they have gotten into of merely transferring legit plays and legit actors to the screen, and thinks that some formula can be found which will spell success in the world market. Puts special stress on the American market, suggesting the Italians do something on the order of the German invasion of America of a few years back.

But he warns that such invasions need tact.

Planter Bill Fait—Now

Bill Fait, former South American rep for First National, and since his retirement an exporter, has just purchased 10,000 acres of land in Rio Grande do Sul, province of Brazil, to be used as a castor bean plantation.

For years Fait represented F-N on the lower continent and then retired, settling in Rio de Janeiro. About three years ago he entered export biz on his own, specializing in beauty parlor equipment, and is now reported independently wealthy.

REICH OPENLY SUBSIDIZES BIZ

Unnamed Group Pays \$11-500,000 for Ufa Control—Anonymity Said to Cloak Official Governmental Domination of the Picture Industry

TOBIS TO DISTRIB

Berlin, March 23.

The Reich has cut out all kidding and definitely stepped in to take over the entire German picture business. Reorganization of Ufa has just been completed, with the Nazi government in control. Understood that an unnamed group paid approximately \$11,500,000 for Ufa control, which seems adequate recompense. Ufa shares being quoted at 73 on the local exchange now. Same mysterious purchasers prepared the ground in advance by two months of vigorous anti-Ufa press campaign and buying up of Ufa obligations.

Unannounced, but the likelihood is that Ufa will be assigned to all film production in the future, with Tobis to handle all distribution.

Control of Ufa, on the new set-up goes to the Deutsche Bank, but this seems an unnamed financial group which gets a majority of the stock held for more than a decade by Hugenberg-Scherl. Latter concern is headed by Dr. Alfred Hugenberg, former leader of the extinct Nationalist Party, who probably will bow out at the May board of directors meeting, as will also Dr. Ludwig Klitzsch, titular president of the concern.

Mysterious financiers of the affair are unquestionably the government forces, since the Deutsche Bank disavows any interest on its own.

Tobis' Takeover in Dec.

This is the second decisive Nazi step towards complete control of the film industry. First was a takeover of Tobis last December, which was not known at all until Dr. Joseph Goebbels, propaganda minister, publicly took credit for it at a Reich Film Chamber meeting two weeks ago. In this speech he claimed that Emil Jannings, Willy Fritsch and Gustav Grunig had been added to the Tobis board because 'artistic heads are imperative to raise film standards, investors, producers, distributors and exhibitors being subservient.'

Ufa's 'conservative' program was official in disfavor, but the company stuck to its guns pretty much because it was financially independent of government support. Produced some Nazi propaganda pix, but not as many or as ardent as the government wished. Ufa got away with it largely because it felt no need to use the Film Kredit Bank's coin, generously resorted to by practically all other producers here. Second largest film company here, Tobis, had a credit of only \$2,200,000 as opposed to Ufa's \$18,000,000.

esides, Ufa the largest studios in Germany, including 111 first-class buildings, with additional well-organized native and foreign releasing organizations.

On last year's government exhortation to active film production, the full summer picture, Ufa started its 1938-37 program earlier than usual, its investments therefore being considerably ahead of amortization. Although no 1938 dividends were paid, Ufa shares rose steadily since last fall.

Tobis counter-balanced the Ufa domination locally because of its sound patent monopoly, conceding a limited number of Klangfilm apparatuses to Ufa for studio use against a license payment, the rest of Germany being exclusively a Tobis sound domain.

Production competition started five years ago, with Tobis gradually forming three distributing companies, Europa, Syndikat and Rola, Europa is the former German Uni-

Vienna Raises Contingent Fees; Americans Fight for Even Terms With Germans, Who Are Excepted

Rising Costs

One important factor in the reorganization of German films is the rising production and lowered returns for German pictures during the past few years.

Average production costs in Germany have gone from \$100,000 four years ago to about \$200,000. On the other hand, about four years ago, German film production brought approximately \$5,000,000. Last year Germany admitted to barely \$1,800,000—and there was some question as to whether the figure had not been exaggerated. Only really good grossers in the export trade for Germany, has been 'Amphytrion' (Ufa), made in French by a producing subsi.

March

Americans are plenty worried about future business prospects this country.

Not only American. German ics, but the newest film decree, to follow a long series of annoying and unfavorable measures, increases by 25% the contingent fees which must be paid for the importation of American films.

Opinion here is that if some sort of relief is not obtained American business here will be so crippled that it will be impossible to continue. To get down to figures, this contingent fee ranges from \$300 for one print of a film, with \$500 the amount which must be paid for three or more prints of dubbed film. This is in addition to customs duties and censor fees, which must also be taken into account for they have been set at such high rate that Americans find it difficult to operate profitably.

On to this burden is heaped the discriminatory action as regards German films, which may be imported without paying contingent fees. Although complete details of such an accord have never been made public, it is known that a confidential agreement between the governments of the two countries provides for unlimited importation of German films into Austria. Austrians pay for this by sticking to the Aryan laws in local production.

Americans reason that since German films are now grabbing about 65% of all the business done in Austria, the Germans could more easily support the burdensome contingent fees and should at least be made to compete on equal terms.

Home product is best liked here, but because of the small number of pix produced and the short length of runs in most houses, a large number of foreign films must be imported to satisfy the trade. Particularly because they are made in the German language, German films take second place.

Pix turned by the Yanks, however, do well in Vienna, where nine houses specialize in American product. There are 173 cinemas in the capital, and Americans feel that, given equal competition, they could do considerably better.

One big arguing point which the American industry is putting forward to Austrian authorities is that there are no restrictions of any sort on entry of Austrian films into the United States. If the Austrians say they don't produce sufficient films for this to any difference, the answer is that there are no restrictions against the entry of anything Austrian into the United States. They, the Americans, are fighting for at least an even break with the Germans and insist they have every right to get it.

AUSSIES FLOCKING TO SEE CORONATION

Sydney, March

tanley Crick, local 20th-Fox boss, leaves this week to London and the Coronation. Will also visit America before returning.

Creswell O'Reilly, Commonwealth Censor, left last week on a Coronation visit, after which he will tour America and drop in on Hollywood before picking up his shears again.

Sir Victor Wilson, boss of the Motion Picture Distributors' Ass'n., sails next month for London, but will tri to America before going across for the big show.

Reported that Charles Munro is flirting with the idea of a trip to the Far East and America, too. He would take his family along, but will not go to London.

GERMAN-CZECH PIC PACT SET

Berlin, March 12.

German-Czech film contract has finally come through, providing for export of a satisfactory number of German pix into Czechoslovakia, as well as a limited number of German language films made in Czechoslovakia, to come here.

Soon as the actual signing takes place by the two governments, negotiations will be entered into concerning the release of a few pix which were nixed by the Czech censors this year and last.

German-Polish huddles have also resulted in a John Hancocking, which allows piece-swapping of considerable advantage to both countries.

Japanese Propaganda Shorts for Paris Expo

Tokyo, Feb. 26.

Soci of International Cultural Relations has announced plans for making a number of shorts on cultural subjects, to be exhibited at the Paris exposition.

Society is largely financed by the Foreign Office and, as a consequence, the reels are expected to be loaded with propaganda.

16 More Woolf Houses

London, March 14.

Another 16 theatres go over to C. M. Woolf on a deal he has just closed with D. J. James, operator of a small chain in London and surrounding territory.

Lease has been in the market a long time, and includes houses from 2,000 seats, down to under 1,000.

versal, while, with the help of the three-year-old Film Kredit Bank, financed approximately a dozen different production companies, Tobis Magna the single exclusively Tobis-owned production unit, but heavy investment of Tobis' friendly Film Kredit Bank makes a dozen other small producers here practically subsidiaries of Tobis.

A few weeks ago Bavaria of America, an indie company backed by the Neues Deutsches Lichtspiel Syndikat, exhibitors' association, doubled its capitalization, at the same time announcing an extensive production increase. Other less fortunate indie, Terra, is likely to further recede into the background. Approximately half a dozen indie regional distributors probably also face absorption or relegation to unimportance.

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2



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ELEPHANT BOY

Advance Production Chart

Studio Placements

Hollywood, March 23.
Production activity on the Coast climbed back to normal last week with a total of 41 features before the cameras. This was made possible by the placing of 10 new features before the cameras during that period, which is a record for the number of pictures getting the gun in any one week.

Columbia

One in work, 7 editing, 5 preparing. Started last week:
'SHOOTING SHOWDOWN', produced by Harry L. Decker, directed by Leon Barsha; screen play, Paul Perez. Cast: Charles Starrett, Barbara Weeks, Bruce Lane, Ed Peil, Sr., Ernie Adams, Art Mix, Dick Ottiler.
Story shows Starrett, western sheriff, whose pal, Bruce Lane, is accused of killing the father of Barbara Weeks. Latter releases Lane from jail, and Starrett, accused of complicity, has his badge lifted. Trio wend their way into another locality. They enter the machinations of an outlaw outfit and in time the leader is proven the slayer of rancher.

Grand National

Two in work, 2 editing, 12 preparing. In work, **'HITTING THE TRAIL'**. Started last week:
'THE GIRL SAID NO', produced, directed, original story and screenplay by Andrew L. Stone. Cast: Grace Bradley, Robert Armstrong, Ed Brophy, Gwili Anderson, Holmes Herbert, Max Davidson, Alan Rogers, Harry Tyler, Tudor Williams, Carita Crawford, William Danforth, Frank Moulan, Vivian Hart, Vera Ross.
Story concerns dance-hall hostess who gets mixed up with bookie who promises for \$1,000 to put her name in Broadway lights. Intending to fake a production, he finds a broken down Gilbert and Sullivan outfit which is running a hamburger joint and enlists their aid. He has a change of heart because the girl and singers are swell people, but it's too late. He is afraid theatre will be closed by police because it has been borrowed from the janitor while owner is away, so he goes on stage, stops the show, and confesses. Gal forgives him, though, because he faced the music, and the Gilbert & Sullivan revival pleases the critics so much that an angel takes over the show. All ends well with a burst of G&S music and singing.
Readied to start: **'BOOTS OF DESTINY'**, **'STACKED CHIPS'**, **'PHOTO FINISH'**, **'LOVE TAKES FLIGHT'**, **'SMALL TOWN BOY'**, **'WHEN I'M WITH YOU'**, **'SING, COWBOY, SING'**, **'FEDERAL AGENT NO. 4'**, **'SWEET-HEART OF THE NAVY'**, **'DYNAMITE'**, and **'LOOKING FOR TROUBLE'**.

Metro

Six in work, 7 editing, 10 preparing. In work: **'A DAY AT THE RACES'**, reported VARIETY, Sept. 16; **'NIGHT MUST FALL'**, reported Feb. 17; **'THEY GAVE HIM A GUN'**, **'BROADWAY MELODY OF 1937'**, reported March 3; **'MADAME WALEWSKA'**, reported March 10. Started last week:
'THE EMPEROR'S CANDLSTICKS', produced by John W. Considine, Jr., directed by George Fitzmaurice, based on a novel by Baroness Orczy, no writing credits. Cast: William Powell, Louise Rainer, Maureen O'Sullivan, Bernadette Hayes, Donald Kirk, Barnett Parker, Ian Wolfe, Bert Roach, Frank Dawson, Sidney Bracey, Rollo Lloyd.
Story, laid in Vienna, has Grand Duke Peter, son of the czar of Russia, held captive by Polish conspirators. For five years a Polish patriot has been Russia's prisoner in the Siberian mines and is under death sentence. Peter, to save his own life, is forced to ask his father for a pardon. William Powell is entrusted with the letter to the czar. Louise Rainer, Russian agent, is assigned to get evidence on Powell. She obtains it and recommends that Powell be shot on sight. In Vienna, Prince Johann wants to send a pair of candlesticks to a lady in St. Petersburg. Powell agrees to take them and hides the letter in one of them. Miss Rainer then offers to transport them for the prince. She likewise secretes evidence in the other. Sticks are stolen. They turn up in an auction room, with Powell and Rainer each buying the wrong one. Powell delivers his message and the patriot is liberated, while Rainer destroys her evidence against Powell.
Readied to start: **'ONCE THERE WAS A LADY'**, **'SARATOGA'**, and **'FIREFLY'**.

Paramount

Six in work, 7 editing, 10 preparing. In work: **'HIGH, WIDE AND HANDSOME'**, reported VARIETY, Jan. 13; **'I MET HIM IN PARIS'**, reported Feb. 3; **'KING OF GAMBLERS'** and **'TURN OFF THE MOON'**, reported Feb. 24; **'MOUNTAIN MUSIC'**, reported March 17. Started last week:
'NIGHT OF MYSTERY', general office production, directed by E. A. Dupont, based on S. S. Van Dine's 'Green Murder Case'; no writing credits. Cast: Roscoe Karns, Helen Burgess, Grant Richards, Colin Tapley, Purnell Pratt, Ruth Coleman, Elizabeth Patterson, Harvey Stephens.
Story portrays Grant Richards as Philo Vance, aided by the bunglesome Sgt. Heath, played by Roscoe Karns, solving series of murders. Richards wends his way through the maze of slayings to find his suspect, but in doing so runs another gamut of killings. Everything winds up satisfactorily in the end.

PRODUCTION TABLE

(This table shows number of features promised to be delivered to exhibitors by the major distributing organizations, and the independent producers contributing product to their producing organizations for the 1936-37 season.)

Producers and contributing companies.	Number now promised.	Number of pix com. pleted.	Pix now in work.	Stories to be placed in the before in cutting the ara-	work, rooms, cameras, ton.
COLUMBIA	50	21	1	7	21
LARRY DARMOUR	8	5			24
GRAND NATIONAL	44	16			12
METRO	48	19			8
Hal Roach	4	2			2
PARAMOUNT	48	2			7
R. P. Schulberg	3	2			1
Emanuel Cohen	3	3			1
Harry Sherman	6	2			1
Frank Lloyd					1
RKO RADIO	39				7
David Loew	2				1
George Hirliman	6				1
Sol Lesser	2				1
REPUBLIC	16				1
A. V. Hackel	16				1
20TH CENTURY-FOX	63				8
Sol Lesser					1
UNITED ARTISTS:					
Samuel Goldwyn	7				2
Walt R. Wanger	7				1
Seinick	5				1
E. Berger	1				2
Criterion	2				1
Korda London	6				1
UNIVERSAL	41	14			8
Buck Jones	8	1			1
WARNERS	60	19	7	15	9 over 8
Totals	536	247	41	73	294 85

Nine pictures were taken out of the cutting rooms and previewed, leaving a balance of 82 in the various stages of editing. There is no indication of slowing up or going below normal for many weeks to come as 84 pictures are in the preparation stages. More than 15 of these are slated to get started this week.

RKO-Radio

Four in work, 10 editing, 9 preparing. In work: **'THE TOAST OF NEW YORK'**, reported VARIETY, Dec. 23, and **'SHALL WE DANCE'**, reported as **'STEPPING TOES'**, Jan. 6. Started last week:
'MISSUS AMERICA', produced by Al Lewis, directed by Joseph Santley from an original, 'Lady Average', by Jack Goodman and Albert Rice; no writing credits. Cast: Helen Broderick, Victor Moore, Ann Shirley, Alan Bruce, William Brisbane, Alec Craig, George Irving, Ray Mayer.
Story shows Victor Moore and Helen Broderick as a middle-aged couple in a small town. Moore is prez of the chamber of commerce and the town's leading barber. His wife is a nut on contests. He does the housework while she does the contests. Young radio sponsor reaches latter, telling her she is regional contest winner. He falls for the daughter, Ann Shirley. Troupe treks to New York for finals. Broderick goes hi-hat at being cocktail-tailed.
'ALL IN CONFUSION', produced by David L. Loew, directed by Edward Sedgwick; no writing credits. Cast: Joe E. Brown, Florence Rice, Guy Kibbee, Harlan Briggs, Vinton Haworth, Anthony Nace.
Story is usual Brown comedy, in role of small town newspaper reporter who wins \$5,000 in radio essay contest. Guy Kibbee, promoter, learns of this and sets out to get a piece of it by getting Brown interested in an airplane factory. Brown becomes local correspondent for Chicago daily and winds up with an airplane chase after smugglers, scores a beat for the city paper and gets the girl.

Readied to start: **'THINGS GOES MY GIRL'**, **'SHE SANG FOR HER SUPPER'**, **'YOU CAN'T BEAT LOVE'**, **'GOING, GOING, GONE'**, **'TOMORROW'S HEADLINES'**, **'NEW FACES OF 1937'**, and **'SUPER SLEUTH'**.

Republic

Three in work, 10 editing, 8 preparing. In work: **'MICHAEL O'HALLORAN'** and **'ROUGH RIDIN' RHYTHM'**, reported VARIETY, March 17. Started last week:
'CARRY BACK', produced by Ralph Staub, directed by Burt Kelly, original by Peter B. Kyne; screen play, Lester Cole. Cast: Georgia Caine, Mary Brian, William Davidson, Frank Melton, Lily Talbot, Phyllis Barry, Walter Brennan, Duke York, Frank Shields, Howard Brooks, Don Rowan.
Story has Walter Brennan (Cappy Riels) returning from a two-year yacht cruise to find his household affairs in a general manner is being dominated by his mother; his daughter has been kicked out of college and has aired her lance. His home has been redecorated, much to his lament. He finds his lifelong enemy now owns 51% of his shipping company and is in the midst of a merger. He takes everyone on a cruise. He takes a lie, and isolates the entourage on an island. Drake, Gilbert Roland, Borrah Mineevitch, Walter Catlett, George Barbier, Katherine De Mille, Harry Huber.
Story concerns gem thief in Spain during the revolution. Don Ameche, Scotland Yard inspector, suspects two English girls, Loretta Young and Frances Drake. He falls in love with Miss Young, thinking her to be the criminal.
'ONE MILE FROM HEAVEN', produced by Sol Wurtzel, directed by Alan Dwan, screen play by John Patrick and Lou Breslow from an orig by Judge Ben Lindsay. Cast: Claire Trevor, Fred Robinson, Fredi Washington, Eddie Anderson, Paul McVey, John Carradine, Joan Carol, George Sparks, Joan Feit.
Story shows Claire Trevor, gal reporter, discovering that a white child is living with a Negro woman, reputedly his mother. A Negro grocer brings charges against the supposed mother, resulting in the child being restored to its authentic parents. In the washup, the Negro woman goes along as the child's nursemaid.

20th Century-Fox

Five in work, 8 editing, 9 preparing. In work: **'WEE WILLIE WINKIE'**, reported VARIETY, Jan. 27; **'THIS IS MY AFFAIR'**, reported Feb. 24; **'SHE HAD TO EAT'**, reported March 17. Started last week:
'LOVE UNDER FIRE', produced by Nunnally Johnson, directed by George Marshall, screenplay by Gene Fowler and Ernest Pascal from an original, 'Fugitive', by Walter Hackett. Cast: Loretta Young, Don Ameche, Peter Lorre, Joseph Schildkraut, Frances Drake, Gilbert Roland, Borrah Mineevitch, Walter Catlett, George Barbier, Katherine De Mille, Harry Huber.
Story concerns gem thief in Spain during the revolution. Don Ameche, Scotland Yard inspector, suspects two English girls, Loretta Young and Frances Drake. He falls in love with Miss Young, thinking her to be the criminal.

'ONE MILE FROM HEAVEN', produced by Sol Wurtzel, directed by Alan Dwan, screen play by John Patrick and Lou Breslow from an orig by Judge Ben Lindsay. Cast: Claire Trevor, Fred Robinson, Fredi Washington, Eddie Anderson, Paul McVey, John Carradine, Joan Carol, George Sparks, Joan Feit.
Story shows Claire Trevor, gal reporter, discovering that a white child is living with a Negro woman, reputedly his mother. A Negro grocer brings charges against the supposed mother, resulting in the child being restored to its authentic parents. In the washup, the Negro woman goes along as the child's nursemaid.

United Artists

Three in work, none editing, 5 preparing. In work: **'WOMAN CHASES MAN'**, reported as **'THE WOMAN'S TOUCH'**, VARIETY, Feb. 24; **'THE PRISONER OF ZENITH'**, reported March 17. Started last week:
'VOGUES OF 1938', produced by Walter Wanger, directed by Irving Cummings, screen play by Sam and Bella Spewack. Cast: Warner Baxter, Joan Bennett, Helen Vinson, Alan Mowbray, Mischa Auer, Alma Krueger, Jerome Cowan, Marjorie Gatensohn, Dorothy McNulty, Polly Rowles.
Story depicts Warner Baxter, owner of a fashion atelier, tossed into the duplication racket. It is played for comedy throughout with musical interludes, made in technicolor. One of Baxter's employees is bootlegging his fashions. Baxter's wife forces him to put her in a show, which flops.
Readied to start: **'STELLA DALLAS'**, **'HURRICANE'**, **'LET ME LIVE'**, and **'GONE WITH THE WIND'**.

Universal

Four in work, 9 editing, 9 preparing. In work: **'WINGS OVER HONOLULU'** and **'THE ROAD BACK'**, reported VARIETY, Feb. 3; **'OH, DOCTOR'**, reported March 3; **'THE COP'**, reported March 10. No new pictures started last week.
Readied to start: **'NIGHT OF MYSTERY'**, **'CARNIVAL QUEEN'**, **'100 MEN AND A GIRL'**, **'HEATHER OF THE HIGH HAND'**, **'WEST COAST LIMITED'**, untitled Boris Karloff pic; **'I COVER THE WAR'**, and **'ARMORED CAR'**.

Warners

Seven in work, 13 editing, 8 preparing. In work: **'THE SINGING MARINE'**, reported VARIETY, Jan. 27; **'ONE HOUR OF ROMANCE'**, reported March 3; **'THE DEEP SOUTH'** and **'WAR LIPS'**, reported March 10; **'LIFE OF EMILE ZOLA'** and **'EMPTY HOLSTEINS'**, reported March 17. Started last week:
'LADY LUCK', produced by Bryan Foy, directed by Louis King, original and screen play by Roy Chanslor. Cast: Barton MacLane, Ann Sheridan, Peggy Bates, Dick Purcell, Walter Catlett, Lottie Williams, Eugene Jackson, Charles Foy, Addison Richardson, James obbins.
Story concerns nag named Lady Luck. Barton MacLane, gambler, falls in love with Peggy Bates, small-town. He gives up gambling and weds the gal. It's too much for his blood, however, so he rolls up a big stake. Wife leaves, taking money. He follows her only to learn her brother is a bookie. At the track in an attempt to get better to forfeit his profehs. MacLane learns Lady Luck, always one of his hunch bets, is running. MacLane and his wife and family divorced, and she marries her childhood sweetheart, Walter Catlett.

Hollywood, March 23.
Joel Sayre, scripting untitled yarn, Col.
Samson Raphaelson, treating 'Absence Without Leave', Col.
Peggy Stratford, Bud Jamison, Bobby Jamison, Bobby Watson, Edith Craig, Snowflake, Billy McCall, Bobby Callahan, Edward Laughton, Charlie Chase comedy, Col.
Houston Branch, screenplay of first Wallaby Jim picture stories, G.W.
Claudia Dell, Vince Barnett, 'Boots of Destiny', G.N.
Al Martin, screenplay, 'The Shadow', Alexander Hall.
Henry Brandon, 'Madame Walewska', M.G.
Barnett Parker, Ben Hall, Billy Gilbert, 'Madame Walewska', M.G.
Robert Montgomery, 'Wedding Dress', M.G.
Erville Alderson, George Davis, Egon Brecher, Jen Wolf, Henry Stephenson, Ben Kirk, Clifton Lewis, Frank Reicher, 'The Emperor's Candlstick', M.G.
Virginia Faulkner, adaptation, 'You Made a Fool of Me', M.G.
George Oppenheimer, screenplay, 'The Umbrella Man', M.G.
Johnny Peters, 'The Old Soak', M.G.
Ricardo Mandia, Mickey Daniels, Jap Uspon, Frank Anthony, 'Missus America', RKO.
Daisy Buiford, 'Toast of New York', RKO.
Charles Middleton, 'Looking for Trouble', Hirliman-RKO.
Joseph Crehan, Harry Worth, Chester Clute, 'There Goes My Girl', RKO.
Ron Ferguson, treatment 'The Seeing Eye', RKO.
Edward Melcher, writing auto trailer yarn, RKO.
Robert McGowan, 'Vivacious Lady', RKO.
Jack Norton, Cliff Nazarro, Monte Collins, George Chandler, Clem Bevans, Nellie Breen, 'All is Confusion', RKO.
John Twist, scripting 'Glory Command', RKO.
Erville Alderson, scripting 'New Faces of 1937', RKO.
Anthony Pawley, Claire Rochelle, Will Stanton, 'Cappy Riels', Rep.
Robert Montgomery, Claf Hytten, George Beranger, Lynn Roberts, Ra Hould, Guin Williams, 'Dangerous Holiday', Rep.
Henry Blankfort, Jr., scripting untitled yarn, Rep.
Jack Mulhall, 'From Now On', Rep.
Escar and Elmer (Ed Platt and Lou Fulton), radio team, 'Guin Smoke Ranch', Rep.
Warren Hull, Helen Lowell, Michael O'Halloran, Rep.
Marie Astaire, Charles Meyers, Carey Edwards, Monte Blue, 'Rough Ridin' Rhythm', R.V.
Hal K. Dawson, Ward Bond, Sam Ash, Charles Arnt, 'Mountain Music', Par.
Ralph Remley, 'King of Gamblers', Par.
Ruth Alder, 'Turn Off the Moon', Par.
Louis Albieri, 'Easy Living', Par.
Abem Kandel, scripting 'The Last Train from Madrid', Par.
Howard Lindsay, Russell Crouse, script, 'The Big Broadcast of 1938', Par.
Eve Greene, Harlan Ware collaborating screenplay, 'Gentlemen for Hire', Par.
Ben Blue, 'Artists and Models', Par.
George Anderson, 'Night of Mystery', Par.
Ben Chandler, Ray Walker, Russell Hopton, Harry Stanton, Paul Sautter, Bob Murphy, Dave Knight, Bernard Doherty, Eddie Dunn, Joan Carradine, Elizabeth, 'One Mile from Heaven', 20-F.
James Flavin, 'Angel's Holiday', 20-F.
Charles Williams, Dorothy Grav, Mark Strong, Mary McCarthy, Sidney McGreiv, 'Jones Family in Big Business', 20th-F.
Billy Watson, Hal K. Dawson, Bob Parry, Ralph Remley, Bob McClung, Eddie Hart, Frank Mills, Robert Batten, John Hamilton, 'She Had to Eat', 20-F.
Ben Taggart, Lee Shumway, Davidson Clark, Monte Vandergriff, Ivan Miller, Phillip Morris, Robert Middlemass, 'This Is My Affair', 20-F.
June Brewster, 'Escape from Love', 20-F.
Harold Huber, Borrah Mineevitch, Don Alvarado, Katherine De Mille, 'Love Under Fire', 20-F.
Edison Churchill, 'Everybody Sing', 20-F.
Monte Montague, 'Wild West Days', U.
Charles Irwin, Franklin Ardell, Al and Bernard Kikimi, Pnbe, Reed, Grace Cunard, Granville Bates, Bruce Robinson, 'Wings Over Honolulu', U.
Charles Sherlock, Jimmy O'Neil, Pudge White, John Kelly, Selmer Jackson, Frederick Burton, Jim Farley, 'The Cop', U.
George Warner, treatment Channing Pollock novel, 'Synthetic Gentlemen', U.
Felix Jackson, treatment 'A Queen at 14', U.
Shirley Byington, William Benedict, 'The Road back', U.
Montague Love, Donald Crisp, Gale Sondergaard, Grant Mitchell, William B. Brinley, Alex. A. Aftorch, 'Life of Emile Zola', W.B.
Claudia Simmons, Willard Robertson, June Chamberlain, Robert Porterfield, Frank D. Lee, Ken Kunt, 'The Deep South', W.B.

20TH'S SONGS LEAD IN "LUCKY STRIKE HIT PARADE"

—radio's recognized popularity gauge!

Not for just a week, not for just a month, but for a period of 8 months... statistics prove that 20th Century-Fox is the industry's champion maker of song hits! A guarantee of millions of dollars' worth of air time to plug 20th shows for your theatre.

★ Pardon us if we get statistical:

	No. of 1sts	No. of 2nds
20th CENTURY-FOX	10	11
COMPANY No. 2	6	1
COMPANY No. 3	6	0
COMPANY No. 4	4	3
COMPANY No. 5	3	3

And 20th had more hits in the "First Five" than the next two companies combined!



Ahem!

Coming soon is 20th's "WAKE UP AND LIVE" with 9 (count 'em) song sensations by Gordon & Revel! The music in the air will be music to your boxoffice!



THE KEYSTONE
OF YOUR FUTURE

(For information and guidance of theatre and film exchange bookers, VARIETY presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of the reviews as given in VARIETY and the running time of prints are included.)

WEEK	COLUMBIA	METRO	PARAMOUNT	R.K.O.	REPUBLIC	19TH CENTURY-FOX	UNITED ARTISTS	UNIVERSAL	WARNER BROS.	MISCELLANEOUS DISTRIBUTORS
3/5/37	Dodge City Trail (C. Bennett, W. Allen) Rev. March 10, 7:15 P.M.	Mama Steps Out (G. Kibbee, A. Road) 10 Mins.	Outcast (W. Williams, C. Monte) Rev. March 10, 7:15 P.M.	They Wanted to Marry (G. Jones, C. Evans) Rev. Feb. 24, 6:30 Mins.	Boundup Time in Texas (C. Winters) 7 Mins.	Holy Terror (J. Wilkes, A. Maria) Rev. Feb. 27, 6:30 Mins. Doctor Bull (W. Rogers, M. Nixson) Revue	Stolen Holiday (C. Francis, C. Rains) Rev. Feb. 27, 7:15 Mins.	Great O'Malley (C. O'Neil, C. Rogers) Rev. March 10, 10:10 Mins.	Romance and Riches (C. Conroy, C. Rains) Rev. Feb. 27, 8:45 Mins.	
3/12/37	Last of Mrs. Cheyney (R. Allen, W. Allen) Rev. Feb. 24, 8:30 Mins.	Clarence (C. Kibbee, A. Road) Rev. March 10, 7:15 P.M.	Sea Devils (P. Ford, C. Evans) Rev. March 10, 7:15 P.M.	We're on the Jury (A. Bickel, C. Moore) Rev. Feb. 24, 7:15 Mins.	Two Wise Maids (C. Winters) Rev. March 10, 7:15 P.M.	On the Avenue (C. O'Neil, C. Rogers) Rev. March 10, 7:15 P.M.	Man Who Could Work Miracles (C. Francis, C. Rains) Rev. Feb. 27, 7:15 Mins.	Green Light (C. O'Neil, C. Rogers) Rev. March 10, 10:10 Mins.	Head Over Heels in Love (C. Conroy, C. Rains) Rev. Feb. 27, 8:45 Mins.	
3/19/37	Law of the Ranger (R. Allen, W. Allen) Rev. Feb. 24, 8:30 Mins.	Borderland (W. Williams, C. Monte) Rev. March 10, 7:15 P.M.	Murder Goes to College (C. Kibbee, A. Road) Rev. March 10, 7:15 P.M.	Hit the Saddle (C. Winters) Rev. March 10, 7:15 P.M.	Love Is News (C. Winters) Rev. March 10, 7:15 P.M.	Girl Overboard (C. O'Neil, C. Rogers) Rev. March 2, 8:30 Mins.	Ready, Willing and Able (C. Francis, C. Rains) Rev. March 11, 9:15 Mins.	Period and Sam (C. O'Neil, C. Rogers) Rev. March 11, 9:15 Mins.	You're in Army Now (C. Conroy, C. Rains) Rev. March 11, 9:15 Mins.	
3/26/37	A Family Affair (L. Barry, C. Evans) Rev. Feb. 24, 8:30 Mins.	Swing High, Swing Low (C. Kibbee, A. Road) Rev. March 10, 7:15 P.M.	China Passage (C. Winters) Rev. March 10, 7:15 P.M.	Don't Tell the Wife (C. Kibbee, A. Road) Rev. March 10, 7:15 P.M.	Time Out for Romance (C. Winters) Rev. March 11, 7:15 Mins.	Seventh Heaven (C. Winters) Rev. March 11, 7:15 Mins.	Her Husband's Secretary (W. Hall, B. Roberts) Rev. March 11, 9:15 Mins.	King and Chorus Girl (C. Francis, C. Rains) Rev. March 11, 9:15 Mins.	23 1/2 Hours' Leave (C. Conroy, C. Rains) Rev. March 11, 9:15 Mins.	
3/26/37	Trouble in Morocco (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Waikiki Wedding (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Quality Street (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Man Who Found Himself (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Trail of Vengeance (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Midnight Taxi (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	When Love Is Young (C. Francis, C. Rains) Rev. March 11, 9:15 Mins.	Marked Woman (C. Francis, C. Rains) Rev. March 11, 9:15 Mins.	The Gold Racket (C. Conroy, C. Rains) Rev. March 11, 9:15 Mins.	
4/2/37	Song of the City (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Girl from Scotland Yard (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Intimates Can't Take Money (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Too Many Wives (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Jim Hanby Detective (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Step Lively, Jeaves (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Let Them Live (C. Francis, C. Rains) Rev. March 11, 9:15 Mins.	That Man's Here Again (C. Francis, C. Rains) Rev. March 11, 9:15 Mins.	King Solomon's Mind (C. Conroy, C. Rains) Rev. March 11, 9:15 Mins.	
4/9/37	Captain Courageous (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	King of Gamblers (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Night Must Fall (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	I Promise to Pay (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Honeycomb Plot (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Man in the Mirror (C. Conroy, C. Rains) Rev. March 11, 9:15 Mins.	Killers of the Sea (C. Conroy, C. Rains) Rev. March 11, 9:15 Mins.	Call It a Day (C. Francis, C. Rains) Rev. March 11, 9:15 Mins.	Those Who Dared (C. Conroy, C. Rains) Rev. March 11, 9:15 Mins.	
4/16/37	Bonus and Juliet (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Make Way for Tomorrow (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Easy Going (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Shall We Dance (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Hit Parade (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Wake Up and Live (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Elephant Boy (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Top of the Town (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Mountain Justice (C. Conroy, C. Rains) Rev. March 11, 9:15 Mins.	
4/23/37	Night Must Fall (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Make Way for Tomorrow (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Easy Going (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Shall We Dance (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Hit Parade (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Wake Up and Live (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Elephant Boy (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Top of the Town (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Mountain Justice (C. Conroy, C. Rains) Rev. March 11, 9:15 Mins.	
4/30/37	Night Must Fall (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Make Way for Tomorrow (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Easy Going (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Shall We Dance (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Hit Parade (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Wake Up and Live (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Elephant Boy (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Top of the Town (C. Kibbee, A. Road) Rev. March 11, 9:15 Mins.	Mountain Justice (C. Conroy, C. Rains) Rev. March 11, 9:15 Mins.	



**BING CROSBY
BOB BURNS
SHIRLEY ROSS
and ME
WOW-w-w!
what a SHOW!**

"WAIKIKI WEDDING"
BING CROSBY • BOB BURNS
MARtha RAYE • SHIRLEY ROSS
GEORGE BARBIER • LEIF ERIKSON
A Paramount Picture • Directed by Frank Tuttle



EXPLOITATION

By Epes W. Sargent

Spring Is Came

St. Louis.
Emerging from the Lenten season which took a heavy toll from every amusement enterprise in this heavily populated community, Manager 'Chick' Evans and Jimmy Harris, p.a., unleashed a new exploitation campaign, for MG's 'Maytime' and for first time in ages Loew's unlimbered and decorated the front of house. Thousands of artificial spring flowers gave entrance an inviting atmosphere and set off posters and displays in fine style.

Evans and Harris obtained mailing list of Municipal Opera Association and sent postcard with good selling copy direct to those who frequent the al fresco opera in Forest Park year after year. Members of house staff also sent 500 similar cards to friends and asked them to tell of greatness of screen feature. Every daily rag in town was cracked for feature stories and art and some of these appeared a week before pic opened.

Newspaper advertising included national campaign outlined from New York and augmented routine local campaign. Special trailers were used 10 weeks in advance of opening and Loew's also went on the air plugging the pic, transcriptions from New York being used. Several co-op ads were obtained from leading downtown department stores; 'Maytime' copy was printed on all menus used in Walgreens' chain of drug stores; 3,000 green's chain of grocery stores; 8,000 door hangers were hung on autos all over town; 8,000 exchange heralds were distributed through current edition of Liberty magazine; 5,000 Screenland copies of the exciting pic of McDonald and Eddy on front cover were distributed; 50,000 circulars were placed in all outgoing parcels at A.P.'s chain of grocery stores; and 20 1/2 x 14 inch enlargements were planted in good downtown windows.

House also had a hookup with town's most exclusive jeweler which carries a line of silverware called 'Maytime.' Displays also were planted in all music shops and 5 and 10 stores and 500 Vicks display posters were posted in all major drug stores. Besides a Greyhound bus plastered with 24s traversing the downtown loop, 24s were posted in windows of four vacant shops in business district.

Plugging a Shortie

Charles Pincus, of the Capitol, Salt Lake City, hooked the local DeSoto dealer to a \$500 supporting campaign when he showed 'Horsepower and Horse Sense,' prepared by National Sales Bureau, and dealing with road hazards. Not clear whether it is an advertising film for DeSoto or merely uses that car in the demonstration, but it's strong enough to make the pure reading pages of the newspapers as a matter of public policy.

Auto agent took a full page for a starter, chiefly for advertising the house, but telling of the short. Also put a car in the lobby and reported 30 sales during the week's run.

Building Up

As usual, Jack Harrower expands his exploitation season in the new Film Daily Year Book adding the cream of last year's stunts to those already collected. It forms a compendium of practical stunts which will yield a data bank on almost any picture or quicken the imagination to lead to adaptation and improvement.

It is a department almost any manager can use and is something most of them need. Harrower knows the game and picks with a skillful hand.

Showed the Light

An exceedingly effective stunt was worked out for 'Green Light' at the Empress theatre, Owensboro, Ky., by Charles Mensing and his electrician, Robert Elder. Starting from the roof of the theatre, a red light circled the flagstaff, to burst into flame when it reached the top. In the evening nothing could be seen of the layout except the light, and it stopped the citizenry dead in its tracks. Simply arranged, if there is a flagstaff, and fits in with the title admirably. The Empress is one of the former George A. Bleich theatres, now operated by Warners.

Enlists the Nobles

Wichita.
J. R. Burford, Fox Theatres executive in Wichita, and Harry Sefton, manager of Orpheum, planning with Midland Shrine here to sponsor 'Hollywood Premiere' of 'Grand Moore picture' when 'You're in Love,' at Orpheum March 29. Both Burford and Sefton are Midland nobles.
Premiere starts week of Shrine activity in behalf of national drive for funds for Shriners' Hospitals for Crippled Children.

Flasher Novelty

Quite a lot of excitement was created in one lobby recently with a flasher sign in which half the lettering of an announcement was done on a mirror set in a shadow box. The remainder of the lettering was on a card below, and was reflected in the mirror only when flasher lamp was on. It was a simple trick, but it had them guessing as to just how it was done.

Chief item was to get the lettering on the card to connect with that on the mirror. This was done in the sign room by setting up the box with the blank card in place. The card was placed on the card and moved until it coincided with the top of a line of lettering. A light line was pencilled in and the ruler moved to get the bottom line. That gave the exact measurement. As there were only three lines of announcement, it was a comparatively simple matter. The card was then removed, the lettering painted in at the spaces indicated, and the card replaced exactly as it was. When the light was on, the full sign could be read and a long flasher was used to give a slow reader a chance to get the message at one look. Best placed slightly above the average eye-level, as the sign must be tilted to an angle of 45 degrees to catch the reflection.

A somewhat similar flasher can be arranged with half the lettering on a translucent panel, but this strong light is used to force the secondary lettering through the screen. Even simple effects will give a strong impact in lobby display, and the more effectively this is done the better the result. One manager gets up trick effects such as this and small rent in return for window showings of his own material.

Build for Opening

Rivoli last week made much ballyhoo ado in news-build-ups over 'grand' opening day of remodeled and newly equipped theatre. Manager Guy Bryson, excellent news ads in local sheets outlining in striking detail the various and sundry improvements pic house had undergone. The big picture stressed the big pic house had coming soon. All of which spelled no end of attention to theatre.

Best trick of the week, however, was Manager Dick (Carolina) Lashley's local angle, puff on 'Three Smart Girls' pic. Two columns, five-inch art of two of his well-known and really liked staff professionals, Guy Bryson and Lewis Machen, are seen in photo examining spool of 'Smart Girl' pic and supposedly figuring out how many feet of film the picture has. Smart caption has Bryson and Machen supposedly saying to theatregoers: 'We know we've got something here and we advise you to see it early because we've screened this picture, and know it is going to break the house record.' Gag good, but art failed to crack the press grat as the well-known old ('adv.') is after copy.

Doughnuts and Fizz

Norfolk.
Champagne and doughnuts have featured in recent give away exploitation for 'Champagne Waltz' and 'On the Avenue' at the Norfolk. The management has stressed that between 7 and 9 p.m. the free distribution would be in order. Real champagne flowed during the opening night of 'Champagne Waltz.' Some comedy entered into hook up with Hall Bakery on doughnuts as moving picture fans and fanettes stood in lobby eating fresh doughnuts.

New Digest

Starting his campaign on the envelope, Leon J. Bamberger mailed out 'The Trade Paper Digest' with a large corner art and nothing to do with advertising. People looked with interest for a new idea, but the Digest was merely a reprint of pages from the various trade issues, all tending to prove that 'When's Your Birthday' was something big. Entire pages were used instead of merely compilations of the news.

Pretty safe to say that no issue went unnoticed. Which, of course, was what Bam was figuring on. Slick work.

Lenten Move

Salt Lake City.
As a good-will stunt, Capitol theatre will be the scene of daily morning Lenten services, beginning March 22, conducted by the Salt Lake Ministerial association.
Services will begin at 11:45 a.m. with a music program. A different speaker will appear daily, with organists from various churches as guest musicians.

Interleaved

Paramount sent down to Miami an attractive booklet for distribution to the members at the MPTOA convention. Printed in bright colors and smartly, phrased, the book gives the remainder of the current season's output and a survey of the highlights for the next selling period. Small enough to go in a coat pocket, and hence not so likely to be thrown away.

A novelty is interleaving with two-inch strips the width of a page, each with a cartoon and a greeting. These strips stick up from the page and fairly insist upon attention. It's a new idea, but a valuable attention-getter at a time when attention needs to be captured.

BEHIND the KEYS

Denver.
Dave Cockrill, owner of the Denham, first run, and the Alpine neighborhood, has taken over the Plaza from Paul Hoppert.

Denver branch of National Display has been closed and Manager Ben Perlman has left for New York to seek a job.

C. G. Doty, who resigned as city manager in Santa Fe for Gibraltar Enterprises, is now doing publicity work for the J. H. Cooper Enterprises in Lincoln, Neb.

John Taylor, former city manager for Fox Interiors in Salt Lake City, has been transferred following the sale of the Orpheum and Studio. His new position is city manager in Sheridan Wyo., where he replaces William Fowers, who goes to Sterling, Colo.

M. R. Boneaker will open a new theatre in McCall, Idaho, about June 15.

Frank Northrup, who has remodeled an old theatre building in Holyoke, Colo., will have the reopening about March 25. Northrup also owns a theatre in Syracuse, Kan.

St. Louis.
Walter Norton has obtained Gem, New London, Mo., from W. H. Yager, and Gen. and Casey, Mo., from Charles Rudolph.

Paul Mussey, Casey, Ill., has purchased Lincoln, Martinsville, Ill., from W. A. Prince, and the Dixie, West Union, Ill., from Charles Prevost. Florine, Florida, Ill., recently damaged by fire, reopened.

George Klobe has taken over Central, St. Louis, from the late Earl Marlow. Management Co., headed by John Marlow, has reopened Annex, Herrin, Ill., and Hippodrome, Murphysboro, Ill.

Miss Mary Kidd now operating Stonington, formerly Gem, Stonington, Ill., which had been shuttered.

Athens, Athens, Ill., taken over recently by Woodruff & Mertz circus.

F. Finckhof has disposed of State, Altamont, Ill., to Ned Easley. J. Smalley, Bowling Green, Mo., has purchased Van Buren, Van Buren, Mo., from K. H. Wilkinson.

Omaha.
New assistant ad-sales manager in the Twentieth-Fox Omaha exchange is George Meng. Formerly worked in the ad-sales for Fox in Minneapolis.

Carl Reese has returned to the sales force of the Omaha Twentieth-Fox exchange. Past few months Reese has held the post of manager of Grand National Omaha exchange which position he took after taking leave from the Fox company.

Vacancy at Fox was due to departure of Hymie Novitsky who goes to Republic-Midwest as co-owner and manager of the Omaha office.

Grand National as yet has made no announcement concerning new manager.

Montclair, N. J.
Claridge, Warner house, has wired 40 seats with Acousticon theatre phones for the hard of hearing. Diagrams for product includes both bone and air conduction for the two types of deafness. First theatre in this sector to be so equipped.

Los Angeles.
Harry Milstein and Albert Mellinkoff have purchased the Torrence theatre in nearby Torrance from D. B. Vanderlip. They plan a chain of theatres. Milstein recently quit as local branch manager of National Screen Service.

Atlanta, Ga.
Considerable excitement at Lucas & Jenkins' Capitol Thursday (19) when patron, Raymond E. Todd, 51, veteran traveling auditor for Southern Bell Tel. & Tel., suffered a fatal heart attack. He died on way to hospital.

Completion of 6,500-seat City Auditorium has been promised by WPA officials by June 15.

Seeks Song Sweeties

Columbus.
A search for Columbus Singing Sweethearts is being used to arouse interest in the Jeanette MacDonald, Nelson Eddy film musical, 'Maytime,' coming to Columbus Ohio Friday. Co-operating with the theatre are the Columbus Dispatch and radio station WBNS. Four pairs of 'singing sweethearts' were chosen at auditions last week, with the finalists appearing Wednesday evening. Winning team will go on WBNS program, 'Day Is Done,' the same evening, sing with Roger Garrett organist and in prologue to film when it hits Ohio theatre.

Lots of newspaper space in the 600-seat theatre, House, to be called announcements on WBNS all helping to create interest in contest and film.

Hollywood.
Louis Berkoff (formerly the Berkoffs, 'auds'), who operates the La Tosca theatre (nabe) here, is having a store building remodeled on Fairfax, which he will convert into a 600-seat theatre. House, to be called Esquire, will be in competition to Fox-West Coast's Fairfax, block and a half away.

Willard Osborne, manager of California theatres in Pomona, has been transferred to West Coast in San Bernardino. He replaces Bob Armstrong, resigned. Lewis Gillespie has been upped from assistant manager at Sunlight theatre, Pomona, to the California management.

Principal Theatres will erect a 550-seater in Porterville. It will serve as an outlet for both first and second run pix in the town where the Principal already has one house.

New Haven.

Paul Hodges now assistant manager of Roger Sherman, succeeding Gene Brasill, recently appointed manager of Empress, Danbury.

Globe, midtown shooting gallery, folds up April 1 as a result of lease of property to clothing store chain. House has been in operation almost since inception of pictures and has always run at a profit.

Lincoln, 300-seater which has taken over the Little Theatre, is providing theatre movement to WPA productions, now showing foreign films, with foreign stage fare pencilled in.

Greenville, S. C.

The Liberty Theatre, local colored flesh-pic house, reopened this week after extensive remodeling. House celebrated occasion with special mid-night show for white people putting on flesh revue billed as direct from Cotton Club, New York City.

Spokane.

Al Baker, Fox theatre manager, is on two weeks' leave to take the body of his wife, Althea, to her home in Kansas City, Mo., for burial. He will go on to Washington, D. C., to visit his parents. Mrs. Baker died Feb. 21 after an extended illness.

Long Beach, Cal.

Fred Rapoport resigned as manager of the Fox West Coast's United Artists here after holding down spot past five months. At same time Doug Kimberly quit as manager of circuit's Imperial theatre here.

Stan Brown has been named manager of the West Coast in Long Beach. He formerly was district manager for the Tri-State chain in the midwest.

Atlantic City.

A new motion picture theatre to cost about \$50,000, is to be erected near the downtown area. \$1,700,000 model home village nearing completion. Harry A. Greenberg, a Philadelphia theatre man, who makes his home here, will operate the new house.

Akron, O.

Two new deluxe theatres involving an expenditure of approximately \$400,000, are under construction in Akron. Work has already been started on the Highland under the direction of Don C. Wallace. The Akron, is to be built close by.

Columbus.

Westmont, 822-seat nabe house, on west side, will open March 28. Owned by Clarence A. MacDonald, who operates Thurman, Arlington and Southland theatres here.

Brandt Theatres Circuit's three additional picture theatres in New York: 79th St., being entirely remodeled; on 23rd street, off Broadway, and on 23rd street and 8th avenue, leaves for period of 21 years. Circuit now total 69 theatres.

Fed the Eds

Getting out of the beaten track the Loew publicity office staged a luncheon at the Victoria hotel last week for some 25 editors of local sheets not comprehended in first flight. Some were dailies, but mostly the weeklies, all represented, the combined circulations running around 325,000.

Ostensible reason for the luncheon was a telephone interview with Deana Durbin in Hollywood, with Gene Murphy glued to the receiver and transmitting the questions and amplifying the answers. Stunt was for the benefit of 'Three Smart Girls' opening in New Haven nabe. Stunt put the lunch on the cuff for the advertising received, so the chief expense was for the telephone call. Made lot of good will and helped boost the showing. Old stuff for the small towns by new in N. Y.

And No One Did

Lincoln.
Ike Hoig tricked up a novel idea to exploit the short 'You Can't Get Away With It.' Had the sign shop rig up a card about twice the size, and of the same physical aspect of a hotel 'Do Not Disturb' sign. Hoig took it with him every day to lunch and dinner, eating in different places. Hung his card in plain sight and then hung the sign 'You Can't Get Away With It' on the rack. Dare attracted quite a bit of attention and talk.

Marching with Time

Omaha.
'March of Time' is proving itself more useful to ships by providing somewhat more than a press-book in its Photo-Reporter issued in conjunction with the film releases. Louise Costello the Brandels put the issue to use by employing as a teacher's guide for eighth grade and high school pupils. School first was intended only for high teachers, but on suggestion from superintendent's office copies are now provided both pupils and teachers in high school and in eighth grades. A natural for school tie-ups.

Borrowed Art

New Haven.
Ben Cohen went arty for a stunt on 'Rembrandt' at the College. Involved local art dealer into loan of a flock of Rembrandt reproductions, which covered a large section of lobby, all mounted on a plush drape.

As a plug for 'When You're in Love,' the Pals, Bob Hays and company, around and dug up a couple married 48 years. Had them as guests and played up the romance angle for a tie-in with title.

Cost Nothing

Irving Windisch got out a herald for 'The Green Light' at the N.Y. Strand that was distributed through the city by Postal Telegraph boys in return for a couple of ads featuring the Easter greetings at a flat two-bit rate per message.

Printing costs were defrayed by use of ads, mostly from concerns under obligation to the house, so the stunt cost the theatre practically nothing. Clicker was a reprint of the new traffic regulations.

Bus Bonus

Wichita.
Patrons of Miller, Palace and Orpheum, downtown Fox theatres, may obtain two free bus tickets by buying show ticket at regular price from bus driver.
Tickets good only after 7 p. m. on all days except Saturday and Sunday.

Stand-Up Readers

Spokane, Wash.
Ray Howes, assistant manager at the Granada, takes advantage of the scarcity of the new Life magazines to promote an attraction getter.

Under caption 'Two Ways to Enjoy Life, Read It Here and Go to the Granada,' he mounted a whole issue of the magazine, using two to make a complete job. He keeps it up to date, having a new one on the day of publication.

Lighting the Way

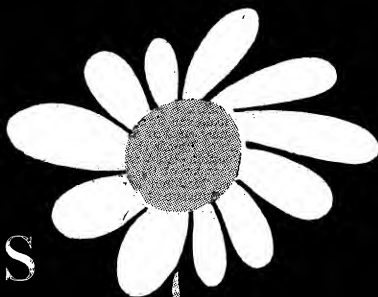
Hollywood.
Timely exploitation stunt was pulled by Mel Murphy of Warners Hollywood theatre for current engagement of 'The Green Light' when he arranged a couple of standard street traffic lights from the city and installed them on the sidewalk under the marquee.

Lights, fully equipped, were hooked up to synchronize and kept flashing the green light as a bully for the pic.

WARNERS'

Call it
a Daisy

PREVIEWERS



Call it a Daisy!

CHI EXHIBS GETTIN' THE BIZ?

Pettijohn Tells 'Em Off

A picture of how major producers and distributors sized up the situation regarding the plea of some independent exhibitors for an Ohio law that would divorce these production-distribution companies from operating their affiliated circuits in that state was presented by Charles C. Pettijohn, of the Hays office, at the Ohio house judiciary committee hearing. Request of indie exhibitor spokesman for a continuance of this hearing, because witnesses were not present, received a thorough going over by Pettijohn, who said:

"Pete Wood has not told you where those witnesses are nor has he claimed they are physically incapacitated. These witnesses are a few dissatisfied exhibitors who claim they are being mistreated by producers and distributors and who now are in Miami, Florida, most of them with their families. Wouldn't it be nice if we could all be down there with those poor exhibitors and hold this hearing on the beach?"

"There is no business in the world in which so many 'dumb clucks' have made money as in the motion picture business. Nothing has been said about the producers and distributors who sometimes risk their all on one or two pictures to deliver them to the doors of these theatre men—the product with which they so easily make a living."

"Ohio theatres that are being complained about here are the first-run theatres that pay from \$5,000 to \$12,000 for first run of pictures shown in Ohio. The few complainants in Ohio are fellows who get these same identical pictures during the same playing season for \$5 to \$12. No wonder they can go to Florida. They have no responsibility to see that the show goes on."

"Nothing is said in this bill about exhibitors going into the production or distribution of pictures. If they did, we would have no objections. The same fellows who ordered this bill introduced in California and other states are today engaged in selling motion pictures, evidently for profit. Some time ago they sold what was known as the Tiffany franchise."

"This is not an Ohio bill. It was not drawn by anybody in Ohio. There is no demand for it by Ohio citizens or Ohio theatre owners. It was drawn by a little lawyer in Washington, Abe Myers, and sent it to Pete Wood with instructions to get it introduced in the Ohio legislature just the same as it was sent to five or six other states with the same instructions. Myers has no investment in the motion picture business. He never made, never sold nor ever exhibited a motion picture in his life—neither has Wood."

Divorcement Bills Still a Bugaboo, Although Held Unconstitutional

Although 11 state legislatures have adjourned for the year (except in one state where adjournment was for 50 days only), the threat of divorcement laws that would prevent producer-distributor companies from operating circuits still continues in five of the remaining states still in session. And there is a threat of introducing a similar theatre circuit divorce bill in Illinois.

However, the threat of having the measures declared unconstitutional, as now outlived, probably will halter pass these divorcement bills in all excepting one and possibly two of the five where the issue still is up for consideration.

North Dakota is the only state to pass a law compelling production-distribution companies to get out of the theatre business within its boundaries. The governor hasn't signed the law although the attorney-general has ruled the measure unconstitutional.

The attempts of independents in Indiana to shove through one of these circuit divorcement laws failed because the legislature adjourned before the senate acted on the bill. It had passed the house in that state.

Following hearings on the bill in Ohio last week, industry leaders indicated hope that it would be defeated after all angles had been outlined to committee solons. Film industry, particularly major companies having circuit affiliations, were worried over the setup in Ohio because of the large amount of theatre interests in populous key spots in that state.

Other states having divorcement laws pending are Minnesota, California, Wisconsin and Michigan. Anything can happen in Minnesota, according to consensus of opinion among industry chieftains, while Wisconsin also is regarded as a dangerous spot with the question a toss-up whether it will pass or be defeated. In all of these states the time of adjournment is largely up to the endurance of the solons with no limit set as to adjourning date.

Legislatures in Arkansas, Indiana, Montana, North Dakota, Oregon, Tennessee (for 50 days), West Virginia, Wyoming, Washi

Mexico and Utah have adjourned for the year.

Neb's

lincoln, March

Hearings started today on the tax bills which will take \$620,000 from the film biz in Nebraska annually if passed. There are three bills, one asking 10% of the boxoffice gross, another 10% of the gross film rental, and the third, \$1,000 annually from each distrib as a license fee.

In friendly hands, the bills are up before the revenue committee of which Senator William F. Haycock, a showman himself from Callaway, Neb. (Star), is chairman. Lobbyists Bob Livingston and his attorney, Max G. Towle, have been virtually assured that the \$1,000 license bill will be shelved.

Mo. Blue Law Voided

St. is, March 23.

Blue laws which prohibit sales of any kind on Sunday, including theatres, drug stores, filling stations, etc., were repealed by city council of Columbia, Mo., last week, and thus ends dispute between Mayor R. S. Pollard and Prosecuting Attorney Edwin C. Orr concerning who should enforce regulations. Mayor Pollard requested city's legislative body to repeal laws, asserting Orr was passing buck to him on enforcement. Prosecutor said council acted wisely in winning old law off books and that way was now open for legislation to meet present day conditions. Orr, who had previously referred complaints to Mayor Pollard refused to act under state blue laws of 1825 because he would be forced to close every establishment in town on Sundays.

's Studio Yen

Dover, March 23.

Motion picture producers establishing studios in this state are offered a 15-year tax grace by terms of a bill introduced in the Delaware General Assembly. Measure was sponsored by Representative William R. Ringling of Millsboro. Back of it, it is understood, is Ed Davis, Milford business man. Last summer Davis announced that he would attempt to bring to Delaware the studios of some of the producers who are incorporated in the state.

ANTI-PIX MOVES POINT TO THAT

Flock of Legislative Restrictions Harassing Theatres—Exhibitors Ass'n Formerly Seemed Capable of Coping with Problems

BOLTING THE ORG.

icago, March 23.

Following a series of tough deals handed the Exhibitors Association (Local Motion Picture Theatre Owners of America group), the indie Allied exhibitor organization, headed by Aaron Saperstein, has openly decided to work out its own negotiations in the future on all political, municipal, labor and administrative problems. Since the resignation of Jack Miller as chief of the Exhibitors Association, the local exhibitors have received several serious blows.

In quick succession the exhibitors locally got swift kicks from the authorities, and each time the kick resulted in box office injury. What makes the situation especially bitter to the exhibitors is the fact that in the past the picture industry here has had most cordial relations with the city fathers. Only in recent months has the trouble started.

Worst blow to local exhibitors recently was the municipal ban on bank nights, screen and other coin stunts. There is no question among the exhibitors that this matter could have been straightened out satisfactorily for all concerned if the negotiations had not been bungled. It was well understood around town that everything had been practically okayed for continuing giveaways until the Exhibitors Association stepped in.

Banko was only the start. Then came the sudden ordinance from the city council banning smoking in theatres. Theatres had built up a considerable patronage for their smoking loges and balconies, but overnight the theatres awoke to find it kicked out.

Street cars, buses, elevators and department stores are jammed with people all the time, yet all of a sudden the city health department forbids any theatre lobby holdouts whatever. Customers can't even sit in chairs in the lobby or stand in the lobby if waiting for a friend. The city didn't say anything about lobbies in office buildings being jammed; only singled out the theatres.

No Labor Trouble—Yet

Thus far there have been no labor difficulties, but the exhibitors feel that this has been due to the supervision of John Balaban who has always handled labor matters for Balaban & Katz, and Aaron Saperstein, who has been the long-standing negotiator with the unions for the indie houses.

Within the Exhibitors Association there now remains only B.&K., Warner Bros. and the Harry Balaban group, besides a handful of individual houses, but since the withdrawal of Jack Miller influence has dropped precipitously. Easness circuit, the top indie circuit of the town, has quit and joined Allied. Jones, Linick & Schaefer circuit is also an Allied member now.

Other these circuit heads and the indies feel that there were many things they didn't agree with Jack Miller about, but that Miller gave the exhibitors genuine service over a number of years in the manner of warding off governmental curbing.

Latest blow which indicates the strange new resentment that has sprung up among Chicago officials towards show business recently is seen in the refusal of the Chicago Charter Jubilee executives to deal with Balaban & Katz-Grant States on a plan to select a 'Miss Chicago' and 'Miss Ill.' is. Charter Jubilee committee was prepared to stand the entire cost of this contest, which is to be statewide, yet when a tie-up

Majors Seem Certain Ohio's Bill For Divorcements Looks Quashed

MG's 'Marines' Coming

Hollywood, March 23.

Robert Taylor and Spencer Tracy have been set to play marines in 'U. S. Smith,' which James K. McGuinness will produce from a script prepared by Morris Markes. Jean Harlow will be the chief femme.

DIVORCEMENT IN WIS. LOOKS COLD

Milwaukee, March 23.

After a veritable storm at a hearing before the senate committee at Wisconsin's state capital, Independent Theatre Owners of Wisconsin, pressing for legislation to prevent producers and distributors from operating theatres in the state, found their proposal virtually washed-up.

Labor leaders rallied to the defense of the chain operators by declaring that the producer-operated theatres gave their employees better wages and more satisfactory working condition. These comprised the projectionists, musicians and electricians. Ed J. Brown, representing the International Brotherhood of Electrical Workers, declared unions have always had trouble with independent theatre owners.

Attorney Ben J. Miller, representing the Wisconsin Amus. Enterprises and the Warner-Saxe theatres, tossed a stinging blow at the independent group's lawyer-business manager, Ray Tesch, when he produced a bulletin advising members of the independent organization to "turn on the heat and the pressure" which a state senator declared "advised the use of coercion on the senate." Tesch offered his apologies to the committee; he assumed entire responsibility for issuance of the bulletin.

Though the committee reserved its decision on the bill, which, if enacted, would make the operators of a chain theatre liable to a fine up to \$5,000 or a jail term, it is the general consensus among independent operators as well as chain operators that it will be defeated.

Here's How 1 Indie Feels About That Divorcement Stuff

March 23.

Leading here-excc of United Motion Picture Theatre Owners—said he would fight any attempt to pass bill divorcing producer-distributors and exhibitors in Pennsylvania outburst caused by North Dakota action introduction of similar measures in various other state legislatures.

Indie said he felt such a move just a boomerang. Distributors' houses, he declared, not generally going in for giveaways and games. With flock of indies competing, they'd be forced to give everything but seats and projection machine to keep up with the guy around the corner. "Would engender too much cut-throat stuff," he said.

Doesn't seem strong possibility that such bill would pass, however.

with B.&K. was suggested the committee shock its collective head with great finality.

This was particularly surprising since Morris Leonard, president of the Exhibitors Ass'n, who also serves as real estate attorney for B.&K., has always appeared to be a close friend of Barnet Hodes, corporation counsel.

Columbus, March 23.

Fate of Ohio's proposed film divorcement bill was believed sealed when the judiciary committee of the House of Representatives filed to act on the measure following a hearing on the bill last Wednesday (17).

Charles C. Pettijohn, for Will Hays, left here Wednesday night after expressing that the committee's action in postponing debate means that the bill has been stopped and will not be considered.

Pettijohn's presence here presented the producers' House committee was indicative that the major critics regarded the hearing as a show-down on the divorcement business.

Because of Ohio's large population and the many key operations in the state, the majors seemed to feel that quashing of the bill here would greatly strengthen the cause in other states in which similar legislation is pending.

The victory for the Northwest Allied in pushing a divorcement bill through in North Dakota was branded unimportant by Pettijohn during his visit here, for the reason that major companies have few theatres in that state.

Showmen's Conclave

Other biggies who converged on Columbus for the hearing Wednesday included Nat Holt of Cleveland, RKO; Frank Drew of Cleveland, Metro; Ike Libson, Cincinnati theatre owner; W. W. Finney, western division manager for Loew's; Jack Connolly of Pathe News, and Henry Ulmer, representing independent theatre owners opposed to the bill. The case against the bill, as presented by Pettijohn before the House committee, rested on the challenge that the proposed bill is unconstitutional.

Bill not only violates the Ohio constitution and the 14th amendment of the U. S. Constitution by annulling property rights on the sole grounds that the person is lawfully engaged in another and allied enterprise, according to the Hays counsel, but infringes on the copyright law by denying the right to give a performance of a copyrighted work in Ohio.

Indies' case was presented by P. J. Wood, secretary of the Independent Theatre Owners of Ohio. Wood told the legislators that unless help comes to the small theatre owner he faces extinction before the monopoly wielded by the eight large producing-and-theatre-owning companies.

He said that 101 of Ohio's 743 film houses are owned or controlled by these eight producers and that this 14% of the total theatres accounted for 46% of the total gross last year.

Wood also charged that the major producers contribute almost nothing to the state in taxes. Cited figures to show that eight companies, while grossing \$12,000,000 last year, paid only \$1,600 in taxes.

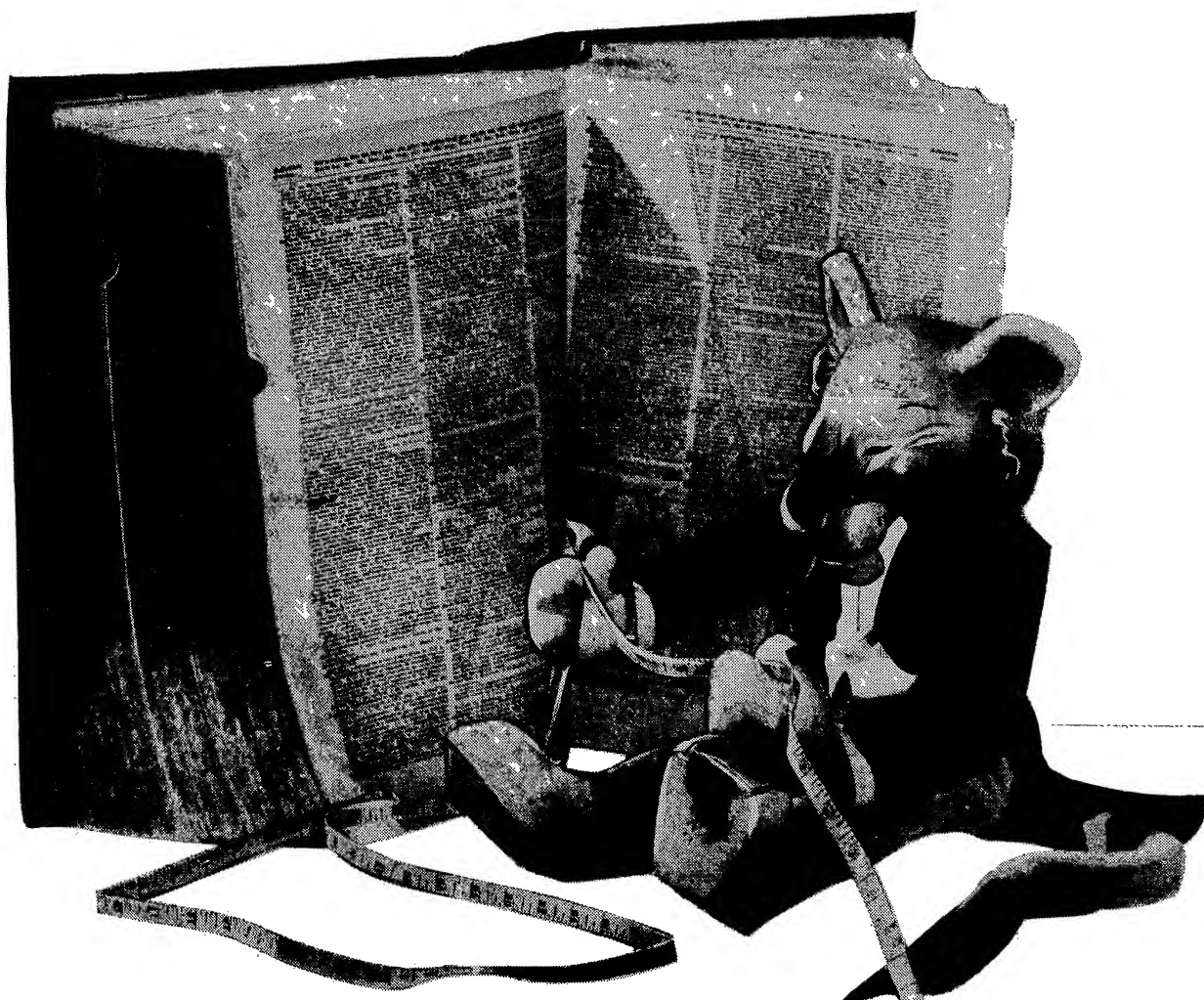
Circuits were scored for their invasion of smaller Ohio cities, such as Lima, Portsmouth, Sidney and Findlay, where Wood charges that they were either forced into bankruptcy or driven to sell out.

Martin Bloom, Cleveland attorney for the projectionists' union, spoke against the divorcement bill.

The Senate judiciary committee followed the House's lead on the hearing on the bill, which would remove newscasts from censors' Action was postponed.

March 23.

Bill has been introduced in Pennsylvania legislature to outlaw admish kicking on Saturdays, Sundays and holidays. Referred to committee on law and order. Whether it will be reported out seems up in air at present. Three Philly reps were introducers, O'Brien, Altshuler and Donohu



There's no word in the Dictionary

BIG

enough to
describe it!

"MAYTIME"

means

EXTENDED PLAYTIME!

MPTOA Convention

(Continued from page 6)

week's convention, it may be that a closer feeling of affinity will spring up, resulting in the likelihood of one future national organization instead of two. It is known that several exhibitors attended the convention who are members of Allied and were impressed with the stand taken by MPTOA leaders.

One question that is whether or not Allied exhibitors may begin to swing allegiance to the MPTOA, away from Allied, this in the end possibly suggesting the disintegration of the severely radical Allied. Although it may be decided, merger between the MPTOA and Allied is a rather doubtful possibility, however.

Resolutions

Resolutions on the radio evil, 10-point program, score charges, preferred play dates and cancellation privileges brought forth among MPTOA leaders suggestions for action that may put the distributors in a serious spot and have them vying with each other to get business by making grants which they have been able to sidestep up to now.

In connection with fighting radio competition under a resolution labeled "Familiarly Breeds Contempt," exhibitors urged that a clause be included in contracts to the effect that where songs, plots or picture personalities were put on the air, the account reserved the right to cancel the picture. Jules Michaels, of Buffalo, who was active on the NRA code, proposed this move and it will be up to a committee to be appointed by Ed Kuykendall for meetings with producers to determine whether or not such a threat may be carried through. The thought was that exhibitors refuse to sign with producers who wouldn't agree to such a clause.

After long discussion of the radio matter, with not a single exhibitor delegate belling radio rather than hurting it, it was decided that a Kuykendall committee of three meet with all producers to make demands; and that a copy of John C. Flinn's message to the MPTOA, in last week's VARIETY, pointing out the dangers of uncontrolled radio competition, be sent to all distributors and theatres. One of the suggestions developed was that picture stars long have avoided making too many films a year for fear of tiring their audiences, yet these same stars are on the air 13 to 39 weeks every year, and aren't apparently worried that this might wear out their welcome. Ed Fay, of Providence, moved adoption of the radio resolution and Ben Berinstein of Los Angeles seconded it, resolution being passed unanimously. R. V. Harvey, of San Francisco, new director of the MPTOA, made one suggestion which the committee under this resolution will probably weigh. This was that exhibitors try to kill pictures that are aired by giving them the poorer playdates and as little publicity as possible to the exclusion of pictures that aren't aired. Kuykendall declared that he has not decided who will go on the radio committee, saying that he would give the matter much thought and to select the right men. He is now back in Columbus, Miss., but is expected in New York shortly.

Too Tolerant?

Charging that Kuykendall had been too tolerant on the 10-point program under which the distributors have thrown a few small bones to the exhibitors, it was recommended that action be demanded immediately and that distributors who gave the most be favored with business. In this connection, it was also advised that exhibitors quit fighting legislation in behalf of producers and that they were ready to play fair with their accounts. A resolution was adopted to redouble efforts to obtain all concessions under the 10-point program, notably an unconditional rejection privilege and elimination of score charges. An amendment dealing with score charges was adopted which would agree not to sign any contracts containing provisions for score charges was voted down but suggested the present attitude of exhibitors. Lewen Pizor, of Philadelphia advocated that exhibitors pick out one company and refuse to pay scores down the line, his idea being that if this were done that this one company would quickly come to terms.

It was recommended that accounts favor the three companies which have agreed to dismiss the score charge, United Artists, Universal and Columbia, on the ground that added

business for these distributors because of their concession might wake the others up and wear down their resistance.

In Oscar Lam's report on unfair trade practices, the Rome, Ga., exhibitor asked the investigation of the use of 16 mm. releases to non-theatrical accounts in competition with regularly operated theatres. It developed under discussion that exhibitors are too frequently put on the spot locally when schools and other non-theatrical accounts are furnished lists of current releases on 16 mm. film and then find they can't get this film because it is booked locally. The theatres are blamed and may suffer locally and civically, recommendation made by Harvey being that distributors be contacted on what they're going to do about this. Harvey claimed that a company known as Films, Inc. has licenses on all the current film on current releases and that this company circularizes heavily for bookings.

On the ground that insurance rates are five times what they should be, it was voted that a committee go to work on this matter. Ed G. Levy, general counsel of the MPTOA, pointed out that which has applied years ago when theatre buildings were not as safe as they are now, are still in effect.

Back the Duffy Bill

Based on a report by Charles W. Piquet of Charlotte, N. C., a resolution was voted to try to get the Duffy bill re-introduced as relief under the music tax, since this bill abolishes the minimum penalty clause of \$250 per violation. An effort will be made to get the Duffy bill out of the House committee in two years. No other suggestions were made, exhibitors taking the position they are more or less licked on the music tax question.

In connection with conciliation, with tenor of exhibitors suggesting they felt an urgent need for a setup such as under the NRA for settlement of disputes between buyer and seller, Pizor, Philadelphia exhibitor, made a lengthy report on the advantages of conciliation boards which was adopted. Michaels of Buffalo, said that he had the signatures of 200 exhibitors in his zone in favor of a local board and it was agreed that two or three local units would be set up as a starter for study and good and bad points before proceeding further.

Resolutions in favor of block booking and against increased practice of designated playdates were also unanimously carried. Still another resolution dealt with so-called prestige pictures, the MPTOA commending producers for efforts in maintaining high standards. The Better Business Councils and other groups were also commended for their cooperation.

Adolph Zukor was the principal outside speaker to address the convention but because he appeared in the role of a guest, it was agreed by leaders that the delegates shouldn't prod him with questions, as threatened, on the ground that this wasn't the proper occasion for that. Zukor spoke for about 20 minutes, confining most of his remarks to production and the efforts he has made at the Paramount studio to coordinate all hands working on pictures.

He urged exhibitors to try to get longer runs out of pictures and to carefully handle all product they play, because as times stand now the returns on film do not warrant the investment and responsibility of the producer. The accounts must make a closer study of the source of supply and learn to appreciate the situation, the Par chairman said.

Zukor's Good Impression

Making a good impression before the MPTOA, Zukor pointed out that the public demands much more from the theatres than he had added that the proper occasion for not tiring the fans with too many big pictures. His angle was that if a person had steak at every meal, he or she would tire of that gastronomic special. Inference was that smaller pictures had to be as carefully prepared and as appetizingly served, an angle being that public demand for the big ones shouldn't be whetted too much. Zukor secured a tremendous salvo from his listeners.

The convention included many speeches and ended with installation of new officers, topped Thursday night (18) by a banquet which was attended by 700, including all of Paramount's people who are in convention here themselves.

Over and above reports of the president, general counsel, secretary

AMUSEMENTS UP NEARLY \$200,000,000 PER YEAR, ACCORDING TO U. S. FIGURES

Census Shows 25% Tilt in Virtually Every Major Branch of the Show Business—Employment, Payrolls Up with More Spots Open

Washington, March 23.

Amusements made a nearly \$200,000,000 per year comeback between 1933 and 1935, with grosses rising substantially in every major branch and number of functioning spots jumping approximately 25%.

This is the salient discovery of the Commerce Department in the preliminary report on census of business covering films, legit, circuses, and other types of entertainment. Final break-down, giving detailed figures by states, will be out some time next month.

Indicating that amusements shared largely in increased spending attributed to New Deal recovery, Census enumerators showed revenues were up in all but three states and that the take jumped sensationally in many sectors, notably those which are primarily agricultural. Both farmers and city-dwellers were freer with their cash and spent more leisure time in commercial diversions in 1935 than was the case two years ago, when the nation was at the depth of the depression.

Concisely, this is the picture of returning prosperity for entertainment-purveyors:

1. Total revenues of U. S. amusement spots in 1935 reached \$699,051,000, a jump of \$178,833,000 in two-year span.

2. Number of places open in 1935 was 37,677, with 7,940 being unshuttered in the interval.

3. Employment touched 157,789, including both full-time and casual help. A rise of 39,630 over 1933.

4. Payrolls zoomed \$42,244,000, hitting \$159,041,000 in year before last. The preliminary report contained state-by-state dope on total number of lighted spots, revenues, employment, and payrolls, but did not cover breakdown by types of amusements. The only analysis for the various classes was on a national basis, with the more comprehensive picture due for unveiling when the revised figures are published in April.

With improvement being almost universal, the advance summary showed the greatest progress on a dollar basis was in the thickly settled states which naturally contain the bulk of the business but also revealed that on a percentage basis the sticks came back even stronger. In the category of sparsely settled states showed jumps in revenue far above 50%.

The revival in the smaller states was most marked by revenue rises around 100% in Maine, Vermont, Florida, Alabama, Tennessee, Arkansas, Arizona, Idaho, Montana, Nevada and New Mexico. Gains varying from 50% up were noted in Rhode Island, Wyoming, the Carolinas and Virginia.

How generally the New Deal prosperity has been sprinkled was emphasized by the fact that the number of operating spots dropped in only five states—Montana, New Mexico, Nebraska, South Dakota and North Dakota—while grosses slid in only three—Mississippi, Louisiana and Illinois. Outstanding point was that Illinois is the only major state where patrons spent less in 1935 than in 1933, while almost equal significance was attached to the fact that grosses rose in the states where the number of spots decreased.

While the percentage of improvement was outpaced in numerous states with only a fraction of its population, New York was far in the van of the march back toward pre-depression conditions. In the Empire state number of spots climbed to 3,850, more than 1,200 ahead of California, which was in second position, and 1,500 better than Pennsylvania, which took the show berth.

New York revenues were \$143,130,000, more than double California's, and almost three times those checked for Illinois. The dollar rise in income also was biggest in New York, \$34,091,000, against a gain of \$22,068,000 in California and one of \$14,405,000 in Pennsylvania.

One result of the more generous spending was that incomes of amusements in each state exceeded \$1,000,000. Two years earlier three states—Vermont, Nevada and New

Mexico—were confined to the six-digit class.

Further evidencing the industry comeback, Census counters found number of states with grosses over \$100,000,000 jumped from 11 in 1933 to 16 in 1935. All the newcomers slid into the \$100,000,000-\$25,000,000 bracket during the biennium. They were Connecticut, Florida, Minnesota, Indiana and Wisconsin. Others which stayed over the eight-figure level are New York, California, Illinois, Massachusetts, Ohio, Pennsylvania, Texas, Missouri, Michigan and New Jersey.

Heavy concentration of amusement spending in New York, California and Illinois was indicated in the recapitulation. These sectors, despite the drop in Illinois revenues, accounted for \$281,026,000 of the national take, or almost 40%.

On a regional basis, the biggest dollar rise occurred in the mid-Atlantic region, followed by Pacific, East North Central, South Atlantic, New England, West North Central, West South Central, East South Central and Mountain, in that order. The largest number of new houses were found also in the mid-Atlantic, with East North Central, West South Central, South Atlantic, Pacific, New England, East South Central, West North Central and Mountain trailing.

EXHIBITS \$100,000,000 RISE IN '35 OVER 1933

Washington, March 23.

Film exhibitors pocketed over \$100,000,000 more in 1935 than they took in during 1933, according to preliminary business census figures released Thursday (18) by U. S. Commerce Department.

Taking the lion's share of a \$178,833,000 gain in revenues of the amusement industry, motion picture and vaudeville houses snared \$508,196,000 in 1935, against \$406,542,000 at the start of the upswing from depression pits. The increase amounted to almost 25% in the two-year period.

While figures still are smaller than those of trade groups, the census report reflected unshuttering on a broad scale. Number of lighted houses in 1935 was 12,024, against 10,143 two years earlier, a gain of 1,881.

The preliminary summary did not contain detailed figures by individual states. This dope is included in the revised report which is due off presses sometime during April. Labor modified materially from the comeback in exhibition. Total employment jumped 18,669, with average of 93,052 regular and part-time workers engaged in 1935, while gross payroll soared about 25%, outlay rising \$21,048,000 to a level of \$102,804,000.

WINTER SLUMP LIGHT

February Amus. Taxes Ahead of Previous Year

Washington, March 23.

Winter slump began tapering off at the box office during January, according to latest admissions tax figures of the Treasury Department. February collections, based on January wicket receipts, amounted to \$1,473,352. Revenue Bureau announced Friday (19).

While the industry declined for second successive month, tax returns in February were materially better than last year and the drop was the smallest in 12 months. Government receipts for first two months of 1937 were about \$100,000 ahead of same period of 1936.

The February yield was the smallest since September but still ran \$68,516 above the corresponding month of 1936. Decline from January was \$32,324.

M-G TAKES JUNE CLAYWORTH

June Clayworth, recently released by Universal, has been signed to a term by Metro. She leaves for the Coast in about a week, unassigned. Dick Krakeur set the MG deal.

Foreign Influx

(Continued from page 3)

brought over. Except that, in this case, Universal started the local tutelage about a year or so ago. U. worked Miss Gail in its own productions in Budapest but dropped her when the new regime came in a few months ago. Par grabbed her pronto.

Universal will bring Dannielle Darrieux, French actress, over in about three months. In this case, Miss Darrieux is already an established b.o. star in Paris and U had to plunk down a lot of coin.

20th's Trio

On the other hand, 20th-Fox last week brought over Germaine Aussey, another French girl, who is just beginning to show promise. Similarly Simone Simon was grabbed by this lot before she could build to big b.o. in her own bailiwick. Fact that she has clicked is the studio convincer of the logic of this system. Else Argall is another French girl on the current 20th roster.

Also Metro is doing well with Luise Rainer, practically unknown in Austria before clicking in Hollywood.

But it isn't all girls. Radio recently imported Adolph Wahlbruck, changed his name to Anton Walbrook and starred him in "Michael Strogoff," since switched to "Soldier and the Lady." He's pretty big in Europe, heavy, but the people didn't pick up deal with options. Warners similarly has a one-picture plus options deal with Fernand Gravey, renamed Gravel for the U. S.

As the film companies look at it, it is not entirely a matter of economics. Companies feel they need foreign talent but they need fingers badly burned on a couple of occasions. Thus, bringing over Lilian Harvey (Fox), Olga Tcheklova (Warners), Jan Kiepura (Par), Dorothea Wieck (Par), among others were costly experiments. In all four cases the cost and expenses were not nearly heavy, but the people didn't pan. This is generally explained by the fact that in all cases the actors involved had been skyrocketed abroad to tremendous proportions and couldn't stand the comedown incidental to inclusion in the general picture flared by the actors and actresses involved were asked to do things differently than they had been accustomed at home. They wouldn't take direction frequently, having become accustomed at home to doing things their own way.

By grabbing them before they can build up that high, the studios now figure this can be avoided.

Another angle is that the studios are now seeing more foreign-made pictures than ever before. Studios now gander practically all foreign-language films from the standpoint of remakes, which have proven successful in a number of instances from story standpoints. By looking at these, the faces of young players also frequently register.



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Going Places

By Cecelia Ager

'Maytime'—and John Barrymore

By the time an hour and a half of 'Maytime' had gone by—big, blossom-strewn and highly ethical—John Barrymore couldn't stand it any longer. Suddenly he was through with dickerling. He seized Jeanette MacDonald and gave her a good kiss.

Miss MacDonald, true to the spirit of 'Maytime,' which holds that love is expressed only in duets, looked at him, brows lifted in silent reproach, but the matrons in the audience did not feel for her; they yelped. Their squeals at this point were clearly many degrees more ecstatic than those that had greeted Nelson Eddy's entrance, even though Mr. Eddy had never bounded into view more elfin, boyish and blond.

From these nuances in audience matrons' response, it may be deduced that they like music while they're waiting for a clinch.

But a clinch that gets down to cases; because, earlier, Mr. Eddy and Miss MacDonald had essayed one that relinquished all hope, even as they went into it, and the matrons remained comparatively calm.

Of course, it may be that the matrons were just a little annoyed with Mr. Eddy, heretical though the thought may be, because the script made him one of those persons who wouldn't take no for an answer, and Mr. Eddy is an actor who does what the script tells him, no more, though perhaps sometimes a little less. Thus Mr. Eddy was always begging Miss MacDonald for a lute. Wednesday if she couldn't make it Tuesday, suppose if she couldn't make it lunch, and being so noisy and persistent about it that it can only be because it happened in a picture with blossoms and double exposures that Miss MacDonald saw him at all. Each successive plea meant to make him progressively more persuasive and irresistible, made him instead that much more of a nag. Though he flung himself about energetically and swashbucklingly enough, he just didn't seem able to convince himself. Commendably, he didn't quite believe that he was such a romantic creature as he was carrying on; and his own doubt was the wedge.

As for Miss MacDonald, she was very sweet-tempered and patient with Mr. Eddy's importunities, and even had pleasant memories of him, after he was shot. Perhaps it was that she went through with him that gave her old age such dignity and sincerity, made her portrait of an elderly prima donna so moving, her proud grief so full of tenderness and pathos. It went far beyond a matter of realistic make-up, which in itself was surprising enough; her every movement, the carriage of her head, her voice, were true and genuinely felt. An abundance of riches—dramatic acting too from an often decorative young woman with a glorious singing voice.

Not always as decorative as she might be, because of a tendency toward excess detail. Over-acting, that is, that distract from her best feature, her eyes; too much goings-on in her costume, her slender figure. Looking her best, because of the comparative simplicity, when dressed as a young noble for 'Les Hugenots,' she still could not resist a little tendril of a curl over her cheek from her flattering page-boy wig. Just as she put up no struggle, no apparent struggle, at least, when a remarkable stiff straw bonnet was tied under her chin, so completely surrounding her face that in it she suggested one of the lads who stick their heads through a hole in a canvas at Coney Island as targets for three balls for a nickel.

But then maybe she was discouraged, realizing that in a costume picture, nobody stands a chance against John Barrymore. He can wear a black velvet dressing gown—waistly, flared in bewitching folds, a white silk muffler looped at his throat—with such dash and grace, he puts such romantic menace in the lilt of the brim of his hat, such adventurous chic in the sweep of his mink-collared greatcoat, that he makes everybody else positively ill-at-ease in their clothes, no matter how suavely they fit. In comparison, poor Mr. Eddy and his little velvet artist jacket never understood each other at all.

Ruby Keeler—Honor Bright!

A very fine and honest thing happens in 'Ready, Willing and Able.' The leading lady, Ruby Keeler, insists she cannot sing. She insists upon it, after having sung one song to prove it, so it's no hysterical statement she is making.

Furthermore, Miss Keeler is in no way embittered by her lack. It does not make her catty. She tells only about her own inability. She remains generous and tactful toward others, admiring the singing of Wini Shaw with a warmth and sincerity that only serves to increase her own stature as an actress. And thus it is no more than right that as a reward for her self-analysis, someone says of her, glowingly, 'She is just like the girl you were in love with in high school.' The highest praise. It is better far never to grow up than to sing good, prima donnas would tell you, were they one mite as honest as Miss Keeler.

There are some drawbacks, though, to young generosity. Miss Keeler is too considerate of her costume designer's feelings, for instance, to refuse to wear the evening dress he conceived for her out of torment, it looks. A silver lame thing with long dolman sleeves made out of large silver paillettes, warring distractingly, but successfully because of its overwhelming clumsiness, with the very youth the rest of the picture works so hard to enhance.

Too, Too Demure

'Wings of the Morning' is such a sweet and innocent picture, so pretty and naive, so tender and leisurely, so filled with kindness and noble motives—even the menace has charm, and right on his side—that well-brought-up little children, with love in their hearts for only Dick Tracy, are going to find themselves doomed, willy-nilly, to see it.

But so long as they're in for it, little girls can watch Annabella and find out a lot of things that may be helpful as they grow up. They can see for themselves the too red lip rouge makes even a gamin lose her lure; that only the prettiest and most delicately set-up young women, like Annabella, should play at being tomboys; that natural appeal grows in direct proportion to the simplicity of the coiffure; that a French accent is very productive of the right kind of results; that the best way to say it is with the eyes. For Annabella puts on a complete show for young girls ambitious for their future, full of variety, useful hints and bad examples. Playing in turn a gypsy princess, a Spanish duchess, a girl in boy's clothing, and finally a Spanish duchess touched by love and the beauty of the Irish countryside in technicolor, Annabella lets them see, and decide for themselves. Several little risks, questioned afterwards, are going to be gypsy princesses, they think.

Jes' Don't Make Sense

Since 'When Your Birthday' itself does not worry its looney head about the credibilities, certainly nobody watching it should grow concerned about reason. But because there are long stretches in it, during which people have got so little to watch, they are apt to day-dream and then to wonder—not caring too much one way or another—what it is that they can't detect that sets the dames a-fighting for Joe E. Brown.

Marian Marsh, for instance, is a voluptuously set-up little piece who could easily find a more satisfactory outlet for her energies than brooding over Mr. Brown's despairing shyness or suddenly disappearing in a fit of jealous yearning because she believes he prefers Miss Suzanne Kaaren. Miss Kaaren, on the other hand, wears her clothes too well even if her amiability is no match for Miss Marsh's, to indulge in so much hopeless longing for him, while Maude Eburne, who plays Miss Kaaren's mother, is certainly too basically level-headed to abet her daughter's odd desire, which leaves only Margaret Hamilton, who plays a maid servant who talks back to her employers, the one actress in the picture who makes sense.

BOOKING OF PIX INTO SCHOOLS AND LODGES IRKING EXHIBS ON COAST

Made It Unanimous

Miami Beach, March 23.

Paramount executives, from Adolph Zukor and Barney Balaban down, here attending a three-day convention, signed up Tito Guizar of the floor show at the Roney Plaza before they left.

He goes to the Coast in a week or two to report for work.

Hoffman, Jr., Produces

Hollywood, March 23.

M. H. Hoffman, Jr., has joined Condon Pictures as an associate producer.

He has been assigned to make a group of films for Grand National release.

Raft's Next 'Dance'

Hollywood, March 23.

George Raft's next picture at Paramount will be 'On With the Dance,' with Franchot (X) Marco slated to produce. She is currently working on 'Turn Off the Moon.'

Charles Brackett and Billy Wilder are scripting the Raft yarn.

Menjou's Goldwyn Duo

Hollywood, March 23.

Adolphe Menjou has signed a contract to appear in two pictures for Samuel Goldwyn.

Under pact, which carries option, actor's initialer will be one of the leads in 'Goldwyn's Follies.'

Robeson to Africa

Capetown, Feb. 26.

Paul Robeson and 'Princess' Kouka are due in Northern Africa to make a film titled 'Jericho.'

May visit the lower end of the continent, too. Mrs. Robeson was over here some months ago.

MOPPET'S AD PIX

Hollywood, March 23.

Marilyn Knowlton, film moppet, has been signed by Jam Handy Pictures to appear with Edgar A. Guest in one of a series of ad pix outfit's making. Pic starts here with troupe, moving to Detroit next week.

While east Miss Knowlton will do some p.a.'s.

GREEN'S PLAY DICKER

Hollywood, March 23.

RKO is negotiating with Howard J. Green for film rights to his play, 'The People's Choice,' recently produced at the Pasadena Playhouse.

Play by Paramount scenario is scheduled for New York production in the fall.

LASKY AFTER WOOD

Hollywood, March 23.

Jesse L. Lasky has a deal on with Metro to borrow Sam Wood to direct one picture.

Wood, currently winding up the Marx Bros. 'Day at the Races,' understood wanted for 'Radio City Revels.'

U.S.-Made Foreign Pix Cost More, But Have Chance for World Mart

Foreign-language film production in the U. S. seems to center around Lambertville, N. J. A Lithuanian talker, 'Girl from Poltava,' and an Armenian operetta 'Arshin Mal Alan,' both recently released, were the latest completed in this Jersey sector.

Idea in making foreign-lingo flickers here is that although the initial investment is much more than the indie distribs have been accustomed to putting out when importing product from abroad, the potential returns are much greater in that there is the world to peddle prints in. Difficulties crop up trying to get by the British and German quota laws, but Poland is a prime field, as well as South America.

Plans are to continue making Armenia and Russian films in New Jersey, but they will not be plugged as having been produced on Yankee

L. A. and Frisco Exchanges Jazzing Up Zoning and Clearance Protection—2,000 High School Kids See Pix at 10c in Advance of Theatres

Trans-Luxers in Eng.

Consummation of long-pending deal which would see the establishment of a circuit of Trans-Lux newsreel theatres in England is envisioned in H. E. Unkles' visit to London this week. The Trans-Lux official from the New York home office sailed last Thursday.

First house will be at Southampton, where Capital and Provincial News Theatres, Ltd., will operate, same being controlled by Norman J. Hulbert, M.P., who was in New York a short time ago consulting with Trans-Lux officials.

THREE IN HEAVEN' AS BORZAGE'S MC STARTER

Hollywood, March 23.

First directorial assignment for Frank Borzage under his new Metro contract will be 'Three Rooms in Heaven,' adapted from 'Mannequin,' novel by Katherine Brush. It will be a Joan Crawford starrer.

Lawrence Hazard is doing screen plan. Joseph Mankiewicz will produce.

Robt. Sinclair's Solo Picture for Selznick

Hollywood, March 23.

Selznick International has assigned Robert Sinclair, New York stage director, to a one picture contract. He reports after polishing up 'Babes in Arms' for Dwight Wiman.

Selznick has not yet selected the picture for Sinclair to direct. Deal carries an option clause.

RISKIN SEEN' EUROPE

Hollywood, March 23.

Robert Riskin is en route to New York to sail April 14 for Europe. Columbia producer-director plans to spend 10 days in Paris, then hop to London for the coronation ceremonies, and thence to Italy.

DETROIT

(Continued from page 10)

mind and not this time either; so-so \$18,000. Last week nifty \$24,000 on 'Swing High' (Par) and stage show.

State (United Detroit) (3,000; 25-40) 'Outcast' (Par) plus 'Racing Lady' (RKO), dual. Around average at \$7,000. Big \$9,300 last session on 'Only Live Once' (UA) and 'Park Ave. Logger' (RKO).

United Artists (United Detroit) (2,000; 30-40-65)—'Family Affair' (MG). Fair \$11,000. Last week ok \$9,500 on second session of 'Mrs. Cheyne' (MG), after nifty opening week of \$15,800.

Los Angeles, March 23.

Despite Coast exhibitor protests against what they term shortsighted and ruinous policy on part of distributors in peddling films to schools and lodges, a steadily for non-theatrical opposition, femmes identified with various institutions of learning are making demands for reduced rentals. Attempt has just been made to influence the motion picture section of the Federation of Women's Clubs to cooperate in a drive for lower costs for films booked for school showings.

Bookings, mostly, are handled by a Los Angeles concern which rents picts at a nominal charge, then peddles them to the schools and other institutions at prices running up to \$75 and \$85, with an occasional higher nick. Exhibs charge that despite the fact that these picts have played all runs, the fact that they are shown to kids at 10c, a throw is keeping thousands of dollars out of box offices annually.

Frisco's Clearance.

San Francisco, March 23.

Exhibs in the San Francisco bay area are in arms over exchange practice of selling pictures which have yet to play the outlying districts to private organizations. A little over a week after one of the big productions of the year had played the Alameda theatre, in Alameda, a film salesman sold the picture to a private individual for exhibition at a lodge affair. Unknown to the exchange, the picture was peddled later to the Alameda high school and shown to 2,000 students at a time a head.

Although exchanges are supposed to withhold product from churches, lodges, hotels and schools until exhibs have had a crack at it, all of them are said to be trying to cut in on the other fellow by overlooking the clearance ruling in selling product which has yet to play all theatres.

CARY GRANT'S \$75,000 FOR SOLO PIC AT ROACH

Hollywood, March 23.

Cary Grant will co-star opposite Constance Bennett in Hal Roach's 'Topper,' which went into production this week under direction of Norman McLeod.

Grant is said to receive a flat \$75,000 for the chore. Supporting cast includes Ronald Young, Billie Burke, Alan Mowbray and Hedda Hopper.

Life's Lolly Pops

Hollywood, March 23.

Life mag will shortly come out with a double truck layout on Louella Parsons.

Mag has had photographer on her trail for past three months getting candid shots at parties, functions, previews, night spots, etc.

BINYON'S GARY CHORE

Hollywood, March 23.

Emanuel Cohen has borrowed Claude Binyon from Paramount to script 'What Ho' for Gary Cooper.

Actor's detention in Florida for a possible operation is temporarily holding up finale of Par's 'Souls at Sea.'

Marking his sixth consecutive year on the Paramount lot, Claude Binyon's writer option has been hoisted with a hike in coin.

His last writing job was on the Wesley Ruggles production, 'I Met Him in Paris.'

BEERY'S FIGHTIN' PIC

Hollywood, March 23.

Next Starrer for Wallace Beery at Metro will be 'Stand Up and Fight,' which he will do upon completion of 'The Old Spot.'

Jules Furthman has been assigned to write screen play for 'Fight,' with James K. McGuinness set as producer.

Zukor Asks Higher Rentals

(Continued on page 4)

ards) would go down fighting, with Zukor, if necessary.

Richards led discussions on labor, one of the many problems affecting theatres in a threatening manner. He advised that all theatre men be very cautious during the next three years and that, wherever possible, they play ball with the labor organizations with which they have to deal.

One of the demands made, also by Richards, who is the head of the large Saenger circuit, was that all deals made by the home office for or with partners should be made in the open, and not under the table. His thought was that if a deal is made which benefits one partner or group

of theatres, the other partners should be informed about it.

Partly on a suggestion made by N. L. Nathanson, head of Famous Players-Canadian, Paramount will select key points where all pictures can be tested. Special men will be put on to supervise these tests and special campaigns will be planned to gain an idea of the maximum possibilities of the pictures. While Nathanson suggested 10 such points, it was agreed that as a starter two spots would be picked and, if successful, the number of test points increased to 10 or more.

The question of centralized film buying came up but it was agreed that deals would be continued to be made in the field by the partner-associates direct with distributors and that the

formed of all deals so made. In the old Public days all deals were made at New York, with field operators frequently sitting in.

Pros and Cons on Radio

While the question of radio brought forth expressions outside of sessions from leading Par operating-partners that stars and scenes from pictures should be kept off the air, at regular convention parleys the issue was not taken up. Barney Balaban was reported disfavoring the idea of letting film personalities and material go on the air, numerous partners supporting him in that feeling, but a fight on it was sidestepped. Partners, whose views were known, appeared to be divided on the point. Those who were against radio were vehemently against it, while some opinions were less severe on the ground that radio helps certain pictures in their first runs, but too far down the line the subsequent, when the songs have been plugged to death,

does no good. Bob Gillham, h.o. advertising-publicity chief, in talking about advertising, stressed that radio sells pictures, but no one took occasion to raise an argument on that point. Any demands on radio may come in a different manner. Numerous committee meetings were privately held at which the matter may have been discussed between the top fight executives and one or two partners, it was indicated.

In addition to discussing pictures themselves, Lou Diamond, from the home office, brought up the matter of shorts and told the operators that if they would write him their reactions to shorts, indicating those that are bad, he would stop making them and try to turn out what the theatres wanted. Both Richards and Karl Hoblitzelle discussed public relations.

Other discussions bore on taxes, led by Clark Brown; angles on insurance by Henry Anderson, insur-

ance executive from the home office; Jack Knight on maintenance, engineering, etc., and assistant campaigns for pictures. Home office indicated that partners did not have to subscribe to assisting campaigns on pictures, but that they could have them, if wanting.

In addition to bringing together the complete home office and operating brains of Par, the three-day convention served to enable an exchange of ideas among partners and executives, plus a chance for all operators to know Y. Frank Freeman better. In Freeman all hands expressed utmost confidence and as a token of their esteem presented him with a costly ring. Mrs. Freeman, with a fine old English piece of silverware.

Suggestion was made from many quarters that a similar convention be held once a year for the h.o. execs and partners. This may be done. Cost of the meet here was said to run around \$25,000, but considered so successful from many angles as to have justified the cost. Freeman presided at the meetings and attendance by the 75 men was well high compulsory. Only one operator could not come, Sol Gordon, partner in the Clements-Gordon circuit, Texas. One of the things said for Freeman in open sessions came from A. H. Blank, midwestern partner, who declared that Freeman was "the most honest man I have ever met."

The conclave ended Saturday night with an impressively-engineered banquet to which only a couple of outsiders were invited. Prizes were given to the wives of attendees and a cash grab-bag was put on for the men, with bills ranging from \$1 up to \$100. Nate Goldstein got the single \$100 bill, the picking and Tracy Barham the \$50 note.

Par conventioners started arriving New York Monday (22). Zukor is due in tomorrow (Thurs.) or Friday and after Monday night's (28) banquet to him at independent theatre owners at the Waldorf, will leave for the Coast.

Censoring

(Continued from page 3)

For New York, company would have to lay out \$30,000, \$30,000 in Pennsylvania and same in Ohio, \$15,000 in Kansas, Virginia and Maryland \$10,000 each, and \$5,000 in Chicago.

In New York the censors were spotted in their positions by the Regents. In all the other tax-collecting setups, politics rules, the boards being manned anew each time a different administration gets into office. Almost completely, the jobs are strictly political plums and any censor who can show a background of proper training for a scissoring spot of the sort is a very rare specimen.

The only censoring body that taxes and is really liked by the industry is the 25-year-old National Board of Review. Outfit charges \$6.25 per reel per production, and not each print, as do the state bodies. Most companies privately view the National Board as a real economy inasmuch as many cities and states o.k. showings of films only if the National Board has okayed 'em. Florida, for instance, and towns like Atlanta, Birmingham, Worcester and Boston.

The companies feel that as long as so many municipal and state setups recognize the National Board in such a manner, the threat of 'em establishing their own tax-taking boards is relatively removed. And the National Board also serves as a buffer when companies are attacked by clubs and small groups on "decency" charges.

The boards in the states also require much coding. Most every major company has a man who devotes almost all his time to soothing 'em by visits and silk-glove handling. Companies figure they can thus offset danger of their product being banned and also accomplish by diplomacy what would otherwise necessitate costly court charges.

No new picture outfit is willing to get itself drawn out on the censor question. They fear what might happen to their product if they openly espouse any movement to get rid of 'em, or even lightly criticize their tactics. The Hays Office is also tacit on the matter, apparently not waiting to get squeezed in if any fireworks should pop off.

So the whole matter continues to spin on the merry-go-round, the censors trying to get as little publicity as possible, and the film outfits sitting mum for fear of offending the tax-takers.

Leslie Howard says Luckies are "tops" with his throat



"Years ago, as an ambitious young actor, I was impressed how well my throat liked Luckies and how well they suited my idea of a perfect cigarette. That impression still stands. In my recent tour of 'Hamlet', with its many performances each week and the attendant tax on my throat, I have been convinced anew that this light smoke is both delightful to my taste and the 'top' cigarette for an actor's throat."

Leslie Howard

An independent survey was made recently among professional men and women—lawyers, doctors, lecturers, scientists, etc. Of those who said they smoke cigarettes, more than 87% stated they personally prefer a light smoke.

Mr. Howard verifies the wisdom of this preference, and so do other leading artists of the radio, stage, screen and opera. Their voices are their fortunes. That's why so many of them smoke Luckies. You, too, can have the throat protection of Luckies—a light smoke, free of certain harsh irritants removed by the exclusive process "It's Toasted". Luckies are gentle on the throat.



THE FINEST TOBACCO—
"THE CREAM OF THE CROP"

A Light Smoke "It's Toasted"—Your Throat Protection

AGAINST IRRITATION—AGAINST COUGH

Copyright 1937, The American Tobacco Company

1 Out of Every 3 Houses in Philly Territory Using Games, Prizes, Etc.

Philadelphia, March 23. Despite the end of banko, games and giveaways in New York and other cities, they're still going strong in Philly and surrounding territory and doing a potent job of building indi. b.o. More than 200 houses in the area are spending approximately \$20,000 on the games, premiums and cash gifts, which means that at least one of every three possible spots is using this or that type of shot-in-the-arm. Many houses are using both games and premiums.

The whole business now, however, practically static, with possible new clients reluctant to sign until Harry McDevitt hands his decision on legality of bingo. Hearing was held several weeks ago, and judgment is expected day.

The straight giveaway biz was at a standstill, anyhow, but the games were on the upbeat until police stepped in about six weeks ago. Until that time gamblers had very little trouble with the law. They are now free to operate temporarily until ruling is passed.

While the premiums were slipping, games were gaining, because many houses which wouldn't think of handing madame a dish will pass her a card, without batting an eye, to play the same old Lotto she enjoyed as a kid.

Idea seems to be that the crockery handout makes the theatre look too while playing a game is just an added form of entertainment. Many exhibs have also learned from housewives that they have lost interest in piling up any more parts of sets-of-cheap-china.

All observers, and even the game men themselves, are about ready to concede that the business popper-uppers are at their peak here now. There may be a temporary spurt if the court decision goes in their favor, but it won't be long before the stimulators begin to skid.

WB's Edge
Greatest battle is with Warner Bros. whose 126 houses get preferred pix and prior dates and don't have to take the junk that goes with the indie's full load. Games and giveaways give patrons some recompense for waiting for a pic to arrive at an indie house.

But even the chains have turned to games in tight competitive spots. Comerford is using screeno in nine of its 61 theatres, while Warners is plugging screeno and dishes in three

houses which they operate indirectly through Sol Hankin.

More film places use premiums than any other stimulant. About 150 have such contracts. There are about 125 temples for games, while banko is comparatively little used. It is firmly entrenched, but has gained none of the popularity it enjoys in the west.

Double featuring has never been a popular policy in this territory, though the dual bills are making some headway where houses are finding it impossible to book decent pix. Approximately 60 of the 800 houses in eastern Pennsy, southern New Jersey and Delaware are double-features.

Most sold games here are Banko, distributed by Dave Molliver, and Bonus, distributed by Quality Premium Co. Lucky, owned by Dennis Games Co., is third. Movie Keno, Screen-O, Line-O, Monte Carlo, Rummy, are others.

Average cost to a theatre of running a game is about \$35 a night. That's \$30 in prizes and \$5 for cards. Bank Night is getting \$7.50 to \$15 for promotion and use of the name. Prizes run around \$25. Game prizes total from \$15 to \$50 in value, with individual gifts ranging in price from 90c. to \$7.50. Price of giveaway premiums average about 11¢.

Almost half the houses using games or gifts employ them on two or more nights. Otherwise, exhibs say, when pic has two-day run they get crowd one night and have an empty house the other. Some exhibs are using premiums one night and a game the other. Several operators have experimented successfully with games on three or four nights a week, especially where pix have long runs.

STORY BUYS

Hollywood, March 23. Columbia took 'Girl In Flight,' orig by Ellis St. Joseph, New York writer.

'Moon Struck,' yarn by Frederick Stephani, taken for musical at 20th-Fox.

RKO bought 'Puzzle' orig by Patrick Quentin.

Republic took 'Tucker Durkee Buys In,' an orig by Rolf Passer and Lyford Moore.

Republic has taken 'Deadline,' yarn by Cynthia and Lawrence Meade.

'Career in C Major,' orig by James M. Cain, purchased at 20th-Fox.

Condor Pictures bought 'Government Agent,' an orig by Philip Evans for Conrad Nagel-Eleanor Hunt film.

Thames Williamson sold his yarn, 'She Married for Money,' to RKO.

Burley Squawk

(Continued from page 1)

heavily, business improved at the theatre. Customers could see the same things for 35 or 55 cents there as others were paying real bucks to ogle later in the evening with a glass of wi.

Burlesque has been proud of the fact that it was developing ground for talent, and was glad to see some of its gals graduate to something better, but that was before the choice talent was snatched in such quantities, and before the talent did the same things directly across the street, in nicer surroundings, and for the same price. So the time has come when burlesque is mad; all except the bookers and the boosted talent, for the bookers are meeting a nicer class of people now, and the talent is being seen by a better class.

Most recent fusion of two branches of entertainment in New York is that of burlesque and vaudeville. Cafe agents spend half their working hours in company of burley managers, attempting to place faners, balloon dancers, specialists and straight lookers as strippers and with plenty responding from both sides.

Although burlesque has absorbed plenty of late vaude talent, present-day affluence of the burley field has prompted specialty gals to invade it rather than lay off, while waiting night spot engagements. Vaude switch was gradual. Latest twist has virtually reached an epidemic with some former nifty agents devoting themselves and clients to burley, and even trying to encroach on already-established burley talent.

Few of the gals confine themselves to either field, preferring to double from one to the other. Strangers to burley easily equal number of vets that have gone nifty.

Among newcomers are Janice Andrea, Agnes Crystal, Betty La Vonne, Poppy O'Hara, Jane Dobbins, Julie Bryan and Della Carroll. Girls were formerly in unit shows and itery specialists of one kind or another. Couple are former showgirls from musicals. Doublers from burley to niteries are Margie Hart, Ada Leonard, Lea Perrin, Middle Parks and Hinda Wassau.

Writer Pact

(Continued from page 2)

as a standing committee, as against an all-writer arbitration board in the Acad setup. Members of the writer trio shall be appointed by the board of directors of the SP, and the producer tri shall be named by the producers' signatory to the pact. Power to appoint also includes power to revise at any time, and there is provision for an alternate group of si.

Arbitration body will set up its own rules and elect any officers necessary. It also has the power to draft other groups or individuals to discuss interpretations of the agreement and to consider proposed revisions or new provisions of the basic pact.

Much of the 15-page document defines the long-controversial questions relating to screen credits. The most stubbornly contested provisions related to the determination of the writers to revise the whole screen credit situation, hitherto a matter of constant wrangling and debate.

The final resolution, as embodied in the agreement is intended to warrant credit—with its essential prestige—to the actual working writers who deserve the credits, not the

credit-snatchers who have heretofore horned in through politics or power.

More Importance

These new credit provisions will serve to give the writer, as a craftsman, more recognized importance in the final production than has heretofore been acknowledged in practice.

Writ provides that a freelance writer who has worked for a producer on a week-to-week basis for at least 10 consecutive stanzas or less must give and receive not less than one week's notice prior to termination of the employment. In other cases a 24-hour notification period is specified.

Upon the request of a writer, the producer is required to acquaint the former with other writers who may be working on the same story material, either in collaboration or independently.

Basic agreement was signed for the Playwrights by Grover Jones, prez, and William Conselman, secretary. Producers signatory are: B. B. Kahane, for Columbia; P. Chase, for First National; Darryl Zanuck, 20th-Fox; L. B. Mayer, Metro; Henry Herzbrun, Paramount; Samuel J. Briskin, RKO; Charles R. Rogers, Universal, and J. L. Warner, Warner Bros.

After March 15, 1938, any signatory may withdraw from the agreement on at least six months' notice, as an individual, or the Screen Playwrights, Inc., as a body.

One technically remains before the Producers can legally accept the pact. That is the willingness of the general membership of the Acad writers branch to amend its agreement to conform with the SP contract. Acad agreement has until Oct. 5 to run before it can be canceled or voted on for a continuance.

On the Acad's exec committee which will pass on the new contract are three SP members and three non-members. SP members are Waldemar Young, William Slavens McNutt and Grover Jones. Non-members are Howard Eshbrook, Jane Murnin and Robert Riskin.

CONTRACTS

Hollywood, March 23. Edwin Knopf, head of the Metro picture department, re-ticketed.

Robert Chapin goes to 20th-Fox on writer's deal.

Metro picked up William Henry.

Donald Ogden Stewart signed term at Selznick-International.

Warners gave writing tickets to Lawrence Kimble and Robertson White.

Ellis St. Joseph goes to Columbia on term writing pact.

RKO ticketed Lee Patrick, comedienne from the New York stage.

Grace Ford remains at Metro another year on an option pickup.

Lon Chaney, Jr., optioned at 20th-Fox.

Samuel Goldwyn has purchased 'Honeymoon in Reno,' story by Virginia Kellogg.

Ferdinand Reyher tagged to writer's pact at RKO.

Warners exercised its option on Stanley Logan, actor.

RKO signed Derry Deane, four-year-old, to pact.

Columbia lifted option on Roslyn Keith, actress.

Alan Bruce tagged to term at RKO.

Helen Valkis had her first option lifted at Warners.

Ford Beebe's option was plucked at Universal. He'll now direct.

Ernest Pagano received a term writing pact at RKO.

Jimmy McHugh's option lifted at Universal.

RKO picked up option on Frank Wood, writer.

James Wong signed term contract as cameraman at Selznick-International.

COLORED BALTO HOUSE MGR. GUILTY ON BINGO

Baltimore, March 23.

Clamping down on Baltimore's first experience with a premi gimnick as a stimulus to b. . . a jury in Criminal Court today found Joe Kane, manager of the Royal, local colored combo house, guilty of conducting a lottery. Motion for a new trial postponed sentence by Judge Eugene O'Dunne, who has been carrying on a vigorous campaign of late against illegal book making, number writing and gambling in general.

Kane, who manages house for Dave Stieffel, chain operator of Philadelphia, was running a bingo game on Monday and Thursday nights in addition to his show. Grabbed and indicted two weeks ago, his case was being watched with considerable interest on part of local exhibs who up to now have had relatively little competition, from bank nights, double features, screeno, bingo, etc.

Ohio Exhibs Conclude Banko's Wearing Off

Cleveland, March 23.

Although banknite Cleveland, legally, dropped at RKO Lincoln by Holt, vision manager, circuit's new national policy. Lincoln was the only one left on chi with prize-drawings. With this nabe discontinuing, the entire RKO circuit is now banknite-less.

Several other neighborhood exhibitors have, or are on the verge of sloughing their bankos after discovering their negative results on business in the long run. Dave Marmorstein recently killed it at his Circle, although Martin Printz's Alhambra across the street is still running prize nights. Apathy of regular customers, not crookedness nor size of bankos, is convincing some exhib that novelty of stunt here is exhi off.

Dickstein Bill

(Continued from page 3)

crowning blow came last week when Dickstein hurriedly assembled two or three members for an unscheduled 'reopening' of the hearings, which had been adjourned the week before. Numerous committee members who had opposed the bill were not invited to the off-the-record repeat performance and were completely unaware that the chairman had seized an opportunity to have Paul Whiteman testify in favor of the alien actor law. Attempt of Dickstein to have the jazz maestro's testimony included in the record—closed two weeks ago—drew screams and squawks, with members already soured on the bill swearing that a first-class row would be readied within a few days.

Line-up present follows:
For the bill: Dickstein.

Against the bill: 21 out of 22 members of the committee.

Views of Representative Schulte of Indiana, who joined Dickstein in his tom-tom beating, during the first sessions of the hearings, are not known. Indiana rep ducked all performances after his initial appearance as the bill's champion.

If any of you heard and saw
an old rube comedian
talk and get big laughs
then dance and stop the show

at **RADIO CITY MUSIC HALL**

WEEK MARCH 18th

IT WAS

ART FRANK

Who Thanks **BLOOM and LEON LEONI**

DAVE APOLLON

WITH HIS NEW REVUE

PLAYED TO STANDING ROOM DURING HOLY WEEK

THIS WEEK (March 18), LOEW'S STATE, NEW YORK

Acclaimed by Everyone as the outstanding entertainment of the season

Booked Solid to May 6, which concludes 32 Consecutive Weeks

JUNE 1st, UNIVERSAL PICTURES, HOLLYWOOD, CALIF.

A New Show in Preparation For Next Season

Direction—**BERNARD BURKE** CURTIS-ALLEN Agency RADI, NEW YORK

Improved Wages, Etc., As Means To Duck Unionization of Exchanges

effort is being made by distributing companies to combat efforts to unionize exchange workers in key cities by making working condition, hours and wages and all surrounding to please to plant, union organizers will find this sector of the industry barren territory.

While St. Louis thus far the sole spot where the unions have obtained a foothold of real proportions to date, two or three other larger cities may feel the effects of the present unionization campaign. However, industry leaders are hopeful that they will be successful in preventing the spread of film exchange unions to other communities. Biggest efforts to locate locals have been made to date at Detroit, Boston and New Haven.

Reason that company officials are anxious to prevent unionization of exchange employees is that they realize the effect on exhibitors. Strong union operating in leading exchanges could force exhibitors to employ strictly union projectionists or have their film service cut off by angry workers in key cities. It is understood that this would work a hardship on small-town exhibitors operating on a small margin of profit and unable to pay any higher scale in some instances.

The better working conditions campaign has been going ahead quietly in most of the leading exchange centers. Aside from checking on actual hours worked and salaries paid, company officials have attempted to develop the idea of pride in the progress of the film concern for which they are working.

It is understood that one of two of the major companies are backsliders on wage scales as compared with their competitors, and it is likely that some effort will be made to swing them into line.

Philadelphia, March 23. Attempts were started here several weeks ago to organize employees of film exchanges into unions similar to those now going in Boston, Detroit and other cities. Plans, however, seem to have been temporarily dropped until stronger footing is attained in other places.

Exchanges seem mystified concerning those doing the missionarying. William Harter, big agent of IATSE, and Horace Johns, of projectionists' organization, who were reported to be behind move, both denied interest. Buzzing also that house employees may be welded into a collective bargaining squad.

Saenger's Injunction Vs. Col. Over 'Theodora'

New Orleans, March 23. In an effort to obtain control of 'Theodora Goes Wild' for exhibition in its chain in Louisiana, Mississippi, Alabama and Florida, Saenger Theatres, Inc., filed suit for an injunction Thursday (18) against Columbia Pictures of Louisiana, Inc., demanding the exchange be prevented from turning the film over to competitive exhibitors.

The film has already been shown here at the Orpheum, a Mort Singer house, and the suit was filed for the benefit of other theatres in the Saenger chain.

The Saenger company charges that it had an agreement with Columbia for first run on any of its pix, but that this agreement was being disregarded. The court granted a temporary restraining order and set March 31 as the date for the hearing.

Ludwig Directs 'Barrier'

Hollywood, March 23. Edward Ludwig will direct 'The Barrier' at Paramount.

The picture is a special which Harry Sherman will produce for Par release.

Wanted—a Capehart

From private individual. Must be in good condition, preferably in French period model. cabinet, radio and phonograph combined. Specifications details of model number, age and price to

Box 711, Variety, New York

How's This, Andy?

Los Angeles, March 23. Because a local daily chatterer omitted his name from a yarn about his forthcoming production, 'The Girl Said No', Andrew L. Stone, has declared a strike the Grand National department, which consists principally of Hereafter he'll plant his own publicity.

NW % 'BOYCOTT' LOOKS LIKE A STANDOFF

Minneapolis, March 23. With Moe Levy, district manager, lining new-season product contracts with percentage deals already signed, many by Twin City exhibitors. Minneapolis and Paul members of Northwest Allied States were to hold another emergency meeting this week to review the buying situation again and to decide if the 'boycott' of percentage pictures should be continued or modified.

It was asserted by leaders of the organization that since the adoption of the resolution calling upon independent exhibitors not to buy percentage pictures, 20th-Fox has 'backed down' on its percentage demands. Levy, however, denies any such 'back down'. He says deals are made to conform to the various factors which enter into the individual situations, 'the same as always.'

Northwest Allied heads claim that 20th-Fox, before the adoption of its resolution, was demanding more percentage deals than last season. Now, they assert, contracts have been offered to some of the theatre owners calling for only three percentage pictures, which is fewer than last year.

Some of the local independents want to 'make an example' of one of the exchanges by calling a 'strike' against it in an effort to 'induce' the distributors all along the line to 'make their contracts more equitable.' They are advocating that Northwest Allied put teeth into its non-buying resolution by requiring members to post cash bonds to assure their good faith in agreeing to withhold purchases of the percentage pictures.

'39 Fair Demands Pix Biz's Assurance on Educational Films

Question: Educational pictures for show in New York World's Fair has been placed squarely before the Hays office. Committee for the Motion Picture Producers and Distributors is studying the matter, making detailed check and should have an answer within the next two weeks.

Educational. Building at the New York exposition will be the last word in the world of teaching. All model classrooms shown in the giant structure will be fully conditioned and wired for talking pictures and audio-visual aids made in visual-audio education.

Reason that the request made of the Hays office, educators and fair officials wanted to know in advance if routine educational films would be liable from the picture business as a whole. Thus far the industry has not formulated any definite plans for the educational field.

The answer which the Hays organization will give probably will reveal whether or not the industry is to branch out into the educational film field with any sort of production, exhibiting distribution system.

SOME 250 CINEMAS IN U. S. FOR COLORED FANS

Survey conducted by Film Boards of Trade indicates that more than 232 picture houses in the U. S. are currently catering to colored patronage, with a total of around 150,000 seating capacity represented by these theatres. Chicago is missing from the list because no survey was made by the board in that city; but 14 to 20 houses there cater to colored patrons.

New York City tops the list of cities in number of houses and seating capacity though only eight theatres of 31 listed are designated as catering exclusively to the Negro population. Twenty-three are tabbed as being theatres at which attendance is mixed. Of the total seating capacity of 38,973 from the area reported by the N. Y. film board of trade, only 3,739 seats are located outside New York City.

The district covered by the Washington board reported the greatest number of theatres though the actual seating capacity ranked only second. There are 46 theatres and seating capacity of 26,853 in this area. However, Baltimore topped Washington both number of houses and seats, the 14 houses in the Maryland metropolis representing capacity more than 10,000 seats.

While the territory covered by the Atlanta film board of trade showed 44 theatres catering to colored population or second number in the list, the seating capacity of the same ran a poor third nationally. In this vast Miami area seating capacity with three houses showed 4,062 seats. The four theatres in Atlanta catering to colored trade had seating capacity of only 1,500.

NO. OF FOREIGN PIX INTO U. S. SAME

The number of foreign feature productions submitted to the Hays Eastern Production Code office is just holding its own with this time in 1936. No material increase is in sight, main reason being that producers in Europe are getting wise to the fact that few of their films have a chance of playing in houses affiliated with the Motion Picture Producers and Distributors Association. This is especially true of European languages, not done in English, because their outlet is almost entirely art or foreign sub-seaters. Even indie English film producers having no major distribution affiliation know that affiliated circuits seldom take their product.

Hence, the foreign producers are not going to the trouble and expense of submitting their pictures to the Hays code authority for purity inspection when they know their films have no chance of getting into a major circuit house. They consider the N. Y. censor board is sufficient since the art patronage and foreign-language theatres don't care whether their pictures have the Hays office code seal or not. The state censor board is recognized as being more or less broad-minded, say industry chiefs, which is one explanation of why a touch of paprika sometimes is found in some of the foreign productions on view in N. Y. City.

Mpls.' Title Switching

Minneapolis, March 23. Fred Strom, who changes titles of pictures with the idea of luring the tougher male element in the lower Gateway district that patronize his theatre, continues the process. This time he sold Claudette Colbert's 'Lily' as 'Scarlet Lady', because, he said, the customers didn't know you can't get a lily and would take the original title literally and stay away.

'Scarlet Lady' is business.

'Hurricane' Samoa

Hollywood, March 23. Samuel Goldwyn and camera crew sails March 31 for Samoa to grab footage for 'The Hurricane'.

Stuart will be in

Superimposing of Subtitles on Color Pix Solved by New Process

Technicolor laboratories have figured out a way of superimposing titles on films in color without using black mats. This, while unknown and generally not appreciated in the film industry at large, will solve one of the worst problems of color film from an international distribution standpoint.

Ever since feature films in color became a practicability, the matter

INJUNCTION DENIED IN TAMPA EXHIB'S SUIT

March 23. The Tampa exhibitors' suit for an injunction against the major film distributor and a chain of theatres, alleging violations of the Sherman anti-trust law, was denied Wednesday (17) by Federal Judge Bascom S. Deaver. The jurist declined to intervene in the dispute, giving as reason the fact that evidence submitted was insufficient to warrant issuance of such an order.

Plaintiffs sought to restrain defendants from conspiring to prevent exhibition of certain films by the petitioning theatres.

Action brought in this, the northern district of Georgia, because most of the defendants maintain distributing offices here. The hearing was held here about four weeks ago and Judge Deaver, who lives in Macon, where his decision was made public, took the matter under advisement.

Named in the action were Vitaphone, Par, Metro, UA, Col, RKO, 20th-Fox, Universal and United Theatres, Inc.

Suit for damages for approximately \$800,000 has been filed by the Florida corporation against the defendants with the exception of United Theatres, Inc. The civil action is pending in the northern district court.

of titles has upset the foreign trade channels. Practically half of the world market is served with prints using superimposed titles but these cannot be used on color films, there being no practical way of blending the white printing into the stock film. One way out thus far has been to use a mat, or strip of black across the bottom (or side for Japanese) of the film and print white titles on this strip. Effect has been a none-too-happy one, with a number of complaints from everywhere, since the black strip seriously detracts from the various color combos.

In superimposing 'Garden of Allah,' however, Technicolor found a way of doing away with the strip. Titles are printed in an extra light green, so much so as to look almost white and yet fit in with the color filter system involved. Screened last week at the UA h.o. with Japanese titles, several exes of foreign parlors, from other companies, came to see the results and were pleased.

Quite Costly

The system is a very expensive one. It costs \$40 per reel for the actual end of superimposing titles on a color print. With the new system, \$200 per reel is asked. That, added to the other costs involved in titling, makes it rather expensive a proposition and practically out of the question for shorts.

Super-imposing of titles is no simple matter, as practiced by the majors. Metro, for instance, has a staff of title experts in New York. Titles are written and spotted in English. English list of titles is then sent to the various markets involved where it is locally translated by experts. List is then printed locally, each title on a separate card, and the batch of cards shipped back to New York where the lab work of super-imposition is done.

Several of the other companies don't go to that much trouble, but M-G feels it is the safest way all around. Paramount, on the other hand, the local offices do the titles everywhere except in Japan. Same for UA.

New York Theatres

There's a Better Show
at the **RKO THEATRES**

PARAMOUNT TIMES SQUARE
'WAIKIKI WEDDING'
with BING CROSBY
—ON THE STAGE—
EDDIE DUCHAYNE, JILL ALSO, GAILGARY BROS., SILLA GOODELLE

CAPITOL 14th St.
JEANETTE NELSON
MacDONALD • EDDY
MAYTIME
an M-G-M picture
with JOHN BARRYMORE

STATE 4th Street & Broadway
JOAN CRAWFORD, W. POWELL
ROBT. MONTGOMERY
'Last of Mrs. Cheyney'
VAUGHN
Dave Apollon and Revue

MUSIC HALL
"SEVENTH HEAVEN"
UNITED ARTISTS
RIVOLI 49th St.

PREMIERE
Thursday Even. March 25
SILENT BARRIERS
AN EPIC OF A NATION
G-2 Production
NEW CRITERION 49th St.
Twice Daily, 2:45 and 8:15

ROXY
On the Stage!
LOUISE BRANDEY
WEST ENDERS
BOB HOPE • ROSS WYSE, JR.
ALL 25¢ TO 50¢
SEATS 1 P.M.

ASTOR
45th St.
Sally, Sally, Sally
Tudor Daily, 2:15, 8:15
Sun. Mat. 1:15, 3:15
Mon. 8:15, 10:15
Tue. Mat. 1:15, 3:15
Wed. Mat. 1:15, 3:15
Thurs. Mat. 1:15, 3:15
Fri. Mat. 1:15, 3:15
Sat. Mat. 1:15, 3:15
Sun. 2 P.M., 5:15, 8:15

ANTI-BERGER TACTICS

Unit on Railroad Man for Radio
Secretaryship

Washington, March 23.

Although Postmaster General Jim Farley has given his blessing to Robert I. Berger for the secretaryship of the Federal Communications Commission, the appointment is not cinched. Washington boys who don't want a New York broadcasting alumnus to get the job have made a last minute move behind Walter Chambliss.

Hope to get a dual endorsement from Farley whereby the patronage-dispenser would give both Berger and Chambliss and then let nature take its course. They have a lot of confidence in nature in this town.

Chambliss is formerly of the Associated Press and now with the Chesapeake & Ohio railroad.

Shortwave News Has State Dept. Policy Angle

Internal trouble on CBS' short wave broadcasts has already been manifested with elimination of Jorge Leyal, as commentator, and substitution of Albert Zalamea in that spot. Change was made by Paul White, special events broadcast chief, personally in charge of the Latin good-will.

Newcomer moves over from the night program, was replaced, it is reported, when he ran into disapproval of officials because of alleged personal coloring and interpretations of international news events during broadcasts. Understood that State Department was also anxious about the news comments.

Press where he had been for past 12 years in Spanish department.

MYSTERY MAN MORTON VISITS CLEVELAND

Cleveland, March 23.

Proposed moving of WTAM to larger quarters at an estimated cost of \$300,000 has been developed by NBC into a mystery drama. Alfred Morton, manager of NBC, owned and operated stations, spent several days looking over possible locations and kept shrouding the web's plan in subdued shushes, darting glances around corners and re-enforced holds on his portfolio. With him, Clark, NBC architect, was with him.

One report has it that NBC has already leased 30,000 feet for 10 years in the Guarantee Title & Trust Building, while purportedly another deal involves a new sports arena and hockey rink. NBC's local 50,000-watt was originally put up in quickie quarters. It is now found that they are in need of much sound proofing that WTAM's surroundings are not in keeping with its prestige.

Romance on the Upbeat

Buffalo, March 23.

Charley Lewis, WBBN announcer, and Martha Norcross, of the NBC sisters' trio have announced they will get married in June. Ed Reimer, speller, and Jean Hutton, vocalist, both of WBBN, have set the time for the fall. Hamilton Woodie, chief announcer of WBBN, will wed Jean Lennon on June 19.

Guy Hummel, WBBN technician, and Virginia Grass have decided on an Autumn wedding.

La France Okays Script

Hollywood, March 23.

Herb Conner's script serial, 'House Undivided', has been taken by Young & Rubicam for La France and will be given a test run on the Coast Don Lee chain. Goes five times a week in 15-minute doses. No date has been set for opener.

L. B. Goes Nautical

Cincinnati, March 23.

It's Commodore L. Wilson now. Folks at WKCY got the flash from Florida that their skipper, the little Napoleon of broadcasters, has taken title to a 32-foot Chris-Craft cruiser; a new plaything for him during periodical visits to Miami.

Transamerican Puzzle Blueprinted

Not yet a year Transamerican Broadcasting & Television Co. has been something of a record-maker in the volume and variety of the gossip and speculation that has stirred up in the radio trade. This has been due to a number of causes, among them changes, delays or modifications in the original plans. And again the fact that 'possibilities' with a remote time element have not been understood correctly, but have been taken by guessers to be much nearer to hand than anybody in the real know contemplated or expected.

That Transamerican always had, and still has, with its networks are not thrown together over this week-end or any week-end. Experience has shown particularly that there's no profit to the developers of networks if they over-expand facilities rapidly and thereby labor for the American Telephone & Telegraph Co. Line costs have imposed deadly overhead burdens on more than one attempt to put networks, large or small, together.

Historically Transamerican has its roots in the fight Warner Brothers fought with ASCAP early in 1936. Here are some of the dates and facts that may be considered pertinent background to status quo of the moment:

April 29, 1936—VARIETY disclosed to the radio trade that Warners was prepared to invest \$1,000,000, or better, in the Mutual network as a first step in its desire to have radio outlets. Warners at the time had no song plugs due to the ASCAP fight shutting the Warner music publishing subsidiaries off CBS, NBC and stations generally.

May 20, 1936—VARIETY foresaw at least seven full hour guest star programs originating from Hollywood by the following fall. This trend dramatized to the film producers the importance of radio and made them receptive to radio deals. Of the various negotiations thereafter started between various film companies and radio and the coincidental agitation led by theatre owners against air appearances of film stars there has, up to now, been no conclusive result. But in the past year the film biz and the radio biz have done business on many fronts and the relationship has been increasingly close.

May 27, 1936—VARIETY made an informal census among leading advertising agencies and found relatively few were definitely predisposed to spot against network radio advertising. This in turn led to the long list-short service controversy between stations and their sales reps and emphasized the question of results in developing new spot business through the existing system of station reps. After several years the now-outlawed aggressive time broker, despite his faults, regained prestige and there was talk that spot radio should be sold not cold as open time to whoever asked for it, but through the medium of ideas a desire for time should be created. It is necessary to refer to the complicated critical involved matter of unsatisfactory, or at least unsatisfying, spot broadcasting because subsequently, Transamerican's chief activities have been based on a formula deriving its strength from existing spot radio conditions; and this in turn may build up the backlog for any 'network' of the future.

June 17, 1936—VARIETY was first with the news that John L. Clark was to leave WLW, Cincy., to become

general manager of a new organization, Transamerican Broadcasting & Television Co., which was being set up by Warner Bros. At that time Mutual was an integral part of what loomed on the horizon. In the same issue it was reported that the Mutual-Don Lee deal was set. Mutual was thus ready, when the switchover date should come, to be a coast-to-coast web. Mutual has carried out its intentions and is now functioning nationally. But meanwhile cross-current diverted the original course.

July 8, 1936—Reiter & Jaeger, station reps, taken over by Transamerican, and reported in VARIETY, Transamerican's station sales service has since then developed twofold. First, about nine stations were handled on a straight sales rep basis. But 50 additional stations became affiliates of Transamerican as regards the main thesis of this phase of the organization—the creation of program ideas, the recording of the entertainment, the place of the campaign on any combination of stations among the list of affiliates which the advertiser wished. This was sold and ballyhooed as a flexible 'network' using transcriptions as its transmission medium. It is stated that nearly one million dollars gross in placements has been made by Transamerican's station service in its first year.

July 15, 1936—Two significant stories were in this issue of VARIETY. John L. Clark was going west to talk with, among others, Don Lee executives. Transamerican's plan to absorb the cost of recording programs—not talent—came as information not pleasant to station reps generally.

July 29, 1936—VARIETY harbingered the probable withdrawal of WLW, Cincy., from partnership in Mutual. It has since retained a nominal affiliation with Mutual but is not concerned with its management or expansion. This change may be looked in mind as drastically altering the original blueprints of the many-sided promotion of which Transamerican was the spearhead and the arrangement-maker.

Aug. 12, 1936—Transamerican advertised in VARIETY that 'there's no mystery about Transamerican.' Nevertheless it has continued to be the skeleton in the closet and the ghost walking in the attic of broadcasting since its debut, its ultimate destiny on time casting some authoritative. Deals are made and unmade over night. An example of that was seen this month when after practically signing with WMCA, New York, a last-minute reversal brought the WLW line for which Transamerican is 'exclusive' agent to the Loew-Metro station, WHN.

Sept. 30, 1936—VARIETY first announced that WLW contemplated a New York or inating studio and planned to fill in the edges of its map with allied stations. This 'big package for advertisers' is just now in process of taking form with last week's consummation of a WLW-WHN reversible wire running through WFIL, Philadelphia and KQV, Pittsburgh.

March 30, 1937—This week's story in VARIETY (see adjoining page) indicates interest in Transamerican by W. S. Peeters and possibility of either a corporate or a financial reorganization of the expansions in sundry directions that may be anticipated. Whole future course of Transamerican will be the result of bargaining, developments, the state of the industry, the need for and the receptivity to services. Transamerican is already an omnibus laden with promotional possibilities.

Household Finance Show Adds Frankie Masters Ork

Chicago, March 23.

New show for Household Finance starts on April 6, with the Frankie Masters orchestra handling the musical portion of the show. Edgar Guest continues as headliner on the period.

Through the local Batten, Barton, Durstine & Osborn agency, Biggie Levin handled the negotiations with the agency on the Masters orchestra, although Music Corp. of America regularly represents the band.

Program as set up by Henry Klein, radio chief for B. B. D. & O., will also include 'success stories' of business, professional, and industrial leaders as interviewed and told by Guest. Actual person whose life is being described will be brought into the studio for personal interviewing over the ether.

Feed and Speed Cowan

Radio and Tin Pan Alley bunch feted Rubey Cowan, NBC talent booker, last night (Tuesday) at a beefsteak prior to leaving for Hollywood and Paramount.

Cowan's Par duties will concentrate on coordinating Par film tale with their radio programs, extending is experience to insure their best radio efforts and, at the same time, not jamming up Par film production schedules.

Murray Bloom of the NBC Artists service handled the beefsteak.

Panelmen's 40-Hr. Week

Chicago, March 23.

Columbia-WBBM has decided to switch its engineers from a six-day 48-hour week to a five-day 40-hour tanzania.

Will go into effect by Sept.

WORLD SIGNS

M.P.P.A. PACT

World roading System has signed a formal contract with the Music Publishers Protective Association covering the licensing of the former's recorded program library. Term is for the balance of 1937. World had since Dec. 31 last been going along on a temporary licensing agreement, electing to hold off signing for everything in its library until it had withdrawn some of the old numbers.

Negotiations are on for Associated Music Publishers to renew the licensing agreement which expires June 30. M.P.P.A. assumes that NBC will at the time extend its present licenses for the Theatrasaur for another six months. NBC's contract with the M.P.P.A. stipulates that the network, if not satisfied with the current terms, must so notify the M.P.P.A. with three months of the expiration of the agreement.

All program library services are now operating under a musical license which obviates the necessity of paying a local commercial fee. Flat sum now required for each number is \$15 semi-annually.

Lou Holtz on Payroll

Lou Holtz will do a series of guest appearances with Fred Allen before taking over the Bristol-Myers hour on NBC Wednesday nights. It will be a summer run for Holtz, who Allen taking a vacation and possibly making a picture on the west Coast.

Meanwhile there's the matter of a new contract to be ironed out between Allen and the drug account, agented by Young & Rubicam.

Engerine Removes Spots, Also Radio Announcers

Installation of Jack Costello as announcer for Engerine portion of the Fox Pop program on NBC makes that the fifth change in that bracket in seven months. Costello starts with current show.

Sponsor trouble has forced program to use and discharge Pat Kelly, Ford Bond, Ben Grauer and Milton Cross during that time. Bond is now announcing the Molle stint on the dual program having been switched from Engerine.

Bernie's Loaf Broken Up

Ben Bernie, currently in Florida, must scam back to Hollywood in about three weeks because of the elaborate American Can radio plug-off on behalf of 'Wake Up and Live', his 20th Century-Fox co-starring film. With Walter Winchell. An entire devoted to a cavalcade of 20th-Fox films on this particular 'Wake' buildup which, obviously, makes it expedient that its emanating source be from Hollywood.

Bernie had intended to do his radio show from Miami for a couple of months, in line with recuperative plans.

NBC's Rodent Round-Up

Indianapolis, March 23. WIRE management has offered its own 'Singing Mouse' to NBC for network's recently announced competition for the rodent songsters. No word yet from the network. Local mouse that carols its way up WIRE for inclusion on Jack Stillewell's 'Anything Can Happen' show, is owned by local woman.

Local newspapers carried picture of the mouse, but gave no mention of the radio factors that contributed to the introduction of this novelty.

A. L. BEGHOTL DIES

In Radio Since 1924—Pres. of KFAB
Until Last Year

Lincoln, March 23.

One of the founders of KFAB, A. L. Beghtol died at his home here Friday (19). He was on the original board when the station was ushered into existence in December, 1924, and acted as president from 1930 until his retirement in 1936. He had been in ill health for some time.

Although still classed as honorary chairman of the station's board, he had not been active since the acquisition of 50% interest by the Lincoln Star and Nebraska State Journal early in 1936. Newspapers also got the same percentage of KOIL, Omaha, and KFOR, Lincoln.

Beghtol is survived by his wife, Minnie, and a daughter, Mrs. Jessie Gretchen Lee. Mrs. Lee on KFAB's continuity staff.

'Convention' of General Mills Sportscasters

General Mills calling 50 announcers from as many cities, who are to do coverage of baseball games this season for them, to Chicago for full instructions in a few weeks. Several sports sponsors last year have called in large group of announcers to outline policy and other details regarding how it wants material handled.

With each sports speller assigned to cover 150 to 162 games in various leagues where radio coverage is permitted, General Mills officials wanted all details clearly set in minds of announcers. Earl Harper, sports commentator for WNEW, N. Y., who is in Springfield, Florida, announcing spring exhibition series there for Newark (Int'l League) for same sponsors, goes to Chicago as representative of New York area.

SHOWMANSHIP QUARREL OVER FRIARS PROGRAM

Donald Peterson, who has been producing the 'Ave Maria Hour', religious dramatizations aired commercially each Sunday over WMCA, N. Y., stepped out of the assignment last Sunday (21) after misunderstanding with the Graymorn Friars, who headroll the period.

Alfredo Antonni, who has been producing Italian versions of the Peterson productions for the Friars on WOV, N. Y., was brought in by the priest in charge of the program to do the music handling. Peterson objected when Antonni wanted to musically signalize a dramatization of Christ's death by going to Jerusalem on Palm Sunday by having 'The End of a Perfect Day' played as background. There was an argument, and Peterson was dropped off the show, though his script is being used on the daily WMCA morning programs the Friars are airing during current Holy Week. His music arrangements have been replaced by Antonni's.

Peterson, however, is still producing the 'St. Anthony Hour,' which the Friars sponsor over WHN, N. Y., as well as making the transcriptions of same sort of religious programs which the Monastery sends out to 100 stations across the land, which the discs are ozoned.

Ford-Conrad Nagel Talk

Hollywood, March 23.

Ford and Conrad Nagel, film actor-radio emcee, are on a dicker that has developed geographical bugs. Nagel doesn't want to go east and the flivver maker doesn't particularly care to have his shows or inate on the Coast.

Nagel's emceeing California's Hour, sponsored by state chain stores, won him much local acclaim.

Joe Cook Fights Flu

Joe Cook has been suffering with the cold but has managed to appear Saturday nights as m.c. for the Shell program on NBC.

He has been abed at his home at Lake Hopatcong, for most of the period between broadcasts for two weeks.

WALL ST. EYES TRANSAMERK

Warners-Metro Make Biz Deals Every Day, Sidney Comment on Transamerik

Louis K. Sidney, head, WHN, New York, and likewise a theatre general for Loew's, explains the Loew-Metro vs. Warner angle that has confused and puzzled some members of the broadcasting trade not familiar with film practice. Deal between the Loew-Metro WHN, New York, and Crosley's WLW, Cincinnati, for a permanent telephone wire making the two stations allies has for its exclusive sales representative Transamerik, which is financed and controlled by Warners.

Sidney points out that Metro and Warner play each other's film product in competitive theatres and that there is no friction. They are competitors both as theatre operators and film producer-distributors yet constantly have business deals.

Many-sided aspects of film biz which has each company a manufacturer, wholesaler and retailer and thus dealing with other companies in many varying capacities is simply now extended over into radio, Sidney points out. A Loew-Metro station is perfectly willing and has no qualms whatever in making a deal through a Warner radio subsidiary.

NBC Dickers Par, Warners for Studio Location in H'wood

Hollywood, March 23. Site of the old Paramount studios at Sunset and Vine will house the new National Broadcasting studio if the sale price can be pounded down to where the network figures it can negotiate a deal. Tag now reads \$600,000 and Paramount isn't receptive to any bargaining much below that figure.

Don Gilman, West Coast head of the chain, likes the location and has made his recommendations to New York. Deal for the vacated Warner lot down the street on Sunset chilled when NBC wanted only a corner of the site, while WB insisted on the 10-acre outright buy in its entirety. NBC relieved its congestion somewhat last week when the artists bureau and publicity department were moved into the rear building, recently vacated by J. Walter Thompson agency, now in an office building on Hollywood boulevard.

CRUMIT TEST SUIT DOCKETED FOR MON.

Rial of Frank Crumit's suit in WHN, New York, in connection with the unauthorized broadcasting of his phonograph records, has been put off until next Monday (29). Supreme Court Justice Hamer will, it is expected, rule in the meantime on the plea argued last week by the Decca Record Co. for the right to intervene in the action. Crumit, as a member of the National Association of Performing Artists, wants WHN enjoined from playing his records, while Decca holds that if it is to be any ening, that right should be assigned to Decca, the manufacturer of the record in question.

Phil Merryman to N. Y.

Washington, March 23. Phillip I. Merryman, NBC's operations supervisor in Washington for 10 years, leaves the capital for a berth in Radio City's station relations department. Merryman joined NBC in 1927, is placed taken by Donald H. Cooper, senior control supervisor, with Robert L. Terrell promoted to Cooper's job. Dawson A. Ullman upped to the post of junior control supervisor.

ick Burris has been promoted to program director of KFYR, Bismarck, N. D. oy H. Brant, newly to the station's announcing is doubling as news director.

Script Tease

Rochester, N. Y., March 23. To-do over burlesque has caused Don Harris, announcer and performer over WHAM here, to himself a 'script tease' himself a

ASCAP PEEVE BREAKS OUT IN NEBRASKA

Lincoln, March 23.

Characterizing ASCAP as 'one of the most vicious trusts' ever operated, proponents of the bill before the unicameral legislature, which would write the Sherman anti-trust law into the Nebraska statutes, were given hearing, along with E. S. Hartman, spokesman for the Society from Chicago.

Previous to the hearing, the Nebraska Broadcasters Association met and discussed the legislation, but almost to a man decided to take no action as an organization. Belief was, since a bill provides for abolishing the flat rate now enforced by the society for all stations, or music using individuals, and doing the dickering with each individual, that the cure might be as bad as the bite.

However, John Gillin, Jr., president of the Broadcasters, reported for the hearing on his own experiences with ASCAP as director of WOW, Omaha, where he said the assessment was 5% of the gross biz done by use of the music. In opposition to him, Eugene Blaser, Omaha rep for ASCAP, said the assessment was only about 1% of the gross, and that the total income from Nebraska to ASCAP was \$16,400 yearly.

Bill is submitted by Senator Frank Brady, an Atkinson rancher. Bill was placed on general file before legislature today (23) and will be considered by judiciary committee on constitutionality. Final vote is expected shortly.

MOSELEY'S PEEVE

Again Radio—And Yen to Write Two, Not Just One, Book

idney Alexander Moseley, English journalist and radio critic who made \$500,000 in television and promptly retired, has completed a six months' tour of the United States in an open car. He returns to England March 24. Three of his six months were spent in Hollywood. He says, 'No Englishman could visit the film colony for that length of time and not write a book about it.' He'll not stop at one book, however. A second volume will deal with what he saw from his open car and what he heard over the radio, installed in the car. Moseley has the traditional English loathing for the Yankee salesmanship tucked in with radio entertainment. 'Wagner music and nose drops just don't go together, you know,' said Moseley. He gave point to his sense of outrage by dashing off to attend the matinee at the Metropolitan opera last Thursday (18).

roker Back at WIRE

Indianapolis, March 23. rthur C. Broker has recently rejoined the sales staff of WIRE here. This is a return engagement for Broker, who worked on sales while Plug Kendrick bossed the station.

SEVERAL BIG BIZ MEN MAY STEP IN

Waddill Catchings, Utility Financier, Will Confer with Harry Warner Early in May—Would Draw Together Associated, Muzak, Lehman Bros. — Frank Hummert, Walter P. Chrysler, Harrison Williams Are Biz Allies of Catchings

WARNERS 65%

Waddill Catchings, utility financier and director of Warner Bros. Picture Corp., is moving toward an alignment of certain of the North American Co.'s interests with the Transamerik Broadcasting & Television Corp. Catchings, who closely associated himself with several phases and by-products of sound recording for a number of years, proposes to present his plan of consolidation to Harry M. Warner when the WB prez returns from Europe the early part of May.

Catchings' most recent approach to broadcasting has been through his work in financing and developing James A. Miller's process of recording radio programs on film. Associated with Catchings in the exploitation of these Warner-controlled recording patents are Frank Hummert, head of Jackett-Sample-Hummert, Inc., William P. Chrysler and Harrison Williams, head of the North American utilities combine. North American operations include the Associated Music Publishers, Inc., Muzak, Inc., Wired Radio, Inc., and the ownership of a number of television patents.

May Be Chairman

Catchings would like to come in as chairman of the Transamerik Corp.'s board and turn over to it Associated's recorded program library, Muzak and Wired Radio, and arrange to have the publishing, synchronization and performing rights phases of the AMP made part of Warners' music publishing setup. Move would give Transamerik a library service and which is expected to be an economical method of program recording.

Wall Street sources have it that if Catchings becomes part of the Transamerik enterprise, Lehman Bros., the banking house with which Catchings has a connection, will in due time be found in the Transamerik picture. Some downtowners aver that Lehman is already in

In Hungary—Also

Budapest, March 12. adage about prophets in their own country was demonstrated by composer Paul Barna, whose tango, 'You Will Call Me Yet' was rejected by Hungarian Broadcasting Co. on two occasions, as being unsuitable for radio performance.

Barna had copies of his music printed with Spanish words, and title-page in Spanish, dubbing it 'Eternamente.' Radio management did not object to a dance band playing the number twice in succession. Composer allowed himself the joke of submitting Hungarian version, a third time, and while his melody was floating on the ether waves, a Spanish version he received letter from broadcasting company again saying it was totally unsuitable for airing.

ESQUIRE JOINS CORONET ON THE RADIO

Coronet magazine, which has been testing on WOR, New York, shifts April 2 to the NBC blue loop for a Friday night half hour. Deems Taylor and the elastic program pattern remains as is. Mutual could not clear time for net work expansion of the Coronet show.

To complete the contract with WOR, David A. Smart, publisher of the two magazines, is framing a show for Esquire. Latter will be heard Tuesday at 8 p. m., starting March 30.

Lucius Beebe, N. Y. Herald Tribune writer, currently doing a night club society series for Cosmopolitan magazine, will probably be the personality on the Esquire stanza.

B. B. D. & O. is the agency.

but this is denied by WB, which controls 65% of Transamerik's stock. Catchings, besides knowing the picture business, is rated as one of the keenest operators in the public utilities field, a business which now affords nothing near the opportunities it did before the advent of the New Deal.

Phil Cook as CBS' Father Time

Network Frames Novel Program, 'New York Almanac' As Early A.M. Show

Columbia is arranging to put Phil Cook on for a daily 8 to 9 a.m. show over WABC, New York, starting April 5. Besides doing his various characters, with a studio band in support, Cook would reel off the various public events taking place that day in and around New York. It would start as on a sustaining basis and then be offered to advertisers for multiple participation. Talent cost for the week will figure between \$3,000 and \$3,200. Tentative title of the show is 'New York Almanac.'

If the program is okayed, Cook will start as an exploitation stunt, go on WABC the day before (4) during station breaks to announce the time by way of a 'Father Time' character. Al Pearce, and his troupe had several months ago been set to do a similar early morning routine on CBS' New York key but for in the meantime bought the act.

Early Summer Ballyhoo

NBC is putting a campaign for summer business two months earlier than any previous year. It's using mailing pieces besides trade paper advertising.

Network had such huge increase in summer business last year that it figures it will have no easy time raising the gross this coming season.

Jack Fulton Spreads Out

Chicago, March 23. Wrigley is dropping its Friday night 'Mortimer Gooch' period after this week's session. Will replace with the musical Jack Fulton, Franklin MacCormack and Carlton Kelsey orchestra program which will be run five times across the board.

A gentlemen's agreement is all that binds WHN, New York, and WLW, Cincinnati, at present, although written document has been promised. No specific start for the operation of the Cincinnati-New York telephone wire had been set up to yesterday (Tuesday). rement can be cancelled either side on short notice.

Much gossip around Manhattan radio circles last week anent the sudden switch of the WLW deal from WMCA, New York, to WHN, the Loew outlet. Transamerik acting in the deal had asked WMCA for an hour free time nightly which Donald Flamm flatly refused. However, the subsequent pact with WHN represents only two commercial hours a week donation from WHN to WLW-Transamerik, it is stated.

WLW-WMCA negotiations were on and off since last autumn. Not long before the sudden culmination of the deal with WHN there had been a tentative proposal that a dual arrangement might be worked out making both WMCA and WHN joint N. Y. originating points for the line. This was unacceptable to both WMCA and WHN, which are keen rivals in every phase of station operation.

Not directly a party to the WLW-WHN pact was Station WNEW, the Blow-Bulova station, for which Transamerik acts as sales rep. Loew-Metro connection weighed strongly in favor of WHN.

Heywood Broun Off Air; Had Invited Sponsor to Fire If N. C.; He's III

Philadelphia, March 23. Heywood Broun program, running less than month on WCAU, is off. Last airing was Wednesday (17). Station announced that columnist is confined to bed in New York with severe cold, brought on by fundum condition due to overwork. It was said that Broun won't be back for at least a month and it was strongly intimated that he may never be back.

Fep Boys Auto Supplies, which sponsored the 15-minute spiel, three nights a week, now off altogether. Termer, it became known, on account of signing, was very loose, allowing cancellation by either side with two weeks' notice. Broun said at that time he could be fired if not so hot. He has checked out of Warwick Hotel, here, where he was living.

Columnist, who is prez of Newspaper Guild, was sketched to be guest of honor at party by Philly Guild unit Friday night. About 100 Guilders were present, but Broun failed to show.

ALL-NEGRO RADIO SHOW FLEISCHMANN MAYBE

standard rands ikering through J. Walter Thompson for an all-colored show headed by Louie Armstrong. Program will run a half hour and carry the Fleischmann Yeast tag.

It will, for the start, take a Friday night spin on the WBZ (WZ) link and later move into the per now held by Robert Ripley and Ozzie Nelson (Baker's Broadcast) on the same network Sunday evenings.

Ed Smith Leaves WNEW

Ed Smith, head of continuity department at WNEW, N. Y., resigned, effective on Friday (19), with his duties being taken over by Richard Morenus, recently installed as head of the program department. Smith may go to Hollywood. Another shift takes Walter Tibbles, vet announcer and sound man, to the Blow agency, where he will be assistant time buyer.

Webs Shy Off School Explosion As Too Horrible; KRLD, WFAA Get Eye-Witness Stuff from Scene

Dallas, March 23. Tragedy in the East Texas oil fields last week taking the lives of some 460 students of New London High was not covered at the scene by either of the major networks. Clyde Rembert of KRLD-Times Herald station, a Columbia outlet, said CBS decided story 'was too gruesome' for national airing. Martin Campbell of WFAA-Dallas News, a NBC station, reported the chain 'couldn't work out a spot for the explosion.'

Local stations covered the story thoroughly on their own. Explosion occurred at 3:20 p. m., ten minutes before dismissal of students for day. Dallas wire sources got the first tips about 3:40 but fatalities mentioned were so incomprehensible that they spent about 20 more minutes before going wide open on bulletins. Radio stations were tipped immediately by newspaper affiliations and aired the news immediately.

Scene of the catastrophe is about 110 miles from Dallas. KRLD had a unit in vicinity and a line open to studio here WFAA preferred to rely in with two small stations in accident area. Stations KOCA at Kilgore and KGKB at Tyler, each a 100-watt at night, were on the spot and had tied in with WFAA.

Can't Be Too Explicit

Larry Nixon of WMCA, New York, in writing continuity for airing, put the word 'Texas' in every sentence pertaining to school tragedy to make certain that no listener around N. Y. would get alarmed that the explosion had happened in vicinity. Nevertheless, one call was phoned in with query: 'Where in the Bronx is the New London High School?'

Martin Campbell kept a crew of technicians and announcers standing by at WFAA studio in case of emergency dash to scene. Periodical flashes were fed to radio listeners until 4:40 a. m. Friday morning. Rembert headed crew consisting of Engineer Claude Maund and Announcers Royce Colon and Jack Howell to New London for KRLD. A 21-minute description of the stupefying scene started over KRLD at 11:38 p. m.

Used by MUMIA Both stations were utilized by state national guard and highway police to call out troopers for martial law duty and to broadcast requests that roads be cleared of morbid curiosity seekers who were interfering with relief work.

WFAA again aired broadcasts Friday afternoon and evening and KRLD put William Perry, CBS special events man who had planned in from New York, on at 6:15 and 9:45 p. m. Perry, who had spent day in watching rescue work, was obviously shaken by ordeal and did not attempt a reportorial coverage of his experience. His 15-minute talk was personal and was delivered deliberately with marked emotion.

Sports writers turned in first newspaper stories on explosion as Dallas baseball team is training at nearby Longview and famed reporters were first on spot. Kaho, photographer for Daily Oklahoman, Oklahoma City, was at training camp and got clean beat on daylight pictures which got credit for his paper in first Wirephoto releases over Associated Press.

PROUTY JOINS UP

Norman R. Prouty defers from the radio department of E. Katz special agency to join Transamerican's New York staff next week under Virgil Reiers on text sales.

Terry Gunn from Petry joined a week ago.

Jack Lyman's Dallas Chore

Dallas, March 23. Jack B. Lyman, formerly of KFSD, San Diego, and chief announcer last year for Texas Centennial, has been appointed program director for Dallas exposition this summer.

James W. Crocker is general radio director.

Guest List

AMERICAN CAN
(Tu. 9-WJZ)
Mar. 30—Frank Parker, & P.
(Th. 8-WABC)
Mar. 25—Dorothy Gish, St. Patrick's Cathedral Choir, Henry Youngman.

AMER. TOBACCO
(Lucky Strike Cigs)
(Sat. 10-WABC)
Mar. 27—Margaret Sullivan.

AXTON-FISHER
(Spuds)
(Sa. 8-WJZ)
Mar. 27—Charles Kullmann.
Apr. 3—Mills Brothers.

BISTOL-MYERS
(Wed. 9-WEAF)
Mar. 24—Pauline Alfred, Prof. Quigley.

CAMPBELL
(Fri. 9-WABC)
Mar. 26—Gilvy De Haviland, Anita Louise, Ian Hunter, Roland Young, Bonita Granville, Freda Inescort, Alice Brady.

CAMPBELL TOMATO JUICE
(Wed. 8:30-WABC)
Mar. 24—Ken Murray, Tony Labriola.

FIRESTONE
(Mon. 8:30-WEAF)
Mar. 29—Rose Bampton, Margaret Speaks.

FORD
(Su. 9-WABC)
Mar. 28—Alexander Smallens, Richard Bonell.

FORD DEALERS
(Tu. 9 p.m.-WABC)
Mar. 30—Jean Ellington.

GENERAL FOODS
(Calumet)
(Su. 5-WJZ)
Mar. 28—Leone Greulich, Joseph Schuster.

GENERAL MOTORS
(Su. 10-WEAF)
Mar. 28—Kirsten Flagstad.

GROUP OF BANKS
(Fri. 10 p.m.-WABC)
Mar. 26—Leopold Stokowski.

HEINZ
(M-W-F, 11 a.m.-WABC)
Mar. 24—Mrs. Sarah M. Lockwood, Dorothy.

INTERNATIONAL SILVER
(1847 Rogers Bros.)
(Su. 4:30-WEAF)
Mar. 29—Not booked.

JELLO
(Su. 7 p.m.-WEAF)
Mar. 28—Not booked.

KRAFT
(Th. 10-WEAF)
Mar. 25—Gail Sondergaard, Walter Brennan.

KOLYNOS
(Tu. 8-WABC)
Mar. 30—Not booked.

LUX
(Mon. 9-WABC)
Mar. 29—George Burns, Gracie Allen.

MAXWELL HOUSE
(Th. 7-WEAF)
Mar. 25—Ethel Barrymore, Vienna Boys Choir.

NAT'L DAIRY
(Sat. 8-WEAF)
Mar. 27—Not booked.

NASH
(Sat. 9-WABC)
Mar. 27—Not booked.

R. J. REYNOLDS
(Camel Cigarettes)
(Tu. 9:30-WABC)
Mar. 30—Judy Garland.

ROYAL GELATINE
(Th. 8-WEAF)
Mar. 25—Bob Hope, Tony Sarg, Tyrone Power, Clarence Desmond.

SHELL
(Sat. 9:30-WEAF)
Mar. 27—Not booked.

Woodruff on State Board
Atlanta, March.
J. W. Woodruff, Sr., owner of Georgia's only radio chain, WATL, Atlanta; WRBL, Columbus; WGFC, Albany, was one of seven named by Gov. E. D. Rivers as a member of the State Planning Board.

Woodruff is a resident of Columbus, Ga.

Arthur Church Protests Using His Market as Farm Listening Tester

Joint Committee on Radio Research considering a protest made by Arthur B. Church, of KMB, Kansas City, against the committee's selecting that area for a test survey of rural audiences. Church, who is a member of the committee, says he's afraid that it accuses him of shaping the test to the benefit of his own station.

Committee, after agreeing to undertake several rural tests along the line of coverage and audience habits, had left the matter of tagging the spots to the group's technical committee. Latter unanimously chose Kansas City. Other tests might be made in Oklahoma and Minnesota, but in each case an attempt will be made to pick a district where the stations releasing NBC-red, NBC-blue and Columbia programs are pretty much on a par when it comes to signal strength.

Research organization to handle the rural job has not been engaged by the committee. Like the New England test this will be left to the lowest bidder.

NBC recently put out a promotional piece, 'Money at the Crossroads,' which sought to show the influence of radio on rural consumers. Network is still compiling all available facts and figures on the rural angle of broadcasting with a view of offering them to any one that wants them. This info will include the size of the market plus the approximate number of sets in each district.

Smith Chasing Biz

Frank M. Smith of WLW, Cincinnati, is spending a week in New York in connection with the start of the WLW-WHN wire around April 1. Is chasing commercials to originate in Manhattan.

Pending still is the Vitalis account through Fedal & Ryan which has an option on WLW's program, 'For Men Only.' Latter would be moved to New York. Depends on a supply of special bookings of interest to males and for commercial purposes much easier to handle and book in east than in Cincinnati area where the supply of the kind of stuff that people want is necessarily limited.

Standard Oil Audition

Chicago, March 23. Audition set up for Standard Oil (Indiana) by Columbia for new coast-to-coast show included Kings' Jesters, Ganna Vanna, soprano, Carl Hoff's band, with John Tucker Battle as m.c.

Tucker was formerly on the Hilton show as English comic.

RADIO SHOWMANSHIP

Attention-Getters, Tie-Ups, Ideas

Outstanding Stunts:

INVENTORS PROGRAM
KSTP, ST. PAUL
OHIO EARTHQUAKE
REPORTS
WBNS, COLUMBUS

KSTP's 'I've Got an Idea'

St. Paul. KSTP's 'I've Got an Idea' program, less than four weeks old, already has proved a likely bonanza to three embryo inventors who explained their current brainstorms over this 30-minute spot.

A Milwaukee hospital supply house, hearing John Rose's (former local cop) description of his device for having in bed, particularly adaptable to convalescents, has contacted the ex-batfoot with a likelihood that the brainchild will be manufactured and marketed.

Second week's airing brought two persons anxious to angel David Offrelle, 14-year-old son of a blind and crippled father who has invented a furnace-door incinerator. Third week lured an offer from a Minneapolis manufacturer to help Owen Dougherty of St. Paul market his rope-jumping pit.

Program is running all at full tilt, with an average of eight inventors breezing in for each weekly broadcast. Studio pays off three top-notchers each week with \$5, \$5 and \$2. And while the supply of inventors runs ever stronger, some of the first batchers are back for further tries with new gadgets, inventing them from one broadcast to the next, about like Tin Pan Alley turns out pops.

An Earthquake in Ohio

Columbus. With this startled midwestern city agog over two earthquake shocks in a week, WBNS cashed in on the excitement in a novel way.

Second tremor came about 12:45 a. m. last Tuesday (9). In less than ten minutes a microphone had been set in the office where the night telephone is located and Jim Blower went on the air with descriptions of quake as they were phoned in by excited residents.

Blower stayed on the air until 2:30 a. m., repeating the words of the caller before answering so that listeners got the effect of a two-way conversation. In between he called the U. S. Weather Bureau and the newspapers for the latest bulletins. Stunt went over big as half the city was awake and tuned in for news of the extent of the quake.

Shut-In Honored by WJAY

Cleveland. For hospital week WJAY bundled up the town's champion shut-in, John 'Pop' Garvey, and carried him downtown to the Hanna to be guest-honored at a theatre broadcast of Burt's amateur show. It was first time he had been out of his house in six years after being an invalid for ten years.

In middle of program Mendel

Jones, announcer, pushed his portable bed to mike for a hello, but this wasn't his first broadcast. Garvey's well known in these parts as operator of his own short-wave station, WSQJO, from which he usually sends programs through WJAY to other shut-ins. Personal file includes names and wave-lengths of 3,000 sick people with whom he corresponds weekly by air. Party in his honor was staged by radio amateur operators who regard him as the dean of the air.

Interviewed Under 'zaw's Eye Kansas City. Now it's the 'Man at the Wheel.' Station WBB's program department prevailed on the local police to station a couple of cops at a busy downtown intersection and to stop any motorist they choose. Cops quiz the driver on traffic laws and on what he would do 'if and when.' A WBB mike grabs the cross-fire for a 15-minute period.

Farmers Will Care. Cedar Rapids, Ia. Just how fast does corn grow? WMT, Cedar Rapids-Waterloo, member of the Iowa wave, have just signed contract with local farmer who will measure the growth of his corn day by day to the fraction of an inch and report his findings to the station where each day's results will be aired.

Same farmer reported the growth of his corn last season for a local newspaper, but WMT beat them to the draw this year and signed the corn-weather-up.

Much interest has been built around this stunt in the past with pool hall boys following the growth of corn as closely as the ponies.

Ivics and Showmanship Charlotte, N. C. WSO took showmanship into the public affairs field on March 16, when the city of Charlotte was holding a local election on waterworks bonds, to expand the city's water system.

Earl Gluck, station manager, directed his mobile unit in a trip through the city's waterworks system. He was aided by John Ward, remote control operator, Dick Faulkner, special events man. They took the listening audience on a complete tour that traced city water from its source at the Catawba river, through all its various filtration and purification processes, into standpipes and reservoirs, and through pumping stations, until it finally is delivered to the consumer.

Mayor Ben Douglas and City Manager J. B. Marshall aided in the presentation, doing a good part of the talking.

Critical Slant on Drunks Cincinnati.

WCKY is carrying commercial for Davis and Yellow cabs which, on twice weekly quarter-hour programs, attempts to curb drunken and reckless driving.

Advice-to-motorists copy does not evade nor power-puff the issue, but stalks right out and sinks its teeth into the ever-rising auto accident mortality rate.

Entertainment on the periods is dance music recorded.

Showmanship Calendar

(April, 1937)

(Showmanship being largely dependent on stunts, tie-ups, etc., in connection with established holidays and events, Varsity hereunder presents a calendar for the month of April. This calendar is published monthly from material copyrighted by the National Retail Dry Goods Assn.)

SPECIAL WEEKS DURING APRIL

Conservation Week, April 1 to 7; sponsored by the National Life Conservation Society, Mrs. C. C. Marshall, 2239 Tiebout Ave., New York City.

National Baseball Week, April 3 to 10; sponsored by The Sporting Goods Dealer, St. Louis, Mo.

Swiss Industries Fair, April 3 to 13; Consulate General of Switzerland, 468 Fourth St., New York City.

National Negro Health Week, April 4 to 11; sponsored by Public Health Service, U. S. Treasury, Washington, D. C.

National Retail Grocers' Week, April 5 to 10; sponsored by National Association of Retail Grocers, 360 N. Michigan, Chicago, Ill.

American Toy Fair, April 5 to 17; sponsored by the Toy Manufacturers' Association, 200 Fifth Ave., New York City.

Circus at Madison Square Garden, New York City, April 8 to May 1.

Be Kind to Animals Anniversary, April 11 to 17; sponsored by the American Humane Association, 80 Howard St., Albany, N. Y.

National Garden Week, April 18 to 24; sponsored by the General Federation of Women's Clubs, 1734 N. St., N. W., Washington, D. C.

Grand National Bridge Tournament, April 20 to 25; sponsored by the U. S. Bridge Association, 30 Rockefeller Plaza, New York City.

Fishermen's Week, April 24 to May 1; sponsored by The Sporting Goods Dealer, St. Louis, Mo.

National Better Homes Week, April 25 to May 1;

sponsored by the Purdue Research Foundation, Lafayette, Ind.

SPECIAL DAYS DURING APRIL

(1) April Fool's Day.

(2) Establishment of first U. S. Mint, 1792; Hans Christian Anderson born, 1805; Jewish Passover, 7th day (Nisan 21, begins sunset previous day).

(3) Jewish Passover—last day (Nisan 22, begins sunset previous day).

(4) Army day; U. S. entered World War.

(5) Peary discovered the North Pole, 1909.

(6) World Bridge Olympic.

(7) Louisiana enters Union.

(8) Humane Sunday, first day of Be Kind to Animals Week.

(9) Patriot's Day (Maine and Massachusetts); Reverse's ri 1775.

(10) Beginning of Spanish American War, 1898.

(11) Birthday of J. Sterling Morton, founder 'Arbor Day.'

(12) First newspaper, 'Boston News Letter,' published 1704.

(13) DAYLIGHT SAVING TIME BEGINS.

(14) Confederate Memorial Day in Florida, Alabama, Georgia and Mississippi; also World War Memorial Day in Florida.

(15) Morse, inventor of the telegraph, born 1791; J. Audubon, naturalist, born 1780.

(16) Maryland admitted to the Union, 1788.

(17) Jewish Scholar's Festival—Lag B'Omer (Iyar, begins sunset previous day).

(18) Fast Day in New Hampshire; Navy Department created, 1798; George Washington inaugurated, 1789.

Sales promotion note: this year department store sales in April will make up about 7.9% of total annual sales, ranking the month seventh (in a tie with June); best sellers include millinery, coats, ties, home furnishings, apparel of all kinds.

B'CAST FOR DEALERS ONLY

Tops in Agency Nerve

Agency called a station rep and asked whether he thought one of his stations would be agreeable to cutting in half the number of week spot announcements the same agency had contracted for. Rep answered that it might be arranged but he would first have to give some reason for the clip.

Ignoring this last suggestion, the agency man went on: 'Well, do you think the station would waive the two weeks' cancellation notice and let us call off the schedule immediately?' 'That also might be worked out,' replied the station rep. 'If your budget makes it necessary, I believe the station will stand ready to co-operate. But before I contact the station, will you tell me the reason?'

Answered the agency man: 'We want to buy participation in a women's program on another station in the same town.' P. S.: The schedule was neither reduced nor cancelled.

6,000 Broadcasts, \$100,000 for Talent Is Dope for San Francisco Expo

San Francisco, March 23.

Expenditure of more than \$100,000 talent approximately 6,000 to programs to be originated on the grounds of the 1939 Golden Gate International Exposition is contemplated by fair execs. Latter had confab with network and indie station representatives here last Friday (19). Webs and local stations will all share in the use of the expo talent and broadcasting facilities, with no exclusive privileges for any. Plans to invite major network commercials to broadcast from the fair grounds were approved, provided no other commercial interests, such as operators of the public address system, be given any credit in connection with such broadcasts. Auditorium type studio, seating 3,000, will be constructed for this purpose, and all facilities will be available without charge to sponsors.

Line costs for all remote controls from the expo will be footed by fair officials. Only exception will be special facilities for commercial purposes connection with tie-ups with merchandising exhibits. New type of visual studios will be built for the fair broadcasts, enabling visitors to watch the entertainers at all times. Sustainers will be available to all broadcasters without charge throughout the duration of the exposition.

Attending the confab Friday were Don E. Gilman and Donald W. Thornburgh, NBC and CBS vice-presidents, respectively; Wilbur Eickelburg of Mutual-Don Lee; Fox Case of CBS; Bob Roberts of KYA and the California Radio System; Phil Lacky of KSEE; F. W. Morse of KLS; G. A. Putnam, KGGC, Arthur Westlund, KRE; P. D. Allen, KLX, in addition to Clyde Vandenberg, the expo's iirector of promotion; Art Linkletter, radio director, and Arthur Halloran, chief of the electrical and communications division of the fair.

CBS SPOT SALESMEN AT WKRC ROUND-UP

Entire sales staff of Radio Sales, Inc., including Kelly Smith, Arthur Hays, Art Kemp, Kingsley Horton, Howard Meighan, will be guests of WKRC, Cincinnati, when that station dedicates its new transmitter and studios this Saturday (27). Columbia is bringing them in from New York, Chicago and Detroit and making it a weekend.

Execs from the network's home office will also be on the scene for the celebration.

Smelling Salts

Buffalo, March 23. Spelling bee note: a recent winner was L. Ray Ferguson. Interviewing him, a WKWB announcer asked, 'Did you ever take part in a spelling bee before?' 'Yes,' said Ferguson, 'I won the Western New York championship in a spelling bee conducted by WBBN, the Buffalo Evening News Station.'

SEEKS GOOD WILL OF SERVICE MEN

Trade Antagonism to RCA Parts Because of Wholesale Practices Is Reputed Motivation Behind Highly Technical Programs of No Interest to Public

TIE-INS

Wholesale Radio Co., set equipment wholesalers for Radio Corporation of America, is buying time on local stations throughout the country to carry a special message to radio service men and ostensibly to assuage their reputed antagonistic attitude toward use of RCA parts. Programs have been framed to attract service men and as a co-operative marketing idea for them. Broadcasts are not directed at radio audiences in any way, and probably would not prove of more than casual interest even to rabid radio fans.

Radio time-buying campaign is reported to take cognizance of annoyance of service shops and employees over contention that RCA or its wholesalers have been selling equipment over the counter. Wholesale Radio's transcriptions are set for 13 weeks on WNEW, where the firm hopes to attract the attention of some 10,000 service men the Greater New York area.

Initial broadcasts will explain technically how to eliminate noise, get certain audio-frequency tones, etc. Idea is that service men can be in customer's home when program comes in, point out that the tone in question is not getting this right and suggest how it can be brought in on their radio. Programs also include distribution of \$100 in equipment to service men who write in and explain in best manner certain technical phases in current radio set difficulties.

Los Angeles, March 23.

Stockholders meeting of Southern California Edison Co. was aired last Friday (19) over five stations of the Don Lee-Mutual chain and KFOX, Long Beach. First time done according to outfit's announcement, which sent out the hour show to 75,000 partners in the corporation.

Harry J. Bauer, president, presided, and all the data and info usually relayed to the stockholders was ethered. Radio plan was to reach consumers as well as stockholders. Last year company used the company's privately owned telephone system.

10c a Word as Censor Tax

Politicians Propose Weird Measure—Publishers Said to Think It Very Nice

A weird measure seeking to place a censorship on commercial material broadcast over New York stations has been introduced in the New York State legislature. Bill, which got into the Assembly hopper through Assemblyman William McKennie, Republican, of Allegheny County, and on the Senate rolls through State Senator James Murray, would have the copy blue penciling done by the motion picture division of the state education department.

Act has been introduced as an amendment to the state education law and would make unlawful any broadcasting of advertising material which had not been first submitted to the picture division. It would exact a charge of 10c. per word for reviewing such matter. Amendment would go into effect July 1, 1937. Amendment also covers transcrip-

'All Sustainers Will Be Paid' Is Advanced As Argument For Harry Wilder's Troy Bid

Sponsored Obituary

Indianapolis, March 23. Both WIRE and WFBM here carried a 15-minute show on Friday (19) that was born as result of newspaper strike here on that day.

Shirley Bros., local undertaking firm, bought time on each station with copy made up of all obituaries in city for day, all burial notices (even when competitors had the biz) for benefit of any interested friends and relatives that were listeners.

Troy, N. Y., March 23.

Theme of 'local pride and local showmanship' will be played in all keys if Col. Harry C. Wilder's projected 1,000-watt daytime, 958-kilo station for Troy receives the approval of FCC. Local and other Capital District residents who testified at last week's hearing before Examiner George H. Hill in Washington returned, confident that the assent of the commission will be forthcoming. Troy, with a city population of 73,000 and a trade area of 120,000, is the only large community in the east without a local transmitter. Money to finance construction is available: Wilder produced a cashier's check for \$25,000 at the hearing. He is the largest stockholder in the Troy Broadcasting Co., which has issued 45% of its \$70,000 capital stock. Others holding financial interests are: Thomas F. Rourke, president of a Troy bank; Dr. James Laurence Meader, head of Russell Sage College for Women, Troy, and Samuel E. Aronowitz, Albany attorney and law partner of Edward J. O'Connell, Democratic-chiefman of Albany county. Dr. Meader is a former president of the Chamber of Commerce, whose 400 members strongly support the new station. So does Mayor Chester J. Atkinson, a witness in Washington.

Pay-for-everybody policy followed by Wilder at WSYR, Syracuse, and WNBX, Springfield, Vt., will be in force at the local station. Instead of recommending sustaining artists in 'publicity,' a plan long used by stations hereabouts and, in many cases, still pursued, all broadcasters will receive a fee. Minimum probably will be \$10. The promoters are ready to splurge on talent for local programs, a weekly sustaining payroll of \$800 being envisioned. Troy field, particularly musical, is to be combed. Emphasized is the fact that all educational, cultural, racial and religious groups will be given an opportunity to use the station's facilities. This angle has not received sufficient attention from the managements of Capital District commercial transmitters, in the opinion of many observers. In fact, Dr. Meader testified that 'our college has never been invited by other nearby stations to join in their programs; we feel keenly the need of a station and the benefits that it would bring.'

Kenneth G. Bartlett, professor of radio broadcasting at Syracuse University, and George R. Nelson, of the Leighton & Nelson Agency, Schenectady, were witnesses for the petitioners.

WPA COAST WAXINGS

Uses 75-Piece Symphony Vocal Ensembles

Hollywood, March 23. Heaviest array of talent ever used for platter pressing here are working in a series of transcriptions being made by Works Progress Administration. Symphony orchestra of 75 was used in one set, while choruses and ensembles of 30 and 40 singers had a music backup of 45-piece crew. Guy Bolte, radio production head for WPA, and Dr. Nicolai Sokoloff, musical director for the government agency, are here to supervise the recording.

Fanchon & Marco's 'Wizard' Radio rights of 'Wizard of Oz,' late Frank J. Baum's juve thriller, have been acquired by Fanchon & Marco, and are being adapted for marionette and script show.

Rights were bou from Mrs. Maud Baum, author's widow.

Ross Wilson, engineer at WMT, Cedar Rapids, and Mrs. Wilson recently escaped with minor injuries in a car accident in Cedar Rapids. Mrs. Wilson sustained a broken nose and Ross received leg lacerations.

WHAT THE GIRLS THINK OF NBC EXECUTIVES

Washington, March 23.

Employees of NBC's Washington studios made merry Saturday (20) at a banquet staged by Frank M. Russell, local v.p., at the swanky Wardman Park Hotel. Nearly 100 members of the web's Washington staff, including studio workers from NBC's two stations, WRC and WMAL, witnessed an elaborate show hatched by home talent.

Gal members of the staff, headed by Marian P. Gale, NBC press relations expert, staged a series of skits satirizing Russell and other studio big-wigs. Phoney news broadcasts, garbled spot announcements, and parodies of popular songs—sung by an 'announcer quartet'—completed the program.

Presentation of a 'sing-less canary' was made to Kenneth Berkley, manager of WRC and WMAL, who was recently disappointed when a much ballyhooed canary to sing over his network.

Officials who were given an intimate glimpse of themselves as seen through the eyes of their girl employees included Russell, Berkley, Vince Callahan, sales department chief; A. E. Johnson, chief Washington engineer; P. J. Hennessey, legal adviser; Fred Shawn, assistant Washington manager, and Carleton Smith, presidential announcer. Husbands and wives of staff members were invited to the party, but unmarried employees brought no escorts.

DEPT. STORE SIT-DOWN UNRELATED TO WJAR

Providence, March 21. Though employees of the Outlet Co. dept. store in Providence, R. I., are on a sit-down strike, biz goes on as usual at WJAR, with all hands on deck.

WJAR, a NBC outlet, is owned by company operating the store.

MRS. ATLESS IMPROVED

Trip. Unnecessary for roadcasters

Chicago, March 23. Leslie: Atless of Columbia-WBBM and Ralph Atless of WIND-WJJD back at their respective desks last week following a quick flight westward to reach their mother, who had been seriously ill in Honolulu.

When they reached the Coast, they got word that their mother, Mrs. Frank Atless, was considerably improved and on way to recovery, so they returned to their Chicago offices.

Hildegard's Studio Audience

Hildegard, NBC's highest paid sustainer, set another record this week when she was given a studio for visual audiences, making her only sustainer with that privilege. New arrangement effective on March 20.

WOOLWORTH SIT-DOWN STRIKE
Interviews
15 Mins.
Sustaining
Friday, 10:15 a.m.
WEVD, New York
Labor Union station stunted a natural for its listeners and general policy when it picked up a remote last Fri. (19) night from dime-store street, where employees are squinting on the premises and asking for collective bargaining right, shorter hours and longer pay envelopes.
To WEVD's credit, picture presented was strictly unbiased. Several sit-downers were marched to the mike and they gave a straight exposition of what they were striking for, and of the conditions existent in the store in which they had barricaded selves.
Remote pickup was too good, but program packed punch, excitement and atmosphere. It was, incidentally, first reported broadcast from scene of a sit-down siege.
Bert.

JOHN GRIFFIN

10 Mins.
Sustaining
Tuesday, 8 p.m.
WABC, New York

(Blackett-Sample-Hummert)
St. Patrick's week highlights of an Irish tenor, John Griffin was one of them. He's a soloist at St. Patrick's Cathedral, but has a long theatrical background, including membership in the old New York City He's a brother of Gerald Griffin, another Irish tenor of vaude memory. On the Hammerstein program he "sings" with an excellent orchestra and good sentiment handsomely rendered. With a voice of appeal and scope, this singer is in no sense limited to shamrock stuff.
Land.

"NIGHT DESK NEWS"

Dick Blaine, Commentator
News Flashes
15 Mins.
Sunday to Friday, 1 a.m.
WMA, New York

Simulating, at the start, with accuracy, the teletype sounds of the city room of a newspaper, this late-listener news program is expertly projected. Dick Blaine, bulletin purveyor, has a direct, clear-cut style and the news material gets away from the usual press wire style. Evidently rewritten in the studio, it has a chatty, informal touch that makes it good listening. Remarkable, too, of the late-or-early-hour it's broadcast.

No attempt was made when caught, however, to steal a march on early news programs from this station and others by airing exclusive, last-minute stuff. For instance, reporting of developments in the Texas school disaster, while comprehensive, did not contain latest death toll figures given, as a special flash, by NBC a few minutes earlier. WMA's coverage of other items was varied and interesting.

Subjects take in a wide area from local N. Y. dispatches to foreign cable stuff. Several human interest bits and oddities are included, also news from the baseball training camps and a N. Y. fight result as sports items.
Roul.

SILVIE SAINT CLAIRE

Songs
75 Mins.
Postcard Telegraph
Saturday, 11:45 a.m.
WINS, New York

French chanteuse, current in floor frolic at the St. Regis hotel's Maquette Room, did well on what is described as her initial air attempt. Her name as yet is unknown but on entertainment has possibilities for great stunts.

Framing of her debut was unfortunate. Copy was poor and a French teacher was hauled in mid-way to converse with Miss Saint Claire in her native tongue. Many of the listeners understood that?

Warbler's abilities lean toward light comedy selections reminiscent of Y. Opened with thoughtfully chosen medley of international pops, then "Madelon," and concluded with zestful novelty piece.

Her French accent when speaking that quality termed "delightful."
Bert.

"CAUSES OF CRIME"

With Wynn Wright's Players
10 Mins.
Sustaining
Monday, 10:10-10:30 p.m.
WJL, Detroit

Designed as a war on evil due to delinquencies, this new half-hour program also proves entertaining stuff for the movie part. Dramatization by Myron Golden, of some specific crime is graphic and meritorious. Ditto work of Wynn Wright's Players.

Each episode in the weekly series is based on fact, with fictitious names used. Deal with first sign of maladjustment in children, the increasing seriousness of these offenses, up to a climatic crime which leads to prison or asylums. Following story, leading psychiatrist discusses influences which led to crime, and how it might have been prevented.

Latter portion of show is much too long; psychiatrists should be able to cut stuff to come to grips with everybody benefiting all around.
Pete.

TOP OF THE TOWN

With George Murphy, Doris Nolan,
Gertrude Niesen, Ella Logan, Hugh
Herbert, Gregory Ratoff
20 Mins.
LAMPILL SOUP
Friday, 9:30 p.m.
WABC (CBS), New York

(F. Wallis Armstrong)

"Top of the Town," Universal cine-musical, set of songs, possibly took its b.o. fate in its hands, by putting full story, all of the songs, and most of the cast at radio's disposal. Plot of the show was tipped, songs were overpriced and the gags were unveiled all in a quickie 20 mins. Comes the film to box offices in a week or two at 40c to 50c, for an hour plus time screen.

Just what will be the reaction in nickels and dimes may be hard to compute and anybody's guess. Universal believes that its film, broadcast from the air ballyhoo given prior to release. Studio had "My Man Godfrey" and "Three Smart Girls" on "Hollywood" Hotel and, aside from both were good pics, they were also the two top grossers for company this season.

Looks like studio intends to continue practice whenever convenient until fingers are singed. On this broadcast, theatres which have dated the pic were asked by U's publicist Joe Weil to communicate news of radio program to theatre patrons via lobby flashes.

There is also another angle on thought of broadcasting "Town." Some of its cast members are known to radio as to air fans, but are little known in films. In such a way radio fans were tipped that Gertrude Niesen and Ella Logan are in the picture. Songs, all by Jimmy McHugh and Harold Adamson and are all nice, though not one gives unmistakable promise of becoming overwheemingly popular. "Tuesdays" played and sung are "Top of the Town," "No Two Ways About It," "That Foolish Feeling," "Where Are You," "Blame It on the Rumba" and "Remember, Remember Child."

Whoever whittled down the film script to fit onto the broadcast did not do an especially distinguished job; it was choppy, on several spots there was oversteering of minor details.

In the main, as a b.o. buildup for the pic, the broadcast was neither too far ahead nor too far behind. Weather-vane will have to designate which way the wind blows when the flicker is released; and then what will its good or indif biz be attributable to.
Bert.

COURTEOUS COLONELS

With Milla Dornayner, Richard
Lara, and Harry Evans, Be-Square
Orchestra
Musical
30 Mins.
LAMPILL SOUP
Saturday, 10:15 p.m., CST.
WBBM, Chicago

(Cooperative Advertising Co.)

Sponsored by an oil company that insists its show be produced in the home town of the industry, even though it be a coast-to-coast, as this is not a bad show, either, but it's a little hard to say just what stratum of the population it's designed to hit, since there's all types of music jammed into one 30 minutes; old time ragtime, modern ballads, and Bach.

Program has speed, though, and better than just fair talent. Chorus of 60 which is billed above everything else does nice work in a plain homespun way, without trying for any unusual or art effects, excepting for one or two Western atmosphere. "Some of the Cowpuncher," which they handled nicely. Orchestra was best at the "Turkey in the Straw" variety of music, and did a good job of accompanying both the soprano and tenor, the first a bit wavery on "Il Bacio" and "Tell Me That You Love Me." Male singer was a little off.

Whole stanza was m.c'd by what is probably the Oklahoma version of a Colonel, and one who would do well to lessen the force which brings his affinity, especially that bringing on the chuckle.

LILLIAN GISH

MAXWELL HOUSE COFFEE
Thursday, 9 p.m.
WEAF, New York

(Benton & Bowles)

Lillian Gish skinned from her accustomed weepy characterizations to toss off a comedy routine for this (18) guestee on the Maxwell House Showboat. Proved she also knows how to tickle a funny bone.

Portraying a dutiful femme hospitalized for "rest cure," she whinnied over a skit by Patricia Christie, leg actress. Act ran four minutes and showed La Gish knows her laugh routine almost as well as the sob stuff.

Miss Gish's timing, expression and emote were plenty forte and (after what sounded like a nervous opening) she created a lifelike portrait. Miss Colling's writing has a lively and surprising or wallop finish would help.
Lanny Ross' presentation of Miss Gish had just the proper touch. Was graceful when being eussy, avoided over-introducing such an established personality. Miss Gish's crediting of Miss Colling's scripting also rates bands and her closing by the "Hush" had an interesting informality. Miss Gish, in fact, is okay for radio.
Hobe.

GRACE MOORE

With Floyd Gibbons, Vincent Lopez's
Orch.
Songs, Music
30 Mins.
NASH MOTORS
Saturday, 9 p.m.
WABC, New York

(J. Walter Thompson)

Miss Moore's debut aboard the Nash program last Sat. (20). One fault which Miss Moore seems to be enlarging in her air work is the too strong T-I-I-do-anything-to-please manner she has acquired. It's showmanly to be nice to 'em, and have 'em think the performance is theirs to mold, mail or criticize, but Miss Moore overdoes it. She'll please more readily if she less openly tells 'em how much she wants 'em to like her. It's sloppy.

In very short voice when heard, she orioled "Siboney" and "Whistling Boy" from her recent release, "When You're in Love," plus Vincent Youmans' "Through the Years" and the "Gavotte" from the opera, "Manon". It was a walk-through assignment for Miss Moore's pipes.

Gibbons said only a couple of words in introduction and actually did nothing in way of entertainment. He departs program after March 27. Orchestra made nice, unobtrusive background for Miss Moore, and scores on overall program. When caught, played "Where Are You?" "Love to Keep Warm" and leader got in licks on the keyboard with Stardust.
Bert.

GUS EDWARDS SCHOOL DAYS

With Milton Berle, But Jones, Enrie
Hart, Wendell Hall, Jolly Gilette,
Andy Sannella, Bert Gordon, Tommy
Mack, Marian Mansfield, Tommy
Bond, John Shee, Doris
Buck, Dick Brudus, Benedetta
Sebastian, Billy Lechner, Carl
Minton, Milton and Marshall,
Sherry Ardell, Jerry McKay, Jay
Kerley, and other Miller, Diana Toy,
Bert Fiske arch.
One hour
Sustaining
Mon., 8:15 p.m.
WJW, Hollywood

There's plenty of everything it takes in this setup, but it's the guest section that gives it the big lift. Berle brought in the foretrot to the schoolyard broadcast as a gesture to Gus Edwards. It's strictly a one-timer. Last week it was Eddie Cantor and his kids. Next week it will be some other radio topdog. How long Edwards can stretch it is something else again.

First half of the show is devoted to the adolescent discography of the old discoverer himself. Show revolves around Edwards as the prof, who also pipes a solo, and not bad, either. There's the usual classroom capers and occasional specialties. Outstanding among the kids is a coloratura, Dorothy Wade, who is definitely a find. Marian Mansfield is the teacher, taking over from Grace Hayes on last week's debut. Latter has the edge.

Assisting Edwards in the production are Arthur Bryant and Manny Ostroff. Eddie Dein and Stanley Kops tend to the script. Edwards can have no complaint on the studio's co-operation.
Heim.

"AVE MARIA HOUR"

Facsimile Play
30 Mins.
ST. CHRISTOPHER'S INN
Holy Week, 8:15 a.m.
WMA, New York

Graymorn Friars have a season-round Sunday religious program on WMA. During Holy Week they have intensified their radio campaign by quickening into a daily series of half-hours, dramatizing portions of the New Testament in which Christ participates. Scripts treat of His public life up till time of His crucifixion.

Exhibit caught Tuesday (23) was feelingly and reverently done, but ran about four minutes undertime, which necessitated lot of vocal and organ fill-in.

Rev. Paul James Francis, one of the chief Friars at the Garrison, N. Y. Retreat, essayed role of the Christus. Others, unidentified, had only bits.

Nice, thoughtful series for this season, when such programs are rather popular in many households.
Bert.

CLYDE BEATTY

Animal Act
15 Mins.
Sustaining
Wednesday, 7:30 p.m.
WEAF, New York

On the eve of the N. opening of the Beatty-Cole Bros. Circus last week, N.Y. gave the show a wide spread shower of publicity by putting Beatty and his cats on the air in what network described as a "lion tamer" program.

Stunt was to discover if trainer could put his leopards (the tigers weren't used) through their paces with voice alone, and not his physical prowess. Beatty did the show, which everyone knew.

Excitedly, the announcer dressed the stage, and admitted the stunt grazed where Beatty's end of it, a booth across the Hippodrome arena, failed to voice-command his cats into their routine.

Windup came when he raved back, entitled the enclosure and with whiff and chair cowed the beasts into their stunting.
Bert.

JACK DEMPSEY FIGHTS

Transcriptions
30 Mins.
NEHI, INC.
Tue., 7:30 p.m.
WGY, Schenectady

(James A. reene)

Former heavyweight champion packs the dialing punch this new series of platters will carry over a group of stations for 13 weeks on a one-hour schedule. WGY spot is Tuesday at 7:30 p.m. Transcriptions combine reenactments of Dempsey's important bouts with Frank Bentley's unit plays. Mrs. Dempsey, the former Hannah Williams, sang on first groover. Kelvin Keech is emcee. Dempsey extends greetings, too, his restaurant being the suggested background.

Judging by the initial turntable, feature totes sufficient entertainment to hold the attention of men and boys. The orchestral-vocal music may catch the ears of women dialers, some of whom probably are boxing devotees. Regardless, Dempsey is the best choice for an emcee-quack, as incidental. Jack's many m.c. appearances have helped to make him a capable broadcaster, breezy, modest and likeable. However, he usually tells us much on a date with a sports announcer as he does on two of these records. Critics might question whether Keech is the best choice for an emcee-quack on a fight frame. This is not the type of program to which his voice and personality are ideally suited. There is the further fact that he does not have much vocal contrast to Dempsey.

Reenactments of moment in Dempsey's life are well if not strikingly done. Nat Fleisher, tabbed as editor of "The Fight," and Sam Goldman, ticketed as matchmaker of the Jamaica Arena, furnish a good boxing-world color on first record. Mentioned that Nat is writing a biography of Dempsey. Other guests will be heard on subsequent. Mrs. Dempsey pops softly and dialogues briefly, but charmingly with her hubby. Dempsey's boys play smoothly. Announcer drums on B-C Cola. Before sign-off, boys are directed to contact stores to learn how they may obtain a book on boxing or a set of gloves.

Jean V. Grombach, produced. Soft drink is handled by Atlanta advertising agency, James A. Greene.
Jaco.

CHARLES SIVERTON ORCHESTRA

With Teutonia Liedertafel, Jack Lee,
Armin Paul
30 Mins.
ROCHESTER ABENDPOST
Monday, 8 p.m.
WMA, Rochester, N. Y.

This is distinctly a class program bound to appeal to the large German population in this section as well as all who like good music. Opens with the rhythmic waltz, "Straw Hat, Danube waltz, Jack Lee, WHAM production chief, introduces the show in English and then turns over the program to Armin Paul, German announcer.

A brief greeting in German and the concert orchestra under direction of Charles Siverton plays a favorite from the score of an immortal German composer. Then Rochester Teutonia Liedertafel, male chorus of 75 voices, sings as one man a special arrangement for orchestra and chorus of "The Rose Tree." The male chorus is directed by Herman Gehart, choral master of the Eastman School of Music.

Program is the cream of German folk songs, dances, operettas, operatic selections and symphonies in a manner music lovers like to hear. Effort is sponsored by the Daily Abendpost, German language newspaper, and the Deutschen Rundfunk Klub, which represents a large section of the German population in Rochester.
Cord.

"GOOD TIME SOCIETY"

With Ella Fitzgerald, Charles Linton,
Ink Spots, Jaunita Hall Choir, Juan
Hernandez, Chick Webb Orchestra
Music-Comedy
30 Mins.
Sustaining
Monday, 8:00 p.m.
WLS, Chicago

Program with an all-colored cast, and a variety of styles, to portray an all-colored spirit, something which it starts to do, slips into regular radio revue style, and then goes back to Negro. Smooth show, as a whole, with both singers, Ella Fitzgerald and Charles Linton, doing numbers in an okay style, the girl having an especially good voice for warmth and expression.

Orchestra is all right, but in no way remarkable. Ink Spots, a vocal team working on the familiar four boys and guitar style, and little to the program either in music or entertainment, while the opposite is true of the Jaunita Hall Choir, who could be used more than they are to the best advantage of the show. Comedy is spotty, and for the most part, unfunny. Spirit with which it is done is the only thing which makes it a bit lively, but there's a limit even to that.

Supposed locale of the show is at a meeting of the Good Time Society, and the theme of the meeting is carried all the way through by Hernandez, as the m.c. does a capable job.

EAMON DE VALERA

With Martin Beirne's Orch.,
Feeny and Mike Riley
Talk, Song, Music
30 Mins.
Transatlantic
Wednesday (17); 4:15 p.m.
WABC, New York

St. Paul's radio found CBS for seventh consecutive year picking up shortwaved spiel from Ireland, and back-stopping it with music from this side of pond.

Irish Republic's Prez de Valera talked first half of period, shrewdly taking advantage of opportunity by drawing a lucid picture of economic and governmental setup now prevailing on the Emerald Isle. Always was smart, it seems, when dealing with or in the U. S. Came over in the early '20s, staged a series of quick platform tours, visited the country and via plate-passing route collected more than \$2,000,000, which kept the Republic going just when it looked like England would walk over the noses of the green in their little tilt.

Martin Beirne's ore. (1.) enthusiastically ran off series of Erin reels, licks and licks, and during last half of program, picked up from Innisfail ballroom, N. Y. Mike ("Music Goes Round") Riley was on deck with a trombone to amplify the ore's address, flutes and bagpipes; he was featured in one rendition, "Echoes of Ireland." Jack Feeny, tenor, trilled "Dear Little Shamrock," and Beirne had some slick solo licks on his bagpipe on "Maid or the Green."

CBS' dept. of special events had a natural and topical idea in this.

DORIS HARE

Songs, Monolog
15 Mins.
Sustaining
Wednesdays, 7:15 p.m.
WJZ, New York

Miss Hare is sure to be compared with Beatrice Lillie, as likely not too favorably. British lass, who hopped across the pond to appear in the current-season flop "Night Must Fall," and then eased onto radio via the Valley Forge route, has something very definite to offer Yankee dialers, but must veer from the Lillie line if she wants to impress the rank and file, puns incidentally, a sponsor. While her ozone type is typically that of the English musical hall comedienne, on this side of the water, Miss Lillie landed first and hence all the followers are sure to be classed as copy-cats.

When caught, Miss Hare did a monolog that is to be serialized through her succession of broadcasts; it deals with a flighty-fancy British woman entering New York for first time; idea is o.k., script could take some speeding up. Her special songs were nice.

Comedienne could well be oiled by outliners of web shows using guests.
ert.

"ACK BERT"

Songs
15 Mins.
TELES NAPHTHA
Tue., Thurs. 1 p.m.
WABC, New York

(Young & Rubicam)

In the interest of soap suds Bert bounces right in among the home wives twice weekly to bring 'em cheer and advice about how to wash out husbands' shirts till they're milk-white.

He's right friendly with the hausfrau, addressing 'em in bulk as 'girls,' but his manner of address is nice, and he gets by. His snappy pep-up song, sung in a sunny mood on a bleak afternoon and his bubbling spirits can well be construed as contagious. He'll be liked.

Comedian is a little over-dressed enough and it was a happy thought to have Bert heard it out.
Bert.

EARL TRUXELL'S ORCHESTRA

OLD SHAY ALE
We'csdays, 7:30 p.m.
WCAE, Pittsburgh

Good idea for an account peddling ale. Focal point is a dramatization of a historical incident in connection with some famous inn either here or abroad, but that's wisely not permitted to predominate. About 12 minutes for this, and the remainder is music and style of quartet singing that's generally associated with the foaming jug.

Indication on opening program was that each week a different composer would be honored and initial tune cycle was composed exclusively of Irving Berlin hits. Male quartet featured in several numbers, but a good, rousing drinking song might have helped. After all, that's what the beer is for.

Dramatizations are written and directed by Ed Harvey, station's program manager, and first had to do with the old inn, Sabini's old inn which led to the burning of an English schooner during pre-Revolutionary unrest. Atmosphere of ancient tankards and conviviality, captured without losing any of the historical significance and whole thing was performed nicely and retained interest.

How needs some tightening and that should easily come in follow-up programs. Singing and music also first-rate but sponsors should go a bit easier on the plugs. They were carried all the way through the getaway although handled effectively by Cliff Daniels.
Cohen.

MARGARET ANGLIN
Reading
Mins.
KOLYNOS
Tuesday, 8 p.m.
WABC, New York

(Blackett-Sample-Hummert)
Prestige star of the legit did a reading for the Hammerstein Music Hall. Her voice came over the kilowatts with the perfect direction, charm, etc., she has long projected over the footlights. However, the reading was an exercise in voice control for radio. Musically backgrounded throughout with the orchestra coming up between verses, the result was more of an entertainment in voice control than an entertainment. Might have been better without the volume, which threatened to get out of its background and into the foreground. More effective introduction could not be asked, and is seldom given; then Ted Hammerstein's lengthy advance ballyhoo for Miss Anglin, Land.

'FRONT PAGE DRAMA'
Transcription
15 Mins.
N. Y. AMERICAN
Saturday, 2:15 p.m.

WABC, New York
Dramatization of 'story' to appear in next Sunday's American Weekly over WABC and approximately every station in the New York area, with the exceptions of WEAZ, WJZ, WABC and (currently) WOR—about 20 stations at present. Waxings and placings then handled by Tom Brooks, radio editor of the N. Y. American and Journal. Understood broadcasts are gratis proposition, for 'good-will.' Brooks is doing (20) told hokey meller about prodigal son just out of the pen and nose-diving back into crime. Yanked back to the straight-and-arrow by a mythical traveler, he tried to hold up. Winds up with the reformed lad back with his poor old mamma. Hefy treading on the tremolo pedal and beautiful serving of overcooked pills of philosophy. Actors do what they can with it. Instrumental backgrounds for explanatory interludes and commercials. Probably readers who would go for type of yarn broadcast would buy the American as a result of this program. Hobe.

CACTUS KATE

With Ethel Owen, Ray Jones, Margaret Shanna, Vic Smith, Harry Casale
Serial
GENERAL MILLS
15 Mins.
Mon. Thurs. Fri., 10:30 a.m.
WGN, Chicago

(Blackett-Sample-Hummert)
This show will probably become known as the first of another in script story styles, and one which will become quite as important as were the old time picture Westerns, of which it is radio's counterpart: Concessions can be handed out to everybody; actors, writers, producers, but most of all to the actors and General Mills for being able to see their way clear to air something besides another ingeniously-distressed thing such as loads five mornings of air every week at the present time. Actors here seem hand-picked old trouper who can do characterizations, and how to portray them and their performances added to the word atmosphere of the script brings West right before the listener with realism and believability in this type radio drama. Cactus Kate herself is a sort of radio cleaned version of Calamity Jane, and as portrayed is entirely believable as are the other members of the cast. Script tosses off words such as gold nuggets, pard, sheriff, panning, for mistake as to the fact that it's old time Western melodrama as it has been done since Buffalo Bill and Wild Bill Hickock first walked across stage boards in characters. Only fault is that the show could have a bit more action than a few of the episodes have had. There's a little too much talk for what happens.

HERMIT'S CAVE

With Charley Penman's Mummies
Ghost Stories
30 Mins.
Sustaining
Sundays, 11-11:30 p.m.
WJR, Detroit
Station recently wanted to take this late-hour program off the air, but dyed-in-wool ghost fans would have none of it. Now they are forming clubs in various cities to tune out the state and Ontario, which gather weekly to ear ghosts. That such interest is being shown in the Hermit's blood-curdling tales isn't hard to comprehend; the stories are well-written; Charley Penman's Mummies' enact the roles nicely, and production never lags. Pleasant dream probably isn't follow for the uninitiated, but program appears to be the right stuff for those who do on spooks.
The Transformed Figure was the story for one show caught. As indicated, tale dealt with an upright citizen, whose mind suddenly was taken over by that of a youth who'd been killed years ago by his mother. After a while the mother to commit suicide over fear, fella returns to former self. Pete.

EDITH FERN MELROSE

'Women of Charm'
Personality Hints
15 Mins.
Sustaining
Daily, 3 p.m.
WMA, New York
Aimed to develop into a participation commercial, this six-a-week program, which the Saturday session for a Charm School, advising the femmes how to be irresistible. Spiel is by Mrs. Edith Fern Melrose, former manager of WJAZ, Cleveland, and now on staff of Pan American Broadcasting, regular N. Y. outlet of which is WINS.

After male announcer's introductory remarks alone, you are satisfied with yourself! In time, Mrs. Melrose ladies out quarter hour of concentrated pointers on charm. Most of it is probably good, sound stuff and guaranteed to have the world at a gal's feet, but it violates one of La Melrose's underlined points, namely: Don't monopolize the conversation.

Characterization is 15 minutes of solid gab and 'solid' is the word for it. Not a break anywhere and the going gets plenty tough before the well brings relief.
Program caught listed following pointers for the popularity-seeking femmes: 'Don't be masculine, be friendly, don't monopolize the conversation, don't be conspicuous, and above all, be natural. Idea probably is to break it up, as windup by the announcer called for letters from puzzled listeners, a 'Charm Chart,' whatever that is. Hobe.

'FLAME FIGHTERS'

Dramatization
30 Mins.
Sustaining
Saturday, 7:30 p.m.
WJW, New York
Fire Department, dramatizes famous blazes in and around N. Y. It's a good program, with a good idea, but it's a little overdone. Firemen, everyone, and the excitement of 'em—as well as the danger—is nicely communicated to listeners.
The first few years ago was dramatized. Handling was excellent, and the acting was o.k. Louis Tappe wrote and directed.

Fire chief, who worked the Coney blaze, was intro'd at end and told some sidelights. Fire prevention rules and what to do in case of fires were read at conclusion; pamphlets are sent out by station to requesting listeners, detailing same rules.
Y. Fire Dept. and School Board plug period for WHN—and understandably. It's a credit all around. Bert.

EARL HARPER

Sportscasting
GENERAL MILLS
Matinee
WJW, New York
(Knox-Reeves)
WJW came through Monday (22) with the first play-by-play baseball broadcast of the current season, saying 'Good Evening, Folks! A game between the New York Yankee and the Newark Bears. Manning the mike for the harbinger was Earl Harper, who has been expert at either calling 'em from the spot or dishing sports afterthought.
With Harper a sideline broadcast doesn't sound like a bad idea. It's a sideline broadcast, and it's a matter with matters that might confuse the listener or chance the loss of some interesting play. Insertion of club comment, personality items and editorial notes come at apt intervals and show sound judgment all around. Harper's delivery is well suited for this type of assignment.
Harper's part in the New York area over WINS. Odec.

DICK BRAY

Sports
15 Mins.
CHRYSLER-PLYMOUTH DEALERS
Sat. 5:45 p.m.
WKRC, Cincinnati
A former name in local amateur and college athletics and now the youngest official in Big Ten Conference, Bray has a following among listeners in Greater Cincy through a two-year build-up of sports spels on this station.
Known that's of sport interest to bugs in various lines of sports and mikes in okay style. Smoothly tips off his intimacy with subjects of his comment, and he tells and doesn't get too strong in his claims for athletes when tossing posies at 'em. He's also careful in avoiding comparison of present-day and past sports stars.
On stanza caught he commented on news and gossip from big league training camps, reported late resists the Cincy basketball championship playoff, plugged an approaching boxing show for simon pures and dished out advance dope on local amateur and semi-pro baseball leagues.
Working with his announcer, Stan Conrad, he planted a nifty blurb for his bankrollers in the middle of the program.
His lip-slips were a couple of grammatical bulls, indicating haste in last-minute preparation of material.
In bad taste from a commercial angle was the immediate follow-up with a spot announcement for the Fuller Ford agency. Koff.

Follow-Up Comment

Packard program that has now attained a fairly consistent average is burning up plenty of comedy material. The comedy material is supplied with as many as five and six separate routines in a single broadcast. One moment he's an Ecologist, in the next a Social Situation, stuff is abundant. So, too, are the laughs. It's undoubtedly doing plenty for Butterworth. More change, I think, than for Astaire, who straight.

Smart satire, albeit possibly a wee mite trade for general consumption, had Butterworth as the last listener with the whole organized broadcast advertising bid aimed to influence him. Lampooning of radio customs and advertising ticked off luckies with steady tenor.

Same line of copy used in magazines introduced. When the boy gets his first watch, his first long trousers, he looks as good as a million. Thrill out first Packard. This pride of possession angle is wallowed hard. Copy has kept pace with the entertainment improvement. Mostly missing is the fact that the four-price classes with complete itemization of each list of virtues.

Another cute stunt worked by the program, and possibly a happy thought born of the unhappy chain break lapses of the first couple of broadcasts was the fall of the line starting a conversation, then fading out in the station identification, then resume the conversation on the return. This cements the two halves solidly together. It's stand-out showmanship.

Ruby Aces are in the midst of an anti-war campaign, after which Dumb Jane has been smitten with the yen to be a film actress and has adopted a la Simone Simon the billing Jane and is starting to look out for her. She's a people who don't want them. Stuff is all sure-fire light comedy, combining situations and gags for a dependable total.

John J. Anthony's regime as cuffs chairman of the WMA, New York, Good Will Hour, successor to the original Good Will Hour, is more rigorously clear of legal advice or mention of the law. People with grief are never told to expect or seek help from the courts or the lawyers.

Anthony is uneven in quality. At times his advice seems sound. At other times he merely tells them to get on with it. He's a good man. I've tried that Mr. Anthony, becomes a stock chorus. About 200 letters a week supply the candidates from whom Anthony chooses his material. Program seems genuine because nobody but actors and actresses of consummate skill could possibly go, act and talk the way the radio does. Bewildered and unhappy souls do.

Those who come for advice are on the economic fringe. One case that has split families costs four dollars. Human ignorance and willfulness, clumsy inability to understand or cope with life, are manifest throughout. In such a case, the program has what it takes to get listeners.

Previous moderator, A. Alexander was a smooth and unctuous fellow, but his vocabulary is narrow and he repeats a great deal. Alexander was criticized for overruling the audience by the indictment that he talks too much. Sometimes he scarcely lets the mere victim get in a word edge-wise, on his own. He's a wordy fellow, and he handles them deftly.

Parkysarkas was not too close on his third broadcast with Jackson. Nor did the program as a program stand up particularly well. A dubious impression must have followed the use by the routine identified with Haven MacQuarrie. Granted that it was done as comedy and only briefly, it still was worth without the aid of professional credit. It seems a poor philosophy to follow. This program has had plenty of troubles from start, although option is now fled away marked okay.

Al Pearce program has added Nick Lucas, veteran orchestral and vaudeville singing guitarist, and he's worth plenty to the entertainment tally. A voice of rounded sweetness and a solid backlog of experience gives Lucas that authoritative manner that amuses many. Unusual effects are obtained by the use of native Hawaiian instruments and tribal arrangements as distinct from the pan alley conceptions. Hoodoo, that hour, has been along pleasantly with its several basic ingredients plus added stuff. That dopey door-to-door salesman, Elmer Burp, is being a big deal. He's a good fellow, and deserves greater fame than the character enjoys. Pearce's I hope your listening, I hope, I hope, I hope, has become a trademark that amuses many. From Michigan, where Pearce goes weekly to m.c. a regional amateur session sponsored by Ford dealers of

the state, Pearce brought back a boy soprano named Whitley Wallace. He's neither the worst nor the best of kid wonders, but gave the impression that a little of his thinly pretty angel-boy delivery would be plenty and the rest of the kid would turn him promptly to the bosom of his family with the hope that the Ford dealers of Michigan hadn't made the kid useless for the rigors of honest labor to come.

Jerry Mann, who is frequently aboard the Kolynos Music Hall 'bill for what he's called a kid wonder, has a breezy mike style verbally and barges into a pop song with smack. His Chinaman routine may as well be forgotten, it's not Chinese and it's not funny, unless the listeners are pushovers.

'Let's Get Together' seems to have gotten too much together on its series of Rolis Razor quarter-hour discs. (Heard in New York over WJLA.) Every specialist would have made me leisurely approach and scotched the impression that a great rush is on to include everyone's bit before time is up. Only the best of the bunch plugs got a natural pace handling.

Miss Hare is the British comedienne currently on sustaining build-up series on NBC. Did one of her old-time London music hall ballads on this platter and topped all the other talent hands. Also, she sounded less like a Beatrice Little impersonator than the last time. Darwin is standard bass-baritone, Jean Ellington is the warbler also getting much NBC attention; The Three Melalls (two lassies and one harmonizer); the Reisers are a piano team and pretty slick one. Chappell m.c.'s and could have had better humor, or maybe he spoiled it getting the group and funny lines he had over in the minimum time necessitated.

Gelett Burgess, returning to the Heinz Magazine of the Air over CBS to edit the guest page, made one of the sprightliest and funniest contributions recently. He discussed a table manner, a subject usually approached with bowed knee by authorities on social behavior. Burgess' treatment of the matter, however, was in crude direct, wisecracking, and yet instructive. His continuity sounded like magazine stuff, being sprinkled with quotable phrases and sentences couched in the vernacular.

'Magazine' would profit by the inclusion of more articles written by authors and editors. It's a serious style. Some of the guests are too inclined to adopt the lecture-platform attitude.

Hugh Ballie, president of United Press, took NBC blue listeners 'Behind the Headlines,' on a talk delivered before the Rotary Club of Brooklyn. He discussed the coup by Hitler and Mussolini, both of whom he recently interviewed. Said that he found Hitler in the office a different man from the one he was reviewing stand in the former, quiet, good-natured and direct of speech. Ballie ascribed the rise of dictators certain in European countries to the world-wide use of the radio, being willing to sacrifice liberty for what they thought was security.

Fannie Hurst, Ford Madox Ford, Niall Sawicewicz, Colleen Sidney Leach, Eugene Busanboy and other literati took part in an informal half-hour dinner-table discussion of the question, 'Are We Destroying God Conversation?' broadcast over the NBC web web from the New York home of Mr. and Mrs. Henry Goddard Leach (Leach is editor of the New York Herald Tribune). The type of broadcast which NBC started with the new-eleventh 'Our Neighbors' series by Belcher and Co. may have looked a bit better on the program sheet and the publicity release than in the actual reception.

Main drawback to the plan of putting a microphone in the midst of a group of people and permitting them to talk away is that their voices are not likely to be sufficiently contrasted for two or three persons to speak at once, the result is more confusing. If the number of participants were less, reception would be clearer. Program of this kind demands very close attention as well as a prompt tuning-in—if the first few minutes are lost, broadcast may be unintelligible.

Dinner-table brought forth some interesting and well-phrased, if not exactly brilliant exchanges. The wit was in the phrasing, not the words as funny, as might be expected from literary names. That hoary tale (by a man) about the less, reception would be clearer, not which to lean was in poor taste. Voices of some participants were easier to distinguish than were others. Miss Hurst and Leach being among the best. Bridge and Co. fans, with socialites or would-be, probably found broadcast the most of their liking.

Gene Glenn will go from WHO, Des Moines, to the Kansas City food show, where they will headline from there they'll go to WOW, Omaha, for anniversary program for Kellogg Co.

JIMMY FIDLER

Film Gossip, Reviews
15 Mins.
PROCTER & GAMBLE (Drene)
Tuesday, 10:30 p.m.
WEAF, New York
(Crompton)

Fidler gets build-up as the boy who dares to tell the stars and the studios. His specialty on each broadcast is being under the spotlight to somebody for something. On his getaway under new sponsorship he slipped down Irene Dunne for all-around being under the spotlight and hard to get along with in a recent interview (with somebody else, not Fidler) she granted and then cancelled.

This is just stinky enough to command attention from film fans and probably to annoy Miss Dunne, her manager, and the agent and studio, there can be small dispute that under such a mental picture as Fidler presented, a distinctly unattractive aspect of the player is made public. Fidler is a pleasant enough fellow, of stressing that they have nothing to do with what Fidler says. They have simply purchased the privilege of being under the spotlight. Fidler's gab with a little gab of their own agent Drene, that magic shampoo that is indispensable to female glamour.

Program differs not, at all from the pattern Fidler followed for other advertisers. There's the weekly review of three pictures, using a bell system of rating them, then verbally explaining why good bad in his opinion. This is very serious treatment and the listener who is a little more serious is cold-blooded, unfettered criticism, but by one who loves the cinema and chides the producers and the studios, probably the latter, for their own good.

Little question that Procter & Gamble has a good buy in Fidler. Fidler is a little more serious for commercial, but the program isn't for the younger kids. Adolescents, housewives, the people of the dream—generally, are presumably capable of remaining up to date. Betty Davis did a flash in-and-out on the inaugural and contributed to the stern-faced legend. Fidler paid off by turning the Warner publicity campaign to get Miss Davis recognition as an American actress of distinction versus foreign Garbo and ditto Rainer, etc. Land.

'CHILDREN'S THEATRE'

30 Mins.
GLICK'S WATCH
Sundays, 7 p.m.
WXYZ, Detroit
Building air talent from the ground up has been WXYZ's aim for some time. Long ago it was definitely a fact that the station's use of new faces couldn't be hatched from the so-called amateur shows. Promoters' declarations notwithstanding.

From the result, WXYZ pounced on to a well-knit plan which not only gives to amplify fill station's own well of talent, but opened a new trend in radio.

First portion of the scheme was launched about five years ago when 'Kiddies Carnival,' a half-hour show, started hitting the ether. This program, having been a success, was quickly since inauguration, includes tiny tots up to about 8 years. Mothers of all talented kids are invited to give their offspring a chance on the show. Whether the stick is another matter, but the show has unearthed a wealth of embryonic artists.

Moreover, it laid the foundation for the 'Kiddies Carnival' of radio build-up, 'Children's Theatre of the Air,' which has been aired for 114 weeks. This half-hour variety program, which originates weekly before a studio audience in a true theatre here, is a good example of what can be done with a juve show if the talent is trained. It abounds in socko acts, time kids, and swiftness and carries along without a hitch, under the m.c'ing of Doris Bolde, 11 years old. Only grown-up in the show is the speaker, John Slagle. It's presented in the form of a revue (a Russian theme on show caught) and consists mainly of juve girls, boys apparently be the toughest to

Since the 50 kids on this show have either been on this particular program a long time or have served in apprenticeships in 'Kiddies Carnival,' there's hardly a trace of amateurism in 'Children's Theatre.' Juves, ranging from 8 to 10 years, haven't a faint heart, are well-trained, and are a credit to 'Children's Theatre' provides one of the best all-around shows the early Sunday afternoon category.

From this stopping-off place, kids graduate into a higher class program, 'Juvenile Matinee,' inaugurated over a year ago. It's a 15-minute and heard couplea times a week. It's a high-class, true variety show they are old enough to be classed as pros on a commercial program, under state laws. As only the survivors of the fittest are included, the show is a true and meritorious slant. When talent is taken out of this class for feature roles, they know what it's all about. The program is under the direction of James Jewell, station's dramatic director. And, while the build-up system has been running long enough to produce a few stars as yet, it appears to be the solution to radio's talent headache today. Pete.

Morning, noon or night... THE YEAR'S OUT



THERE have been never anything
Do you like gay
Arthur, happy
to you! ... Do
Arthur-Boyer
tling drama—
to an unforget
it has everyth

BOY

M
LEO G
Direct
Original

T THE EAST TIME SELEC

. LOEW CIRCUIT, WARNER'S,
nation's greatest theatres honor W
SEATTLE, MONTREAL, DETROIT, IN
HARRISBURG, COLUMBUS, WILMIN
MEMPHIS, PROVIDENCE, ASBURY

STANDING ENTERTAINMENT

...n hits before — there will be hits again — but to compare with this unforgettable picture!... are free comedy? Here are Jean (ex-Mrs. Deeds) Charles Boyer and madcap Leo Carrillo to give it a like romance? Again we call on that loving combination... and if you get a thrill out of star-tch for that amazing shock that lifts this picture to a climax!... No wonder it's outstanding —

ALTER WANGER Presents
JEAN
BOYER • ARTHUR
BURNETT
IN
HISTORY IS
MADE AT NIGHT

with
LEO CARRILLO and Colin Clive
Directed by FRANK BORZAGE
Story by Gene Towne and Graham Baker
Released thru United Artists



ALTER PARADE OF CHOICE PLAYING ITS "HISTORY IS MADE AT NIGHT"

CONSOLIDATED OF CANADA, INTERSTATE, MONARCH, UNITED ARTISTS, R. K. O. and scores of the Alter Wanger's hit as it opens day-and-date in NEW YORK, PHILADELPHIA, SAN FRANCISCO, BUFFALO, DIANAPOLIS, DALLAS, ATLANTIC CITY, CANTON, LOUISVILLE, ROCHESTER, KANSAS CITY, DAYTON, GTON, SALT LAKE CITY, WASHINGTON, ATLANTA, CLEVELAND, NEW HAVEN, OMAHA, HARTFORD, ARK and the dates are still pouring in!

MCCANN-ERICKSON

INCORPORATED

Advertising

910 SOUTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

February 15, 1937

Canadian Office
MONTREAL
TORONTO
WINNIPEG
VANCOUVER
Foreign Office
LONDON
PARIS
FRANKFURT A.M.
RIO DE JANEIRO
BUENOS AIRES

Variety, Inc.,
154 West 46th Street,
New York City

Gentlemen:

We'd like to have two or three copies of this reprint --
will you please address them to the attention of the writer?
Thanks.

Very truly yours,
McCANN-ERICKSON, Inc.

Burtice Cross

WILLIAM ESTY AND COMPANY

INCORPORATED

ADVERTISING

Variety
154 West 46 Street
New York, N. Y.

Gentlemen:

Your Community Showmanship Ratings have
in the past, and we hope in the future, given us a
great deal of assistance in the buying of time on
the various radio stations in the country.

We would like to know if we could in any
way obtain a copy of the six page questionnaire that
you send these various stations. We would gladly
pay any reasonable expense to which you might be put
in complying with this request.

Very truly yours

Alman Taranto
WILLIAM ESTY AND COMPANY, INC.

Alman Taranto/hph

Armand S. Weill Co. Inc.

Buffalo, N. Y.

February 11, 1937

Variety Inc.
154 W. 46th St.
New York, N. Y.

Gentlemen:

I would appreciate four or five reprints of your 1936
showmanship survey. This is indeed a service to the
poor time-buyer.

I can truthfully say that I refer to the rating constant-
ly throughout the year.

Very truly yours,

THE ARMAND S. WEILL CO., INC.

Robert K. Weill
Director of Radio

PEDLAR & RYAN,

ADVERTISING

250 PARK AVENUE
New York, N. Y.

February the sixteenth,
1937

Variety
154 West 46th Street
New York, New York

Gentlemen:

We would appreciate receiving three extra copies
of your very excellent survey on Community Showmanship in
the radio field. Congratulations on a fine job that is
looked forward to each year.

Sincerely,

Max Hacker

BROOKE SMITH, FRENCH & DORRANCE

INCORPORATED

ADVERTISING

NEW YORK

Variety
154 West 46th Street
New York City

Gentlemen:

I've been trying to get some
extra copies of your February 10th issue
but there is none around.

Would it be an imposition to
ask you to have two February 10ths sent
over to me? If two is out of the question,
I'll say many, many thank-yous for one.

Very truly yours,

BROOKE SMITH, FRENCH & DORRANCE, Inc.
Marie Leighan
space buyer, radio dept

1500 AVENUE
NEW
Feb 17, 1937

Hemmed In Everywhere by Rules, Liquor Biz Again Ogles Radio

liquor industry is again irtling with the thought of doing some radio advertising, this time of the 'institutional' sort. All previous attempts to get on the air rather shriveled, with the NBC networks leery of liquor accounts, and Columbia flatly refusing 'em. About only breaks on broadcasters liquor ever had came from indie stations around the land. But the distillers who went on air—chiefly vi. spot blurb—right after repeal soon tired of the restrictions placed on their copy. They gradually dropped off till now there is not a first-class hard-alky account found any station around the country.

For the first time since prohibition faded, the liquor industry really looks to be getting organized. Forbes Morgan, close to the New Deal throne, has been appointed 'czar' at a reported \$50,000 per year salary. He's empowered to thumb up or down on advertising as well as business ethics and price-cutting within the industry. About every large distilling firm has joined the group.

Radio program being plotted to offer the networks will be of a 'patriotic' motif, with plan calling for a large symph orchestra and talks on motor-accidents' prevention, drinking in moderation, etc. Idea is to make it so 'patriotic' that reformers can't emit squawks. Liquor people are aware that there is no law prohibiting 'em from airing in dry local-option communities, even if they plugged products by name. On the proposed program, however, no bottle goods will be named. It will be in its entirety—a goodwill-getting endeavor launched in behalf of liquor as a generality.

Distillers have been notified by the Federal Alcohol Administration that they will have to pull in their horns on type of copy they have been spraddling in magazines and newspapers, few of which restrict in slightest degree proffered ads. In future, the Administration warns, it

ONE-MAN CABINET

Major Bowes Has as Many Titles as Mussolini

Columbus, March 23. Through resourcefulness of WBNS and Arthur Brilant, rep for Ruthrauff & Ryan, city and state officials were persuaded to hand out no less than eight honorary appointments to Major Edward Bowes on occasion of his Columbus night broadcast last Thursday (18).

Bowes was able to announce his appointment as honorary mayor, director of safety, police chief, fire chief, sheriff, highway patrol chief, conservation chief and admiral in the Ohio Navy. According to Brilant, this topped all previous records for appointments in one city. Puts Bowes in class with Mussolini as a one-man Cabinet.

CBS STOCKHOLDERS IN ANNUAL MEETING

Annual meeting of the CBS stockholders takes place today (Wednesday). Big issue before the group will be approval of the CBS board's recommendation that the stock be split two for one and placed on the big board.

Also due for discussion are Columbia's building and expansion plans.

Waller Hornaday, scripter for WTMV set to produce and announce new daily series for St. Clair Laundry in East St. Louis. Show is dramatization of 'Mr. Prosper,' a new dry cleaning agent.

will be more exacting. Ads can't create impression that definite benefits follow use of whiskey, nor can they claim drinking does not produce hangovers, does improve appetite or digestion, physical efficiency, relax or soothe the nerves.

JESSE BUTCHER JOINS NBC

Affiliated With Station Relates—Once CBS Press Chief

Jesse Butcher yesterday (Tuesday) joined the NBC station relations staff. It's his first connection with a network in over four years.

After his break with Columbia as head of its press department in 1932, Butcher became a program broker. He will spend most of his time for NBC on the road.

VIC DALTON REFUSES EARLE ANTHONY DEAL

Los Angeles, March 23. Vic Dalton, owner of KMTR (Hollywood), has turned down an offer from Earle C. Anthony, operator of KFI-KECA, red and blue outlets of National Broadcasting agai. Not interested in a sale at any price, Dalton let it be known.

Anthony is after the transmitter to replace KECA on the blue. KMTR position on 570 kilocycles is the appeal that wooed the offer from Anthony. KECA is out in the sticks on 1450 and difficult to bring in. Anthony would keep it as an indie station.

KMTR is powered at 1,000 watts, day and night, and has been tempting to many another local operator, including Guy Earl.

Wm. Gibson Dies

William Ewing Gibson, 38, radio writer, died Sunday (21) of a fractured skull in Bellevue hospital, New York. Before going on his own Gibson had been with NBC in Chicago and on the staffs of Lennen & Mitchell and the Blackman agency in New York. He came from the newspaper field, one of these connections being the Kansas City Star. He is survived by a wife, Louisa I. Gibson, and his mother, Mrs. Will B. Gibson. Burial will be in Kingsville, Mo., tomorrow (Thursday).

Ethel Kreppel is handling details here while Herbert Colin Rice, production manager of WGB-WKBW, Buffalo, vacations in New York.

Rep Finances Clincher Survey

First instance of a station representative financing a survey to obtain confirmation of a sales argument occurred last week when John Blair & Co.'s New York office engaged the Market Research Bureau to find out from 50 United and Schulte cigar stores in New York which sex predominated among the buyers of Viceroy cigarettes. In trying to sell the B. B. D. & O. agency on a program for the account Blair had contended that it should be one that would interest the women as well as the men. Quiz disclosed that the brand's customers figured 65% feminine.

B. B. D. & O., which handled the cig as part of the Brown & Williamson business, is figuring on buying live local shows in various west coast spots. Blair's bid was for KNX, Los Angeles, and KSFO, San Francisco, and the argument in either case was for straight news or news comment stanzas.

NBC in Odd Chicago Predicament

Dual Job of Pleasing Advertising Agency and at Same Time Protecting Actor

Chicago, March 23. NBC here, lackett-Sample-Humert agency and Merrill Fugit, local ether performer, are on a merry-go-round of dickering, bickering and gabbing over the 'Dick Steele, Boy Reporter' show which is now on WMAQ, red network outlet, for College Inn foods.

When B-S-H placed the 'Steele' disc on the station two weeks ago for College Inn foods, Fugit put up a terrific howl and yanked out a contract of a couple of years ago, which indicated that Fugit had full rights to 'Steele' as writer and producer. Fugit did the show a couple of years ago for Educator Biscuit, and his

contract states that the show was to be used specifically for the Biscuit account.

NBC is now in the middle since it has the program on its own station and wishes to keep it there, but also has Fugit under an NBC Artists

realt contract and as Fugit's agent must also serve as his negotiator in the squabble. Fugit is asking for \$10 per program if 'Steele' continues for College Inn, but is asking that he receive that \$10 per program in a lump sum, or in other words, a flat \$650 for 13-week ride. Also that the show be used only for College Inn under this agreement.

Both NBC and B-S-H okay the \$10 per program, but want to pay the coin as each program is broadcast or maybe \$50 each week. Also are seeking a complete release from Fugit for this deal so that 'Steele' would be out of Fugit's control in the future.

Radio Laboratory of N. Y. University, group of students who have finished radio workshop course at this college, will present one-act drama, 'The Ring on WMCA, N. Y., next Thursday (25).

Summer Subs Needed

Young and Rubicam agency still scratching the scalp for program ideas to replace the Jack Benny (Jello) and Phil Baker (Gulf gas) shows, each of which will fade off the airways in June for summer recess.

No replacements have even been auditioned as yet.

WLW

Is glad to announce its affiliation with

WHN New York
WFIL Philadelphia
KQV Pittsburgh

This new development is an improved service offered by The Nation's Station to both its listeners and its advertisers.

For Full Particulars on
"THE MOST SENSIBLE BUY IN BROADCASTING"
Consult

TRANSAMERICAN BROADCASTING AND TELEVISION CORPORATION

NEW YORK
521 Fifth Avenue
MUrray Hill 6-2370

CHICAGO
333 North Michigan Avenue
STAtE 0366

HOLLYWOOD
5833 Fernwood Avenue
Hollywood 5315

WLW Cincinnati

in cooperation with

WHN New York

announces

"THE MOST SENSIBLE BUY IN BROADCASTING"

For full particulars consult

TRANSAMERICAN BROADCASTING AND TELEVISION CORP.

NEW YORK

**521 Fifth Avenue
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CHICAGO

**333 North Michigan Avenue
STAt 0366**

HOLLYWOOD

**5833 Fernwood Avenue
Hollywood 5315**

Georgia May Repudiate Lease On WGST, Atlanta; Hearst Has Been Seeking Station Via Sam Pickard

Sam Pickard, former CBS executive, is interested in the WGST lease. There have been negotiations recently to pass the station on sub-lease to Hearst Radio, Inc. Columbia Broadcasting System has declined to bid against Hearst.

Atlanta, March 23.

Gov. E. Ivers' determination to set the Commonwealth of Georgia up in the radio business moved a step nearer to fruition Friday (19), when the Senate passed a bill to create a State Radio Commission to take over and operate WGST, Georgia School of Technology Station, now operated under lease by Southern Broadcasting Co., with W. H. Summerville as manager.

Ivers had the bill introduced at his own request by the State of the Republic Committee. The measure provides that the governor, president of the Senate, speaker of the House, proxy of Georgia Tech and three citizens to be named by the governor make up the proposed commission.

At a meeting of the committee held Thursday, Dr. M. L. Brittain, head of Georgia Tech, appeared and voiced protest against the state taking the station away from Georgia Tech, which gets 10 per cent of the gross receipts under the lease arrangement, netting the school between \$13,000 and \$15,000 per annum at present time.

Brittain told the committee he did not know anything about the bill until two days after it was introduced and just a few minutes before the committee's meeting. At the educator's earnest behest, an amendment leaving the school the revenue was tacked on. His plea that the station's name not be changed was later met when the committee held an executive session and authorized one

Perennial Premiums

Charlotte, N. C., March 23. Five WBT advertisers are using premiums to bolster their radio entertainment.

RCA is offering an auto radio to the writer of the best 25-word letter on 'Why I Prefer RCA.' Beeman Laboratories offer four-piece aluminum sets each week to the writer of the best 50-word letter on Beeman products, with a Beeman label. Pendleton Distributing Co. offers a Gibson electric refrigerator to the writer of the best 100-word slogan for Gibson.

Procter & Gamble is offering flower seeds for ten cents and the top of an Oxydol box. Drug Trade Products offers free samples of its products and a picture of its Briarhoppers hill-billy band for a Fernuna box top.

Cash prizes are offered by Drug Trade Products in a word building contest.

of its sponsors to further amend it so the name would be retained.

Dr. Brittain told the committee WGST was given to the school by the late Clark Howell, Sr., who intended that it always belong to Tech. He said that it is carried in the trust funds of the institution at a valuation of \$100,000 and is a great asset, not only from a financial standpoint, but from an advertising angle as well.

Governor Ivers sat in on the hearing and joined in the debate, reminding the educator of a law passed in 1931 that gave the State of Georgia title to all property owned by state institutions. Declaring that the state already owned WGST, the governor denied that there had been

any effort to 'put anything over on anybody.'

The executive told the committee he had been negotiating in Washington for a 500 kw station for Georgia.

'Get Anything We Want'
'Georgia Tech and the present lessee of WGST tried to get a 10,000-watt station and could only get a 5,000 one. But if we go to Washington as the State of Georgia, we can get anything we want,' Rivers told the committee.

The interests of Clarence Calhoun, lessee, and of Georgia Tech, cannot outweigh the interests of the people of Georgia, the governor said. 'Calhoun claims a lease on this station until 1940, with the privilege of renewing it for 10 years or more. It is unfair to the people of Georgia to tie up this station so long when radio is expanding so rapidly. I do not want to freeze Calhoun out, and have told him so, but I do not regard his lease as binding because it is on state-owned property and was not approved by the Legislature.'

Clarence Calhoun, who operates the Southern Broadcasting Co., told the committee he had spent seven years and \$100,000 developing WGST from the 'coffee pot' stage to its present status.

'Under the contract to extend my lease last September, I have just completed a 5,000-watt station that cost \$56,000. In all I have invested more than \$100,000 in WGST.'

I am afraid the governor is not familiar with the cost of operating a radio station. He says he is negotiating for the state to take over other radio stations over the state, which will be liabilities instead of assets. Perhaps he does not know that even a 50,000-watt station costs \$250,000 to build and from \$15,000 to \$20,000 per month to operate.'

At the executive session that followed the hearing the committee decided on the amendment to let the station retain its name and also to protect the interests of Calhoun in so far as is possible.

'Don Winslow of the Navy'

Chicago, March 23. New serial, 'Don Winslow of the Navy,' starts on an NBC red schedule next Monday (29), five times weekly.

Script is by Lieut. Comd. Frank V. Martinek, U.S.N.R., and has already been established as a newspaper strip.

Broadcasters' Pleas Indicate They Anticipate Widened Spectrum

Pekoe Bait

Denver, March 23. George Paish, British economist, talked over KLZ here recently. Broadcast occurred at 5 p. m.

This was tea time and in order to clinch knight's appearance station had him up at 4:30 and served tea from announcer's table.

It wowed Denver.

NBC Mechanical Dept. Miscues; Gov. Cox Not Picked Up for Intro

NBC got considerably flustered Monday (22) night when, through an error of switching, the former Gov. James E. Cox, of Ohio, was inadvertently cut off the air before he could intro former Supreme Court Justice John H. Clarke.

Cox was in Miami, Clarke in San Diego to spiel on F.D.R.'s supreme court proposal. A.T.&T. engineers mistook some wordage by announcer at WIOD, Miami, for the cue to cut in Clarke in San Diego, thus cutting Cox off before he had chance to make his intro.

Probably it was noticed by but few of those tuned in for the 15-min. program, but Cox grabbed a phone and quite heatedly called NBC in New York, wanting an explanation.

NBC hit the air at 10:30 p.m., hour and half after speech, with a 300-word 'apology.' Just when network thought the matter over and commenced breathing easily, it was discovered that southern slice of web, the blue band, had somehow not been included in the apology and, with Cox still seething, another apology was aired at 11:30 over the Dixie link that included WIOD.

Washington, March 23.

Growing number of broadcasters are scrambling for assignments in the medium-high frequency bands; hope that Federal Communications Commission will open this portion of the spectrum to commercial exploitation when the reallocation plan is perfected.

Just as stations rushed last year to get aboard the superpower bandwagon, licensees and aspirants in all sections now are sprinting for the mark which will start race for sky-scraper transmitters. Commish has given no indication, however, that present restrictions—allowing only experimental operation, subject to instant cancellation—will be lifted.

Despite trade rumors that policy has been altered and medium-high berths opened for general use, Commish sources last week emphasized there has been no change in belief that this part of the spectrum still should be restricted for experimental operation. All transmitters using frequencies in the 30,000-40,000 area remain under strict limitations, including requirement that no time be sold and that reports be submitted periodically on results of research.

With caution policy unchanged, Commish is going slow on pending applications for these assignments. Qualifications of applicants receive intensive study, as well as research programs, and the grants are being issued only after prolonged mulling and with understanding they may be yanked back at any time. With more than two dozen pleas on the fire, Commish has no intention of throwing these berths open to all corners at least until after new general policies are laid down.

Another pair of requests came in last week, while Crosley Radio submitted revised pleas for right to build two stations at Cincinnati, using five frequencies. Other seekers were Minnesota Broadcasting Corp., Minneapolis, which wants 26,100 kc with 150 watts, and Allen T. Simmons, Tallmadge, O., who asked 100-watter functioning 31,600, 35,600, 38,600 and 41,000.



TRANSAMERICAN acknowledges with thanks its appointment as sole sales agent for radio's newest facility.

Over 30% of the nation's retail sales are made in the intensive coverage area delivered by the wired combination of Cincinnati, New York, Philadelphia and Pittsburgh. This does not take into account the huge secondary bonus coverage of "The Most Sensible Buy in Broadcasting."

By the use of additional facilities available through TRANSAMERICAN, the advertiser now may cover a territory or a nation at no cost for program distribution and with the most possible value for his advertising dollar.

TRANSAMERICAN BROADCASTING AND TELEVISION CORPORATION

Complete Broadcasting Facilities Wired and Transcribed

NEW YORK
521 Fifth Avenue
Murray Hill 6-2370

CHICAGO
333 North Michigan Avenue
STATE 0366

HOLLYWOOD
5833 Fernwood Avenue
Hollywood 5315

● INAUGURATING for GRAPENUTS

A New Series of Broadcasts
April 12. NBC-Red Network
Mondays—8-8:30 P. M. EST
Young & Rubicam Agency

Direction LESTER HAMMEL
WILLIAM MORRIS AGENCY

● An ACKNOWLEDGMENT to CAMPBELL SOUP CO.

F Wallis Armstrong Agency,
and Mr. L. Ward Wheelock, Jr.
for a Most Pleasant Association
in Our 78 Weeks of Broadcasting
Which Terminates March 24th.

GEORGE BURNS
AND
GRACIE ALLEN

WHITE, MAINE SENATOR, ADDS VOICE TO CLAMOR FOR LOOK-SEE AT COMMISSION

Agitation Heretofore Mostly in Lower House—White Reads Array of Facts and Charges Into Records—Sees Abuses

Rep. Richard Wigglesworth of Massachusetts again stepped into the radio investigation agitation yesterday (Tues.) with a blast charging scandal-inviting conditions, trafficking licenses, failure of the government to check or derive revenues from people's air channels passed out for private exploitation.

Washington, March 23.

Suggestion that Congress should declare the broadcasting industry a public utility subject to strict regulation was offered from the floor of Congress last week as the Senate for the first time heard formal demands for a comprehensive quiz of conditions in the radio field and an inquiry whether the Federal Communications Commission is carrying out or snooting policies laid down by law.

Raising questions of administration of the Communications Act during the past three years, Senator Wallace White of Maine, a Republican who was co-sponsor of the original 1926 radio act, advocated a sweeping survey to determine the extent of alleged abuses, truth of political favoritism charges, efficiency of the F.C.C., and need for revising the 1934 Communications Act. Question of making an official study never has been raised on the Senate floor, although such procedure has been urged in the House of Representatives on previous occasions.

In half-hour speech which attracted much attention from leaders of both Republicans and Democrats, the conservative Down Easter presented raft of facts and figures to bolster his insistence that the broad-

Wheeler Confused

Although he is chairman of the committee which handles radio matters, Senator Burton K. Wheeler of Montana last week displayed inability to distinguish one network from the other. In bleating about radio's failure to do right by law-makers opposing President Roosevelt's Supreme Court plan Wheeler tempered his complaints by back-patting CBS for routing one of his recent speeches into his home state.

Talk in question was aired in Montana by KGIR, Butte, and KGHM. Billings, which were tied into NBC web by special lines installed for the occasion.

casting business needs a house-cleaning. He reiterated charges that the F.C.C. is winking at license-trafficking, suggested the need for restriction of press ownership of stations, declared limitation of chain growth is imperative, and proposed government control over rates and profits.

The general question of public interest is brought up, White said, by skyrocketing revenues of broadcasters, frantic scramble for new facilities, growth of networks, press invasion, and transmitter-swapping. Pointed out that social problems are involved and more precise policies probably should be promulgated by Congress.

Much of the Down Easter's remarks dealt with the financial side of broadcasting, over which the F.C.C. now has little jurisdiction. He noted National Association of Broadcasters estimated 1936 income was \$107,550,000 and Census Bureau figures 1935 organizations, with headquarters in

yield at \$86,492,000. rofts in many cases seem exceptionally fat, he opined, declaring average gravity of 24 clear-channel transmitters was \$280,000. Without mentioning names, called attention to WLW's gross of \$2,400,000 and net of \$357,000 to \$420,000.

In talking about license-trafficking, White repeated criticism which has been expressed by members of the House and some Senate Appropriations committees. Columbia purchase of KNX and offer for WOAI were brought up, as were leases of WMAL by NBC and WEEL by CBS. Recalling 100 transmitters were raffled by the Commish from July 11, 1934 to Dec. 31, 1936, White declared prices are being paid which clearly indicate that the buying frequency rather physical property.

Monopoly

Facts about multiple ownership show Congress must either live up to its hatred for monopoly or get tough with the F.C.C. to make sure its wishes are respected, White averred, expressing sharp criticism of the Commish. He said 'some heed' has been paid to complaints about developing monopolies but record indicates the Commish 'is not greatly impressed with the desirability or necessity' of curbing the trend.

Monopoly issue is important in view of network holdings, according to White. He emphasized that 240 of the 250-odd transmitters with full time or substantial power are tied in with the three leading chains. Noted NBC controls 17 stations and 'effectively dominates operation' of 87 others, while CBS controls nine and bosses 98 more. Added two webs account for 20% of 40 exclusive frequencies and only five of their 26-owned transmitters not have clear assignments.

'This control of this number of stations operating on clear channels with 50 kw. power means that two organizations, with headquarters in

Wheeler to King to Burke Senators Who Squawk About No Chance to Present Their Side Neglect Opportunity

New York, determine the character of information going to a substantial part of the people of this country, both urban and rural,' White stated. 'The process of centralized control is going on. The independent stations are becoming relatively, if not actually, fewer. Is the Congress interested in the process?'

Fair-Haired Licensees

Additional razzing for the Commish was based on squawks that fair-haired licensees enjoy special treatment and the F.C.C. consents to violations of its own rules. Down Easter directed attention to reports of wire-pulling as his final argument in favor of a probe.

ULTIMATE BY-PRODUCT EXPLOITED VIA KSTP

St. Paul, March 23.

Id gag that packers used all of a pig but its squeal has been topped by KSTP, which last week put the oink-oinks on the air over mikes moved into Swift and Company's South St. Paul plant.

Program was one of a number of industrial on-the-scene broadcasts in which station uses its mobile short-wave transmitter to create goodwill among clients and possible clients. Among st in the immediate offing are airings from a cookie and cracker factory, a macaroni and spaghetti mill, and paint manufacturing concern.

Station-carries programs—without charge to the firms.

Babington to Toledo

Cleveland, March 23.

tanley Babington, WGAR's foreign news commentator, quit Cleveland station for WSPD, Toledo, last week.

Will become news editor of Toledo studio.

Washington, March 23.

Two of the three Senators who last week beefed that radio is playing arguments

over Presi

form plan have only themselves to blame if their views do not reach dial-twisters.

Bob Horton, Scripps-Howard writer and CBS commentator, found out the other day that the lawmakers often are too busy or too indifferent to take the opportunities offered for a little spiling. Wanting a name Senator to fill in on his daily program summarizing developments in the court fight, Horton invited Senator Burton K. Wheeler of Montana, one of the loudest squawkers, to take part in an interview. Date was set, special tie-up was arranged with Montana stations, and newspapers in Wheeler's home town were notified.

With everything set, Wheeler took a powder, suggesting Horton get Senator William King of Utah, another uncompromising foe of the judicial shake-up idea. King, who threatened to investigate broadcasters' alleged one-sidedness, accepted. Plans were rearranged and Horton felt at ease, until King also ran out 20 minutes before the deadline, urging Horton to get Senator Edward R. Burke of Nebraska, who also doesn't like the thought of overhauling the courts.

Frantic legwork produced Burke, who would be happy to pinch-hit. But when the program went on the air, the Nebraskan had not arrived. Horton ad libbed while more furious sleuthing was done, but before Burke could be located the 15-minute span was over.

Bob Carter, chief announcer at WMCA, N. Y., gave a talk on mankind last week before Assn. Advertising Men on four hours' notice. Harry Hirschfeld, carded to spiel, couldn't make the date.

GRANTED

W C K Y

100%
DAY & NITE ADDS 352 000

DOING THE REAL JOB

GOVT. NETWORK SOME DAY?

WPA 'Professional Parade' Can't Get Worthy Acts, Fills In with Outsiders

NBC is having difficult time finding WPA radio project performers deemed capable enough to march up to the mike for appearance on 'Professional Parade,' Wed. nite 9-10 p.m., variety show, spurted over net's blue band.

Each week NBC Artists' Bureau auditions the herd of talent shipped over by WPA. But vast majority of performers are thumbed down. To bolster the show, Bureau has been having to draft outside talent and bill the acts thus procured as WPA acts. All are paid equitably by NBC for their work. 'Parade' is drum-majoring by Fred Niblo, former film director.

NBC, incidentally, is very proud of some of the recent attainments of those who earlier in season pranced the 'Parade' program. Among 'em are Henry Youngman, now on Kate Smith show and current on stage of State, N. Y.; Lee Sullivan, given a NBC contract for sustain periods; Yvette Rugel, now at Gay Ninety nite; Charlotte Lansing, sustain ing for NBC; Marion Melton, at Park Central hotel's Coconut Grove, and Clark Ringwald, in same spot; Marion Gainer, in a suave Park avenue site; and Swor and Lubin, on two sustaining shows on NBC, one under label of 'David and Goliath.'

Only one of the above turns hailed from WPA; others were spotted on 'Parade' by NBC. Swor and Lubin, and Miss Rugel are vet vaude performers.

Bobby Feldman, director of WNEW's (N. Y.) Dance Parade, in Florida until next week.

LEVY'S EMPHATIC DENIAL

Not Interested in 100-Watter for Philadelphia, Says Ike Levy

March 23.

Idea that WCAU's Levy brothers are behind application of Philadelphia Broadcasting Co. for new 100-watter here was wickered by Ike Levy's denial Monday (22).

'I wouldn't take such a station if they gave it to me,' he said. 'Reason we gave up our half interest in WIP and part of the reason for breaking off with KYW was our desire to be rid of affiliations.'

Ike said that he and his brother were getting along 'comfortably' (he just built a \$50,000 home, while brother Doc is having himself a fancy-sized yacht constructed) and they don't want to take on any added work.

Naylor Rogers Out of KOY

Phoenix, March 23.

Naylor Rogers is no longer interested in Station KOY here, which is controlled by Burridge Butler of WLS, Chicago.

Rogers has entered real estate biz in Glendale, California.

ousman Joins WJIM

Lansing, Mich., March 23.

Kenneth Housman here as news editor and promotional director of station WJIM.

He's from WWJ, Detroit.

TRADE DOPESTERS SEE IT THAT WAY

Government Deep i Broad-casting Itself—Propaganda Importance All-Vital to Winning Elections

'CLEAR TREND'

Impression gaining fast headway in broadcasting circles is that the Federal government will within the next year or two have a deep foothold in the operating end of radio. Various governmental departments in Washington are either building or arranging to build studios in the structures they occupy for the regular originating of programs covering department activities. This is seen as the ice-breaker.

These same circles have expressed themselves as anticipating an overt move by the administration which would eventually lead to the sequestration of a network, now organized or to be organized, for government operating purposes. Remote, but a possibility, it has been suggested, is the government working out some arrangement that would give it control of NBC's blue (WJZ) link. Opinion which is more conversant with Washington trends is inclined toward the belief that when the government acts it will be a culling process, with the selection of stations left to a committee of experts. This coterie also figures that such

F.C.C. Makes Special Rule Easing Up Its Own Rule Against Ex-Members

W. H. SIGERSON QUILTS CBS

Joined Network Last Summer as Assistant Treasurer

W. H. Sigerson has left post of CBS' assistant treasurer to return to industrial engineering job. Joined Columbia last summer when Mefford R. Runyan, treasurer of company, was made a v. p. in addition to his accountancy duties.

No one yet spotted to succeed Sigerson. R. Runyan at present doubtful.

Buck Jones in N. Y.

Jones, western star under contract to Universal, is in N. Y. this week on spring vacation trip and to arrange details of radio program. Probably will air for General Foods from Hollywood, test recordings already having been made at the Coast.

Jones' series would be typical outdoor, he-man programs designed to reach juvenile listeners.

Walter Koessler at WROK

Rockford, Ill., March 23.

Walter Koessler is new commercial chief at WROK.

He came on from WCLO, Janesville, Wis., where he was sales manager for past couple of years.

Setup would come under the authority of Harold Ickes, Secretary of the Interior, whose province includes education.

Washington, March 23. Loosening up of rule prohibiting former attaches from practicing for two years after resignation was voted Wednesday (17) by Federal Communications Commission to provide loophole for state officials.

Regulation change came after objection was made to appearance of Joseph L. Heffernan, former telephone division attorney, in a case involving WOSU, Columbus, outlet for the State University. Under the rule, adopted last summer, Heffernan could not have participated as representative of the State of Ohio.

Revised draft says prohibition shall not affect any person acting as attorney in behalf of any municipality, state or Federal government in matters pending before the commission.

Green Bay May Go CBS

Possibility of WTAQ, Green Bay, joining CBS' supplementary list. Station is on 1330 kc. and operates at 1,000 watts.

Would make Columbia station.

Mary Garvin Joins F. A.

Mary Garvin, assistant to Paul Rickenbacker of CBS West Coast staff, has resigned to join Robert Taplinger's publicity firm.

Will work under Pauline Swanson after arrangements are completed with arrival of J. A. Fuchs, biz manager for Taplinger, who is now en route to Hollywood.

POWER INCREASE

POTENTIAL LISTENERS WITHIN 1/2 MILLIVOLT LINE

Gives one million eight hundred thousand potential listeners within one-half millivolt line...40% increase in signal strength...latest high fidelity specially built RCA transmitter in the making.

NOTE—Thousands on thousands of potential listeners beyond the one-half millivolt line not calculated.

L.B. Wilson
**TEN KILOWATTS
DAY AND NIGHT**

FOR THE ADVERTISER..

LOCAL STATIONS GUEST YEN HARD TO GRATIFY WITH FEW VISITING CELEBS

Philadelphia Stations in Competition to Steer Names Their Way—But Only One Legit Show in Town and Payoff Strictly Ballyhoo

Philadelphia, March 23. Probably ideal of conditions in many large but theatrically inactive cities, mad scramble of Philly radio stations to grab off guest stars is often funny to outsiders and always a source of grief for the persons in charge.

Five stations, WCAU, KYW, WFIL, WIP and WDA, have among them a dozen programs a week in which they make use of biggies visiting town. And with only one legit show here now, program directors are going nuts trying to get good names.

Any kind of celeb—the boys aren't too particular at this stage of the game—hardly has a chance to get to his hotel room and unpack his bag before a flock of station reps arrive in the lobby. They offer all sorts of inducements—except cash. Latest scheme is being used by WFIL and WIP, the two outlets that go in most heavily for the names. Both have agreements with local sheets by which they trade time for ad space. Celebs are thus promised that their mugs will be

plugged in papers as well as their names on the air.

Names are wanted mostly for visual broadcasts. WIP and WFIL each have one which they ballyhoo heavily and save best material for. WIP's is the 'Homemakers' Club' and WFIL's the 'Woman's Club of the Air.' Both draw about 1,500 women and present a variety show of several hours.

WCAU and KYW use the guests less frequently. However, they're always glad to grab off a good one. WDA has a daily program, 'The 1370 Club,' which they call a 'night club for people who never get to night clubs.' They don't go in for the stage names, but comb the niteries for suitable acts.

Can't Be Fuss Principal headache of the guest star thing falls on the station publicity men. They are usually delegated to go out and do the getting. Every time they call anybody, they find the person's 'sorry,' but he's on a rival airtel the next day or the day before. Stations formerly refused to handle guests when they had already appeared on local air, but with

What, No Cavalcade!

Radio is growing up and becoming bored with its years.

WHN, N. Y., was 15 years old last Thursday. Station in no way celebrated with salutes to self, anniversary programs or other forms of self-congratulation.

Birthday was just another Thursday, 15th biz conducted as usual.

competish so strong can't afford to be tussy.

But getting a guest isn't the end of the station's troubles. It just is a shift of the headache from the p. a. to the program department. In the first place, if biggie is a musician, he can't play on air because of Union rules. A script has to be written for an interview. And oftentimes the wandwavers play better than they talk and whole thing turns out pretty dull.

Plenty of other woes loom their heads with the nite spot artists. Most of their jokes tend to the smutty side, and they must be carefully watched to keep them from going overboard on the air.

And after a rehearsal else is smoothed, there's the matter of getting your biggie to rehearsals. It's a great life, with only one set of guys getting any kick out of it—that's the publicity men for the stars and for the legit houses, niteries and vaude spots which supply them. To this gang, the whole thing is heaven.

WOR EXPANDS TALENT; PEDDLES RICHARDS

WOR, New York, continues to pad its list of Artists Bureau contractees. Station has through last month been peddling plenty talent with the idea of getting lengthy list of performers exclusive with which to bait biz for self and Mutual net.

Signed last week were Vincent Richards, retired tennis player, whom WOR will try to peddle in spiel descriptions of golf and tennis matches this summer. Martha Lawrence and Hal Bagg, song-and-piano team from NBC, also on for ride.

Norman Brokenshire will chirp copy on station's afternoon variety show, replacing Ed Fitzgerald, who will henceforth devote himself exclusively to the 'Bamberger' dept. store daily a.m. show. Brokenshire also handles the Winkelman shoe Sunday period.

Stewart Hammock, with station, handles the weekly 'It's a Racket' program. Paul Roberts, a singer, has been tied for three months.

WOR has also renewed host of talent, including Helene Daniles, singer; The Embassy trio, female harmonizers; Bide Dudley, drama commentator; and Bob Emery, who conducts a weekly 'spelling bee' and a children's program.

Contract with Larry Taylor, who has been with station a year and a half, terminates on April 10, and will not be renewed.

Vincent Richards, making his pro tennis comeback at Madison Square Garden tonight (Wednesday), will do a stint before the mike for WHN, New York, before stepping out on the court to wield a racket.

He will give a stroke-by-stroke description of the Bill Tilden-Fred Perry singles match, then surrender the mike to WHN announcer Russ Clancy, hop down on the court and team with Tilden for a doubles set with Perry and Ellsworth Vines as opponents.

'5 Star' of WMCA Stays

Inter-City web and WMCA, New York, drew a renewal from Remington-Rand on 'Five Star Final,' probably most pretentious production regularly originating at WMCA. WORK of York, Pa., is added to Inter-City for this commercial running seven days a week. Special repeat for the benefit of WPKO, Providence, and WATR, Waterbury, is also made.

Phil Harrison continues as director and Milt Lewis as continuity man.

WDRG MERCHANDISING

Cost-to-Advertiser Set-up Launched in Hartford

Hartford, March 23. WDRG, Hartford, has devised a special merchandising service which it proposes to make available to advertisers at cost. This single package service will include letters, display cards, display windows, personal contact, publicity over the station and via ads in fan papers—and research analyses.

Minimum of 13 weeks will be required in the way of contracts, and the station reserves the right to decline to use this service where the air time contract is deemed insufficient to make the merchandising service worthwhile for the client.

Farm Station, on Air 2 Mos., Will Raise Rates

Mason City, March 23.

On the air only since Jan. 17 last, Station KGLO of the Mason City Globe Gazette, has 17 hours and 10 minutes commercial in the mornings, 15 hours and 25 minutes commercial afternoons, and 12 hours and 40 minutes sponsored at night. Or a weekly commercial total of 45 hours and a quarter. This is believed to be one of the fastest records of account-closing in radio history for a new station.

Station is using a lot of live talent and estimates its programs are 40% non-wax. Has a program called 'Do You Want to Be a Radio Star' which auditions talent right on the air.

On the basis of its showing thus far for a 100-watt station, KGLO will probably ask for a power boost, basing its case on its commercial and showmanship record. Its first increase in advertising rates is already scheduled to take effect May 15. F. C. Eighmey managing KGLO.

CAN'T DO IT ON SIDE

Running Radio Station Takes Full Time, Utility Discovers

Indianapolis, March 23. R. E. Blossom, who during the past few years has managed WFBM here, along with another full-time job as merchandising manager of the Indianapolis Power and Light Co., will hereafter devote his full time to the management of the radio station, which is owned by the utility.

Heretofore, Blossom has not even maintained a regular office in the radio station, but is soon to move into regular quarters at WFBM. In the past has maintained his office at Power and Light Co. and scurried back and forth between his office and radio station when necessary.

William Wright, who has been Al Pearce's stooge on the Tuesday night programs for Ford, has been signed by CBS Artists to three-year contract, and has been given buildup sustaining program of own, twice weekly, Tuesday and Thursday afternoons.

LINE UP GRID COACHES FOR FOOTBALL SHOWS

John T. Casey, public relationist, is seemingly trying to tie up all grid coaches around New York who are available for autumn radio work. Last week got exclusives on Lou Little, of Columbia, and Chick Meehan, of Manhattan. Already had Mal Stevens, of N.Y.U., and is now talking to Jimmy Crowley, of Fordham, and Benny Friedman, of C. C. of N. Y. None of the grid mentors has yet been spotted on a program.

Also from sports field on the Casey list are David Walsh, sports ed of I. N. S., and Addie Klei, one-time big-league baseball player who is now conducting a baseball school in Brooklyn.

In submitting Klein to prospective sponsors for air work, idea is that bankroller not only get behind radio program, but also sponsor a team lined up from Klein's and placed in a Brooklyn semi-pro league. Team will compete under the name of company or product wanted for \$1,000 per week, and return all 15 players on club will spend their mornings working sponsors' warehouse or driving his trucks.

D. W. Morehouse, Drake University, Des Moines, international authority on astronomy and author of several books on the subject, will start a series of monthly discussions on astronomy on WHO, Des Moines, starting March 17.

Visiting

In New York

W. E. Macfarlane, WGN, Chicago. William Dolph, WOL, Washington. Ed Craney, KGIR, Butte, Mont. Frank Smith, WLW, Cin. c.

MONEY FOR YOUR NEWS!!

You Can't Argue With Facts—

And the facts indicate that surprisingly few radio stations know what to do with the news, once a press association flashes it into the studio.

So What?

Simply This: The time has passed when you can patch together a number of news stories, give them to an announcer to read and consider you have done a news job. Complaints from listeners and lack of revenue from advertisers attest this fact.

Radio stations are learning that radio news requires TECHNICAL and EXPERT handling—handling that can be learned only from an expensive and tedious experience.

What To Do With The News—

Is where we come into the picture. We can tell you what to do with it. Of more importance, we can tell you what NOT to do with it.

Van Cronkhite Associates Inc.—

Is a pioneer organization of seasoned men and women capable of advising with you on

1. Proper use of news on the radio;
2. How to present radio news in such a manner that your basic news income can be immediately increased.

We Repeat—

You can't argue with facts. We are radio's only news counsellors. We can help the smallest station as well as the largest station. Our plan is inexpensive, based on results. Furthermore, our plan has been tested and found successful in actual local station operation.

There Is No Substitute for Experience

Write for detailed information

Van Cronkhite Associates Inc.

360 NORTH MICHIGAN AVENUE, CHICAGO, STATE 6088

PROGRAMS OF THE
COLUMBIA BROADCASTING SYSTEM
1000 WATTS . . FULL TIME

KVOR
Colorado Springs

AFFILIATED IN MANAGEMENT WITH
WKY-OKLAHOMA CITY, KLZ-DENVER
AND THE OKLAHOMA PUBLISHING CO.

Appointment in Idaho!

KIDO
★
BOISE

**ANOTHER
NBC
FIRST!**

NBC is first to provide national network program service to listeners in Idaho

In recent months 21 new stations have become affiliated with the NBC networks. From coast-to-coast, NBC expansion has made NBC programs more easily available to hosts of listeners throughout the nation.

Soon, in Idaho, NBC network service will begin over station KIDO in Boise. It will

be a well-sponsored introduction for NBC. For KIDO is the most powerful broadcasting station in the State, a popular fixture in thousands of Idaho homes.

This latest appointment brings the number of NBC network outlets to 118. NBC serves listeners wherever there are listeners!

NATIONAL BROADCASTING COMPANY

A Radio Corporation of America Service

Agencies—Sponsors

General Mills and Socony Vacuum have again signed with WHK, Cleveland, as co-operative sponsors of this summer's broadcasts of Cleveland Indians' games at home grounds. Contract also calls for play-by-play descriptions of out-of-town games if wires are okay. With rival teams, Jack Graney, former Cleveland Indian left fielder, to handle mike.

Dorothy Perkins, Inc. (cosmetics), using 26 one-minute announcements, Wednesdays and Fridays, on KGO, San Francisco. Ridgway agency, St. Louis.

Sidney Garfunkel agency trophy for the best staff announcer in San Francisco was awarded last week to Abbott Tesson, of NBC.

Twenty Grand cigarette account is being handled out of the New York office of McCann-Erickson, with Francis Conrad doing the buying of spot reviews and announcements.

Viceroy ci business is being placed by B. D. & O., New York. Was incorrectly ascribed to the Gumbinner agency.

MacVeagh, Kerman and Michelson, Inc., new advertising agency, opened offices in N. Y.

'Adventures of Ace Williams' transcription has been placed, for local bread accounts on KFPW, Fort Smith, Ark.; KBIZ, Muskogee, Okla.; WTAD, Quincy, Ill.; WSAZ, Huntington, W. Va., and KWTO, Springfield, Mo., by the W. E. Long ad

agency. Totals 37 stations where agency is used show.

C. Houston Goudiss, the foodman on WHN, New York, now has the following participatory accounts: Junket, Pillsbury flour, Sunset prune juice, College Inn tomato juice, Kraft cheese, Clicquot Club, Jacob mushrooms, Krasdale coffee and Richardson & Robbi.

Sobol ros. gas stations, New York, are testing radio via WHN. Using a combination news and music schedule of staggered nature and will decide hereafter time of day for future broadcasts. Nine 15-minute and six five-minute test programs dot the WHN schedule this week. J. Sterling Getchell is agency.

Rumford Baking, after an absence of a year and a half, is returning to spot broadcasting with a minute announcement campaign. Atherton & Currier is the agency.

Longline-Wittnauer watches is considering buying late evening five-minute spots for organ solos in addition to its current campaign of time signals. Arthur Rosenberg the agency.

Catee Chemical Co. (Little Duchess Laundry Blue) is placing transcribed one-minute announcements through Ferry-Hanly Co. Campaign begins May 1.

Admiracion Shampoo program has postponed its debut on WOR (Mutual coast-to-coast network) from April 4 to April 18.

Max Imax razor blade sharpener on WMBD, Peoria, as a test, placed by George Couper, of the Advertising Service Agency, Chicago. Using spots reviews as program content.

Manhattan Storage is new account added to Anice Ives' 'Every Woman's Hour' on WMCA, N. Y. Set for six weeks spring campaign, and usually has a fall campaign. This account formerly was on WOR with Martha Dean.

Ralph Humphrey, of Humphrey ad agency, Cleveland, turned continuity writer and sold one of his own ideas tagged 'Hits and Headliners' to WTAM for a half-hour spot once a week.

Syndicated idea deals with news events of 15 years ago, tied up with

music and background material for that period. Made for participation announcements, Humphrey also sold it to WADC, Akron, and WSYR, Syracuse.

Transamerican is waxing a series of musicals in Hollywood for S. S. Tonic of Atlanta. Don Becker last week turned out No. 78.

Ed Aleshire back to Chicago after seeing Jimmie Fidler safely away on his new Procter & Gamble show out of Hollywood.

W. Ayer has placed five-minute participations for Ferry Morse Seed Co. in WGY's Market Basket to June 11. Leighton & Nelson has spotted 52, over a year's period, on same Market Basket for Bailey Rue Co. of Shenectady. Kenyon & Eckhardt has contracted for 39 participations in the Market Basket for F. Mueller macaroni.

Lawrence Gumbinner, New York City, has spotted on WGY five-minute transcriptions, 'It's Fun to Keep House', with Elizabeth Rogers and guest talkers, for Royal Lace Paper Co. (paper dollies), of Brooklyn. Thrice weekly until June 10.

Washington State Apples, Inc., has inaugurated spot campaigns on WMCA and WHN, New York, in behalf of its winesaps. J. Walter Thompson set.

Ford, through N. W. Ayer agency, has renewed the Al Pearce variety show and the 'Universal Rhythm' program. Former on CBS Tuesday nights; latter on NBC-blue on Saturday evenings.

Gladys Swarthout program (National Ice) shifts on NBC-red from Wednesday nights to Sunday evenings on April 4.

Vapoo Cleaner on WMCA, N. Y., with series of 13 Monday afternoon talks by Kurt Haessler.

Dance Marathon which starts in Brooklyn next week at the Ice Palace has set series of quarter-hour pickups on WMCA, N. Y.

Schultz beer testing air advertising with series of twice weekly World Broadcasting quarter-hour discs on WHO, Des Moines.

Alkine Labs ('Flemolyn') aboard WMCA, N. Y., with series of 300 spots, starting Monday (29).

Sinclair II's series with Babe Ruth starts April, using the 10:30 to 10:45 p.m. spot on CBS Wednes-

day and Friday. Hookup will consist of 61 stations. For forecasting the winners of 16 big league games each week listeners will have available as prizes two Nash cars, 20 RCA auto radios and 500 autographed baseballs. To get around any lottery opposition, contestants will also have to write 50-word letters on baseball topics. Federal is the agency.

Chase & Sanborn withdraws its 'Spelling Bee' from the Inter-City network.

Cancellations of the Larus 'Moments You Never Forget' ics on five Coast stations have been lifted.

Network Chart

NBC NEW PROGRAMS

Charles H. Phillips Chemical Co. (Milk of Magnesia Tablets and Dental Magnesia toothpaste): Unnamed stanza with a Lorenzo Jones comedy script, Mondays through Fridays, 4 to 4:15 p.m., beginning April 26; for 52 weeks. Basic Red.

Coronet Magazine: Deems Taylor, Robert Armbruster orchestra, Fridays, 9:30 to 10 p.m., beginning April 2; for 52 weeks. Basic Blue (except WTCN on account of time division WSPD, WOWO), Blue Mountain and Blue Coast.

Lamont Corlies & Co. (Pond's Face Cream): Talks by Mrs. F. D. Roosevelt, Wednesdays, 7:15 to 7:30 p.m., beginning April 21; for 13 weeks. Basic Blue (except WSPD, WOWO), WLW, WABY, Blue Mountain and Blue Coast.

NBC RENEWALS

Ford Motor Co. Dealers: 'Universal Rhythm—Rex Chandler', beginning April 10; for 13 weeks. Show at 7 p.m. hits WEA, WNAC, WTIC, WJAR, WTAG, WCSH, KYW, WGY, WBBN, WCAE, WFEA. Another group of stations will get the 7 p.m. show through April 24; and after May 1 will switch to the repeater stanza at 11 p.m.: WBBN, WRC, WTAM, WWJ, WLW, WRVA, WOOD, WTAR, WPTF, WSOC, WNNC, WIS, WJAX, WFLA, WIOD, WFBC, WSCS. Stations on the 11 p.m. repeat throughout are: WIRE, WMAQ, KSD, WHC, WWV, WDAF, WGL, WATL, WSM, WMC, WAFB, WJDX, WSMB, KYVO, WKY, WFAA-WBAP, KTBS, KPBC, WOAI, KARK, KGBX, KTHS, KGNC, KOA, KDYL, KPO, KFT, KGW, KOMO, KHQ.

CBS NEW PROGRAMS

Sinclair Refining: 'Sinclair-Babe Ruth Baseball Program' Wednesdays and Fridays, 10:30 to 10:45 p.m., beginning April 14; for 26 weeks. Via Albany, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Des Moines, Detroit, Hartford, Indianapolis, Kansas City, Louisville, New York, Omaha, Lincoln, Philadelphia, Pittsburgh, Providence, St. Louis, Syracuse, Washington, Columbus, Dayton, Rochester, Worcester, Harrisburg, Milwaukee, Springfield, Topeka, Wichita, Atlanta, Birmingham, Chattanooga, Knoxville, Memphis, Montgomery, Nashville, New Orleans, Jacksonville, Orlando, Miami, Tampa, Charlotte, Greensboro, Richmond, Roanoke, Savannah, Dallas, Houston, Little Rock, Oklahoma City, San Antonio, Shreveport, Tulsa, Davenport, Minneapolis, Yankton, Denver, Salt Lake City.

CBS RENEWALS

Lever ros. (Lifebuoy, Rinso): 'Troadero', with Al Jolson, Martha Raye, Parkyakarkus, Victor Young's orchestra, beginning March 23; for 52 weeks. Via 38 CBS stations.

Ford Motor Co. Dealers: 'Watch the Fun Go By', with Al Pearce and Gang, beginning April 6; for 13 weeks. Via coast-to-coast CBS network.

MUTUAL NEW BUSINESS

Admiral Laboratories: 'Fun in Swing Time', with Tim and Irene, Bunny Berigan's orchestra, Sundays, 6:30 to 7 p.m., beginning April 18; for 52 weeks. Via WOR, WGN, CKLW, WAAB, WBAL, WCAE, WJAR, KPBC, KHJ, KGB, KDB; KWK added week later.

Note: New programs or renewals for more than 13 weeks are generally cancellable in cycles of 13 weeks on 30 days' notice.

after a week. Stations meantime didn't miss any of the spinners on their schedules. Trade conditions given as reason for the cancellations, currently rescinded by Marschalk & Pratt.

Stations are KNX, Hollywood; KGO, San Francisco; KOIN, Portland; KOL, Seattle; and KFPY, Spokane.

Walter White, of Harkins & White, San Francisco radio agency, in New York on biz trip.

Dupont Brush Duo is slated for an eight-week campaign at the rate of two programs a day, starting April 8, through B. B. & O., if and when the schedule is okayed. Lineup of 14 stations has been picked. It will be 15-minute recorded programs consisting of music and chatter by Ray Perkins.

WIP Asks \$40,000

Philadelphia, March 23. WIP, which sold daily Philly baseball broadcasts to Atlantic Refining last year, is peddling service at \$40,000 for coming season. Atlantic is out because WCAU, which broadcasts games also, has signed Socony as part sponsor of its airings.

WCAU last year sold baseball to General Mills for Wheaties. General Mills coming season will split with Standard Oil.

New Orleans' Labor Stuff

New Orleans, March 23. First of a series of broadcasts by labor here will be sent out by WBNO beginning March 30 with a half hour of labor education sponsored by the Federationist, weekly paper edited by W. L. Donnels. Other programs will be heard Tuesdays, Thursdays and Saturday nights.



Little Jack Hyer—
Time and Space Buyer,
Was planning a big campaign.
He thought he would fix up
His radio mix-up
By using a national chain,
His show was no topper—
'Twas really a flopper
Especially up in N. E.,
After making some checks,
He bought WNBX—
And boy, what a wise lad was he!

P.S.—WNBX, Springfield, Vt., now under new, progressive and alert management, is the largest full-time independent station in New England—1,000 watts to cover 76% of the population of Vermont and New Hampshire.

WNBX

SPRINGFIELD, VT.

Music Publishers Protective Association

New Address

45 Rockefeller Plaza, New York City

IN
Atlanta
USE
WGST
CBS 5000 watts day
CBS 1000 watts night
Reg. 990 kc
E. KATZ SPECIAL ADVERTISING AGENCY

Another GREAT SHOW for

W.N.B.

DIAL 1010

SHOWMANSHIP STATION

no. 1

"FLAME FIGHTERS"
Saturday, 10:30 P.M.

A NEW IDEA AND A NEW PROGRAM
Thrilling rescues participated in by the New York City Fire Department are brought to life on the air...

CITY WIDE RECOGNITION...
And it's educational, too. Harold G. Campbell, Superintendent of New York City schools, urges two million students, teachers, principals and their families to listen to "Flame Fighters."

An official Board of Education bulletin recommends the program because it "aims to inform the public of the work of the Fire Department and especially to give advice on what to do and what not to do in case of fire."

SOMEBODY'S OPPORTUNITY...
Some smart advertiser is going to get this ready-made influential audi for his product. Are you the one?

Represented by E. KATZ SPECIAL ADVERTISING AGENCY

HERE AND THERE

Bobby Roberts, tenor, who does a two-a-week series on WTMV, East St. Louis is m.c. at Green Diamond, Belleville, Ill., today.

Hal Parkes, for five years with WBBM, Chicago, now radio news editor for the Minneapolis Star, spouting daily over WCCO.

Bob Hotz, former head of radio dept. for Blackett-Sample-Hummert's Chicago office, back to Windy City after ten-day N. Y. look-around.

Ted Webb, chief announcer for station WNEW, N. Y., gets final decree on his divorce next month.

Dutch Reagan, sports announcer for WHO, Des Moines, at trail quarters of the Chicago Cubs on Catalina Island.

Juan Ricardo, baritone, is making initial radio with WHO a series of programs for the Tanning Co. of Des Moines.

Murphy Products of Burlington, Wis., have bought a half hour on the WHO Iowa Barn Dance Frolic.

Florence Marshall, at one time in at the President theatre, has joined the WHO Playhouse, Des Moines.

Charlie Batson and **Eber Linberger** new spiliers at WFBC, Greenville, S. C., Walter Knoblock gone to WOL, Washington.

Tiny Ruffner leaves Benton & Bowles March 30 to do production and spiliing for Ruthrauff & Ryan accounts in Hollywood.

Memphis got a kick when the local radio log appeared in one of the dailies under the heading 'Deaths and Funerals.'

Yale drama department staging series of half-hour plays via WICC, New Haven substitution.

Fox Lightfoot, formerly of WAPI, Birmingham, and Mac Strain have

been added to the announcer setup at WJBY, Gadsden, Ala. Phil Walkley has quit the latter station for a similar job with WAPI.

Madeline Davidson succeeds Jane Westerman, gone off to wed, in New Haven office of WICC.

Connecticut Federal Theatre of Air, irected by Homer B. Mason (formerly Mason & Keeler, vaude), current at WICC, Bridgeport; WBRY, Waterbury, and WELI, New Haven.

Spencer Bentley, the announcer, made his debut in a Lambs Gambol, New York, Sunday (21).

Margaret McCurdy, formerly manager for Morton Downey, is now serving in the same capacity for Ralph Kirby, NBC's dream singer.

Amos 'n' Andy hung up a new all time high for consecutiveformance on the air for the same sponsor when last Friday (19) they passed the 5,000 mark. This was accomplished over a nine year-stretch and does not include the time they ired in Chicago as Sam Henry.

KROC, Rochester, Mi has joined the Corn Belt wireless network originated by WHO. Network now has 10 affiliates.

Tom McKnight has resumed scriing material for Beatrice Lillie on her Wednesday night NBC blue band for Sterling Products.

Bob Martin addition to announcing staff at WFBL, Syracuse. One-time vaudevilli, Marti has been a mikeman at WAAT, Jersey City, for past eight years.

Fred Laws, radio ad solicitor since 1926, upped to asst. sales mgr. of KSTP, St. Paul, under Ray Jenkins.

Herb Gilleland, former promotion manager at CKLW, Detroit, here, has taken charge of the label-saving contest conducted by Detroit Free

Do Not Disturb

Washington, March 23. Bit of realism was injected into the program of skits at the NBC dinner here Saturday (20) when clerks, secretaries, and underlings razed their bosses.

One of the best received acts was a take-off on F. J. Hennessy, web legal adviser, on a typically 'busy' day. Burlesk 'Hennessy' was seated at a desk assiduously reading VARIETY. Gang caught on immediately, for P. J. cannot be disturbed on Wednesday mornings.

Press. illeland handled same type of contest over CKLW couple years ago.

M. Middleton appointed sales manager of station WFAS, White Plains, N. Y. Newtomer resigned from station KBIX, Muskogee, Okla. to take

Jay Coffee, of the original Radio Robins, succeeds Ed Lush as announcer at WELI, New Haven.

Marian Larsen will emcee a Sunday afternoon kid talent show on WCOL, Columbus, sustai spot.

the Petry rer firm's

Elsie Eyre, formerly musical comedy, who has been singing over Coast stations for several seasons, is back in New York.

Bob Stanton, late of KSD, St. Louis and former singer with Henry King's ork, joins announcing staff at WWJ, Detroit.

Mary Ruth Barry named aide to Sam Wingfield, publicist for Kenyon & Eckhardt agency, N. Y.

Melville Galliard, former theatre manager, resigned to become program director and announcer at WKBB, Dubuque.

KVOR, Colorado Springs, has added pair of new mikemen, Alan Pugh and Donald McCrae Bill

Radio Libel Law Proposed in Michigan; All Speeches Would Have to Be Filed

Moore has left KVOR announcing spot to A.P. bureau in Denver.

WBNX, Springfield, Vt., adds Benjamin Lower in sales and Mary Cross in program department.

Irving Parker looking after the Earl Ferris Hollywood office while Dick Mooney carries in the east.

Don Hastings now managing Don Lee's KDB in Santa Barbara, taking over from Frank McBride, resigned.

Lewis Allen Weiss now a lieutenant (honorary) in L. A. police department but he was a captain in the army.

Paul Taylor chorus tagged for another 13 weeks on the Bing Crosby opus.

Gypsy, formerly of the sister-team, Gypsy and Marta, in San Francisco, has left for the Hawaiian Islands with her husband, Col. Musgrave. Before from radio several years Gypsy and Marta harmony was one of the best known teams on the Coast.

John Lawson, who formerly did night club news for Chicago Tribune, has daily radio column for the Ft. Worth Star-Telegram.

Betty Campbell, former researcher with Benton & Bowles, has switched to Charles W. Hoyt agency.

Claude Taylor new addition to announcing staff of WGH, Newport News.

Ralph D. Allum a new v.p. in Blackett-Sample-Hummert. Set up in N. Y.

Fortune magazine preparing a long article on television for late spring issue.

'The World Is Yours,' published by

March 23. Present libel laws, governing newspapers and magazines, would be extended to cover ether speeches under terms of a bill introduced in the state legislature by Rep. Elton R. Eaton. Violation of the proposed legislation would be considered a misdemeanor and carry a penalty not exceeding \$1,000 for first offense, and not less than \$500 nor more than \$1,000 for the second offense.

Under the bill, all Michigan stations would be required to file sworn copies of statements, addresses, sermons or other remarks made over their facilities with the state library within 24 hours after delivery. Requirement would also cover material originating outside state, but aired through Michigan outlets. Commercial spiels would be exempt, however.

Fee of 25 cents would be required with each copy filed, to cover state expense.

Names resses of stockholders, owners and officers of each station would have to filed with the secretary of state within 30 days after effective date of proposed law.

U. S. Education to plug Sunday a.m. series of NBC-red program of same name, now has circulation of 50,000. Double the itial press-run of last December.

Ill Rose, of Chi NBC press apartment, has received radio telephone operator license, first class.

Judith Waller, NBC director education, back from Tulsa and confab of Southwest Music Educators.

Pierre Andre spiliing over NBC from Chi replacing Charlie Lyon who scrambled to the Coast for month's vacash.

Bill Crago, formerly of WXYZ, Detroit, now an announcer for NBC in Chicago.

ONE MINUTE, PLEASE

.Before you sign that Media contract; ask your Philly dealers how they'd like to have you go on WCAU!
The reaction may amaze you!

WCAU

50,000 WATTS
Philadelphia

ROBERT A. STREET, Commercial Manager

PACIFIC COAST RADIO NOTES

Ill Stuhler got through the winter without a cold—and then he came to Hollywood.

Don Thornburgh threatening to become one of the Coast's top speech makers.

Andy Lee turning out comedy scripts. Eddie Cantor in Hollywood.

G. A. Richards in Hollywood on 'leave' from Detroit.

Gale Sondergaard will take her Academy Oscar for the Bing Crosby show Thursday (25).

Harrison Holliday kept KF1 (Los Angeles) on the air through the night that Amelia Earhart flew to Honolulu on her world flight. Twice an hour she was given weather reports.

Harry Foster now warbling with Salvatore Santarella on KMPC (Beverly Hills).

Ted Lloyd, chief announcer at KMTR (Hollywood) has his underlings doubling as producers.

Irv Brecher, gagger for Milton Berle, will also handle his picture script at RKO.

Joe Stauffer and Tom Harrington will look after the Burns and Allen changeover to Grapenut until Pat Weaver gets to the Coast after the

summer washup of Fred Allen's Town Haller.

Leo Tyson is polling listeners on KMPC (Beverly Hills) as to their preference on the supreme court issue.

Cliff Howell, KPWB (Hollywood) producer, pulled stakes to free lance in writing, producing and announcing.

Lum and Abner flew to Chicago for a talk with their sponsors on a new contest idea.

Owen Crump back at KPWB (Hollywood) after long layoff from producing.

Hal Dieker, sound effects man at NBC in Hollywood, is now a pop.

Lewis Allen Weiss, io's fashion plate, chairman of the radio committee for the Philly Symph. concert in April.

Bill Bacher's yen to be picture producer has frost on it.

Ken Murray took a house in Bel Air, snotty section of L. A. which abounds in millionaires.

Diana Bourbon putting in a full week producing Burns and Allen show and rehearsing the new Ken Murray opus for Campbell soups.

Jack Benny and his troupe due back in Hollywood for Easter broadcast.

Eddie Cantor will get in a few Texaco plugs on Ben Bernie's Hollywood airtel April 13.

Arthur Kemp and Larry White, Columbia travelers made it back to their N. Y. bases.

Grace Moore has decreed no studio audience when she debuts on the Nash Speed Show from Hollywood.

Phil Rapp added to the battery of gaggers of the Helen Broderick-Victor Show program.

Tom Stork, Santa Barbara publisher and to operator, will pattern his new studio after KPWB (Hollywood).

Jose Rodriguez, KF1-KECA (Los Angeles) editor, carrying the torch for the music masters in a weekly spiel.

Al Jolson, Joe Penner and Jack Oakie are sailing along on 13-week option pickups, exercised last week.

Carl Harris, Chicago press chief for J. Walter Thompson, calling on the agency's Coast offices.

Irginia Lindsey moved over to Dave Carter's Hollywood CBS publicity staff from the Robert Taplinger office. Connie Vance checked out.

George Moskovles moved into Elmer Pederson's sale spot at KNX (Hollywood). Latter goes to Seattle as manager of KOL.

Cameron Prud'homme becomes NBC producer in San Francisco.

Ex-West Pointer Dick Newton entertained former classmates in San Francisco at an anniversary reunion last Saturday. Newton is the Hastings Singing Salesmen on KGO and KPO.

Betty Jane Holman, of the former Holman Sisters lano duo, Paul Whiteman discovery, guests it with Janet Baird on the Woman's Magazine of the Air over the Coast NBC-Red web, March 23 from San Francisco.

Rush Hughes airing his Langendort Pictorials on NBC's San Francisco studios this week. Back in Hollywood next Monday.

Eddie Murphy back on the San Francisco Examiner radio desk as assistant to Darrell Donnell.

Dr. William Van Wyck doing a new air series, labeled 'Pathfinders', over KFRC, San Francisco.

Tanforan races, with Joe Hernandez at the p.a. system, are being recorded by engineers of KYA, San

Sponsors Himself

St. John, N. B., March 23. CHSJ, St. John, has a sponsor who does his own entertaining. He's Clint Regan, a retailer of boys' and men's wear. Regan mixes bagpipe blowing with the airing of Scotch songs. It's a weekly 10-minute program and solo for Regan.

Regan was a member of 42nd Pipe Band with the 'Canadian Expeditionary Force' during the World War.

Francisco, with the platters being aired nightly except Saturday and Sunday. California racing commission aired broadcasts direct from the track.

Dick Wynne subbing for sportscaster Ernie Smith at KYA, San Francisco, during Smith's vacash in Mexico.

Betty Kelly and George Nickson, warblers, guested in on 'House of Melody' with Meredith Wilson ork and John Nesbitt Monday over the NBC-Blue web in California. Bank of America show originates in San Francisco.

Vernon Arnold Wilson added to readers' staff at NBC San Francisco studios.

Armand Girard, baritone; Williams Sisters trio; Charles Marshall and his Mavericks and Jack Meakin, pianist, set for personal appearance for dough at a San Francisco real estate board banquet at the Fairmont Hotel, March 30.

Charlotte Paper Gives Radio a Polite Nod

Charlotte, N. C., March 23. Another bright spot in a developing friendliness in Charlotte between radio and the press, long unfriendly, was the appearance last week of a front-page notice in The News that radio programs were contained in that section.

News and the Observer have both had rules forbidding mention of radio in their news columns. This was broken over when the two agencies co-operated in raising funds for flood relief recently.

Sunday a line said that the week's radio programs were contained in that section. Programs at, however, occupy a page supported by attending admen with advertisers sharing the most of the page.

Titan, Frisco, Expands

San Francisco, March 23. New recording and studio equipment is being installed by Titan Productions. Construction of a large new studio and four new recording channels was begun Monday (22). Company recently installed a new line direct from the local Mutual-Don Lee studios at KFRC for recordings.

Titan is now waxing the Sussman & Wormser Junior News Parade shows over the Coast NBC-Red network and Duart Sales' Passing Parade with John Nesbitt on the Red web. Former deal signed through Botsford, Constantine & Gardner, latter through Howard E. Williams. Titan is also discing a series of 104 programs for Segro milk, through Gillham agency, Salt Lake City; four shows for the Pacific Greyhound bus li, through Beaumont & Hohman, and 'Twenty-five Years Ago Today', new feature by Max Graf, Titan manager.

Dawson Loses Suit

Breach of contract suit brought by George C. Dawson, agent, for \$50,000 damages against Pathe News, Inc., Cortland Smith, Merlin H. Aylesworth and RCA was tossed out of court yesterday (Tuesday) by Federal Judge Glancy in N. Y. Plaintiff claims defendants breached agreement to make newsworthy sound films for radio broadcast. He was to get 33 1/3% of profits under the agreement, but defendants backed out.

KANS Gets NBC Wire

Wichita, Kans., March 23. KANS, 100-watter on 1,210 k.e., joins NBC as an affiliate April 15. It will be optional basic red or blue. Contract was signed in New York last week by Herb Hollister, gen. mgr. of the station.

Monogram

(Continued from page 7)

one of the directors under new set-up. Firm of Rosenblatt, Jaffe is counsel for Mono.

Twenty-four production schedule was revealed in the papers. With two the films—'Legion of Missing Men' 'Outer Gates'—already finished, management said work is in process or contemplated on variety of pix, including 'County Fair', 'Thirteenth Man', 'Old Kentucky Home', 'Luck of Roaring Camp', 'Land of Sky Blue Waters', and several originals.

Completion of negotiations by which Monogram takes over all interests of W. Ray Johnston, president, was brought to light. Statement said all stock of W. Ray Johnston Enterprises, Inc., has been swapped for 37,299.9 shares of the new common, while lots also have been passed around to various independent exchanges and subsidiaries of the old company. Johnston has been handed \$53,250 worth, with other parcels as follows:

Monogram Pictures of California, \$10,000; Royal Pictures, Inc., \$4,500; Selected Pictures Co., \$3,850; Monogram Pictures, Inc., \$4,500; Southern Film Exchanges, Inc., \$10,500; Monogram Pictures Corp. of Omaha, \$3,600; Intermountain Pictures, \$3,600; Monogram Pictures Co. of Oklahoma, \$3,600; Amity Film Exchanges, \$13,100; Midwest Film Co., \$1,100; and Monogram Film Exchanges of Buffalo, \$4,500.

Besides these amounts, company has issued 7,333 1/3 shares to Johnston for his 22,000 shares of the former class B common and has put aside 66,866 2/3 shares to pay off Pathe International, which has a \$200,000 claim. None of these tickets can be peddled for one year.

The statement showed most of the officers are under contract. Johnston has agreement to act as president for five years at annual salary of \$25,000; Scott R. Dunlap, v.-p. in charge of production, holds a \$300-weekly contract running five years. Compensation agreements of other officers were not given.

Rosenblatt is slated to get a large block of stock in payment for his services in connection with the reorganization and refinancing plan. List of options shows he has right to buy 34,891.3 shares under the sliding-scale plan for insiders.

Hollywood, March 23.

Scott R. Dunlap, v.-p. in charge of production for Monogram, has gone east for confabs with W. R. Johnston, prexy.

Dunlap will return March 29 to start 'Blazing Barriers', 'The 13th Man' and Gene Stratton-Porter's 'Romance of the Limerlost' early next month.

Of the 1,000,000 shares of common authorized, only 350,000 will be issued to public at \$3.75 a share. The 83,333 1/3 shares already issued are now in the hands of company franchise holders.

Pact with Pathe Film Corp. is for laboratory, printing with that corporation cashing in double by supplying raw film stock via Du Pont Film Mfg. Co., in which it holds a substantial interest. Pathe Film and Pathe International were listed as being associated with Monogram through financing long-term lab agreements, is being the usual deal whereby certain credits for film and picture printing are obtained in return the exclusive rights to this biz.

Norton V. Ritchey is named as head of the export department with Pathe Films, Ltd., of London, the only distributor named thus far. This firm will handle distribution in United Kingdom for Monogram. Herschel Stuart is treasurer; J. P. Friedhoff, comptroller; and M. S. White, secretary.

Edward A. Golden is sales chief. Louis S. Lifton, who has headed the story and publicity division of Monogram in the east, becomes director advertising and publicity, while Walter Greene will publicize on the Coast. Firm of Rosenblatt & Jaffe is counsel.

Company also announced its full distribution set-up which includes 31 affiliated branch offices in the U. S. Corporate affiliations will consist of Monogram Distributing Corp. (home office, subsid) which is to operate New York, Washington and Philadelphia exchanges, and Monogram Film Exchanges,

Inc., at Albany and Buffalo. Most other spots will be known under the Monogram Pictures tag.

Exceptions are Chicago and Indianapolis, which will be operated by Monogram-Capitol Exchanges; Milwaukee, Monogram-Midwest Film Corp.; Cleveland, Monogram-Selected Pictures; Dallas, Monogram-Amity; Kansas City, Monogram-Consolidated; Atlanta, Monogram-Southern; and Los Angeles, San Francisco, Seattle, Portland, Denver and Salt Lake City, to be operated by Monogram Pictures of California, Inc.

Canadian distributing facilities not set thus far.

Norton Ritchey, resigned as export manager for Republic Pictures to ally with Mono, J. V. Ritchey also resigned from Rep.

Job Clinic at WSOC

Charlotte, N. C., March 23. WSOC is operating a job clinic, sponsored by a local bank, that rendering a service to the unemployed of the Charlotte area. Three times a week, for five minutes, some man who wants and needs a job is interviewed for five minutes before a WSOC ni.

Frequently telephone calls either offering a job or inviting an interview come in before a broadcast is completed.

DETROIT MARKET FACTS

44% of Detroit's families live in homes which they own.

88% of Detroit's families—whether owners or renters—live in single houses or two, three and four-family flats—only 12% of Detroit's families live in apartment houses.

66% of Detroit's families have an automobile.

39% of Detroit's families have stated that WWJ is their favorite radio station.

WWJ is first in listener interest in the Detroit market.

WWJ guarantees at least a primary night coverage of 2,368,741 people—a primary day coverage of 3,170,762 people.

WWJ

Owned and Operated by
The Detroit News
Member NBC Red Network

National Representatives
The PAUL H. RAYMER CO.
New York — Chicago
Detroit — San Francisco

WE HAVE IT

PROGRAMS? Soloist to chorus...hillbilly to opera...sports...news...community features...LISTENERS? Just ask Kansas Citizens. Ask us for proof.

KXBY

Kansas City, Missouri

SHOW PLACE of OKLAHOMA

Crowds flock to WKY studios—one of the major points of interest in this many-convention city...WKY is the station they listen to...the one they want to see.

WKY

Oklahoma City

Affiliated with The Daily Oklahoman, The Times, and The Farmer - Stockman.

E.

ACHILLES HAD A HEEL

DAILY NEWS, LOS ANGELES, CALIF.
THURSDAY, MARCH 18, 1937

NOTES TO YOU

"The Mutual network and its Pacific Coast outlets are slowly but surely becoming the favored source of entertainment among listeners in Southern California's key cities, according to Ken Frogley, former radio editor, just returned from a business survey of the 10 Southern California counties. Clear entertainment were given as reception in most instances. KNX continues to be frowned upon by listeners in most of extreme southern part of the State. In fact a movement is being considered to improve their facilities in that section. Although CBS has denied that their reception is faulty, nevertheless repeated complaints lead us to believe that there must be some truth to the report. With no less than six outlets in Southern California alone—KHJ, in Los Angeles; KDB, in Santa Barbara; KFXM, in Bernardino; KXO, El Centro; KVOE, Santa Ana and KGB in San Diego—it is easy to see why the Mutual-Don Lee network has garnered a large portion of the listening public in those parts."

SAYS THE PRESS

DAILY NEWS, LOS ANGELES, CALIF.
MONDAY, JANUARY 25, 1937

NOTE TO KNX

"We feel it a public duty today to inform the management at KNX that 30 letters were on our desk last night, just one wanted to state that listeners who reaped from KNX radio reaped. They were all inspired by a single letter of complaint published here last week from a Fontana subscriber. If KNX would like to have them, we will be happy to forward them to the station immediately. They come from a fairly wide range of communities, including Covina, Bell, Fontana, Beaumont, Banning, Whittier, Arcadia, Upland, Hollywood, South Gate, Hollywood, Hermosa Beach, North Los Angeles listeners... Thirty letters in one day carrying this sort of complaining sentiment are enough to warrant some sort of investigation by KNX, we think, in the interests of the era."

"The station KFRC has very good reception at our house. One thing I like is that they have a lot of news, and a lot of good orchestras in the evening. I think the programs are better than before."

"In fact I tune in mostly to your Mutual—KFRC here in San Francisco."

"I hope you will keep your good programs on the air."

"I listen to your broadcasts every day, and think they are more interesting than any other station."

"I've enjoyed my radio so much more since the change to the Mutual Network. I get a much better variety of programs."

"Have always enjoyed your programs more than any other stations, and found your broadcasts better, and clearer than all others."

"I like all the new Mutual programs much better than the old."

"Having been an enthusiastic listener to the Don Lee radio programs, I was afraid that when you changed to the Mutual System, that your usual high rate class of programs would be affected. However, am happy to say that I like your new programs better than ever."

"The entrance of the Mutual service onto the Pacific Coast has put our isolated Pacific Coast right up into the tempo of modern times."

"As a whole, the programs we get over the new hook-up are better, more interesting, and more diversified—and I hope that the one or two programs which are still coming over Columbia, will soon be switched to the Mutual. We feel that the average of the programs is much, much better."

"I am very pleased to say that I like your programs very much since the recent change."

SAYS THE PUBLIC

DON LEE

7th and Bixel Streets
LOS ANGELES, CALIFORNIA
Lewis Allen Weiss
General Manager

Golden Group

KHJ Los Angeles
KFRC San Francisco
KGB San Diego
KDB Santa Barbara
KFXM San Bernardino

KPMC Bakersfield
KDON Monterey-Del Monte
KGDM Stockton
KVOE Santa Ana
KXO El Centro

AFFILIATED WITH MUTUAL BROADCASTING SYSTEM

Hi there, CBS, there's plenty of radio broadcasting business for everybody! And we didn't think much of the truck in that double truck you ran in "Variety," March tenth. Because you can't tell a whole truth with half facts.

Nobody we ever heard of would deny that the Columbia Broadcasting System as a whole is a swell network. So, why not advertise what you have instead of dragging us into the picture and trying to point out what we haven't? Seems to us that would be better cricket. And more convincing advertising.

Sure you've got a couple of stations out here in California. Two in fact to cover California for Columbia. Why, California's a thousand miles long and two hundred and fifty miles wide. You wouldn't try to cover Boston with WABC, now would you?

The Don Lee Broadcasting System covers California with ten stations. If you had that, you'd really have something to talk about. We'd like to suggest that when next you make a survey, you tackle San Diego. Why you haven't even got a station down there. We have, so that our advertisers can tap the \$94,000,000 annual buying power of that market. We could also point out that CBS has no stations in Santa Barbara, Monterey, El Centro, Santa Ana, Bakersfield, San Bernardino, Stockton. But on to other busi

An advertiser who buys fifteen minutes nightly, five times a week on your entire (two station) California facilities pays \$1650.00. The same deal on our network (ten stations) costs \$1253.75 per week!

What, no listeners? With people on our network like Eddie Duchin, Cab Calloway, Ted Weems, Guy Lombardo, Horace Heidt, Anson Weeks, Leo Reisman—with the best pumped west from WOR—WGN—WLW—and other Mutual Broadcasting System Stations—come, come, CBS!

Sectionalism in Canada

Appeasement of Western Area Brings Squawks in East

St. John, N. B., March 16. An east vs. west peeve has developed over the action of the Canadian Broadcasting Corp. in slicing a network program emanating from an eastern station in two and giving the shorn time to a western station.

Atlantic Nocturne, regularly a half hour of organ and violin music and readings, prepared and transmitted to the CBC network by CHNS, Halifax, N. S., has been cut to 15 minutes, remaining 15 minutes have been turned over to a round table discussion of Canada's defense problems, originating in the Winnipeg station of the national network. Nocturne on for past five years. A Halifax newspaper has lodged a protest against the carve, with the importance of the round table discussion questioned and Nocturne claimed to be 'the maritimes' most popular program.

Easterners claim a recent visit of General Manager Gladstone Murray to Winnipeg for a conference with Chairman L. W. Brockington, of the CRC, whose home is in Winnipeg, had something to do with the loss of the half of the Atlantic Nocturne time.

Hear WCKY in Havana

Havana, March 16. American station engineers attending the international conference here last week indulged in some experimenting in attempts to bring in their own and other American long-wave signals. It was all pretty technical, but some of the findings excited them and vice versa.

What a change in signal strength can mean was established when WCKY, Cincinnati, not usually receivable here, surprised the engineers and Cubans alike by coming in evenly. This station has recently hiked its power 100%.

Lee Wiley at Palm Springs for a sunbake between broadcasts.

phil baker

THE GREAT AMERICAN P. D. Q. R. GULF REFINING COMPANY SUNDAYS 1:30-4 P.M. EST WABC CBS

Vincent Travels AND ORCHESTRA

2nd YEAR MUSICAL DIRECTOR

Frank Casano

NBC Network Broadcasts

Bursting With Thanks

St. Louis, March 23. Collinsville, Ill., Chamber of Commerce adopted resolution of thanks to WTMV, East St. Louis, for broadcasting first round of Illinois State High School Basketball Tournament last week.

Collinsville's entry won.

SNYDER, STAFFORD GET KOY LINED UP

Chicago, March 23. Glenn Snyder and Harold Stafford, general manager and program director, respectively, of WLS, back at their desks after spending several weeks lining up KOY, Phoenix (Arizona), recently acquired by Burrage Butler of WLS, and to be known as WLS's Little Brother.

Earl Nielsen, who originated the station 14 years ago, is still to remain as its manager, with Butler as president of the board, and W. A. Baldwin as active president. Complete supervision of KOY will be maintained by the larger station, stressing the farm angle which has been carried on by WLS, although the programs will differ in character between the two stations. KOY, located as one of only two radio stations in the metropolitan area of Phoenix, will cater more to a city audience, but at the same time air some hill-billy and Western type programs, and a complete farm service for the ranch owners and fruit growers of the district.

KOY is to be used to some extent as a training ground for talent, which will later be brought on to Chicago, although this is by no means the chief function of the Arizona station.

Basketball in Denver

Denver, March 23. For the first time, two Denver radio stations were used to broadcast a sports event. Both KLZ and KFEL broadcast several games during the week from the floor of the city auditorium, where the basketball games of the A.A.U. were being played. The championship game Saturday night was fed to the Mutual chain by KFEL, while KLZ used it locally.

Both stations broadcast the same games, with Denver Chevrolet dealers sponsoring.

Paul Sullivan's Day Off

Cincinnati, March 23. Paul Sullivan, newscaster, on new contract with WLW. A star mail-puller on the Crosley super, Sullivan has filled a nightly quarter-hour spot without interruption for the past 12 months. Under new set-up he gets Saturdays off.

Sullivan blasts are co-sponsored by Penn Tobacco Co., blurring Kentucky Club pipe tobacco, and Liberty Magazine, Monday through Friday. On Sundays the bankroller is the Commentator Magazine, the April issue of which carries a story written by Sullivan.

lock and Sully now in their 11th year of wedded bliss.

I.N.S. MAIL SUPPLEMENT

For Station Filers—Competition Improving All Services

International News Service is adding a mail letter service for its radio station clients. This will contain special non-flash stuff of freak or human interest material suitable as general filler. I.N.S. also will have a shortwave service that will be experimented with for the time being.

Newspapermen have recently commented on the improvement in the night wire fed to the dailies by the various services as a result of radio competition making all hands more snappy.

Nick Foran set for singing duty on new Burns and Allen show.

Unfunny Comedy Show Yanked by Station WMA

Harry Hirschfeld's 'Laugh Parade' program, fad of WMA, N. Y., suddenly after its fifth airing last Friday (19).

Program presented amateur gagmen and embryo comedies only, other forms of tyro talent being passed up. Trouble that caused period's foldup was that the amateurs found weren't at all funny.

Charles Nevada Tries Radio Milwaukee, March 23.

Charles Nevada, veteran sports writer, has given up the newspaper field after 15 years in front of a typewriter and now takes his place in front of a mike.

Stas on WTMJ, the Milwaukee Journal-station, every night between 10 and 11 with sports flashes.

Inside Stuff—Radio

Present administration in New York musicians union is closely watching the changes of policy which Columbia is reported to be mulling for its artists bureau. Information has come to the local that there is talk of reorganizing the bureau so that it can again deal in organized bands.

As union circles figure it, Columbia would like to devise a system which would make it a buyer in every instance and not an agent, the latter being prohibited by a regulation of the American Federation of Musicians.

Under the reported arrangement, the artist bureau would contract the band directly, pay off the men directly and after taking care of the leader derives its share from the difference between this personnel overhead and what it gets from the commercial.

After much hesitation, Kenneth R. Dyke, formerly v.p. in charge of advertising for Colgate-Palmolive-Peet, has accepted the post of eastern sales mgr. of NBC. To make way for him William Bachem was given the title of assistant to Roy Witmer, NBC v.p., in charge of sales.

Question as to whether Dyke would accept the offer from NBC had aroused considerable speculation in broadcasting and agency ranks. It was recalled that Dyke was with the soap and drug combine when it after a series of sharp tips with NBC, switched all its air business to CBS. Dyke parted from C-P-P several months ago and immediately embarked on a European vacation.

Warners is giving Lucille Manners a screen test for the Coast this week at same time she makes a short for company in its Brooklyn studios.

NBC Artists' Bureau, which handles the soprano whose air spot is on Cities Service program, is not too pleased at idea of warbler making a short just when opportunity has arisen for possible fling at film features. Tried to effect a release from the short commitment but was unable to. Miss Manners was signed for the single two-reel over a year ago, but WB did not take up the contract until soprano clicked on ozone after taking over assignment Jessica Dragonette handled for so long.

B. Charles-Dean, ritish radio producer, had an unhappy time of it when his first American transcription job went on station WOR, New York. It was Sunday and the only available disc was broken. It was impossible to get another on short notice. Had to makeshift and put together a show using a few minutes from future transcription and that part of the busted platter that could be used. It was pretty agonizing. Rolls Razor sponsors. Agency is Kimball, Hubbard & Powell.

Coast musicians had something to be thankful for last week. Union upped KFVB to class A and thereby increased the pay of each of the 12 studio men \$5 a week. A couple of dozen or more draw a stipend without work as Vincent Lopez and Ozis Nelson are due soon with their hands, necessitating a standby payoff. Ray Noble is in Hollywood for his new broadcast and is using a pickup band.

'Technique of Marketing Research', a compendium covering the basic principles required in doing an efficient research job, contains contributions from three persons active in broadcasting. They are E. P. H. James, NBC manager of advertising and promotion, Robert N. King, research director for B.B.D.&O., and Pauline Arnold, of the Market Research Corp. Book was put together by the American Marketing Society.

John Blair & Co. will continue to represent KNX, Los Angeles, for the remainder of this month. M. R. Runyon, CBS v.p. and treasurer, who has charge of Columbia's local station operations, issued a memorandum stating that the web's own subsid. Radio Sales, Inc., would have exclusive representation on the L. A. outlet starting March 1 but, following a protest from Blair, Runyon explained that he had meant April 1.

Lawrence Lowman, CBS v.p. in charge of Artists' Bureau, goes to Coast within a week to thrash out some details in getting Bureau's Hollywood branch straightened out.

Larry White, Columbia's talent scout, is on the Coast, was to have returned Monday (22), but got jammed up. He'll wait there till Lowman arrives.

Titled 'Listen In, an American Manual of Radio' (Dodge), Maurice Lowell's new book has hit the stands. Lowell is an NBC producer, in Chicago. Book holds little or nothing for the radio professional. Offers the aspirant and novice a very complete picture of the business and its requirements, covering every elemental factor.

Los Angeles musicians' uni called a fast halt to the attempt of a sponsor to string together his own network so as to get around paying the chain scale for musicians. Commercial account, a cemetery outfit, bought one station and thereby was entitled to the 'B' scale. But when two other indies were added the local stepped in and called no dice.

Zenith Radio more than doubled its earnings in the nine-month period ending on Jan. 31, 1937, as compared with the same period in the previous year. Profit for the nine months was \$2,347,987 after all charges but before federal taxes. In the same months ending Jan. 31, 1936, the profits totalled \$1,015,966.

More than 270,000 orders for copies of the book, 'Today's Children,' have been received since the book was first offered on NBC during the week of Feb. 22. Book novelized resume of the four-year serial sponsored by Pillsbury Flour.

KLO's New Commerch Mgr.

Ogden, Utah, March 23. Merrill Bunnell new commercial chief at KLO, replacing L. F. Haller, who has left to re-enter newspaper work. Bunnell upped from promotion manager.

FRAME LIE-DETECTOR AS RADIO NOVELTY

Chicago, March 23. Last week the local William Morris office was busy developing Dr. Orlando Scott, exponent of the lie-detector, and his machine for the stage, intending to make him one of the big names of vaudeville, such as it is; this week the development of Dr. Scott and his machine for radio, in which they hope to make him one of the outstanding names.

Last week the lie detector was all rigged up with 28 lights which lit up in numbers in proportion to the size of the untruth told; this week they're trying to get the thing to make sounds instead. So far the lies are more listenable than the noise made by the detector.

11,876 in Auditorium to Mark KWK's Natal Frolic

St. Louis, March 23. of most elaborate radio shows ever presented before a live audience in this burg attracted 11,876 persons to convention hall in the Municipal Auditorium Wednesday (17) when KWK celebrated its 10th anniversary. Audience was in holiday mood and good, bad and indifferent acts were warmly received.

Robert T. Convey, pres. of KWK, opened two-hour program, which included 30 min. feed to NBC. Town's Mayor touched on station's history and paid tribute to the late Thomas F. Convey, founder of the station.

Fred Waring and 'Poly' McClintock were guest stars and Waring took baton from station ork leader to pace tooters through a neat 'rangement of 'In a Persian Market' for a swell number. Staff artists on network feed were Coyita Bunch, Bill Foreman, the Four Range Riders, Basin Street Blues trio, Peggy Duncan and the original Irving Rose ork. Allan Anthony was m.c.

Anne Halvorsen, for 12 years secretary to Earl Gammons, WCCO chief, marries late this month. Mary Guldin will take over Anne's office duties.

JERRY COOPER

KRUEGER BEE

Mondays at 10:30 P.M.

WJAZ - NBC

DRENE SHAMPOO

Wednesdays 7:45 P.M.

WJAZ - NBC

WJAZ - NBC

WJAZ - NBC

WJAZ - NBC

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JOSEF CHERNIAVSKY

"The Musical Cameraman"

1847

ROGERS BROS.

very Sunday

at 4:30 p.m., EST

COAST-TO-COAST

Red Network

Red Network

Red Network

Red Network

'THE O'NEILLS'

By JANE WEST

NOW RADIO'S MOST POPULAR

FAMILY BRINGS YOU MORE

LAUGHTER TEARS AND HEART-THROBS

Presented by Ivory Soap 99% pure

LISTEN TWICE DAILY

NBC Blue Network, Mon. to Fri. 11 a.m. EST

NBC Red Network, Mon. to Fri. 3:45 p.m. EST

COAST TO COAST

Dir. BLACKMAN ADVERTISING, INC.

ED WOLF-RKO BLDG., NEW YORK CITY

ARTHUR FRED
FIELDS and HALL
Red Network—NBC—Monday Through Saturday
9:00-9:45 A.M.
WHO CARES ???

Broadway is Rockin' in Rhythm to the Musical Magic of duke ELLINGTON and his Famous Orchestra

BROADCASTING
via
Mutual Net Work



NEW YORK TIMES says:

"The management has brought back Duke Ellington and his band, the 'hottest' and 'sweetest' music makers who ever sent blue notes ringing to the stars—and the boys, incidentally, who really put the old Cotton Club on the map!"

ED SULLIVAN, Daily News, says:

"The 'Cotton Club Express', with Duke Ellington at the throttle and the throttle idling open, came tearing into West 48th street, to score what Burns Mantle, my neighbor, would record as a four (****) star hit!"

LOUIS SOBOL, Evening Journal, says:

"Broadway fought its way into the Cotton Club to inspect another explosion in repia...the music of the suave Duke Ellington and his rotogravureans... divine musical contributions!"

**CREATOR OF A NEW VOGUE
IN AMERICAN DANCE MUSIC!**

IRVING MILLS

Personal Representative
799 Seventh Ave., New York, N. Y.
Circle 7-7162

Columbus Citizen Drops A.M. Newscasts on WHKC

Columbus, March 23.

Columbus Citizen, Scripps-Howard newspaper here, discontinued its 7:30 a.m. daily news broadcast over WHKC last Wednesday (17) after a year on the air. Perry Morrison, The Citizen staff had been doing the morning broadcast from the news room of the paper.

Newspaper will continue to get plugs of 'news from The Citizen' on Bob French's news broadcasts for the Ward Baking Co. twice a day. This deal, recently consummated, allows French to take news directly from the newspaper in return for mention of The Citizen at beginning and end of each broadcast.

Citizen early morning news periods were on a trade basis, with WHKC taking white space in return for time. In the wind now, under a similar arrangement, is a daily show "Reading the Citizen Funnies," to be spotted in the early evening.

Because of the newspaper-radio set-up existing here, relations between WHKC and the Scripps-Howard paper have been extremely cordial. Both other daily papers and radio stations WBNS and WOOL are owned by the Wolfe Bros. interests, forcing the newspaper and WHKC to team up in their own interests.

Donald Flamm, proxy of WMCA, New York, is the latest addition to the camera nuts in the broadcasting industry.

Flamm went the whole hog, annexing himself an expensive miniature camera, exposure meter, and all the rest.

AL GOODMAN and his ORCHESTRA

PALMOLIVE BEAUTY BOX THEATRE

EVERY WEDNESDAY

CBS 9:30 P.M.

SHOW BOAT

BOOKED EXCLUSIVELY BY MUSIC, COMEDY AND AMERICA

COMBINATION

Fred Allen

Portland Hoffa

in "Town Hall Tonight"

SAL HEPATICA-IPANA

WEAF—Wednesdays 9-10 P.M. EST

WALTER BATCHELOR

MYRT AND MARGE

Colgate-Palmolive-Peet
2:45 P.M.—Mon., Tues., Wed.
Hurs.—Fri.
WABC - CBS

"The Musical Tonic of the Southland"

—WICK KENNY—N.Y. Daily Mirror

FRANCIS CRAIG

AND HIS ORCHESTRA

Monday, 11:30 P.M.—CBS

Management—CRA

F.C.C.'S WASHINGTON DOCKET

DECISIONS

Washington, March 23.

Alabama: James Doss, Mobile, for new station on 1500 kc with 100 watts, dismissed at request of applicant.

California: Radio Television Research Co., Los Angeles, application for new station be operated on 1570 kc with 1 kw dismissed at request of applicant; KYOS, Merced, Star Publishing Co., Inc., Merced, application for frequency change from 1040 to 1260 kc dismissed at request of applicant; KDB, Santa Barbara Broadcasters, Ltd., Santa Barbara, application for frequency change from 1500 to 1220 kc, power boost from 100 watts nights, 250 watts days, to 500 watts all times, dismissed at request of applicants.

Idaho: KFTI, Twin Falls, granted conditionally "tension of special experimental authorization, to operate with 1 kw nights, from April 1 to Sept. 1."

New Jersey: North Broadcasting Co., Inc., denied new station to be operated on 620 kc with 250 watts days, Commish sustaining Examiner John H. Bramhall.

Ohio: Springfield Newspapers, Inc., Springfield, application for new station to be operated days on 1120 kc with 250 watts dismissed at request of applicants.

Oregon: KRNR, Roseburg, granted voluntary assignment of license to News-Review Co., 1500 kc with 100 watts nights, 250 watts days.

Tennessee: WNBR, Memphis, granted authority to transfer control of corporation to Memphis Commercial Appeal Co., 200 shares common stock; WMC, Memphis Commercial Appeal, Inc., Memphis, granted voluntary assignment of licenses of WMC, WAXCA, W4XBS and WABG from Memphis Commercial Appeal, Inc., licensee to Memphis Commercial Appeal Co., newly organized corporation.

Texas: KPFT, day power boost from 100 to 250 watts.

SET FOR HEARING

Alabama: R. W. Page Corp., Phenix City, new station to be operated on 1240 kc with 250 watts.

Maryland: WTBO, Cumberland, authority to transfer control of corporation from Roger W. Clipp and Frank V. Becker to Delaware Channel Corp., 250 shares common stock (station operates on 800 kc with 250 watts days).

New Jersey: Press-Union Publishing Co., Atlantic City, new station to be operated on 1200 kc with 100 watts nights, 250 watts days.

Ohio: WRBC, Inc., Cleveland, new station to be operated on 880 kc with 1 kw, using directional antenna nights.

Pennsylvania: WRAX, Philadelphia, juice-jump from 250 watts nights, 500 watts days, to 1 kw all times, employing directional antenna day and night; WPEN, William Penn Broadcasting Co., Philadelphia, power boost from 250 watts nights, 500 watts days, to 1-kw all times, using directional antenna night and day.

West Virginia: George W. Taylor Co., Inc., Williamson, new station to be operated on 1370 kc with 100 watts, days only.

EXAMINERS' REPORTS

Florida: Indian sign was put on the request of the Bay County Publishers, Inc., for a smallie at Panama City, by Examiner P. W. Seward. Applicants failed to show bankroll large enough to set up a station on 1420 kc with 100 watts; Seward held. Although some area to be served, Commish expert declared that granting the application would give the Bay County group a monopoly on all means of advertising in the area... which is not considered to be in the public interest.

Legal talent represented at the hearing included Clarence C. Dill and James W. Gum, representing the Bay County Publishers, J. M. Peacock on behalf of H. Wimpy, and P. U. Fletcher batting for the Commish.

Iowa: Squabble between the Sioux City Broadcasting Co. and C. W. Corkhill, both of Sioux City, was temporarily settled in favor of the former by Examiner George H. Hill. Promises of the broadcasting company—in which the Sioux City Tribune has a half interest—to scour the neighborhood for talent and specialize in programs of local interest were commended by the examiner, since KSCJ, only other transmitter in the town, has a network tie-up. Fact that applicants have made a thorough study of broadcast conditions in the community and submitted complete plans for operation of the station also influenced the examiner in recommending granting of the request.

Rival applicant, C. W. Corkhill, manager of KSCJ, was counted out because of his failure to prove he had sufficient bank credit. Corkhill requested 100 watts unlimited on the 1420 kc ribbon, with Sioux City Broadcasting asking same frequency with 100 watts night, 250 watts days.

Paul M. Segal and George S. Smith argued broadcast company's case, while John W. Guider, Duke M. Patrie and Karl A. Smith appeared for Corkhill. Commish was represented by James D. Cunningham.

Kentucky: Plans of Lincoln Memorial University, located at Harrogate, Tenn., to build a transmitter at Middlesboro, Ky., were okayed by Examiner P. W. Seward who recommended to the Commish that permission be given the institution to use the 1210 kc frequency with 100 watts nights, 250 watts days.

Chief obstacle to the application was an application filed by Ted B. Woodward, Kingsport, Tenn., requesting same frequency with 100 watts days, but Woodward's request appeared to be involved in a legal tangle which left the examiner in doubt as to whether the application was still pending.

Feud between Woodward and Lincoln U. dated from

last spring, when college authorities received an okay from the Commish within 28 days of filing their application. Woodward, at present assistant manager of two Alabama broadcast stations—WJRD, Tuscaloosa, and WMFO, Decatur—protested granting of the request without a hearing and entered his own application. On receiving an unfavorable report on his own petition, Woodward failed to file an exception with the commish. This, according to the examiner's report, constituted a waiver of his rights to be heard as a protestant in the University case.

Lincoln U. proposes to set up its station and main studios three miles over the line in Middlesboro, but to maintain an auxiliary transmitter at the college. Local sponsors will be sought and the venture will be conducted on a non-profit basis.

Oregon: New station for La Grande on 1420 kc with 100 watts nights, 250 watts days, looked likely when Examiner Seward recommended to the Commish that the application of Harold M. Finlay and Eloise Finlay be granted.

Finlays—mother and son—proposed to conduct the transmitter as a separate enterprise from their newspaper, the La Grande Evening Observer, under an unlimited partnership.

Pointing out that the nearest station is located 50 miles away, at Walla Walla, Wash., and renders no service to the La Grande area, the applicants proposed to sell not more than 50% of their time for commercial programs and to furnish agricultural programs, stock and weather reports and other programs of interest to the surrounding territory. Approximately 25% of the programs would use live talent; it was promised.

Seward found the applicants quali all ways to build and operate a transmitter and a need for radio service in the community. Clarence Dill and James Gum represented the Finlays, with Hugh B. Hutchison appearing for the Commish.

Texas: Hopes of three Texas professors were dashed by an adverse examiner's report on their application for a station to be constructed at Austin.

Applying under the name of the State Capitol Broadcasting Association, pedagogs—R. B. Anderson, R. A. Stuart and A. W. Walker—asked an assignment on 1120 kc with 100 watts, specified hours. Transmitter would cost from \$23,500 to \$26,000, it was estimated.

In reviewing their testimony, Examiner Ralph L. Walker found serious interference would result in the locality if the application were granted. KNOW, Austin, would find its service area 'unreasonably curtailed,' and pending application for new station (WGCM) at Mississippi, requesting the 1120 kc frequency, would develop interference trouble if its application and that of the State Capitol group were granted, Walker said.

Applicant was represented by James H. Hanley. Protesting stations, WISN, WHB and KNOW retained John M. Littlepage, William A. Porter, and Thomas P. Littlepage, Jr. WJBO, an applicant for a station at Baton Rouge, La., which also would be affected, was represented by Duke Patrick, Karl Smith and Lester Cohen. Walter Johnson appeared in behalf of the Commish.

NEW APPLICATIONS

California: KRKD, Los Angeles, authority to transfer control of corporation from Frank P. Doherty to J. F. Burke, Sr., and Loyal K. King, 10,000 shares common stock; Anne Jay Levine, Palm Springs, new station to be operated on 1370 kc with 100 watts nights, 250 watts days.

Florida: WFLA-WSUN, Clearwater Chamber of Commerce, Clearwater, request that the license of WFLA-WSUN be severed, in order to form two stations under the call letters WFLA and WSUN, to operate specified hours.

Georgia: WRBL, Columbus, new transmitter and antenna, change frequency from 1200 to 1330 kc, increase power from 100 watts nights, 250 watts days, to 250 watts nights, 500 watts days.

Hawaii: Honolulu Broadcasting Co., Ltd., Honolulu, new station to be operated on 1010 kc with 250 watts.

Louisiana: KTBS, Shreveport, change frequency from 1450 kc to 620, power from 1 kw to 500 watts nights, 1 kw days.

Massachusetts: Ever Herald News Publishing Co., Fall River, new station to be operated on 1210 kc with 100 watts nights, 250 watts days, install vertical antenna.

Minnesota: Minnesota Broadcast Corp., Minneapolis, new high frequency broadcast station to be operated on 26,100 kc with 150 watts.

Minnesota: KROC, Rochester, jump day power from 100 to 250 watts.

Nebraska: Clark Standiford, L. S. Coburn and A. C. Idner, Fremont, new station to be operated on 1370 kc with 100 watts; KFQR, Cornbelt Broadcasting Corp., Lincoln, install new transmitter and directional antenna for night use, change frequency from 1210 to 1450 kc, boost power from 100 watts nights, 250 watts days, to 1 kw nights, 5 kw days.

New York: WFBL, Syracuse, night juice-jump from 1 to 5 kw.

North Carolina: Hickory Broadcasting Co., Hickory, new station to be operated on 1370 kc with 100 watts days only.

Ohio: Ohio Broadcasting Co., Salem, new station to be operated on 780 kc with day power of 250 watts; Ohio Broadcasting Co., Steubenville, new station to be operated on 1420 kc with 100 watts, days only; Ohio Broadcasting Co., East Liverpool, new station to be operated on 1270 kc with 250 watts, days.

Oklahoma: G. Kenneth Miller, Tulsa, new station to be operated on 1310 kc with 250 watts, days only.

Pennsylvania: KYW, Philadelphia, request for 50 kw.

South Dakota: KSOU, Sioux Falls, make changes in equipment and jump juice from 2 1/2 to 5 kw.

Utah: Dan B. Shields, Provo, new station to be operated on 1210 kc with 100 watt

WIRE, Indianapolis, Steps Into News Strike Breech

Indianapolis, March 23.

Last Friday (19) found Indianapolis without any locally published daily newspapers. About 300 pressmen, etc., went on strike. Workers first struck Thursday (18), in evening, just before morning Star was to have gone to press. Evening daily union members followed suit next day, on News, and on Times.

Eugene C. Pulliam, himself a newspaper man, aggressively sought to fill in the gap and gave local listeners all the news possible through his station, WIRE.

WFBM, owned by Power and Light Company, and managed by R. E. Blossom, adopted no change of policy due to the strike situation, and continued the usual programs, with little mention whatsoever of news or newspaper strike.

On the one day (19) WIRE statistics hounds figured they aired 21 news flashes, 17 different newscasts, for a total of 135 news-minutes on the air. Estimate of wordage was around 17,000. WIRE offered all three local dailies the use of any time they desired, but publishers practically turned down the gratis offer, with exception of three spot announcements why papers hadn't appeared.

Newspapers resumed on Saturday (20).

James Calvert, news broadcaster for Star-Telegram over WBAF, Ft. Worth, now director of information service of the WPA in Louisiana, with headquarters in New Orleans.



MARIO BRAGGIOTTI
WITH HIS ORCHESTRA
Recording For Master Records
(HEARD ON NBC NETWORKS)
MC. CONSOLIDATED RADIO ARTISTS, I

JACQUES FRAY

and Hi Orchestra

RE-ENGAGED
2ND YEAR
OPENING IN MAY
HOTEL ST. REGIS
NEW YORK

WGT. M.C.A.

JACQUES FRAY

MARIO BRAGGIOTTI

NBC Network—Weekly
Personal Appearance • Capitol
Wash., April 2nd

ALAN COURTNEY
is JOYMAKERS
(FUNNY - FURIOUS)

Not On The Networks Yet

But on Motion Picture Screens

Daily—WNEW-11:30 A.M.-12:30 P.M.

ASCAP FIGHTS STATE LAWS

Film Song Plug Makes Sustaining Show Commercial, Declares Union

Networks themselves a ticklish spot as result of the latest pressure brought upon them by the New York musicians' union on the subject of picture tune billing. In the case of Mutual, the matter has been passed on to counsel for solution.

Circular letter received from Local 802 sharply warned the webs that if they persisted in mentioning the names of films in connection with music on studio sustaining and band pickup programs the commercial scale for musicians would have to apply. Local considers such credit giving to be advertising and holds that if the picture companies seek to have their product plugged over the air they should be made to pay for it like any other commercial.

On the other hand, the American Society of Composers, Authors and Publishers holds that the film tunes which require source credits are part of ASCAP's restricted list and the broadcasters have no alternative. If the film isn't named the tune must not be aired.

Ball Club's Theme Song

St. Louis, March 23. Composers of march tunes have a buyer in Sam Breadon's St. Louis Cardinals if they furnish the right sort of tune that will be used as club's musical theme. Cardinals' band will play new composition at opening of National League here on April 23.

Representatives of an eastern music publishing house submitted a recording of a march composed for this purpose last week, but execs of club and committee of musicians found it lacking some of qualities sought.

Milton Weil in Hospital

Chicago, March 23. Milton Weil has entered the Masonic hospital here to undergo a complete examination for ailment of long standing. Weil is head of the Milton Weil music publishing firm.

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 March 14-20.

- When My Dreamboat Comes
- I've Love to Keep Me Warm
- Boo Hoo
- Goodnight My Love
- Too Marvelous for Words
- On Little Bamboo Bridge
- This Year's Kisses
- What Will I Tell My Heart?
- Little Old Lady
- May I Have Next Romance?
- I Can't Lose That Longing
- Swing High Swing Low
- My Last Affair
- You're Are You?
- When Poppies Bloom Again
- Slumming on Park Ave.
- Gee, But You're Sweet
- Sweet Is the Word for You
- Serenade in the Night
- Moonlight and Shadows
- You're Laughing At Me
- Mood That I'm In
- Smoke Dreams
- Just a Quiet Evening
- Trust in Me

icates filmusical song.
icates stage production
others are pops.

165 Sides Waxed As Mills Starts; 75 Every Month

Irving Mills has completed 165 sides of the quota of 200 he set for himself by April 1 for new Master Records. Using idea bands, recordings were made almost exclusively with Master affiliated bands through Mills Artists and Consolidated Radio Artists connections. First catalog will be released April 1. Mills will then make 75 recordings monthly.

Following have completed recordings, Three Peppers, eight sides; Jerry Blaine, three; Rudolph Friml, Jr., 14; Cab Calloway, nine; Willard Robinson, four; Jay Freeman, four; Zinn Arthur, four; Duke Ellington, 11; Jan Savitt, nine; Red Tompkins, four; Jack Denny, four; Mario Braggiotti, four; Barnett Rapp, four; Jesse Stone, three; Midge Williams, four; Red McKenzie, two; Barrie Wood, four; Cootie Williams, five; Lew White, four; Cotton Club Tramp Band, two; Hudson-DeLange, eight; Harry Reser, four; Paul Ash, four; David Tarris, four; Eliseo Grenet, 11; Red McKenzie and Adrian Rollini combo, four; Ray Block, and Billy Kyle, four. Following six are outsiders, Jim Mundy, two; Frank Newton, two; Raymond Scott Quintet, four; Edgar Hayes, four; Zeke Manners, four and Red Nichols, ten.

SOCIETY CALLS BILLS OFFSIDE

'Unconstitutional' Is Defense Against Epidemic of Legislation That Impairs ASCAP's Copyright Enforcement

WORRIED

American Society of Composers, Authors and Publishers last week unloosed its first legal barrage against the epidemic of antagonistic legislation which developed among such states Montana, Washington, Wisconsin, Ohio and Nebraska. Initial move in that direction was the filing of an injunction action against officials of the state of Montana. Similar attempt to stay the enforcement of an anti-ASCAP measure will be made in the case of the state of Washington within the coming week.

Frohlich & Schwartz, ASCAP's general counsel, described the Montana suit as the first of a series of court battles seeking to have anti-ASCAP legislation declared unconstitutional and when each of the states passes such measures. Petition filed last Saturday (20) with the U. S. District Court of Montana is directed against a state of Montana statute, recently passed, which compels copyright owners or their agents to deal with users only on a per use basis. Blanket licenses are banned under this law.

In asking the U. S. court to issue a temporary injunction against the Montana law ASCAP counsel has set forth that the former violates not only the federal but the state of Montana's own constitution. Petition backs up this contention with citations from four articles in the U. S. constitution plus the 14th amendment and from three articles in the Montana constitution. Named as defendants are the Montana state treasurer, auditor and secretary, while the plaintiff roster consists of Carl Fischer, Inc., G. Schirmer, Inc., Irving Berlin, Gene Buck, Deems Taylor, ley Speaks, Billy Hill, Paul Nevins, Ella Herbert Bartlett (daughter of Victor Herbert) and Jane Sousa (daughter of John Philip Sousa.)

Trial of the motion for an injunction is not expected to take place for two weeks. Any one attacking the constitutionality of a state act is entitled to a statutory court of three judges, two from district courts and the third a member of the local court of appeals.

Ill Already Signed

State of Washington measure which prevents copyright owners from acting through ASCAP was signed by the governor Saturday and goes into effect June 1. ASCAP counsel has decided to attack this measure immediately and ask not only for an injunction from the federal court but for summary judgment. Attack here will also be on constitutional grounds.

Measure which is pending in the Nebraska legislature is framed very much along the anti-monopoly lines of the Washington statute. Ohio, like Wisconsin, seeks to bar any agent of outside composers and writers from licensing music rights in the state without first obtaining a state license and paying a tax on the collections. Ohio wants to make the tax \$5, while the measure before the Wisconsin assembly figure on a franchise tax of 25% on the gross. State of Louisiana passed a similar franchise tax measure a couple years ago, but it has never been enforced. Late Huey Long is reputed to have put it through as a favor to a hotel-keeper friend.

Sigmund Romberg has completed recording of his newest tune, 'Love Song of Long Ago,' for 'They Gave Him a Gun' at Metro. Cliff Edwards sang the number.

Three Amendments to Copyright Law Will Be Asked by Music Publishers

Passage of three amendments to the copyright law will be asked of Congress during its current session by music publishers. These amendments seek to eliminate the compulsory license provisions of the law, exempt coin machines from the prohibition against collecting performing fees from electrical reproduction devices and circumscribe the number of registrations on the renewal of copyright of a single number. Approval to the proposed changes was given at a general meeting of the Music Publishers Protective Association at the Astor hotel last week.

Same meeting without a single dissent okayed the code of fair trade practices which the Federal Trade Commission is arranging to grant the music industry. Also receiving a unanimous nod was a motion to empower the MPPA board of directors to take whatever action it elected on the issue involving Lucky trike's practice of rating song hits.

Gatherer gave John Paine, MPPA chairman, complete authority to issue uniform licensing contracts to phonograph companies. As rep for the publishing trade in this connection the MPPA will collect a fee of 5%. Under the new contract if a phonograph company doesn't pay its publishers royalties within the stipulated period the compulsory provisions of the law are to be enforced, and the royalty in the case of 35c records will be a flat 2c instead of the usual 14c. Contract also allows Paine to examine any record firm's books.

An Injustice

Publishers feel that the provision in the copyright law which bars performance collections from electrically reproducing devices is doing

them a great injustice since they are prevented from exercising any control over the use of their product for profit by coin machines. It is estimated that there are over 400,000 of these coin-operated musicmakers in daily use in this country.

Publishers want the present language of the renewal provision of the law changed because, as they claim, the policy of the current Registrar of Copyrights causes much confusion in the industry. This official issues a renewal of copyright to any heir that seeks it, with the result that interested users don't know who actually owns the renewal. It has become common for two or three firms to hold the rights to the publication of renewed copyright. Film companies have had their sync troubles multi by this dysfunction of copyright owners. Publishers believe that the problem could be solved by a modification of the law which would make it impossible for the registrar to grant more than one copyright renewal, thus binding all heirs to act uniformly.

On the question of the code Paine told the assembled pubs that he understood that an investigator for the Federal Trade Commission had contacted various small publishers with a view of finding out what objection that might have to the covenant. Paine added that while he did not know whether the report this investigator had filed with the FTC was favorable or otherwise he felt that the time was ripe for the industry to say whether it did or did not want a code. He was authorized to proceed with obtaining such code from the FTC.

Rules suggested for the code by the FTC have been translated into the language of the music publishing business and it is now up to the MPPA's code committee to approve them. Under these rules pubs are barred from giving any form of 'push money,' including direct payments, gifts or royalty gulses, and paying for or giving special arrangements.

CROSLY-CONSOLIDATED IN ORCHESTRA DEAL

Consolidated Radio Artists has entered into a time guarantee arrangement with WLW whereby the Cincinnati 500,000-watt and its sister outlet, WSAI, will pick up Consolidated bands playing that city. In return for Consolidated's underwriting of the lines the two stations will grant these bands a minimum of 10 half hours a week of sustaining broadcast facilities.

Consolidated has a similar agreement in effect with NBC, which started the former in business. Music Corp. of America has a like guarantee arrangement with CBS but in this case the network is guaranteed an income of \$50,000 a year, with this money coming out of commissions collected by MCA from bands using such facilities.

Deal with the Crosley organization was handled by Charles Green, Consolidated prez.

ASCAP's Meeting

American Society of Composers, Authors and Publishers will hold its semi-annual meeting at the Ritz-Carlton hotel tomorrow (Thursday). Lunch will be served and the main topic will be the copyright bills which are pending before the current session of Congress.

TWO SMASH HITS

From New Universal Film

"When Love Is Young"
VIRGINIA BRUCE

SINGS
When Love Is Young

Did Anyone Ever Tell You?

Watch for the Biggest
Rumba Hit Since
"Peanut Vendor!"

"MAMMY BONG"
MILLER MUSIC CO., INC.
1619 Broadway, New York, N. Y.

VISIT OR WRITE

OH, SAY, CAN YOU SWING?
YOU'RE JUST A LITTLE DIFFERENT
IT'S STILL BEING DONE
YOU'RE PRECISE TO ME
IT'S HIGH TIME
IT'S NO SECRET THAT I LOVE YOU (Waltz)
THE LADY LIKES TO LOVE (Rumba)
orchestrated 50c each
EDDIE LAMBERT—gen. Prof.
RADIO CITY • N.Y.

Get Set for the Song Barrage on the New Universal's "Top of the Town"

"WHERE ARE YOU?"
"THAT FOOLISH FEELING"
"JAMBOREE"
"TOP OF THE TOWN"

By JIMMY McHUGH and HAROLD ADAMSON
LEO FEIST, Inc. 1629 BROADWAY NEW YORK

For 20th Century-Featuring Walter W

rowing Achi
"Wake Up Ben Berni

7 — "CAN'T-MISSERS" — 7

NEVER IN A MILLION YEARS
WAKE UP AND LIVE
THERE'S A LULL IN MY LIFE
I LOVE YOU MUCH TOO MUCH, MUCHACHA

IT'S SWELL OF YOU
I'M BUBBLING OVER
OOH, BUT I'M HAPPY

ROBBINS MUSIC CORP. 799 7th AVE. • NEW YORK

Last Week's 15 Best Sellers

[The trade will be interested in comparing the selling relativity to the most-played-on-the-air tabulations, shown elsewhere in this department. Song title and publisher of the best selling 15 are included; only the title of the song is recorded in the air plugs.]

*Moonlight and Shadows	Popular
When My Dreamboat Comes Home	Witmark
Boo Hoo	Shapiro
*Little Old Lady	Chappell
*This Year's Kisses	Berli
*Goodnight My Love	Robbi
On a Little Bamboo ridge	Morris
When the Poppies Bloom Again	Shapiro
What Will I Tell My Heart	Ager
*I've Love to Keep Me Warm	Berli
Serenade in the Night	Mills
Chapel in the Moonlight	Shapiro
*Sweet Is the Word for You	Famous
*Too Marvelous for Words	Harms
*Indicates film musical song.	reduction song. The
others are pops.	

Disc Reviews

By Abel Green

Julio Martinez Oyanguren, distinguished guitar soloist, has recorded two of his own compositions on Columbia 17080 (also imported), 'Arabia' and 'Andalucia', as they are titled, too are distinctive items for the wax library.

Corny but commercial is Roy Smeek, the steel guitar soloist, now surrounded by a dance combo known as the Serenaders. 'Trust In Me'—'On a Little Bamboo Bridge' on Decca 1112 and 'This Year's Kisses'—'You're Laughing At Me', both by Irving Berlin out of his new score, 'One Avenue' (20th), speak for

themselves as smooth foxtrotology, in the Wayne King-Garber-Lombardo school. Donald King vocals all the choruses.

Shep Fields is one of the really new wrinkles in dance music, with a distinct style, which he gives nice play on tubed 6760. 'I've Got My Love to Keep Me Warm' and 'You're Laughing At Me', both from Berlin's new film musical, are good selections. Bob Goday vocalizes.

Mal Hallett, long a more or less unofficial king of the New England ballrooms, this season falls in the same category as those Broadwayites who are suddenly rediscovering

Benny Fields, John Steel, Vincent Lopez, Yvette Rugel, among those in the N. Y. nitery sector who have come a second attention. Hallett has been a sock dance band for years, so much so that he pulled the kids to his ballrooms at Taunton, Salem, Lawrence, Old Orchard—name a few of the N.E. spots—and made both him and Charlie Shribman, his manager, rich and partners in their own ballrooms and dance pavilions. However, since Hallett has been at the Commodore hotel, N. Y., the allegedly 'wise' Lindy bunch seems to have belatedly decided he rates respect.

However, since Hallett the customers have been giving him that for some time. What Hallett shows on the wax with 'One In A Million' and 'Who's Afraid of Love?' (both from the 'Million' film musical) he's been giving out for a long time. And that's the forthright dance music with few trills but inspiring to the hoof. Benny Welton and Jerry Perkins are his vocalists on Decca 1116.

Lionel Hampton, who vibraphones with the Benny Goodman orchestra, virtually has a Goodman combo but under his own name on Victor 25527. Gene Krupa, traps; Harry Goodman, singing bass; Allan Reuss, guitar; Jess Stacy, piano; Herman Shertzer, George Koenig, Arthur Rolli and Vido Musso on saxes; Harry Pienkman, trumpet; and Hampton on the vibra are all Goodmanites. Their first chord is 'My Last Affair' and 'The Mood That I'm In', both very fancy.

Buy's Out Capano Song

Popular Melodies, subsid of Paramount Pictures, has bought out the rights to 'Moonlight and Shadows' from the Melo Art Music Co. It was done to avoid any buyer confusion at the counters in connection with Popular Melodies' current hit of the same name. The Melo Art number is being shelved.

Paramount paid under \$1,000 for the competitive title. Four writers were involved, one of them being Frank Capano of Philadelphia.

Fio Rito Tours Coast, Then Into Dallas Expo

Los Angeles, March 23. Ted Fio Rito will take his band on a tour of the Pacific Northwest upon completion of his Palomar ballroom engagement here April 13. Dates have been set for Portland, Seattle, Spokane, Salt Lake, and Denver before he goes to Dallas for reopening of the exposition.

Horace Heidt on Road

Horace Heidt exits the Biltmore hotel, N. Y., March 26 after four months and takes to the road.

On March 27 he opens in York, Pa., to be followed by one-nighters throughout Pennsylvania and Connecticut. Will conclude late in April with the late dates in Baltimore, Washington and Philadelphia.

ZUGSMITH DUE IN COURT

Must Explain Nature of Contract on Which Suit Is Based

Al Zugsmith, formerly a band leader with the Columbia Artists Bureau, and now on an Atlantic City newspaper, has been cited for examination before trial in the city court, New York, Monday (29) in connection with his \$20,000 suit against Allen Leifer, orchestra leader. Leifer wants to find out where in Zugsmith can lay claim to having had a contract with him and how there can be any commissions due the ex-booker.

Leifer claims that all that there could have existed between him and Zugsmith was some oral understanding, but even this had been voided by the refusal of the American Federation of Musicians to issue Zugsmith a band agency contract. Zugsmith contends that Leifer had been bound by contract in same form and containing the same provisions as the agreement which Leifer formerly had with the Columbia Artists Bureau, excepting as to compensation.

Henry Freedman, the AFM, defendi Leifer.

Olentangy Park Showmanship for Don Bestor Date

Columbus, March 23. Olentangy Park near here, opens April 4 under Leo Haelein's management with Don Bestor, out of Sherry-Netherlands hotel, Cincinnati, the opening band.

Management has arranged extensive ballroom campaign for the on night engagement. Besides run-of-mill gimmicks, will have a horse drawn portable boxoffice equipped with a p.a. system blasting Bestor recordings, to tour town. Also inviting Nick Wasylik, crooner-footballer from local Ohio State University to be guest vocalist. Letters sent out to frats and sororities, and advance sale 80c, admish against \$1.00 at gate, also expected to hypo.

Bestor follows with Lakeside Park, Dayton, O., I.M.A. Auditorium, Flint, Mich., and Rainbow Gardens, Freemont, O. Rita Rio, Fletcher Henderson, Maury Sherman, Charlie Agnew and Maurice Spitalny bands also set at Olentangy starting April 18 for Consolidated.

MEYER DAVIS' STRING OF SOCIAL DANCE DATES

Annual benefit for the American Hospital in Paris will be played by Meyer Davis and a 14-piece dance band April 7. Terms are also virtually set for them to remain four weeks at Les Ambassadeurs in French capital, with options for pair of four-week extensions. Salary will be \$5,000 a week, exclusive of taxes and passage. In case outfit plays only benefit, fee will be \$7,500 net.

American Hospital party is being arranged by Mme. Mary Astor Paul Munn Alex (former Mrs. Charles Munn for short), Paris resident and former Philly and Palm Beach socialiste. Edmund Savay, Paris agent, booked. Terms for optional four-week extensions do not include Davis' presence in person, and fee will be reduced \$2,500 each week for that reason.

Besides Paris date, Davis has several social affairs on tap for next few weeks. Will play White House party for press correspondents May 28, with about 20 men. Others are the Azalea Festival opening, Charleston, S. C., April 12; Dolphin dance at Hotel Pierre, N. Y., March 31; Bachelor's Ball, N. Y., April 10; annual Hunt Ball, Baltimore, April 24, and the Warrenton, Va., Hunt Ball, May 1.

Braggiotti's Social Status Offsets Lent in Boston

Mario Braggiotti closed at Normandie ballroom, oston, March 20, after a two-week stand.

Bliz was better on the holdover week, despite a lean season, a draw back in Irish-Catholic area. Maestro enjoyed plenty of society attendance. Social set responded to Braggiotti, once local socialiste maestro.

C.I.O. Sentiment in Music Union

Report in organized musical circles is that the ranks of the American Federation of Musicians have been thrown into a pother as a result of the activities of John L. Lewis' Committee on Industrial Organization and that fear of a split is agitating AFM officials. Pressure from within the AFM, it is said, will make itself felt at the convention of the international in Louisville in June.

From indications the threatened insurgency is gathering major support from locals in the New York-Pennsylvania-New Jersey and the middle west. Leaders of the groups which are urging an alliance with the CIO contend that the union can increase its effectiveness in dealing with hotel and cafe employers by embracing the industrial organization idea which makes every class of employee a party to a controversy with the same employer.

On the Upbeat

Hal Kemp deserts N. Y. for brief one-nighting at Pottstown, Pa., March 27; Atlantic City, N. J., 28, and St. Joseph's College, Philadelphia, 29.

Calloway and Hudson-DeLange bands being readied for southern tours by CRA.

Paul Whiteman plays an 'April Fool's Party' for Palorama Club, Schenectady, April 1.

Harold Stern's band follows Jerry Johnson at the New Kenmore hotel, Albany, N. Y., March 27. CRA set.

Charles Stenros succeeds Austin Wylie's musikers at Webster Hall, Pittsburgh, Pa., on March 27.

Cy Connors, former Ohio State footballer, will manage Rainbow Gardens, ballroom, at Fremont, O., this summer.

Tom Gentry's band is now under CRA management.

Bernie Dolen and his band open indefinite stay at Sherry's, in New York, Thursday (25). Closed last Saturday (20) at the Deauville, Miami Beach.

Cy Delman goes into the Coronado hotel, St. Louis, beginning April 3, after closing at the Whitehall, Palm Beach.

Al Davies moves from the Ritz-Carlton, Philly, to the Saranac Inn, Saranac Lake, N. Y., for the summer season, beginning June 15.

Lon Chassy closes at the Hollywood Beach hotel, Hollywood, Fla., tonight and opens Saturday (27) at the Greenbrier hotel, White Sulphur Springs, W. Va.

Grady Mullins, former musical director of WRBL, Columbus, Ga., has joined up as bandleader with Dave Burnside's ork, which is now playing dates in South.

Jimmy Dorsey's ork is booked into Mission Beach, San Diego, March 27.

APPEAL FILED

WCAU-Union chind Disel-pline of Organist

Philadelphia, March 23.

Exception was filed last week by Doris Havens, WCAU organist, to the ruling of Judge Finletter, March 12, in which he denied her petition for an injunction against the Musicians' Union.

This action was filed for Miss Havens by former Attorney General William A. Schnader of WCAU legal staff, who took part in the final court battle. He said the case will be carried to supreme court if necessary.

Whole thing is just part of feud between station and union because outlet refuses to hire house band. When gal organist defied union by playing sustaining, she was fined \$200 and threatened with expulsion. She tried to get injunction to prevent carrying out of these penalties, but it was refused in court decision upholding right of a union to discipline members. It was an exception to this ruling that Schnader filed in Miss Havens' name—last week.

Jimmy Joy Into Stevens

Chicago, March 23. Jimmy Joy orchestra goes into the Catline Room of the Stevens hotel next Wednesday (31). Replaces the Franki Masters ork.

FLOOD-DAMAGED OHIO BALLROOM REOPENS

Ironton, O., March 23. iviera Ballroom here Easter Sunday after sitated by recent Haley operates.

Billy Yates band will be initiation with Emil Velazco follow on the CRA ticket.

Flint, Michigan's 25-50c Week Stand Sets in Names

Ted Weems opens at I.M.A. Auditorium, Flint, Mich., March 27 for a week. Following bands, set for one week each, are Noble Sissle, Don Bestor and Clyde McCoys in chronological order.

Spot is an all-year location, playing band for a week on 25c and 50c admish for femmes and gents, respectively.

Let's repeat those Mem'ries Sweet and dance the

KORORITY WALTZ

MOVIETONE TOPICS

JUST OUT!

"CURLY TOP'S BIRTHDAY"

Dedicated to Shirley Temple

The New KALMAR-BUTY SONG HIT

"THE MOON IS IN THE SKY"

MOVIETONE MUSIC CORPORATION

1250 SIXTH AVENUE NEW YORK

Remick

WARREN AND DUBIN

At Their Best in These

SEPTEMBER IN THE RAIN

MELODY FOR TWO

HOW COULD YOU?

SUMMER NIGHT

A New, Terrific Hit!

GEE! But You're Swell

REMIK MUSIC CORP.

1399 Sixth Ave., RCA Bldg., N. Y.

CHARLIE WARREN. Prof. Mar.

Harms Presents

From **WILLING AND ABLE**

TOO MARVELOUS FOR WORDS

JUST A QUIET EVENING

SENTIMENTAL AND MELANCHOLY

European Hit

VIENNA DREAMS

CAFE CONTINENTAL

A New Swing Hit

52nd STREET

From **"The King and the Chorus Girl"**

FOR YOU

HARMS, INC., RCA Bldg., N. Y.

HOLLYWOOD SONGS

The Nation's New Song Favorite

'SEVENTH HEAVEN'

From the 20th Century-Fox Picture

"Seventh Heaven"

From "One In A Million"

'WHO'S AFRAID OF LOVE'

'ONE IN A MILLION'

HOLLYWOOD SONGS INC.

RCA BUILDING-42ND CITY NEW YORK

PHIL KORNFELDER, Gen. Mgr.

Inside Stuff—Music

CBS exec called Jack Major, staff maestro, on a statistical controversy which, the publishing trade figures, will serve to discourage band leaders from tipping off the public on inside stuff about the industry. Major and Horace Heidt (Alenite) had broadcast over the same network within four hours of one another a program purporting to give the 10 biggest sheet sellers over a period of years. Heidt named 'Till We Meet Again' as tops in that line, while Major cited 'Beautiful Ohio' as having sold 5,000,000 copies, making it No. 1 of all time.

Network exec wanted to know from Major how he had arrived at his 'Ohio' rating when Heidt avowed that top ranking belonged to 'Till We Meet Again.' Major said he had obtained the info from Ohio's publisher, Shapiro, Bernstein & Co. and showed the memo. The exec dropped the matter.

Mitchell Ayres' band, current at the Hollywood Restaurant, N.Y., is thought to be the only cooperative band beside Casa Loma orchestra in the country. Band has been knocking around country for years without any identification other than that lent by name leaders who took over the 12 men as a unit. Carl Hoff used band on 'Hit Parade' broadcasts and Little Jack Little used them on his tour out of CBS artists bureau.

Location now is first time they have appeared under their own, recently incorporated, name, Mitchell Ayres and His Music Fashions. Entire crew collect equal pay. Surplus into a fund.

March of Time's clip on swing music shows the influence of James S. Moynahan of the Time newsreel staff who recently had a piece on swing in Satevepost and has written on the subject elsewhere. Moynahan is committed to the shrine of the Ori inal Dixieland Jazz band, and in prose and celluloid credits Nick LaRocca-J. Russel Robinson's troupe with the birth of what is known as today's swing. Many of the 52d street cats concede that the ori inal ixie style is the forerunner of today's swing.

One of the more important firms in the field of merchandising research is doing a preliminary survey of the sheet music business with the view of selling the publishing industry on expanding this into an elaborate study. What the survey organization proposes to do is find new ways of stimulating the sale of sheet music and if the methods look okay the industry can underwrite their pursuit through the Music Publishers Protective Association. Until then the survey outfit will write it all on the cuff.

Santly Bros.-Joy, last week sent out cards to orchestra leaders and mike performers, suggesting that they use songs which are in the public domain for the breaks in 'The Love Bug Will Bite You.' Appended was a list of 20 such non-comps plus several tunes controlled by Santly. Latter firm felt that it didn't want to trade on another's copyrights and also saw a way of helping leaders avoid difficulty in clearing 'Bug' for radio programs.

Guy Lombardo has been trying unsuccessfully for past three weeks to live his brood tune, 'Boo Hoo,' an airing on his radio program. Song is now a best seller. Written by maestro's frere, Carmen Lombardo, who also plays with the band, song cannot be cleared through publisher because of prior reservations for airings by other bands.

Swingsess Story

rom the union scale of \$90 a week in de luxe theatre pits to \$10,000 a week currently the Paramount, N. Y., is the way Benny Goodman has gone up the ladder in eight years.

He did all at the same house, having been in the Par, N. Y., pit as a clarinetist. He also worked in the pit of the Tivoli, Chicago, a Balaban & Katz neighborhood de luxer.

Milton Roemer Bankrupt; Liabilities Are \$53,875

Milton Roemer, general manager of Consolidated Radio Artists, Inc., took the bankrupt way out last week through a voluntary petition filed in the U. S. Court, in Brooklyn. Roemer is a resident of Flushing, L. I. He gave his liabilities as \$53,875, and assets, none.

Three creditors listed the schedule, were the Underwriters Trust Co., unsecured, \$53,375; Knickerbocker Ice Co., \$250, and Dr. George Ziegler, \$250.

Music Notes

Clarence Muse signed exclusive waxing deal with Columbia.

David Snell preparing music for 'Carnival in Paris,' Metro two-reeler.

Walter Donaldson is writing the theme for 'Saragosa' at Metro, next Clark Gable starer.

Leo Jacobs, previously of Remick, is now in Select Music Co.'s professional department.

Milton Berle and Lou Prima have turned out a ditty called 'Let's Get Together and Sing.'

Victor Young is doing arrangements for Paramount's 'Turn Off the Moon' and 'Mountain Musi.'

Gus Kahn is writing the lyrics for 'The Firefly,' Metro musical, to co-star Jeanette McDonald and Allan Jones.

Mickey Garlock, formerly assistant conductor for Ben Bernie, has joined the professional staff at Santly Bros.-Joy, Inc.

B. F. Ziedman's 'Sweetheart of the Navy,' for Grand National, will be clefted by Jack Stern and Harry Tobias.

Nat Winecoff, heading Los Angeles office of Famous, spending week in San Francisco for survey of the market.

M. K. Jerome and Jack Scholl have completed 'Ever Since Eve,' theme for Marion Davies' Cosmopolitan picture.

E. B. Derr purchased 'No Hay de Que,' Mexican tune by Dr. Louis Saldez, for his next Crescent picture, 'Beyond Victory.'

Professional Music Men, Inc., is holding its annual benefit show at the Alvin theatre, New York, Sunday, April 11.

Jack Robbins is working with Milton Bren, associate producer on Hal Roach's picture, 'Roadshow,' in lining up music and writers to supply four songs. He is printing 100,000 copies of 'Carry Me Back to Ole Virginny,' for distribution with Metro's picture, 'Maytime,' in which Jeanette MacDonald and Nelson Eddy warble the old ti.

Leo Feist will publish three songs from Walter Wanger's 'Vogues of 1938.' They are 'That Old Feeling,' by Lew Brown and Sammy Fain; 'Lovely One,' by Frank Loesner and Manny Sherwin; and 'The King of Jam,' by Paul Webster and Lou Alter.

Eric Wolfgang Korngold, who copped the Academy of Motion Picture Arts and Sciences award for the best motion picture musical composition in 1936 in Warners' 'Anthony Adverse,' is writing a complete original score for Mervyn LeRoy's 'The Prince and the Pauper.'

24 Filmicals Feed Cinephonic; British Pub Models After Yanks

London, March 23. Frank McMillan, former general manager of Campbell-Connelly Music Corp., shifts over to Cinephonic Music Corp. (Jimmy Campbell's outfit), and with the switch-over McMillan's own company, MacMelodies Co., becomes a subsidiary of Cinephonic. MacMillan continues as a director of his subside and will be its general manager. Company will be reorganized and expanded with additional manpower.

Already, Campbell has switched Bobby Sanders, current head of Cinephonic's exploitation, to officiate likewise for MacMelodies. In Sanders' spot, Jimmy Green, head of exploitation for Chappell, ing Cinephonic.

Cinephonic, of which Jimmy Campbell is managing director, a partnership between Campbell and Gaumont-British. Both this firm and MacMelodies will be fed song material from 24 filmicals which includes three Jessie Matthews tune-films; the first British-made technical musical, 'Bicycle for Two,' starring Binnie Barnes, (released in America by United Artists); the new Palladium revue, 'Swi in the Air,' et al.

Campbell Due in L. Campbell is slated to sail for America April 7 and will visit Hollywood promptly to confer with Jack Robbins for writers to do the next Jessie Matthews musical which follows her present 'Gangway,' in production.

Campbell plans to bring over one of his staff on every visit to America, as part of a plan to familiarize them with U. S. song publishing methods. The first to accompany him will be Sidney Colman, general manager for Cinephonic.

On the subject of learning American song exploitation methods, Tin Pan Alley calls Jimmy Campbell 'the British Jack Robbins.' Campbell, frankly, has patterned his London

song publishing activities along the lines of Robbins' methods.

Even this subside deal with MacMelodies Corp., as part of Cinephonic, follows the Robbins method of absorbing other companies—Feist, Miller, Olman, etc.—and building those catalogs up, as well as the parent Robbins Music Corp., in order to expand outlets, multiply ASCAP income, etc.

Buddy Morris Laid Up

Edwi H. (Buddy) Morris, and gen. mgr. of the Warner music publishing interests is fined to bed with either a tropical fever or sun exposure. Morris was stricken while fishing in West Indies.

He had gone on a cruise with Mrs. Morris. When the boat got to Havana he planned to Bimini for some fishing. He insisted upon being returned north for treatment.



FLASHES

THE BALLAD SENSATION

THE WORLD IS MINE

(TONIGHT)

NOW THRILLING THE WORLD

SAM FOX PUBLISHING COMPANY

Witmark Presents

The Sensational Ballad

When My Dream Boat Comes Home

From "CHEROKEE STRIP"
Starring Dick Foran, "The Singing Cowboy"
The Greatest Western Ballad in Years

MY LITTLE BUCKAROO

WITMARK & SONS
1550 Sixth Ave., New York, N. Y.
CHARLIE WARREN, Prof. Mgr.

Friml, Jr., Reverses

Rudolf Friml, Jr., newcomer maestro, has set something of a precedent for unknown bands by making records and a short subject film prior to being booked into a dance location.

Leader completed 14 sides for Irving Mills' Master Records and made a short at Par's eastern studio before debuting as a dance band at French Casino, N. Y., where he succeeds Jack Denny on April 1. Son of European composer, turned U. S. film music writer, reversed the usual procedure on which bands work.

Maurie Sherman's Date
Chicago, March 23.
Maurie Sherman's band goes into Morrison Casino tonight (Tuesday), replacing Charlie Agnew outfit.
Spot is booked by Consolidated Radio Artists.

IRVING BERLIN'S GREATEST SCORE

ON THE AVENUE

(20th Century-Fox Release)

THIS YEAR'S KISSES
YOU'RE LAUGHING AT ME
I'VE GOT MY LOVE TO KEEP ME WARM
THE GIRL ON THE POLICE GAZETTE
SLUMMING ON PARK AVENUE
HE AIN'T GOT RHYTHM

A Great Timely, Novelty Song
SPRING CLEANING
(Getting Ready For Love)

IRVING BERLIN, Inc.
799 Seventh Ave., N. Y. C. HARRY LINK, Gen. Prof. Mgr.

THE NEW COTTON CLUB PARADE PRESENTS THE OUTSTANDING MUSICAL SCORE OF THE YEAR!

Ethel Waters introduces a New Smash Sequel to "Stormy Weather"

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George Dewey Washington's Robust Song of the South

OLD PLANTATION

Ellington Brings a New Shade of Blue to Broadway

DON'T KNOW IF I'M COMIN' OR GOIN'

P. S. Be on the watch for new releases from the Cotton Club! Three more numbers now in preparation!

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SERENADE IN THE NIGHT

"Pinky" Tomlin's New Song Hit from the Picture
"With Love and Kisses"

THE TROUBLE WITH ME IS YOU

1619 BROADWAY • MILLS MUSIC INC • NEW YORK

Miami Seeks Year-Round Play; Gambling Wide Open; Name Bands And Acts in Niteries, Dog Tracks

Miami, March 23.

In an effort to make Miami an all-year resort, the season is being extended this year as far as business will permit. Gambling is wide open again under a legal subterfuge; name acts are being booked by hotels and clubs and moves to educate the public that the summer months are just as nice as winter now are being promoted.

Heretofore Miami has depended largely on just three months—January, February and March. Thought now is to get people down here after March, some of whom may also select Miami as their steady home and build the town into a greater city than it now is.

Chamber of Commerce, according to one of its directors, Arthur Ungar, influential local business man, is seriously at work pushing Miami as an all-year resort. He and other prominent business men are taking an active interest in that direction, together with hotel operators, niteries and others who are now forced to try to get most of all their business from three winter months. Palm Beach, however, isn't promoting an extended season, and, unlike Miami, isn't encouraging the masses.

During the past two years there has been considerable building here. Many new hotels, nite clubs and other places for the tourists have sprung up, with the result that competition has become so keen that the Miami Biltmore, Roney-Plaza and other big places, which formerly got by on January-February-March business, are no longer having such an easy time of it. This is also true of night clubs and other places of amusement, including theatres, dog tracks, etc.

Hot Competition

Because of this competition and in the hope that a late spring influx may be encouraged, operators of hotels, niteries and even dog racing plants, of which there are four here, are vying with each other to obtain name bands or other talent as lures. If the business warrants it, this policy may be continued throughout the summer by the Royal Palm and numerous other places that are planning to remain open the whole year. Dempsey's Vanderbilt, for instance, opened Willie and Eugene Howard last week, an unprecedented name booking for this time of year.

During the winter season now ending to an end, Miami has had more people within its environs than last year, but reported by various sources that they haven't spent as much money as a year ago. This is accounted for by the fact that Miami is losing some of the big spenders who Palm Beach retains, and is beginning to get—the masses in greater numbers, who are patronizing the less expensive hotels and niteries.

Gambling is still a strong draw with both the visitors and the locals, but while the state has a law which is presently making it possible to go off the books next October, it is believed that gambling will continue. Governor Cone, who is trying to close up all book-making away from race tracks, because this takes money away from the state treasury, was also recently responsible for putting a damper on all gambling, but interpreted this was necessary in order to carry out the campaign against bookies. Cone admits Miami is in need of gambling, which is a strong business-getter at numerous clubs such as the Royal Palm, Jack Dempsey's, Carters, Town Casino and others.

Legal Gambling

In view of the situation on gambling, operators are now wide open under the cloak of what is now the law. Later, being legal, they are now put in machines at the gambling halls and out come the dice or roulette pits, which are a put into action. This may suggest a slender legal loophole, but so far it's working out all right.

Efforts to control through the spring summer meet with any degree of success, Miami may develop into fertile territory for artists from big name attractions down to the lesser-knowns. Even dog galloping tracks are developing as a field for the agents to go after in

behalf of their artist clients. One of the four tracks had Paul White-man on tap for two weeks this past season, followed by Jan Garber's orchestra for two weeks, while another, last Friday (19), offered as draught Rudy Vallee. The Biscayne Kennel Club, where Garber closed last week, opened yesterday (Monday) with George Olsen's orchestra. Operators of the E. J. Sparks circuit, largest in Florida, claim that summer business has steadily increased during the past five years, but mostly the last two seasons. People more and more are coming into Florida in the off months.

HASSARD SHORT IN PROD. SPOT AT DALLAS

Leonidoff gets the production job at the Pan-American Casino, Dallas, niterie end of the Greater Texas-Pan-American opening June 12. Short, currently in Europe, returns to New York April 19, before going to Dallas to set the first show.

Both Leonidoff and Russell Markert had to turn down the offers of George Marshall, entertainment and sports director of the expo, because of inability to obtain leaves of absence from the Radio City Music Hall, where Leonidoff is head of the production staff and Markert the chief dance director.

Dallas Casino will get a two-week start on Billy Rose's Casa Manana niterie adjunct of the Ft. Worth Frontier Days Celebration, latter having set its opening date back from June 1 to June 27. Everett Marshall has been signed for the first show there.

Besides Short, Dallas niterie will have to Melzinger designing the sets and costumes. His first job, however, is to convert and decorate the Auditorium, which last year housed the General Motors exhibit, into an elaborate theatre-cabaret.

First show for the Dallas Casino is practically set. It will include Ted Fio Rito's orchestra, Velox and Yolanda, Stan Kavanaugh, Freddie's Dogs and a male chorus of 22 voices being trained by Lynn Murray. Booking is being done by Charles J. Freeman, of Paramount in N. Y.

Lapham, who starts on a world concert tour, will scout foreign talent while en route.

Witteried' N. Y. Rep.

International Artists' Bureau is a new setup involving Milton Morison, Laurence Leon and Claude Lapham to represent Jim Witteried, of Paris, in New York for international exchange of talent.

Lapham, who starts on a world concert tour, will scout foreign talent while en route.

Inside Stuff—Vaude

About 18 months ago, Dave Idzal, operating the Fox in Detroit, happened to hear a new band at the Congress hotel, Chicago, tagged the Bauby Goodman orchestra. He phoned Music Cor of America and asked what it wanted for the Goodman band for a week at his house. He got the band for \$1,750.

Goodman became more than known at Congress and the price zoomed. MCA came to Idzal and asked for some adjustment, stating that Goodman was now worth much more than contract price. Idzal permitted MCA to move the Goodman date in his house back as far as they liked, but that the band must play the Fox as soon as it started making vaude appearances. He permitted the price to be hiked to \$2,250. It's still a pretty good price, inasmuch as Goodman ork is now getting \$10,000 per theatre-week.

A quartet, formerly of That Quartette, will soon undergo an operation on eyes for cataracts. He has been living at his home near Saratoga, N. Y.

inger visited New York last survived two operations this

Philly Agents to Org.

Philadelphia, March 23. Twenty licensed agents and bookers here will meet April 4 to form a niterie agents association. Leader of move is Tony Phillips. Among others are Harry Biben, Jay Raymond, Dave Blum and Vincent & Fields.

Group is organizing to fight Contractors Assn., made up of about 25 unlicensed agents.

WB LINES UP NAME BANDS

Pittsburgh, March 23.

Looks like a flock of band shows in a row for the Stanley, WB deluxer. Booked in for next week (26) is Roger Pryor's band, with Jan Garber coming in April 9. Marks repeats for both of them within a year, although last time here Pryor was doing a single. Don Redman's crew is booked for week of April 2.

Pencilled in with Pryor is Jackie Heller, just back in this country after three months in Europe, and it's a repeat for him as well.

Stanley's still holding contracts with Hal Kemp, Sheep Fields and Eddy Duchin's bands, when available, and may finally decide to play 'em like they're doing in Washington, with day off to return to New York for radio broadcasts. In past management has been illing to do this, and likewise vetoed line charges and cost standby musicians.

CHEZ PAREE'S COSTLIEST SHOW SET FOR APRIL 9

Jacobson's Chez Paree, Chicago, will stage its costliest show starting April 9 as the blowoff of the spring season. Layout will stick for seven weeks.

Besides the holdover Henry Busse orchestra, show will include Cross and Dunn, Wini Shaw, Minor and Root, Georgie Tapps, Mariora, European femme juggler, Thorn and White, and a line of 16 girls.

Paul Small, of the N. Y. William Morris office, set the entire show.

Saranac Lake

Mark Vance will ozone here for a lie.

Myra Fox, sister of Melvin Fox (ozone), has been added to the san's lab department, replacing Bill Kanjan, who left college term.

Dorothy Maxwell, ex-chorine, ill with gri

Joseph Vaughney, who Denver'd it for about 10 years, Broadway-bound in the near future.

Bobby Gossans, Columbus manager, out-sneezed the flu.

Harry Barrett, who carries about 30 years; juggling his way trying to assist his son, Charlie, who is minus the use of both legs.

Frank Kalish, who ozone'd it-erent places, is here for a check-up. Write to those you know in Saranac and elsewhere who are sick.

Salvatore Santella's ensemble is being merged with Jack Clauson's band, now at the Lucca cafe, L. A.

Rand Rides in Cleve St. Patrick's Parade; Bishop Burns, Irish Coast

Loew's Easter Circus

Show for Washington

Washington, puts on a circus vaude show for Easter week starting Fri (26).

ill includes Allen, champ horseshoe pitcher, Iazed, Arabs, Lillian St. Leon and her bareback riders, Pallenberg's bear act, Paul Jung and his clowns, the Great Johnson, Woolford's Pets, Pickard's Seals, and an elephant. Wally Sharples will be ringmaster.

ONE VAUDE WK. FOR CENTURY, BALTO

Because of its agreement with the Baltimore musicians' union, Loew's will be forced to spot a vaude show in the Century theatre there the week of May 7. Situation comes about through the staging of an annual amateur revue at the house the week of April 30.

Deal with the union calls for at least two weeks' work for the pit musicians at any one time, hence the spotting of the vaude layout to follow the local production.

Loew's has been frank in admitting that a vaudeville policy in Baltimore is definitely out for the future. House has been in the red with straight pictures, circuit's operators admit, but losing less than it did with stage shows.

• 15 YEARS AGO •

(From VARIETY and CH)

John Emerson, prez of Equity, abroad to study films. He and Anita Loos were interested in the writing end.

"Mecca" Comstock & Gest's production, called it a season. In spite of a salary list of \$6,400 and heavy transportation costs, show had made money on the road.

Season had been so slim actors were scurrying for Chautauqua jobs for summer season. Keighley office was preparing 60 units.

Keith and other vaudeville circuits preparing to insert a no-radio clause in booking contracts. Already hurting vaudeville, though many still regarded it as a passing fad.

Dolly sisters ended their five-week stay at the Palace, N. Y., and the management heaved a sigh of relief. Booking had been four weeks too long.

Nan Halperin was at the Winter Garden, N. Y. In a class by herself.

Music Publishers' Protective Assn. after irated copies of popular numbers. Had been whole invasion from Boston and MPFA was warning all dealers to lay off hot sheets.

Lee was planning organization of states' exchange to plug industry. Never could get them together.

One of the master minds predicted that the program production of pix would give place to centralization on specials. Just 100%

Fourth annual inner-dance of Motion Picture Directors' Assn. brought out 1,500. Complimentary to Will H. Hays.

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Loew's ice after igger acts. Started with a record offer to Eva Tanguay covering two seasons.

Cleveland, March 23.

Sally Rand's stunt of riding in St. Patrick's day parade with a placard, as a publicity gag for appearance last week at RKO Palace, got plenty of reactions but all of the wrong sort.

Catholic church authorities took offense, particularly Bishop Joseph Schrembs of Cleveland, who rapped the fan-dancer, best the theatre and Irish paraders for allowing her to participate. Criticism made in church bulletin by bishop was rected at fact she rode in auto next to a Virgin Mary float, which 'shocked him greatly and made him deeply humiliated.

Put on the spot for stunt, Al Cregg, Palace's p.a., defended himself by pointing out that John E. O'Donnell, prez of Irish-American group sponsoring parade, was the one who suggested having Sally Rand take a bow in it. In fact, O'Donnell wanted to make her the parade's queen. At his suggestion, Miss Rand bought a green outfit and nearly stole the street-show. When somebody questioned the fanner's Irish blood, the p.a. had to go into a huddle with her to answer that one. Sally blandly retorted her grandfather was born in Dublin, her grandmother the Isle of Man, which was okay until afterwards when bishop ripped into all parties concerned for including a star whose performances have been so offensive to Catholics in an event that honored Ireland's patron saint. Church denunciation came day after she closed at Palace, publicity coming too late to help business, which was disappointing.

Although cricks stressed her show's lack of nudity and vulgarity, this town's good burghers are apparently too religious to be interested in fan-dancers the week before Holy Week. Church blast, according to consensus of opinion, seriously undermines her rep for future dates here. Irish airs are still stinging from Bishop Schrembs' blistering marks, and it will take a lot of diplomatic ballyhoo to make them forget their blunder.

Influence of Catholic Women's Federation against religious authorities is cleaning up local show-business in other respects. Because of official complaints about too much bare flesh in last season's Great Lakes Exposition, sponsors of the '37 edition are nixing pep-shows and brazen nudity. Even Billy Rose has been warned to soft-pedal the epicurean stuff in his 'Aquacade' spectacle opening May 29.

As result of Sally Rand case, niteries and burly spots, too, have put their strippers under wraps. At least until Lent is over. Teasers in Roxy's burlesk 'circuses' are now wearing chastity belts. Mayor Cason also ordered chorines not to take off a brassiere until after Easter to avoid police censor complications.

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Convict Pitt. Niterie Op On Slot-Machine Ch'ge

Pittsburgh, March 23. Bill reen, proprietor of most successful roadhouse in this district, pleaded guilty court here last week to the operation of four slot machines and was fined \$300 and placed on probation for a year.

Green was originally arrested last November, but the trial was postponed four times. Testimony against him was made by one of his waitresses, who said her husband had taken her \$5 salary and lost it in a nickel machi

Chi State-Lake Switching To Fri. Openings to Up Biz

Chicago, March 23. State-Lake, only house here with regular Saturday openings, to switch to Fridays beginning April 9. Figures on ing up biz with this change.

House formerly held Bank Nite on Fridays, and thus met oppositi of openin ut since eliminati b.n.

business has been off.

Rappaport in Hospital

Izzy Rappaport, operator of the i die vaudfilm Hipp, Baltimore, is confined to the Union Memorial hospital, in that city. Con ition reported good.

RADIO THEATRES UNDER FIRE

N. Y. Judge Nixes Salary Attachment On Foreign Act in Freak Decision

infant decision, affecting all show business, and probably also foreign prize-fighters and temporarily in America to fulfill engagements, arises from the futile attachment suit in New York, Inc., versus Margaret and Agnes Schroer, sister dance team, known professionally as Marion and currently at the Hollywood restaurant, N. Y. They made their U. S. debut three weeks ago at Radio City Music Hall.

Paris in New York, Inc., is otherwise the Blumenthal-Shapiro-Haring-Fischer syndicate controlling the French Casino, N. Y., which claimed an exclusive contract with the dancers for the U. S. Instead, they're now working at the Broadway nitery under the management of Music Corp. of America.

The significant legal phase is Judge Rosalsky's sustaining in Municipal Court, N. Y., the contention that any foreigner coming to America for professional purposes, becomes a temporary resident of the city or state where the act is filling its engagement. For this reason, even though aliens, they should not be attached. Accordingly, Judge Rosalsky vacated a \$1,000 attachment on their salaries at the Music Hall and the Hollywood restaurant.

Marion and Irma had repudiated the contract which Clifford C. Fischer claimed he made in their behalf via their brother, Johann Schroer, in Germany. Their attorney, Julian T. Abeles, brought up the novel point that while an actor visiting the U. S. is in this country on a temporary permit, that permit makes him or her a resident of the state, to all intents and purposes, where the employment is currently taking place. MCA holds a five-year contract with the dancers from Feb. 1, 1937.

Attorney Abeles presented the Court the theorem that there is nothing to stop anybody visiting New York City, for example, to state that he or she is becoming a resident of that community. If something happens, and new employment arises in Chicago for example, there's nothing to stop an act from taking up residence in Illinois. And so on.

This is a break for all traveling acts, so far as being immune from attachment, according to this new interpretation. To all intents and purposes it means that the only redress for goods sold, or commissions, or any other claims, must be via civil suits. That this is a long drawn out process of law—and hence not as satisfactory as the attachment proceedings—is, of course, something else again.

Whiteman Ork Will Keep Drake Hotel Nitery Open

March Paul Whiteman's orchestra is slated for the Gold Coast Room of the Drake hotel here starting April 9, following the current Clyde Lucas orchestra.

Whiteman comes in through Consolidated Radio Artists' booking office.

Booking reverses report that the Drake hotel was figuring on closing down for a couple of months.

Scribner, WLW, Headlines Indianapolis Vaude Show

Indianapolis, March 23. Voice of 22 characters in his WLW-Mutual air show, "The Johnson Family," Jimmie Scribner is headlining currently at Lyric, local vaudeville house. While here Scribner is using a special fire.

WIRE refuses to let anyone witness his broadcast, and carries his own control engineer for monitoring the show out of WIRE studios (not heard over WIRE).

Raincheck Hoofing

Boston, March 23. Rick Hotel Casino has inaugurated a rain-check gag for the thrifty-minded.

On first four nights of week patrons may dine early, dance a few steps, pick up a pass-out check at the door after paying bill, then return after theatre for more dancing, gratis.

HOOF AND EAR COST IN '35, \$20,000,000

Washington, March 23. American public coughed up nearly \$20,000,000 for music and dancing in 1935, Census Bureau researchers reported last week. Figures are most complete ever compiled, but are not comparable with data for any prior year.

Attempting to count all amusements operating on commercial basis, government enumerators discovered there were 708 bands and orchestras providing various types of musical entertainment, and 3,872 hooperies, including dance academies. Combined take amounted to \$18,442,000, while labor study showed 14,570 employees, who were handed envelopes containing \$8,389,000.

Substantial improvement in the dance hall business between 1933 and 1935 was indicated by the government figures, although Census people said their reports for the two years are not suited for comparison. The latest figures are materially greater than those served up in the report for 1933 operations, with the take apparently rising nearly 50%. Difference between reports for the two years was \$4,583,000 in the gross column.

PARIS NITERIES WANT U. S. NAMES FOR EXPO

As part of the Paris Exposition plans this summer, Edmund Sayag is planning an elaborate show at his Ambassadors and is interested in George White's "Scandals" for season.

Sporting Club, Monte Carlo, and the new de luxe restaurant on the Paris Expo grounds proper—which may be called the Cafe George VI—likewise wants name bands, etc. Irvin Marks, Paris agent, is now in New York on these missions.

Richman's Miami Benefit For 2 Performers Gets 4G

Miami, March 23. The Town Casino club, with assistance from Harry Richman, put on a benefit one night during the past week for two performers who have to go away for medical treatment, raising over \$4,000 for the cause. The beneficiaries are Jack Edwards, m.c. many seasons at Aub's Lagoon, and Charlie Miller, who has also been m.c.ing down here in various clubs.

At 11 p. m. in his own club, the Royal Palm, Richman asked everybody to go over to the opposition (Town Casino) to spend money in behalf of Edwards-Miller.

Belle Baker to Boston

Belle Baker goes into the Mayfair, Boston nitery, April 7, with Benny Fields following her one week later. Each stays one week at \$2,000 per. Willard Morris office agent.

CHI MGERS. CLAIM UNFAIR OPPOSISH

Point to Radio Studios Getting By Without Licenses and Stagehands—Regular Broadcasts Augmented by Afterpieces to Hold Free Audiences

VAUDE TALENT

Chicago, March 23. Theatre men, who have reconciled themselves to free radio shows, are agitated again. They are saying that radio biz is getting away without licenses and stagehands required of theatres, and that equal demands should be enforced against the broadcasting halls with invited audiences in attendance.

Theatres are especially bitter over the fact that the studios are bringing audiences into their station auditoriums and giving them more than just a straight radio show. For instance, they are putting up a loud squawk at the manner Columbia-WBBM is running the evening studio-audience performance for the Wrigley broadcast. Since CBS-WBBM doesn't believe they are giving the audience enough entertainment in just the regular 15 minutes of Jack Fulton, Franklin MacCormack and the Carlton Kelsey orchestra, the studio is supplying an additional 30 minutes of in-person entertainment which is run like a vaude show and does not go over the transmitter.

This non-broadcast show regularly uses people on the Columbia and WBBM artists list and also books standard vaude talent for additional variety show, making a total of 45 minutes of entertainment handed gratis to the public. Theaters complain that this is unfair competition, and especially when the regular theatres are forced to comply with every union and municipal regulation and must charge admission, while the studio theatres give it away for the asking.

1,000-Seater There's also a loud complaint against the big 1,000-seat auditorium that WGN is operating. At this radio theatre the audience gets not only the regular ether show that they came to see, but also a full measure of non-broadcast entertainment.

NBC has been doing relatively little of the studio stand, due primarily to a lack of sufficient quarters for such arrangements. It has a couple of large studios, but they are not laid out as theatres and their audience shows are of a makeshift nature.

WLS, on the other hand, is almost constantly jammed with lookers-on.

RKO Folding Up Its Vaude Early This Season; Can't Find Talent

RKO, which hasn't operated a vaude break-in or showing house for the past few years, to develop acts, will start folding its vaude time early this year because of the scarcity of b. o. talent.

First house to go will be Keith's Boston, where Charles W. Koerner, divisional manager, has been occasionally building his own units to make up for the lack of indie productions. Boston will go straight pictures for the remainder of spring and summer April 22.

Palace theatres in Chicago and Cleveland, both full-weekers and the only two vaudeville theatres RKO expects to continue, when the warm weather rolls around.

Houses which will drop the stage

Coast House Slaps Admish on Air Remotes; Three Hour Shows, 35-50c

Self-Audition

Now themselves. Agent returned to his office from lunch Monday to find the male member of a dance team using the dictaphone.

"I have to speak lines in that screen test next week," the hooper explained, "and I want to see how I sound."

Hollywood, March 23.

A theatre to house stage shows and radio broadcasts will be opened in Hollywood Masonic Temple Auditorium April 15 by Lewis Rubin, has taken a five-year lease on spot.

Rubin intends to run six mats and six evening performances, lasting from two and one-half to three hours, with a part of the time given over to remote broadcasts. Admish nick will be from 35c to 50c. Rubin also plans to put Hollywood talent parade thrice weekly showcases for radio sponsors and screen producers. Rubin has been in negotiation with radio sponsors and has talked to pic studios regarding the loan of talent.

New talent will receive no coin, merely getting the opportunity to sell their stuff. Established acts will be paid the customary scale they receive on the ether or vaude stages.

Aud seats 600. Rubin's angle on radio is that sponsors will buy up seats to cover number of duets issued for their broadcasts.

Similar ideas were up in New York three years ago, but flopped even before getting started.

N. Y. CLASS MOB PREFERS VODE TO CHORUS?

New York City mob of nitery-goers apparently leans more towards straight vaudeville than girl-shows. At least this seems to have been proven by the Ritz Carlton's Crystal Garden.

Class nitery opened a few months ago with a production layout, line, ballet dancers, etc. Biz didn't prove forte, so the management asked the French Casino, which produces the shows, to switch the style of entertainment. Four-act variety bill was substituted and biz started to climb.

New vaude bill holds Ben Yost's Varsity 8, Harris, Claire and Shannon, and Fritz and Jean Huber, with Rudy Grast holding over.

DANCER DIES IN AUTO CRASH; SISTER INJURED

Philadelphia, March 23. Mickey Jeanette, 28, dancer, died in Coatesville hospital Monday (22) from injuries received in an auto accident in the Poconos. She was returning with her twin sister, Marine, Daniel Cook and Florence Silva from Pittsburgh, where they had just completed a week's engagement.

Her sister was critically injured in the crash, but Cook and Miss Silva escaped unhurt. The car skidded on an icy road and hit a pole.

Lenore Ulric in Vaude

Lenore Ulric makes one of her infrequent excursions into a vaude theatre the week of April 23 at Loew's Capitol, Washington. With a male assist, she'll do a scene from one of her stage plays.

Al Grossman set the deal.

B'klyn to Get Vaude, But Only A 3-Day Date

Locally vaude gets one more chance on a weekend basis via the Randforce circuit's Savoy, Brooklyn, starting April 2 for three-day showing date. Shows are being booked by Will Green on a \$400 budget for the three days.

Al Shayne heads show. Brooklyn, currently sans stage shows, used to have vaudeville in seven houses on full-week and in 15 on split-week and weekend theatres.

PEYTON OUT OF JAIL; ACQUITTED IN 25G SUIT

Pittsburgh, March 23. Completing his minimum sentence for assault and battery on a patron of his roadhouse, Eddie Peyton, band leader and nitery proprietor, was released last week from the County Workhouse and paroled for the next two years. He was sentenced March, 1936, to a one-to-three-year term.

Release was made after Peyton's attorney arranged to pay costs of apprehending band leader following his flight from Pittsburgh after he was found guilty. That was made part of sentence by presiding judge.

Two days following his release, Peyton went to court again as defendant in a \$25,000 damage suit brought by Leonard C. Calder, the patron who alleged he was beaten up in Peyton's roadhouse in July, 1935, during an argument over check. Late Friday night (19) a jury returned a verdict of "not guilty," although the offense was exactly the same as the one for which Peyton went to jail originally.

Duchin's Chi Spot

Chicago, March 23. Eddie Duchin orchestra has been set for the Empire Room of the Palmer House here starting June 1 for the summer season. Spotted through Musi Corp., Duchin will follow the Henry King band.

Hodgdon's Widow Sues

Widow of John H. (Jack) Hodgdon has filed suit against the City of New York for \$100,000. Former RKO booker died March 8 after being struck by a N. Y. sanitation truck.

Attorneys for Mrs. Hodgdon are John H. Backer and Moses Feltenstein. Colored driver of the truck early last week drew a \$5 fine for operating a vehicle with defective brakes.

Nitery Reviews

COTTON CLUB, N. Y.

Second edition of the Cotton Club Parade has an imposing talent lineup to succeed the socko Bill Robinson-Cab Calloway combo which so auspiciously started the transplanted-from-Harlem in the heart of the Times Square sector. Ethel Waters, Duke Ellington, Nicholas Bros., George Dewey Washington, Bill Bailey, Anise and Aland, Renee and Estela, May Diggs, Bessie Dudley, J. Mardo Brown, Three Giants of Rhythm, Ivy Anderson, Talbert's Choir, Kalooah and Eddie's Rhythmic relief band comprise the new colored entertainment which is plenty of show with a \$1.50-to-\$2 table d'hôte, as Herman Stark and his syndicate dispense it.

Irving Mills, who mentors Calloway, Ellington, et al., is credited for the book 'such as it is. Instead of the Benny Davis-J. Fred Coots song-writing team which hit the hit "Susie-Q," Copper-Colored Gal, etc., the special song material this time is the collaboration of Ellington, who is the current name band, Reginald Forsythe the West Indian Montiel, now on a U. S. visit, Andy Razaf, John Redmond, Lee David, Lee Wainer and Lupin Fien, the latter a couple of Columbia undergraduates who transmitted the current Varsity Show. The songs are more tuneful and certain of wider appeal.

The show, as staged by Clarence Robinson, is a fast-paced song-and-dance, in contrast to the dominating hoofing motif of the preceding edition. There's plenty of dancing, however, via the Nicholas Bros. in combo; the younger Harold Nicholas, whose solo work virtually eclipses his frere; Bill Bailey (New Acts), the Three Giants of Rhythm, et al.

The presence of Ethel Waters as co-star with Ellington, plus George Dewey Washington, is more than offsets the hoofology, and sustains the vocal division in bigtime style. In "Where is the Sun?", Miss Waters has a sweet lonesome melody. The necessity for pruning elided an entire minstrel sequence, plus an "Old Plantation" augmentation, which is just as well, considering that the sort of Dixie nostalgia has been well done in the past and would only tend to retard the proceedings. As

is, after an initial two-hour start, the show is as spruced up as it is hour and a half, and can stand a cut of another 20 minutes at least.

Managerial yen of presenting Ellington in a medley of his own compositions—and a distinguished roster it is, too—would be all right, but, there again, is wasted time. A better stunt would be to work in his tunes as background music all through the proceedings. As it is, however, only Kalooah, she of the rippling rump and tremolo tummy, does her Afro-Harlem gyrations to the tune of "Black and Tan Fantasy," an incidental tune. Kalooah is a holdover, incidentally, and she's probably the No. 1 anatomical weaver in her type of bumps.

Show holds 16 ponies and eight showgirls, all nice-looking hi-yallers. Washington introduces Ellington, and the latter segues into Cotton Club Express, headed by May Diggs in a line number which quickly calls for a strip into abbreviated getup. Bessie Dudley and Miss Diggs are the hoof number leaders all the way through.

Miss Dudley's "Rocky" in Rhythm is a standout specialty. Ivy Anderson, who vocalizes regularly with the Ellington band, leads "Chile," a Latin temp number, which brings on Anise and Aland, juve couple, and then Renee and Estela with their "Taps" and "Give It to Him."

The Three Giants of Rhythm are tall and husky gents, which answers the whyfore of their billing. Their legman is all right. Young Harold Nicholas whams 'em with his "Taps" solo, perhaps the single outstanding of the proceedings. The personable Anise and Aland have a "Give It to Him" specialty. Bailey also solos; the Nicholas Bros. have their duo opportunity; and Ethel Waters makes the most of two spots. In the ace groove, next to shut, she did some oldies, by request, including "Stormy Weather," but registered strongest with a double-entendre standby lyric, "Give It to Him."

This Cotton dance outliner is "Peckin'," introduced by May Diggs, with the Nicholas and the chorus backing her up. It's a lavishly staged number, in costly feather costumes, the "Peckin'" dance deriving from the farmyard style of peckin' at food. The chickens and roosters peck with their heads and shoulders, while the bodies shift in hybrid truckin' and susy-Q. Mills first saw it at the Cotton Club in Culver City, Calif., and brought it back east as the new edition's big dance flash.

Julian Harrison's decor for the nitery again rates a bend. Will H. Vodery's orchestrations are unique and Varapoulos' costumes command attention throughout as do William Weaver's designing thereof. Withal, the Cotton Club again has a hit revue. Abel.

MAYFAIR CASINO (CLEVELAND)

Fanchon & Marco units produced in New York by Arthur Horing is latest experiment in Harry Propser's Mayfair Casino, after a string of Music Corp. of America and indie-booked shows met with little success. Tagged "Mayfair's Easter Parade," first of the F. & M. musical revues looks as if it's the right type of medicine that the spot needs. At least it is flashier and not as expensive as some of the previous floorshows. Chentele has been spoiled by expensive band combinations, but first-nighters took to this one with plenty of enthusiasm.

Enticing 55 minutes with aid of four acts and line of eighteen, revue cost about \$2,500. Production numbers are top-notch. Special curtains and back-drops are of rich quality, while troupe of so-called Roxettes is smartest one brought in this winter. Every gal's a good looker, with elegant costumes; all projecting air of exuberance that swings the entire jamboree.

One of their dances that cops heaviest hand is to tune of "Moon Beam"; other is bicycle number in

which twelve chorines cycle around abreast in fine precision. Six show girls provide semi-nude background. Steve Evans is rather blunt as m. c. Shows rare judgment in sticking to impersonations. That's a relief to local crowds tired of the usual m. c. blah. For a square-faced guy wearing little, he's a surprisingly eloquent mimic who has a bright line of patter. His stewed Polack bit is a howl.

Knockabout stuff from Marcy Bros. and Beatrice provides a punchy middle act.

As a temp team, Dawn and Darrow are slick spinners if not so fresh in ballroom tricks. Red-headed femme looks too heavy yet floats around partner's shoulders like a feather. When Prommer gets somebody to control volume-switch of George Little Beverly will get a better break. Voice and rhythm songs pleasing, only they come out of amplifier too stridently. George Duffy's orchestra also suffers in this respect. A show to suit this venue leader knows how to cue a show excellently and dance music has been clicking for three months.

In spite of Propser's return as managing director, together with a new menu set-up at more popular prices, business during Lent has been too slow. Instead of only two \$1.50 dinners, Propser has put a variety of seven at that price. Kicks from some patrons about difficulty in getting ringside locations even on light nights might have something to do with slow trade. Pull.

ROMANY MARIE'S (NEW YORK)

It's 25 years now that Romany Marie has been bulwark of life down in Greenwich Village. She's just moved into new quarters in Grove St., just above Seventh Ave., her ninth home in that quarter of a century—which isn't so bad.

Life has changed a lot in those 25 years, as Marie and her adherents can attest. Not, in the strict sense of the word, a nite club, her spot is nevertheless a nightly rendezvous. And it is the only spot of its kind having any background which remains. It is the only spot left which is an accredited stop-off ground for the writers, composers, painters, etc. Night visited, for instance, Vilhelmur Stefansson and Peter Freuchen were telling each other stories in one corner of the small room. Stuart Davis, painter, is a frequent visitor. Edgar Varese, the composer, was running over a few notes on the piano. And there are always one or two w. k. novelists, or such, in and out.

It's the one place where the mem-

New Acts

BEA SAXON (State, N. Y.)

Impressed strongly when caught, Miss Saxon was formerly teamed with her sister Grace in a harmony chanting act. Now that the latter has married and stepped out of show biz, Bea Saxon continues as a single. Performance sighted found her doing only two numbers, both rather long due to arrangements and added special lyrics, and the effect of both torped by those factors. Al Siegel did the arranging.

On appearance, Miss Saxon is sleek; grooming is good.

Male pianist accompanies. Bert.

SAMUELS BROS. AND HARRIET HAYES (Dancing 15 Mins., One Stanley, Pittsburgh)

It is the third of the Three Samuels Bros., long standard vaude act. Now there are only two of them and another femme, unbilled, in addition to Miss Hayes, but turn's essentially same. Addition of a little s. a. helps some.

Aside from Miss Hayes' single spot in a nifty acrobatic number, four of them have practically the same act. The Three Samuels, for years, even to the costuming. They open with the other gal in a regulation tap that develops into hoke with some that—familiar, if a quartet, does laugh sideways, going in the union high goosetop.

Oke hoofing act for either niteries or presentation; houses. Satisfied completely here. Cohen.

BILL Dance 4 Mins.

Cotton Club, N. Y. Bill Bailey is a young edition of the Robinson-Looker-Like Bojangles and taps like the No. 1 Harlem hooper. So much so that when Robinson had to interrupt his Cotton Club engagement and return to Hollywood for a 20th-Film chore, Bailey succeeded him and many a lay customer thought he was still seeing Robinson.

Which, of course, speaks plenty for Bailey's pedal dexterity. Besides which he's in his early 20's and has the quality that bespeaks future hoofing greatness. In his solo spot in the new Cotton Club Parade, he's a decided click. Abel.

bers of that art world which once clung around the Dome in Paris, or the Select, or which, further back, used to congregate in a little large (then) number of Village hideaways, are pretty sure to find a crony or two. To drink tea with, or split a bottle of wine with, and gossip away the evening.

When Marie started in the Village tea-room racket the Village was not the web of niteries it is today; it was the residence of a really large number of literati. Polly Holiday had a famous spot down there, then, and Grace Godwin, among others. All the spots had peculiar names, the Purple Cow, the March Hare, the Mad Hatter, the Pepper Pot (that was really a bit later, when this spot became quite pop), etc. Marie's spot on Christopher St. in those days was one of the top joints. Eugene O'Neill and Mary Blair were frequenters there. Nearby, at the Mad Hatter, Willem Hendrik Van Loon sat for hour after hour and made sketches and wrote a book. Jimmy, the proprietor, listened to him and encouraged him, and eventually married him. The book was eventually published, "The Story of Mankind" it was, and it set Van Loon.

It was a happy-go-lucky, mad world and all was well. The war changed a lot of that, but some of it clung on. Louis Weitzenkorn stepped out of Three Steps Down and went to work on the N. Y. World, but Lee Chumley kept on and, eventually, ran a spot of his own with his name. He died on a yacht.

Leon Trotsky used to hang around in a lot of these spots. Emma Goldman was around. Hippolyte Havil, who was a Frenchman, spoke the language, could be heard loud and long. Sardakichi Hartmann recited his own poetry by the hour.

Slowly, as those things go, it all petered out. There were a few spots around. Put a quarter for a cup of coffee and sit around all night and shmoos. But they're of the nature of a village, with significance or real meaning to the art world. For them there is only Marie's today.

And Marie's sign, out front, today, has gone the way of the world, too. It reads Romany Marie's Tavern. And Marchand, if you insist, will read your palm as part of the attraction. And a Mexican banjoist will play and sing. Those things don't matter. Those things pay the rent—as, also, does the menu, in which cawfee is spelled that way and deesserts that way. That's for the Bronx. The insiders know that the cooking is oke, if they want it, despite the nomenclature, and that, more to the point, Marie knows where everybody who is anybody in any of the arts is all over the world. And what they're doing. And that a few strands of that world are pretty likely to drop in if you sit down and wait. Kauf.

MAYFLOWER CASINO (CHICAGO)

Located on the far southside of town, this is strictly a neighborhood meeting place, where regulars attempt to garner customers from all over the burg. It is typical of a flock of similar places which have mushroomed over the entire city, and, in fact, throughout the nation since the return of liquor.

Though places like this serve regular meals, the basis of their profits and business remain strictly on liquor sales and on a midnight, after-the-show mob rather than on the supper audiences.

Seating around 300 people, it is a good looking layout though badly wired for sound. Plenty of room tone injures the p. a. system, and there is a bad mike spill that works a hardship on the singer.

Five typical small-time acts on the floor, and strangely enough at least a couple of them indicate excellent possibilities for better things. For years now the big theatres, the screen and the radio have been yelling that there is no place where new talent is developed. Well, it is in such cafes as this that talent will spring up in the future. There is only one danger in acts learning the general business ropes in these dine-and-dancers, and that is the danger they will learn to work cef-sloppy. Also, there is the possi- lity of going overboard on the blue stuff, coming in with their eyes closed.

The Three Variety Boys on this show. They have possibilities; they have a pleasant manner of working and a good general sense of a routine. They remind, in embryo, of the old Clayton, Jackson and Durante routine. With sharper style, better material, the Variety Boys will have some-

thing. Also they've got to get away from the too-blue stuff.

In the Three Short Waves there is the standard minstrel trio. Rest of the act can be forgotten quickly except for the little cafes and the hideaway vaude spots. Edna Enrico is a hotcha singer with plenty of personality as her best sales asset. Lanny and Letta do a couple of tap and dance routines nicely.

Best general entertainment bet on the show are the Four Rhythm Girls, who have two good numbers. They can play vaude without idly and make good. Especially their final semi-challenge routine. Good fast hoofing plus fine appearance.

Lou Sales heads six-piece orchestra for the show and dapsation. Gold.

PLAZA CAFE (PITTSBURGH)

Pittsburgh, March 19. It's taken a long time for the strip-tease per se to hit the Pittsburgh nitery belt. In past, it's been confined to burlesque and stage here, but John Magganiotti, host at Plaza, has been smart enough to cash in on the reams of first-page publicity that's been accruing here of late to Minsky art.

Headlining his current show is Trudy Di Ring, the exotic nude who, first came to attention on Manhattan's 52nd street at Leon and Eddie's. Gal's a looker and her undraping is done with plenty of style, all of which gives the Plaza the sort of selling point downstairs spot has needed for some time now. Miss Di Ring handles her torso with tantalizing accuracy—it's a strip, it's teasing and still not exactly a strip-tease as the boys have come to know that term in these diggings.

Aside from her, Plaza's entertainment is pretty modest, with skimp chorus of five gals and three other acts. Line is at least gingery, if not (Continued on page 77)

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"DeMay, Moore, and Martin,

two guys and a gal, offer something

a bit out of the ordinary burlesque-

ing the white tie and tails type of

waltz."

Golden Gate Theatre, San Francisco: "... Others who know the audience are, and Martin who josh ballroom dancing." (By Claude A. LaBelle)

"Times," Chicago, Edgewater Beach Hotel: "... DeMay, Moore, and Martin, two men and a gal, offer a comedy dance routine in which is provided many chuckles over the manner in which the little lady is teased by her partners." (By L. M.)

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INSIDE STUFF ON MAGIS

MYSTICS' NEW NITERY VOGUE

But Magicians Defeat Their Showmanship by Technical Niceties—Cafes Want Entertainers, Not Technicians—Hence, Few Like Cardini, Keating, Martin, Miaco, Et Al., Click—Others Just Try to Baffle Each Other

TRICKS OF TRADE

Magic acts pretty much in the discard several years ago, seem to some extent, to be in for a revival, particularly niteries. When well presented the black art always ranks as good entertainment, and is popular with audiences, but there are a number of obstacles to widespread popularity at present. Not the least of these is the scarcity of good performers, but this has always been the case in this field.

Magicians are usually their own worst enemies. They don't seem to realize that what people want is entertainment, not tricks which are all right to fool magicians with. In most cases the old standbys are good enough and it's not what tricks are done but how they are presented. Other factors contributing to the scarcity of good magicians are agents and dealers. The magical supply houses, who are responsible for the copy acts, and finally the public itself. From the standpoint of showmanship there are very few magic acts which come up to modern standards.

Magical acts fall into a few categories, the full evening length show, which is practically extinct, the full stage illusion act, also nearly dead, the large number of talkative tricksters, pantomime workers, close up acts, and finally those who play only club dates. The only ones which count for much today are the floor show workers and the intimate workers as there are so few places full stage magic acts can play. Also it would be hard to name 10 magic acts which play on a full stage in the United States today.

Magicians are a peculiar species. As a group they are highly clannish. Usually the practising of effects re-

sults in becoming enraptured by their own proficiency and they drift off into a dream world in which the trick's the thing rather than the cash-audience. Many of them spend their time creating effects which will fool the other magics and which is known as magician's magic. From show business point of view this is sheer waste of time. Like the proverbial absent-minded professor they are lost to the world in the depths of their own researches. Left research man in the business is probably Dai Vernon, who practically refuses any work but private engagements as it might interfere with his practise. His wife even calls him the 'professor'. It is generally conceded however by those in the know that Vernon's technique, useless as much of it may be commercially, is tops in the field. Presently Vernon is working on an act which has been booked unseen on his reputation, and while there is no use predicting whether it will be good or bad, it may be confidently stated that if he ever produces it it will be the best magic around and entirely original in its presentation.

This dream world which the rabbit snatchers live in explains in part why there are so few good ones. There are a lot of people with acts, but the really good ones can be counted on the fingers of one hand.

The next point to be made is that few agents or managers can tell a good act from a bad one and they usually don't care. A magic act is a magic act and that's all there is to it. It fills a spot on the bill, pays 10% so why worry. The agents instead of being interpreters of public taste offer anything they can sell. The public being obliged to take what it gets, winds up willfully by liking what they get. Not only don't the agents know, but the public doesn't know either. Anybody who pleases can get by, although a good act will stand out. People usually talk more about the magician on a program than any other act, even though they seldom can remember his name.

Even the magicians don't seem to be able to tell a good act from a bad one, or at least that's the impression given by their trade papers. The pages of any magical society's house organ carries reviews of the shows put on by the various magical societies at their meetings throughout the country. According to these descriptions every act is a fine act. There is never a word of criticism expressed and these papers have the most hypocritical reviewers in print. It's not that the reviewers don't know better; they just don't dare express anything that smacks of criticism. Anyone who tried to write an honest piece about the average magic show wouldn't have a friend left the day after publication. It's just not done. Every act is a 'fine act'.

The two outstanding performers of recent years in the magic field have undoubtedly been Fred Keating and Cardini. The former made the old bird trick famous and it, in turn, made him famous as he

became associated with it. Keating was primarily liked for his presentation and amusing patter. Cardini, a brilliant pantomimist, made his reputation with cards, gags and billiard balls and his unique style of showmanship.

Both of these acts were extensively copied, causing much intra-trade bitterness. Neither of these performers invented or originated the tricks with which they became associated, but what they did create was a style of performance. Keating used to say about one act which pretty much duplicated his that the performer might just as well use his picture in front of the house, as he used everything else, including the patter. It was said that he sent the performer his picture as a gesture of how he felt about it. Cardini has been approached by amateurs after his performance who say, 'I know all about your act except this one move. Will you teach me this?'

ALLIES

Among those who work in the Cardini style are Paul Duke, Fineran (Carlyle) Miaco (who, incidentally, is a mute) and Tommy Martin. The latter is not strictly in this classification, but does do cigarette tricks. Marti, in turn, has suffered from copying in the following way:

A feature of Marti's act was the production of a real egg which appeared after a piece of paper was bounced on a table and was transformed into the shape of an egg. This effect while not original with Marti and quite old, was nevertheless revived by him and he became associated with it. Immediately the dealers in magical supply houses began receiving orders for the egg trick, and many of the acts which work in this style have copied it.

The amateurs and semi-professionals catch every act as it comes along, see a trick they like and then go to the dealers for it. If the dealer can't supply it, he makes up something that will give the same effect and the result is the trick can't be protected and everybody does it, usually not nearly as well. Who is to blame is hard to say. The agents hear about an act, think that cigarettes or bouncing eggs is all there is to magic, and refuse to book a performer who doesn't have those effects. When Keating was hot, the same thing happened. Everybody had to do the bird trick. So naturally, the boys go around to the dealers, buy the effect and incorporate the material into their own acts.

One reason for the many imitations of magic acts is that the agents instead of promoting a fine act, often try to induce the act to take less money, to make it easier to sell, and if they fail in this, will book a similar act. As for selling effects, the dealers who are in the merchandising business, not the business of protecting acts, can't be blamed for selling the tricks. They simply satisfy whatever demand there is or else create the demand. Copy acts will probably always go on in magic, and though it is a subject seldom touched on, outside the mystics' circles, it causes a great deal of rancor. Perhaps it's because many magicians have little else to talk about, but these are the facts. Before Keating left magic to turn actor and go in pictures, he was extremely bitter. His fellow artists, since there hardly a magic in the country who wasn't performing the bird cage trick. Their answer was 'Well, why not? He didn't invent it!'

Supply Houses

The magical supply houses are principally in New York, Boston, Philadelphia, Chicago and on the Coast. There are about a half dozen in New York, but in recent years the most important one has been Max Holden's. The Hornmann Magic shop, which is owned by Frank Ducrot and combines 40 other shops, including Martinka's, is the oldest in tradition and in length of years established. Holden, however, has had the most progressive business and conducts it with his wife's help.

Part of running such a supply house is to provide a clubhouse for magicians where they gather on Saturday afternoons. Every Saturday, in any city where there is such a firm, the local magics gather to discuss shows and swap ideas and tricks. They seldom buy anything but provide atmosphere by just hanging around. Magis love to hang around. In Philadelphia they gather at a

13th street cafeteria and stay there from one o'clock until dawn every night in the year. In New York it's about twice a month until 2 or 3 a.m. in a w.k. 34th street restaurant, over a cup of coffee.

A new magic store was opened this month in New York by U. F. (General) Grant, from Pittsfield, Mass. He has taken quarters on 42d street, one block from Holden's, and now magis have two places to hang around. Store has lots of display space and magis have been discussing the question whether it would cut into Holden's busi-

The old retailing axiom about the customer being always right is something new to the Holdens, who do a large mail or busi and this will probably not be affected. But the local club spirit of Saturday afternoons may, especially since Grant has davenport and sofas for the magis to sit on and a friendlier atmosphere. Holden was the first store that ever installed chairs. Prior to that the customers always stood up for the entire afternoon. He once had a feud of several years standing with Al Baker, who conducted a shop for a time, but this was mended when the latter closed up several years back. Latter is one of the most popular club performers in the business today.

Dunninger's Routine

One performer disassociates himself from the rest of the magical tribe and practically has a clan of his own. This is Joseph Dunninger, mentalist, whom Frances Rocketteller King booked into many club engagements at fees reported to be very high. Some years ago he took out a full evening's length show which is believed to have been backed partially by Miss King and which dropped a pile of dough. It is reported that he is voluntarily working off his indebtedness to her at present.

Dunninger, whose work is not much different from that of any other magi, sells himself with a noisy medicine show technique, and gets across. He explains to his audiences that he is proud of the fact that he is not associated with any magicians' organizations, particularly the Society of American Magicians, which he thinks is a rap.

To all practical purposes the Society of American Magicians is in reality little more than a lodge. It is well off financially. Outside of its meetings and its occasional shows, however, it doesn't accomplish much for the professional performer. Its chief value is as a social and fraternal order and it has branches all over the country.

The ineptitude of the society for practical purposes was demonstrated several years ago when it was unable to stop the exposure of tricks by Camel cigarettes, though it made strenuous efforts to do so. It has been more successful with pictures

and tri to fight film contain exposures. members pledge themselves not to reveal any of the secrets, yet one of the most prominent went along on the Camel series and was mildly reprimanded but never expelled. Suit brought against Camels by Horace Goldi regarding exposure of his 'Saw Woman in Two' is still pending the courts.

Peculiarly enough, amateurs headed the society for some time. The reason is that few professional magicians have the time or the administrative ability to handle the job, and that the tendency would be to exploit the position for personal benefit. Present head of New York membership is Julien J. Proskauer, who conducts a big printing business. For many years it was under presidency of Bernard M. L. rinst, an amateur, who became interested through handling Houdi's legal work and was a most successful administrator. The original founders were two New York physicians.

The Academy of the Art of Magic, formed last year, is the abracadabra world's so-called Legion of Honor. It's an attempt on the part of a few magicians, mostly close-up workers, who wanted to go exclusive, as they resented to some extent being classed with all the amateurs in the S. A. M. S. A. M. provides a lot of social fun, however, and every member, certainly gets his money's worth for the dues paid.

Nitery Placements

Naomi Warner, torcher, has joined George Redman's band at Omars Dome, Los Angeles.

Mark Cook replaced Wayne Shelton as warbler at the Cinebar cafe in Hollywood, Calif.

Gus Van has moved from the Century Club, Hollywood, to the Casanova there. He's co-billed with Loretta Lee, N. Y. radio singer.

Prima's New Spot

New Orleans, March 23. Leon Prima, brother of Louis, will close his Shin Sham club in the French-quarter Saturday (27) and open on same night his swank Penthouse on lakefront here. Sammy Cohen, comedian, will be featured. Almerico's Arcadians will provide the music for first few weeks, after which Prima plans to bri name bands.

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MUSIC HALL, N. Y.

Radio City Music Hall's current stage show is in three unrelated sections, pretentious and colorful, but with only one exception, slow and never very penetrating of audience emotions. Show's long interlude of sock proportions is also comprised of an entertainment style that's been quite foreign to the Rockefeller showplace, namely, hillbillies. It isn't the latter (the M. H. male glee club) who register the click so much as the eccentric dancing of the vaude vet. Art Frank, show's only outside act this week.

Van Lindhe is credited with directing 'The Hill Billies' section of the three-part show, and he does a fine job of building up to Frank's solo hoofing in front of the rustic chorus group. All of Frank's three routines register with the crowd, his topper being the impressionistic and rather hotcha singer, and the half-house gave him a swell sendoff. Special music and lyrics by Maurice Baron and Albert Stillman help greatly the illusion that the glee club boys are from the Virginia hills.

Stillman's lyric coupled with Kay Swift's music also build up to the opening of 'The Trojan Horse,' Robert Landrum does the comedy vocalizing in front of the traveler, which parts for a setting and dance by the Rockettes that's a constant repeat at the M. H. Acting as the line's routine is Russell Markert's military drill, only in this instance girls carry spears instead of muskets as they come out of the prop.

Show's finale is 'The Dance of the Hours,' ballet to the music from 'La Gioconda,' which is also a repeat for the M. H. The graceful Nicholas Daks and Ben Penzance do the duo taping with Florence Rogge's toe curps, augmented for the blow-off by the Rockettes. Colorful costuming and excellent lighting highlight this section.

Erno Rapee leads the Music Hall symphony in the 'Poet and Peasant' overture, a classic that's also pretty standard in the Radio City theatre to get under way the 30 minutes of stage and orchestra melange.

Pic currently is Joe E. Brown's starrer, 'When's Your Birthday?' (RKO). Light opening (Thursday). Scho.

Embassy Newsreels, N. Y.

Nightmarish disaster that occurred Friday (19) in New London, Texas, when a gas tank exploded was added to the Embassy reels over the week-end.

Paramount leads off with a caption recognizing that this closing of human terror and suffering 'is not entertainment and is not offered as such.' Comment both for Per and the Paths follow-up is subdued and sincere, showing the face of something beyond the power of words.

Paths is the more detailed and has eye-witness accounts. Several boys, a father who saw his own child among the ruins, a mother who thanks God for saving her children, are among the citizens who speak.

Short that is most eloquent is the slab of granite that was flung through the air and demolished an automobile parked nearby. Both reels had the same title, which the event was covered and the developed negative, unspooled 1,000 miles away in Times Square is another example of the best operating at their maximum best. It's such fine work as this that excites some of the press agent plants that clutter 'em up. Here, of course, is the emotional voltage, the blow that slams.

Horrible staff, views of the piled up coffins waiting their young victims, the mothers and fathers, the parents and bystanders, the tangled mass of splinters the school-boys left on desks—it's plenty heartache. About eight minutes in all.

Then into the comparatively pleasant matter of sitdown strikes.

Reels are edited this week to go to post in the following rotation: Sit-down strikes, Supreme Court, St. Patrick's Day, Yachting preparations, Royalty.

Which is probably about right, considering that filler and who-cares stuff precedes the main event. There's a 'Stranger Than Fiction' from Universal and 'Quaint Quebec' in color from Jim Fitzpatrick to round out the hour.

Who identifies of the first clip from Hearst. Just right into the action. Only the voice of Jean Paul King tags it. Sit-down stuff is shown in some detail. St. Patrick's Day, Chrysler. Missing of pickets and some huge crates full of nuts and bolts used as barricades brings allusions to possible violence. Comment is neutral, unless the word 'hysteria' as used to describe the spread of sit-downs, might be picked on.

Roosevelt versus Copeland, Burke, Hoover and a couple of others is the line-up on the Supreme Court issue. Night caught, they listened to the Senators, but Hoover drew a derisive reaction which provoked the gaudy might read as proof that his being against the proposed changes would not particularly strengthen that side.

Spain is treated by Paths and Paramount, with the horror and

human stupidity of the whole mess again made evident. Here is emotional heart-tug that has not failed to excite sympathy, applause and hisses for the past six months or longer in the newsreels. Animated man accompanies the clip to suggest the nature and extent of the naval blockade.

Par again team on preparations for the English-American shiping event this summer. They start at the spinning looms and show the making of the sails in considerable detail. Footage is pretty long on this and there's one repetition between the two releases.

Baseball trail by the sundry big league crews in their assorted quarters is strictly regulation.

Lew Lehr is offscreen all the way in his 20th specialty this week. Prof. F. M. Nutt, Universal's answer to the one-man trend of newsreel comedians, takes the laugh honors with a gadget for dunking doughnuts.

Cute things in hats constitute the fashion coronation. There's an alligator strapped to an aeroplane flying over Miami and an NBC-Cole Bros. publicity stunt involving lions, among other things that don't seem worth itemizing.

Land.

ALHAMBRA, PARIS

An amateur contest tops this one and gives the nickel seats a chance to give themselves a good workout. Americans are billed high on the program, with Fred Sanborn taking the lead on a card which includes 'Brothers in Arms,' 'The Keen Twins,' Vic and Lamar and Joe Ornes and partner. Show is slow getting started but finishes strong.

Trio Violin, three French aerial acrobats, open with some fair tricks. Two members play straight, other does a drunk, which draws only fairly. He clicks best when he pulls strings out of their pockets after doing stunts in the air. Two straight draws well what they do, but nothing extraordinary.

Gillette and Richards do a dance routine. Short opening, followed by the make portion doing a fair solo on a banjo. Girl also does a solo, and they double in a waltz number in which she tries to insert some comic with her shakes. Act is far from tops and the changes are jerky.

Jacqueline Claude, French soprano, follows. Her voice is strong and clear, and she sings the very French songs she offers. First act that really catches, she is called back for more.

Monroe Brothers make the first appearance of the American contingent. Their first time in France, they should be good for other trips. Comic uses his laugh while trying to talk to good advantage, although the audience could not understand his French when he did get something out. Laugh is liked, however, and fast movement draws well.

Maurice, French comic, comes next. He is good in his own style, with stories and songs-based on politics and world events. He razzes politicians and their works and finishes by wailing 'The Boss.' Seen here not too long ago, but liked and okay.

Keene Twins, Vic and Lamar, follow with their tap acrobatic routine. One member, the entire troupe is fair, and gives away to the stepping by the two males. Twins return with some interesting and well-executed acrobatic dancing, with the entire troupe closes with acrobatics.

Freddie Sanborn closes the first half to the best hand of the bracket, if not the entire show. French of Sanborn's 15 would be artists, de tracts from the act. Silent clowning of Sanborn needs no language, however, and he makes his xylophone speak for itself. His busy manner and continued action answers the French conception of Americans and he is repaid accordingly.

Joe Ornes and Partner open the second half with good balancing and juggling. Windup is done with spinning illuminated hoops which are lighted against a dark background, which catches best results of all.

Billed as 12 Egyptian Arabs, there were only 10 in this acrobatic troupe in the show caught. One girl in the troupe works right along with the men and supports lower parts of the pyramid. They worked mostly in America and go over well.

Amateur contest, last number, is presented by Joe Bridge. Regular Major Bowes set-up, going and all from 12 to 15 would be artists, given a trial each night. Prizes are \$37.50, \$22.50 and \$15 nightly, with grand prizes consisting of \$150, \$75 and \$50 to be awarded at the finals, in two weeks.

All but one of the tyros on the night caught were singers. Five judges volunteer from the audience. Any act not liked is howled down and the tyros are before the going rings. Although male contestants led by two to one, a girl won the top prize on the night viewed. Piano is the only accompaniment given the amateur.

Serge Glykon in the pit. Mile. Regine Grandes announces. Hugo.

A B C, PARIS

Paris, March 7. Getting back to straight music-hall, Mitty Goldin has a well-balanced bill this time. With French and American acts, the program and both are well liked. Marie Dubas, whose songs are French to the bone, leads on returns with the Yanks and Pierre Dac close behind.

Lena and Dora, two French femme singers, open with three bits of harmony. Good but badly placed as an opener. Fair applause, however.

Following Max-Martel, French comedian. He opens with gab of the usual music-hall type, to go into a song, and finally impersonations. Using only cotton, he sticks it on his face to satirize various personalities of Europe. He is broad, funny with his Hitler. Act moves, and was liked.

Ghezzi ros. follow with control acrobatics. A couple of stunts for some difficult head-and-hand balancing, which is well presented. Finish with a sock dance on their hands.

Lela Moore, first of the Americans to appear, is in a half and half dance. Half of her body dressed as a man, other half as a woman. She opens with some realistic love-making on a park bench, followed by a dance, during which she presents herself with a bracelet and then returns to the bench for more love.

Novelty and convincing presentation of the act put it over, but the audience here was a bit uncertain of what it was all about at first.

Jacques Tati is next with a sports routine. He is broad, funny with his tennis, lacrosse and football to music. Follows this with imitation of a boxer in his first fight, a man fishing, and trick horse-riding, his legs moving as the front legs of the horse would. He is graceful enough and has a good comedy sense, but it is all a bit thin.

Duke Dubois opens the first half with songs of every type. Beginning with comedy, she gets more and more serious, to end by offering two very slow and love songs. Her changes fittingly and lighting effects better than most in France, help a lot. To get off, she had to shake her head, stamp her foot and run.

Wardlaw opens the second half with some lighted cigarette magic. He is baffling enough. Follows the cigarette routine by putting a canary, an egg and a canary in a paper bag on one table and an orange in a bag on another. Peels the orange to find the lemon, peels the lemon to find the egg, and the canary hops out of the egg when it is broken.

Begging off because of a cold, Pierre Dac, old favorite with French audiences, cut his act short. Only one story, a comedy, was offered, mostly hinging on politics. Dac, nearly always a good attraction in this town; his songs in dead-pan are good for plenty of laughs.

Victor, a French pianist, who comes from a family of composers, follows with selections from Chopi. Although a classical pianist seems a bit out of place, he looks like a break between two comedians. Holds the house well and the breathing spell is appreciated.

Chase, a French dancer and bathes his way to best returns in the second half. First time in Paris this year, he has been here often enough in the past for his act to be known. He is a good dancer, and is liked by the French, makes this act sure-fire, even though there is lots of comedy on the bill.

Short comedy with Marie Dubas and Pierre Dac taking the leads is the closer. Thin, but funny. Lionel Cazeaux in the pit. Mile. Oleo announcing.

HIPPI, BALTIMORE

Baltimore, March 19. After a succession of name band bookings on its stage, Hippodrome is trying a unit to stimulate Holy Week biz and, from looks of house opening show, move is a good one. 'Folies d'Amour,' Nick Bolla's latest effort, is the bill, and satisfactory. Show, which runs all of one hour, is replete with showmanship and entertainment, thanks to the inclusion of such standards as Joe and Jane McKenna and the Novelle Bros. and a clever, snappy and well-mounted production.

Opening brings on line of 12 gals working in front of permanent set-up of female band of four sax, four brass and three rhythm, plus leader, who fronts the outfit, taking her stick-waving cues from the pianist. It's an above-the-average aggregation of female dancers, who change out a good show with plenty of tone throughout.

Wilford Dubois, juggler, using tennis racket and balls, billiard ball and cue, and coins, starts the proceedings with a good routine, working easily and selling nicely. Milton Blakely, tenor, follows to fair returns, bringing on a parade number, gals coming down both sides of bandstand from rear platform. Ballroom team, the Curries, in a waltz, capably solid.

Ref. and comedy with scrim spots Sally and Bobo, girl and a dog, in a short turn, followed by the Novelle Bros. in French uniforms and putting over their usual sock routine of European style. Last number introduces Lorraine Damon as

an Oriental, evidently under wraps for family trade here. Okay, though, and a perfect spot for Joe and Jane McKenna, who, go right to town. Comedy adage is highlight of turn.

Band takes over with medley, and a really sell. Must have sturdy lips to play an hour show four times a day, but they come through, and deserve the solid hand they get. Another line number brings back the Curries in a modernistic bolero, and the Novelles, now in tux, in the sure-fire bird routine, which never fails. Flashy finale, with gals beating on drums, closes matters nicely.

Film is 'When's Your Birthday?' (RKO).

CAPITOL, WASH.

Washington, March 20. House back to straight acts again, but has mixed in enough local talent to keep it far from dull.

Most novel stunt is return of Talbot Hasselt, who went from same stage to Earl Carroll's 'Sketch Book,' before newsreel turn, done in against a Macaroni, 'a la concier' with baritone going over a nicely 'Song of Vagabond' and 'Show Boat' medley.

With overture, this time dressed up by Evelyn Shurday, pleasant local warbler, also preceding news, possible monotony of virtually seven successive acts is overcome.

Regular bill gets under way with eight Helen Reynolds Sisters who flash not-stop routine of whirled variations. Next is Arthur Reilly, local newscaster, who does spiel through lighted opening in backdrop. Making surprisingly satisfactory interlude.

Wini Shaw, on next, sells sophisticated-plus via 'De-lovely' and 'Too Marvelous for Words,' giving them 'Lady in Red' her chance to shine. Story and song follow with chatter backing a song-dance-trombone-piano business, all as sure-fire as it is belted.

Billy Weards and Four Fays finish with a light succession of single and double comedy acrobatic dances. Routine could be cut in half without losing anything so far as Cap crowd was concerned.

Pic is 'Espionage' (Metro).

STANLEY, PITTS.

Pittsburgh, March 19. Really only three acts here this week but they spread out to look like more. Johnny Hamp and his orch featured, so it's chiefly a band show, with the Samuels Bros. turn and a new act, Stepin Fetchit working apart from others. He's still doing his bit in one, the only break in the full stage set-up.

Average presentation, nothing distinctive, but the dance act is a good one. Prior to new to movie houses, it's a nice window display but there are still flaws in his showmanship that must be corrected if he's going to make a play for theatre bookings. Musically, out gets by with enough to spare but his manner of presentation smacks too much of dance acts of the time.

One number, 'The Goodbye Goo' number. Hamp explains it's a new recording of theirs and then proceeds in exactly the manner it was done for the dance act. Mike or on wax, a gal starting it off with a trill of the title and then breaking in again a couple of minutes later with a full chorus at right, but on a stare it too and the lumsy she steps out front at the start, then sits down again and marches back after a verse. Same with one of Hamp's numbers, 'The Goodbye Goo' and then doesn't step down until number has been gone through once. Maestro could have simply mentioned it to someone on the interpolator an introduction right before singer got under way.

They're minor flaws, to be sure, but Hamp should watch them early in the game rather than later. His novelty numbers, while hardly original, are fairly effective—in turn that hoke fan dance by three of the boys, which has been done to death, by the way, the imitation of various name bands, and a brief take-off on the amateur hour. Carries three vocalists: one John McAfee, doubles as dancer, Jack Cullen and the McCent Hope. Latter a striking brunette leaning to the crooning blues style and makes neat appearance.

Samuels Bros. (New Acts) and their two female partners split their turn into three sessions and all of it flashy hoofooly presented smartly. Their last appearance follows Fetchit, back here for second time in less than a year with exactly the same routine.

Cinema lazybones might dig up some new material for his p.a.'s since he's been working the thing back and forth for some time, but on his guest shots on network programs. Only alteration is the finish, in which he's wheeled on in a cart to take a bow.

Curious thing is on Hamp's theme but should arrive at end of the Samuels flashy finale, a more logical finish. Dave Broudy's ork in pit plays only a single pop tune in his supposed solo session. Last number, Flicker 'John Meade's Woman' (Par.) with Betty Boop cartoon and Par newsreel rounding out. Biz just fair, with little more than half down stairs and sparse balcony. Cohen.

ROXY, N. Y.

Four short turns are sandwiched in between two numbers by the house line of girls and it's called a stage. The first two numbers are dragged out to 40 minutes of running time. Friday night found the attendance good, but the enthusiasm for the stage proceedings slender. 'Breeding Home' (U) is the main screen event.

Following introductory 'tap routine by the girls, two opening acts are put on in succession. First it's the diverting Carlton Emmy and his pooches and then Motter and Davis, two lads of the body beautiful calibre, who carry on with a series of smoothly and deftly devised hand and leg stands. More acrobatics derive from the next turn, Al 'Whitey' Roberts. Latter also tries gagging and plate juggling, but the real kick of his act lies in his clog acrobatics, with the interpolation of rope skipping making them that much more difficult and interesting.

Finale presents the lie in a whirl of capes and rhinestone umbrellas and the team of Harris, Claire and Shannon, two young women and a male, who do a series of stunts expertly on such ballroom gyrations as the tango, the waltz adagio and plain lowdown hop-skipping with a dame perched on either arm.

ST. LOUIS, ST. L.

St. Louis, March 18. With Lanchon & Marco's downtown of fanon, Ambassador, having discontinued stage shows Thursday (18), St. Louis is back to the town with combo policy, and high quality of bills offered every week should put theatre in the heavy sugar room. Bills offered are among best ever seen here, and current program runs 75 min., about 14 min. over average running time.

Novelty occurs at start, when Roxyettes come on and, while doing a tap routine, cut up pieces of folio paper and, when completed, exhi it a double cutout of Johnny Perkins, m.c., now in his eighth week, which are distributed to mob out front. Perkins grows with him and introduces Van Cello and Mary Make-trick. Former, in tails, does a nice novelty foot juggling turn and wins bows.

In next slot is Bobby Short, a nine-year-old Negro. Youngster is an ivory tickler and warbler, and wows 'em by warbling 'This is a Sin to Tell a Lie' with a piano number from 'Sara, son and Delilah,' and for an encore, sings 'Rhythm in My Nursery Rhymes.'

Next come Bobby Tomson, Betty Lewis, Vivian Rhine and Frances Bennett of line, and gals do nice close harmony with 'Swing High, Swing Low,' and a tap bit as balance of line comes on for a smart routine. Back for Hamp, new to movie houses, it's a nice window display but there are still flaws in his showmanship that must be corrected if he's going to make a play for theatre bookings. Musically, out gets by with enough to spare but his manner of presentation smacks too much of dance acts of the time.

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TABOR, DENVER

Denver, March 20. When the Tabor brought back vaude they started with two acts, but now they have chopped it to five, but so long as the audience thinks it's a good show, that's sufficient. The Saturday show caught was good.

Opens with the Harrisons, comedy and bicycle act. Comedy opening, then the femme does some difficult pedestal work, and a bit of hoke with working on the bike together. Okay for opener. Baldwin and Bristol, cop and bartender, give the crowd a time and a half show. It's an oldtime vaude act with plenty of hoke, burlesqued melodrama, and they get good hand. Reams and Fanchon are a neat dance team, with the best being a girl with their right and left legs chained together, respectively, dancing tandem to the tune of the 'Prisoner's Song.'

Milton Wolf has the m. c. job and does an impersonation act with related bits. He also taps aerial La Zellas, in a balancing act, close the show. Customers, at least, get their money's worth here. Three hours and 10 minutes of stage and screen. Feature, three shorts, and news make up the screen end, and the top is only two bits. Ross.

CERVANTES, N. Y.

(MYSTERIES OF FU-CHAN)

David Bamberg, whose father, Theo. Bamberg (Okita) and grandfather were famous magicians, carries on the family tradition under the name Fu-Chan with a show advertised as the greatest magical extravaganza ever presented in the United States. In contrast with others who have made similar claims, this is substantiated by the show, which contains some of the most elaborate costumes and stage decor ever gathered together for this type of performance.

It has been successfully playing in Latin American countries and is reliably reported to have raked in a lot of dough there. Currently it is presented in Spanish picture house, entirely in Spanish, with Fu-Chan talking in Spanish, though he speaks English well and was born in Brooklyn. Intention reported is to switch gradually into English as the assistants can learn the language.

Fu-Chan is an ingratiating and personable young man with a very agreeable manner. He is the sixth member in his family who has been a magician since the 18th century. His first performance here was on Friday (19) and ran off smoothly.

Show opens with production of Fu-Chan himself from a large booth, first shown empty. Leaves are turned by assistants revealing pictures of other performers who assume the Chinese robes and costumes. Fu-Chan steps out. Then follow a series of production tricks, ducks, bowls of water, flowers, goldfish, silk handkerchiefs, and the like. The handkerchief production is particularly well done. Several sucker tricks common to this type of show are included such as the vanishing ducks and paper lantern. An attractive dancer is produced from a large pagoda, after which Fu-Chan produces an enormous bowl of water and more ducks. Then come the floating ball illusion, the vanishing woman, the needle trick and to close the first half, production of an assistant dressed as a gorilla from a doll's house and finally the vanishing of the gorilla.

Second half of the show opens with a particularly effective illusion with a huge executioner's type of blade apparently passing visibly through the body of a victim of various chamber of horror effects, on the side. It is presented as a sketch in which white explorer falls into the hands of the Chinese. Then Bamberg, while the illusion and tricks are okay, the business could be improved upon. One of the high spots of the show follows with Fu-Chan's excellent production of the old colored sand trick, not seen in these parts for many years. Is the educated insect, which performed telepathic tests was the next number and is one of the show's weaker points. Next follows ropes and rings and then Bamberg performs hand shadowgraphs at which his father was famous, with the aid of an astically received. Trunk escape, well presented is next, production of a girl from a fan who did another Spanish dance number and show winds up with finale and production of three girls in Chinese costume.

The usual assortment of magic was on hand at the opening and were enthusiastically received. A qualified approval. Most of them said they had never seen anything better of its kind and even the magician's wives who are tough critics on magic show are of the opinion that it was good. It's Bamberg's acting and humor, which gets across despite the foreign language, which makes his magic good. He has a sparkling personality, there is no fumbling and the music builds up the show well.

All these things are in its favor and it properly exploited show may turn into a considerable success in its present quarters where it is temporarily booked for three weeks. Company gives 14 shows a week, most seats priced at \$1. Given a chance it may become a fad for socialites and from then on it would be easy sailing. Performance of nearly three hours is a long one, but good unit material and Bamberg should have no trouble getting booking in picture houses if he wants to keep up his show. Understood, however, that he will not be in it and move downtown which may make things tough as the show at present does not seem ready to face legit critics and the general public. This difficulty could be met with smart styling-up of the show to eliminate some of the gaudy sets which, for all their splendor and richness, are not last. Richness of the costumes which are very attractive, is lost against the sets. Every time Bamberg makes an entrance he wears another Chinese robe and there are eight assistants, who also are attractively dressed.

Show has the material for a first class production, if Bamberg will be smart enough to make it into a stage designer and disregard the uncritical backslapping magical complicity in the audience. This, plus a clever exploitation man, ought to assure him of considerable success

as there hasn't been anyone around in years who has the possibility of carrying on with the big magic show tradition. In its present form it's very good entertainment, which can be improved by styling. Bamberg is a good actor and should make out well.

CHICAGO, CHI

Chicago, March 19. It's a Holy Week show here, with a variety finale in a church. Balaban has always managed to stage effective holiday pieces and this one, led by Ruthe Farley at the organ, is a fitting number for the season.

But though it's a Holy Week show, with all its fill-in implications, there is one act on this show which is outstanding as an audience socker, day or no holiday. That's Paul Gerits, whose skating and talk routine registers big with the mob in for the act. Gerits, though, is a professional house was far from capacity, and there had been no special build-up for Gerits previously, audience went simply for him, recognizing a man with showmanship and a personality that sells him a smacking manner.

He tells a story in a fashion completely in the style of the detective. He has a skating ability totally different from the run of variety skaters, topping all that with a breezy easy stage presence which makes Gerits a strong box-office and audience bet with the proper handling and exploitation.

Tommy Martin is another single on the bill. Early in the show with his sleight-of-hand work, he does well until he gets around to the cigarette routine. Works with coins, cards, handkerchiefs and manages to do all of it with quiet effectiveness. But his cigarette work leaves him open for comparison with other cigarette manipulators, and the comparisons do not favor Martin. Has an excellent fan and egg stunt which can be built up. He puts a small wad of paper in his mouth and wets into a ball. Drops the wad on an open fan, which he flips up and down as on a frying pan. Wad expands in front of the audience, and becomes an egg, which Martin takes and cracks open. It's a nut, and Martin can get much more out of it than at present.

For good, so acrobatic variety there are Albert Bros. with their bar act. Good appearance and clean-cut workmanship make it an entirely playable act anywhere. Rosemary Deane with her standard off-to-the-hounds dance followed by toe routine with the chorus. Fresh appearing and capable routine. The music is a natural for this type of house and presentation. Jack Baker is the soloist for some passable warbling, which is being well liked. Paramount news completed the show. Gold.

ORIENTAL, CHI

Chicago, March 19. Lent, or no Lent, that's little excuse for a show which is an act gets above the level of just standard, and there's no sign of even a small name. Looks like somebody got tired and just threw in any act that would do. The show is a piece of work that is a piece of work as they came through the stage door.

At the start, the show has some evidence of ambition, for there is a nice little production by the Hill Baller. Shows line up a build-up for Toy and Wing, boy and girl Chinese tapsters. Ballet, working in front of an unusual Chinese drop, is dressed in Chinese costumes, wearing black wigs, and carrying parasols. Routine of fast trick modern steps is great in the opening spot, especially as it has been built up just a touch. While they're doing it would have done Picard and Mickey any good, for Mickey, the seal, on the last show of opening day was just a worn out seal. Picard, too worn out even to do any bright chatter which might have covered up the lackadaisical seal.

Third spot is meant to be comedy. Abbott and Robey are there, and their routine goes like this: Duo chatter in a way that reminds of a burlesque act, then a red-haired girl walks out and says she's a chatter, with it, a positive assurance that this must be a burlesque blackout. That finished, the two men sing, together, "I'm a chatter." While they're doing this the girl is back in the wings getting a violin to hand them when they finish their song. She does. One of the boys plays the violin while the girl shakes it up, and finish with "Carolina in the Morning," a song which used to get Gene Green (Keddy) in the act in 1923. The Oriental may have heard about that, and asked Abbott and Robey to stick it in. The rest of their act isn't nearly that smart.

And how may have heard that Joaquin Garay did well at the Chicago and the Palmer House. But, of course, the Chicago or the Palmer House is not the Oriental. It is to his wardrobe. There are eight assistants, who also are attractively dressed. Show has the material for a first class production, if Bamberg will be smart enough to make it into a stage designer and disregard the uncritical backslapping magical complicity in the audience. This, plus a clever exploitation man, ought to assure him of considerable success

rhymes, and beats it quickly. But he's been around before, so the audience knows what he would have done if he'd stayed on longer, thus making his quick getaway okay.

Final act is the Harlemians who put everything else on the bill, getting up to the level of fair. Couple of colored boys, one an excellent dead-end comic, some good patter which would be better if the comic had a better delivery. Another colored boy, dancing, finishes the act, which, except for the closing routine of the house, also finishes the bill. Picture is "Midnight Court" (WB). Business weak, Loop.

MICHIGAN, DET.

Detroit, March 19. House choppin' currently a new of Holy Week, with no names on the vaude bill, with fare on the screen (KARHO) Hepburn's "Quality Street" (RKO). Result is a pretty quiet stanza, with a lower crowd, fairly filled at late show Friday evening.

Stage lineup, despite paucity of big stars, is a fairly good one. Mentions work, especially that of Beatrice Howell, whose mimicry is top-billed, and Bliss-Lewis & Ash's tap routines. On the card are the News Troupe, trampoline quartet, Le Paul, card trickster, and the Four Swingers, two pair of warblers.

Show is paced swiftly, little bit too much fact, but not too much and hence refreshingly new. Johnny Barnes is a good clogger, young and set to develop; Yvonne Moray is a midget who sings a pert song, taps a snappy routine and, for a laugh, waltzes a lampooned number with Apollon.

Lyda Sue is a graceful acro dancer who caps a flowing routine by some full-twist one-hand backward spotting. Working here under the name of Brent, Tommy Trent is on early with his Punch and Judy exhibit for what was a swell reception when caught.

Charlotte and Charles Lamberton are deaf mutes who glide through a ballroom number to strains of "Huguetta Waltz"; fact that they are announced as not hearing the accompaniment gets 'em extra applause. They were long at the Hollywood restaurant on Broadway. Bea Saxon (New Acts) is now doing a single warbling act, and the sister act was severed when Grace married, moved to the Coast and retired from show biz.

Johnny Woods, with his stout and varied array of imitations of radio stars, was with the Apollon unit last season. Woods has always been excellent in his field, since way back when he was member of Woods and Rainer. Each here, under the name of Le Paul, is a slick-appearing magician with lots of card tricks, although most of 'em are hard to catch very far back. For an encore, calls for a good audience for couple more tricks. Fair.

From recent other appearances come the Four Swingers, two gals and two males. Why they're spotted next to closing act is explained, but it couldn't have been for appearance sake. Nor hardly for ability, although latter summation no doubt because of quietest's misadventure appearance. Don't seem to know where they belong on stage and do a clumsy job trying to find out. Do okay with warbling, in view of things, and should be good all around once they find themselves. Pete.

EARLE, PHILLY

Philadelphia, March 20. Major Bowes has instilled new respect for men in this mug. His "All Girl Revue" is a good one, which includes a femme swing band, is at Earle now. It's an okay novelty, but after the first ten minutes the novelty wears off and it's just women, women, women.

Much of show pretty weak, although there are a few bright spots that bring demands for encores. Nothing shook the chandelier. Best thing about the show is the band, and best thing about the band is the drummer. The gal has personality, knows her music and dishes out good rhythm. Orch, made up of 13 fairly attractive gals, batoned by Jean Rose. Brand of music is very decent and arrangements are good. Could be strengthened by some good novelty numbers. Present a few now which are very lazy. The maestra not out wands, but sings, taps and does a little dance. The best while leading the gals with back to the end and wiggling to the rhythm. Opener "The Rhythm Three" (Garry, Dean, and Ward, Doris Stauffer). Harmonizers, they're one of the saddest spots in the show. Clara Wellman solos high hat violin solo. Also works with making other gals from the house make violin sextet. Good playing, but not hot for an Earle audience. Kay Krivochucha yodels cowboy songs to her own guitar accompaniment. Mimicry of Hepburn, Garbo, Betty Davis and Luise Rainer is tossed off by Rita Frucht. Some are good, some not so good, best is Rainer, and none so good as the one who is spotted, provided by Jean Clark, birdcall trick. Bird stuff is pretty dull, but gals cleverly weaves in novelty imitations of traffic cops, mechanics, and various cities. Got a good laugh Julie Phillips (Continued on page 73)

Unit Reviews

STAR PARADE OF 1937

(Dave Apollon)

(STATE, N. Y.)

Apollon has been successful in the past few years with his unit, and has made his name something to conjure with through the hinterland, as well as roadway, because he doesn't on talent, presents fresh, faces, and lays out is shows in showmanly manner. And, incidentally, Apollon works exceedingly hard himself.

This year's edition isn't up to the level of last year's which was his all-time best. It is, however, a speedy, talent-packed show which displays enough sparkle to ore than get it by, and will continue to keep the high Apollon rep intact.

In past years Apollon has always used a Filipino string orchestra; this year he has acceded to swing, amplified his orchestra to 13 members, and converted it into a brass band, a transformation is timely and good.

Specialty acts are many, as usual, the majority are ones who haven't been around too much and hence refreshingly new.

Johnny Barnes is a good clogger, young and set to develop; Yvonne Moray is a midget who sings a pert song, taps a snappy routine and, for a laugh, waltzes a lampooned number with Apollon.

Lyda Sue is a graceful acro dancer who caps a flowing routine by some full-twist one-hand backward spotting. Working here under the name of Brent, Tommy Trent is on early with his Punch and Judy exhibit for what was a swell reception when caught.

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Harold Aloma, who sings ballads and has a fancy act, has been for years been a stalwart in Apollon shows. One of the core members, his solo opportunity remains a highlight.

Ruth Del Rio is a rhumba-riper, one of the finale for a frisk with Apollon, who looks like a Latin Apollon in Russe togs and a sombrero, donning the latter for the Latin legging. Hale Sisters do a couple of scorey routines, ending with a flourish in front of the line of eight lively lassies.

Chi humor consists of Apollon clowning briefly between almost each specialty, using his muskies as stooges.

Unit was down to run 55 mins. Overboard by five when caught. Bert.

GARDEN OF GIRLS

(CAPITOL, ATLANTA)

Atlanta, March 21.

Ross Russell, owner, stemwinder of an act, 2 1/2 Kings, topping this unit and Cap patrons were all for it at Sunday opener. Featured is Marie King, 11-year-old blonde mopet with pink ribbon in her hair, who works with her dad, Clarence, a muscled 140-pound Samson, and her mom, Helena. Kidlet is a real trouper and puts plenty of life in her work. Family offers many different stunts, including one in which King, on his back, supports his family and two feminine members of the company, totalling 435 pounds. Climax, which finds youngster lying on her back atop tall slender pole balanced on King's chin. He gives pole a flick with his hand and child comes toppling into his arms, to good applause.

Pee-wee LeBeau, m.c., comes on in one to open show with gags in front of mike and some repartee with a stooge in balcony and a comedy spotlight bit. Traveler parts to bring on Adrian Sisters—Trudy, Babie, and Bobbie—who do a "Broadway to Harlem" tap routine. Gals have on special makeup that changes their faces to good applause. When red and green spotlight is played upon them.

Gail Martin, lanky songster, follows with "Pennies from Heaven" and scored enough to cause back with "One Two Three My Shoe." LeBeau returns with a bit of magic, some gags and rope twirling, being joined by his wife, Louise, in a breakdown comedy. Well, a and Bobbie Adrian, cutely costumed in

blue, offer a tap routine and are followed by the 2 1/2 Kings. Jimmy Edmondson, Atlanta boy, who is able to slip backwards, follows with stunts which pleased. He joined unit last week, having been on display in Robert L. Bellevue Jr. Or Not? Ripley's Miami, Odditorium during the season.

Boy is followed by a Black Magic number, in which animated flowers, butterflies and bugs come to life on a blacked out stage. Performers wear costumes treated with liquid, that, for so ulviolet rays from projection booth, through filters, Flying Aces, Joe Enther and Red Pierce, skaters, do a swift turn, winding up with a bit of comedy by taking a couple of front row kids for a ride.

Finale brings on whole troupe. Russell has 18 in this company, five of them augmenting the seven-piece flower orchestra, along, along, taking 48 minutes, and management squeezed three minutes out of that at second show.

Around the World Revue

(ORPHEUM, LINCOLN)

Lincoln, March 21. Page out of old vaude is Jimmy Stanton's "Around the World" unit, with emphasis on novelty acts, most of whom have been going the rounds for several years. Shapes up into oke family fare, where sophistication is rare, and there's no place where it's rarer than this territory.

Stanton, with a couple of those units flooded out of the east. Has been on the Wilbur Cushman hop, skip and jump since January.

Handful of novelty acts, and a warehouse with stored scenery furnish the background. It carries more scenery than any Cushman show ever on the road.

Couple of the gals, Genevieve Thrane and Irene Burge, do the prolog on the opener. After them, George Hendry and the line skip on. First act is Leo Barbone, accordionist, gets a good laugh, and next is Mile. Marie, acro, also a short-term. Her stuff would be oke if she'd lay off those kicks, which are stiff.

Indians are represented by the Dakotas to further the international flavor. Femme singer should lay off that Sioux national song; it's no ear-tender. Best act by far being colorful. Four of the line gals do a Dutch wedding and hoof it in wooden shoes, after which the show progresses into the Ishikawa, a balancing and the usual jaw tricks. The girl, Inez, is a looker and a neat dancer. Whole turn very showy.

Ned Norworth, comic, assisted by Sylvia Lewis, leads the hard and destructive war, culminating in handing the piano a beating. Sometimes his line run a little to the blue side. Femme is neatly dressed and does a good job of making fun of the baldies. Close and into the finale is George Henry and his Royal Scots. Scots pipe screams—and sword dance are all in. Another dash of color.

Time is 46 minutes. Show has the pleasing ability to look bigger than it is. Burn.

French Casino Brevities

(Carnegie, Liverpool, O.)

East Liverpool, O., March 19. French Casino Brevities' has everything most of the stage units generally offer, plus some new features. Pretty girl, natives called, with a flair for uniqueness and daring, and a musical score fitting tempo of the show.

It is not a conglomeration of vaude acts under the guise of revue, but actually has a chorus line that can really step. Vaudeville is of the kind usually seen in units of this calibre.

Highlight in the more than one-hour-long show is "Dance of Death," an eerie setting, backgrounded by a coffin containing a semi-nude femme. Bert Frival, his cape flapping like bat wings, the half clown, apparently revives the woman by his maneuvers. She rises and dances, and is eventually unshackled to her coffin.

"Darkest Africa" features Ingagi, the Ape-Man, who breaks from his cage in a tropical setting, to pursue a white girl. Ingagi attempts to halt the alleged anthropologist, are struck down. In terror, the girl flees before him, but is finally captured and carried offstage.

Ruthina Warner, fan dancer, is featured in an exotic ballet, exceptionally well presented. Chorus lends charm to the scene as it walks under dimmed blue lights. Ray Silies is a capable m.c. and keeps the show moving fast throughout. Lighting and wardrobe better than average. Muck.

FRANCES ARMS' ROUTE

Chicago, March 23.

Frances Arms, town on way east to begin four weeks of vaude, Plays Baltimore, Cleveland, Chicago and Boston in that order. Mental here week April 2.

BROADWAY HUMOR CLICKS

Treasurers Union Pickets Bowling Tourney, Forces in 2 of Its B.O. Men

The union of Theatrical Managers, Agents and Treasurers went into action last week, much to the surprise of Broadway, and got quick results. The American Bowling Association tournament, being held at the 212th Regiment Armory, N. Y., was picketed, with result that two of its ticket seller members were engaged. The union also established a wage scale, and it may be the first step in setting minimum salaries for treasurers, managers and agents. Union, affiliated with the American Federation of Labor, formed by Theodore (Teddy) Mitchell, who heads the organization, along with Jack McCaron, was supposed to be inactive. However, it has been helping to get jobs for members and some have been spotted with the Federal Theatre Project (WPA).

The number of men forced out of work through the constriction of the legit field has resulted in much hardship and some have been accepting jobs for \$20 or less weekly. Union has no connection with the newly formed New York Theatrical Press Agents' Association. Latter is confined to legit publicity only and has a minimum salary of \$100 weekly. Mitchell's union was originally for agents and managers, with the box office men later added.

The bowling meet was picketed for two nights only. Sponsors quickly coming to terms with the union. At first the placards mentioned the American Bowling Association but when it was discovered contests were under local auspices, the picket signs were changed to the New York Bowling Assn. Latter has its own men in the ticket booths and is claimed any knowledge of the union.

Two of the union treasurers were engaged for the duration of the meet, which continues until May. They are getting \$7.50 per day, or \$52.50 for each seven-day week. Scale is somewhat higher than the salary paid box office men in the legit field. Whether the union will make another move, or along what lines, its leaders are not determined.

Understood, however, that the successful picketing of the bowling meet has resulted in proselyting new members. Union has around 300 members, 50 being box office men. Dues are \$2 monthly, but may be with the idea of fixing \$18 as the annual cost of membership.

BABES' TO FEATURE 3 DURING HUB BREAK-IN

'Babes in Arms,' which opens in Boston Thursday (25), will feature three players, Mitz Green, Ray Heatherton and Duke McHale. They will not be featured in New York, however, at the premiere, but may be so billed later. Only featuring for the Broadway presentation will be given Richard Rodgers and Lorenz Hart who wrote the show.

Dwight Deere Winman, who is presenting 'Babes,' states that there has been no undue switching in players nor was the script changed because of any disaffection of McHale. Manager also said that the only normal changes were effected during rehearsals. McHale's status as the dancin' lead is unchanged, while Heatherton is the singing lead, that being the original set-up.

Harwig Moving His Barn

Walter Harwig, who, for the past three summers, has managed a summer theatre in Ogunquit, Me., expects to have a new house for his plays this year. Plans are under way for erecting a theatre, with larger seating capacity than the present Ogunquit Playhouse, about a half mile from the center of town. Harwig has just reopened his N. Y. offices in preparation for his season in May. Mary X. will again serve as his p.a.

Two William Henrys Test Equity's Rule

First application for membership in Equity since the new rule against similar names, by an aspirant with the identical name player who has been in the association, was rejected. Application came from the Coast from one William Henry. Applicant was informed that he could qualify for membership by using a middle initial or adopting another stage name, because there is another William Henry in Equity.

Latter, though not well known, is a member in good standing, the association list disclosed.

Grisman Ordered By Court to Pay Granville Claim

On Monday (22), in the supreme court, N. Y., Judge Wasservogel ordered Sam Grisman, co-producer of 'Tobacco Road' and co-lessee of the 48th St. and Hudson theatres, N. Y., to pay off on an old judgment harking back to the heyday of vaudeville. The judgment was in favor of Taylor Granville, who died in 1923, his sister, Laura Pierpont, executrix of the estate, recently back from the Coast, pressing the claim through Attorney Frederick E. Goldsmith. George Gordon Battle acted for the defendant.

Judgment for \$2,500 was obtained in 1917 by Granville, who claimed royalties on certain vaudeville acts, sketches which he wrote, and which Grisman produced. Case was handled by the late Henry J. Goldsmith, with whom present attorney was associated.

Court asked the attorneys to effect a settlement, but they came to no agreement. Judgment was awarded the full amount of the judgment, plus interest of \$3,043, which exceeded the original judgment, making a total of \$5,543.

Grisman testified that the judgment was settled for a nominal amount and that Granville withdrew his claim, but could produce no papers in substantiation.

Muriel Hutchison's Mother Collapses; Seriously Ill

Two fellow players in the cast of 'The Amazing Dr. Clitterhouse,' current at the Hudson, N. Y., were dinner guests at the home of Muriel Hutchison, Friday (19) evening, when, before the repast was finished, the actress' mother collapsed. When a doctor, hastily summoned, advised Miss Hutchison that the patient was in serious condition, her father was summoned from Madison Square Garden, where he had gone to see the Armstrong-Spoldi fight.

A newspaperman spotted him, and no announcement from the ring became necessary. Miss Hutchison, who plays the female lead in the melodrama, went on with the performance.

FRED BALLARD'S NEW PLAY

Frederick Ballard, Nebraska U. grad here, who wrote 'Ladies of the Jury' and 'Believe Me, Xantippe' to success in N. Y., has passed his latest penning, 'Senator's Husband,' around to the Omaha Community Playhouse and University Players here while trying to scout up a producer. Ballard opus was well received in both Nebraska states.

N. Y. SEASON HITS MOSTLY COMEDIES

A Dozen Laugh Plays Lead B'way Year, Nearly Over — Gielgud's 'Hamlet' and Current 'Richard III' Smash Top Serious Successes

GOOD DRAMAS SCARCE

With the season of 1936-37 in the last period prior to the summer months, the ratings of the new productions since Labor Day, plainly point to audiences' preference for comedy, rather than drama. Out of 12 bell-ringers, straight and musical, all clicked because those attractions provided laughter as the lure.

There were two notable exceptions, both being Shakespearean. 'Hamlet' (Gielgud) and 'King Richard III' are added successes but can hardly be classed as new plays. In recent seasons there were strictly dramatic presentations which undeniably clicked.

Whether or not dramatists failed to provide the product is not pertinent, there being four such plays so far this season, which were moderate hits, not standouts. The trend to laugh shows has been marked by the almost immediate registering of those successes.

Laughter-making clicks re 'The Women,' 'You Can't Take It With You,' 'Yes, My Darling Daughter,' 'Rat,' 'Tovarich,' 'Stage Door,' 'Tonight at 8:30,' the latter two being closed. Coming fast, is 'Having Wonderful Time,' newest laugh show. Included in the group are the musicals 'The Show Is On,' 'Red Hot and Blue,' 'Follies,' while the comedy of 'White Horse Inn' is regarded as an outstanding feature.

Best of the drama rests between 'The Wingless Victory' and 'Masque of Kings.' Former is now being alternated with the revived 'Candida,' a comedy which is outdrawing the drama. 'Reflected Glory' is another moderate success and really a comedy drama, while 'High Tor,' also a fairly good winner, is fantasy.

Seriousness of 'The Eternal Road' has doubtless affected the draw of the big spectacle. There are several attractions which may climb into the moderate success group before the season technically terminates, but, if so, will be because they are lighter forms of diversion rather than being dramatic or tragic.

Meredith's Next May Be a New Pirandello Play

Burgess Meredith's next legit play may be a Pirandello drama, hitherto unproduced in this country. Actor has been approached regarding it, and has read a preliminary translation. If and when he decides to do the play, Guthrie McClintic or someone else might be the producer. McClintic produced 'High Tor,' Meredith's current Broadway play, and 'Winterstet,' in which he clicked last season.

Another possibility for actor's next is new play Maxwell Anderson has in mind for him. Playwright has ideas for three new ones and will probably give preference to whichever one comes out first.

Actor doesn't identify the Pirandello posthumous work other than to describe it as 'psychological drama dealing with reality and unreality.' It was for Alexander Moissi, before he could appear in it, Pirandello died in Italy some months ago. After his 'High Tor' engagement, which is expected to finish out the season either in New York or on the road, Meredith will go to the Coast, this summer, to fill a commitment with RKO. His pic story hasn't been definitely set.

B'way's Two Spectacles Doubtful Of Paying Off Production Costs

Rough Going

Rain and sleet, which was quickly dissipated, managed to slow down traffic on Broadway and bisecting streets to a walk Saturday (20) night. Opening curtains were held until 9 p.m. and even then lower floors were but half filled for shows known to have virtually sold out in advance.

Many did not reach the legit theatres until 9:15 or not at all.

TIME MARCHES ON WITHOUT AGENCY BUY

The economics of agency ticket buys, again questioned, 'Havi Wonderful Time,' Lyceum, N. Y., supplying the latest instance in refutation of such deals. There was a buy arranged for the comedy, but it was cancelled prior to the premiere. Despite the absence of agency support or guarantee, attendance has steadily increased, regardless of the offish tax-Lenten period, and, last week, takings topped \$14,000.

Not that the brokers are not selling tickets for 'Time' but allotments to the agencies are 'regular' and unsold tickets are returnable in total to the box office. One evening last week, only five single tickets were returned, agencies disposing of 200 tickets for that performance, half of the total being on box office orders. Such transactions are usually made by telephone.

That number of tickets so sold is unusually high for a play not having a buy which affords only a percentage of returns, but the bulk of tickets for 'Time' are sold directly at the box office.

CARROLL DISCHARGED FROM BANKRUPTCY

Earl Carroll, now a 20th Century-Fox film producer, was discharged from bankruptcy by N. Y. Federal Judge Alfred C. Cox, Thursday (18). The former 'Vanities' producer filed a voluntary petition claiming he was broke last October. He listed his debts at \$983,892 and unsecured assets at \$410,296. Most of the creditors had loaned large sums to the Earl Carroll Realty Co., on Carroll's guarantee.

Among the largest of these creditors were John Wanamaker which handed out \$61,000 and the Chemical Bank & Trust Co., which claimed \$400,000 on notes.

Bijou Heron Dies

Bijou Heron, who was the wife of the late Henry Miller from whom she was separated for around 20 years, died in New York last week. The former actress was regarded as the most notable 'Camille' on the American stage and played leads in a number of Frohman plays. She is survived by Gilbert Miller and Mrs. Agnes Loomis, daughter, who was also formerly an actress.

Henry Miller, led in one year later, Miller, his eldest son, known on the stage as Jack Miller, was found dead in Mexico City. He was estranged from the family after getting into trouble because of drug addiction. For a time he was confined on the Coast, and upon release, drifted into Mexico.

roadway is either of its current most costly production. 'The eternal 'White Horse Inn,' ill earn back the cost of production. 'Former cost \$500,000 or more, latter entailing an outlay of \$263,000, not counting salary guarantee money on deposit with Equity.

'Inn' has a better chance to eventually climb out of the red, but, if so, it would be on the road. Operetta has won back \$120,000, while the Center theatre's share approximated \$100,000 to date. Cost of getting the 'Inn' production ready for touring is estimated at \$10,000, but Warners and Laurence Rivers, Inc. (Rowland Stebbins) have not come to an agreement on sending the show to the road next season. It is now on a week to week basis, notice going up next Monday (29).

'Eternal Road' may have had one or two weeks which grossed enough to top operating costs, but the biblical spectacle faces a long pull to work out its financial problems.

Spec played its first Sunday performance, initiating this week, drawing very good matinee attendance, but not capacity except for the lower-priced locations upstairs. Sunday night performance was under auspices of a Jewish daily.

There are 40 investors who signed notes whereby 'Road' was refinanced after it collapsed last season before opening. More than \$200,000 was obtained thereby, as fresh capital, which has been consumed. If the show does repay the bank those who signed notes will be called to make good. In such event the investors will have one year to pay off the bank in quarterly installments.

THESPIC POOCH TO GET ASPCA BALLYHOO

American Society for Prevention of Cruelty to Animals will present 'Patsy,' title role pooch of Theatre Guild's 'Storm Over Patsy,' with an engraved collar early in April when it announces its annual Kindness to Animals Week.

Publicity that hound has attracted since his debut is considered good propaganda by society. A.S.P.C.A. will also sponsor a broadcast same week in honor of the first Broadway play-starred dog.

Durante to Miami

Taking advantage of the week's layoff of 'Red, Hot and Blue,' Jimmy Durante went to Miami, accompanied by his wife, Jeanne, who has been ill. Mrs. Durante was under treatment during the fall for a kidney complaint.

Show will resume Monday (29) for two weeks at the Alvin, N. Y., before going to Chicago.

Cornelia's New 'Un

Cornelia Otis Skinner has written a new full-length play for a single actress, which she will present for the first time next fall. Declines to disclose its subject or title, but will be in several require usual elaborate costuming, as with her other protean specialties. Also considering offer to appear in a legit play later next season.

Solo actress gives her program at Bryn Mawr College, her alma mater, today (Wednesday). Will sail for London April 5 to offer series of bills there during the Coronation. Plans usual solo stage and radio work during the summer.

'Dark Mare' for Coast Pasadena, March 23. ayhouse has acquired 'The Dark Mar,' new farce by Joseph Carole. It is intended for early summer production.

FTP Makes N. Y. Staff Replacements In Tightening Its Relief Setup

There will be changes in the complement of the Federal Theatre Project in New York, but no let-outs, with indefinite continuance of the relief shows. Understood that William P. Farnsworth accepted the post as head of the WPA theatre end in the metropolis with the proviso that he would not be required to okay general issuance of pink slips.

Stated that too many people have been assigned to certain jobs. Fewer people will be kept in those posts, with others given tasks in other departments of the projects. It is hoped, too, that, eventually, relief applicants will be put on the payroll, replacing those either without professional show background or people transferred from other projects, last year. Later may be re-transferred. There are around 5,700 persons on the project in N. Y. Included are musicians assigned to shows and theatres.

Order from Washington is that none with home relief status are to be dropped and changes are to be made among non-relief people, who are paid somewhat higher wages. Included are boxoffice men. Charles V. Brinkerhoff, who moved in with Farnsworth as his finance man, is not of the theatre and wanted to know why four and five people were necessary to conduct boxoffices. Those staffs are to be reduced, but those switched out are supposed to receive other assignments.

Reported that 27 would be dropped from the ticket and managers group. That attracted a delegation from the Managers, Agents and Treasurers Union who claimed to be the majority. Treasurers Club disputed that and was apparently upheld, but that does not solve the problem of continuance of jobs in the department.

Manny Cansor, well-known treasurer, who has been executive assistant to Lyric D. Andrews, agent-cashier for New York, was temporarily suspended after a difference with Brinkerhoff. Later questioned a taxi fare on Sunday, Cansor explaining the cab was used to bring the receipts of shows to the office for deposit.

ROBT. STEVENSON, SR., DANGEROUSLY ILL

Robert Stevenson, Sr., one of Broadway's best known treasurers, who went to the Coast to reside last year, is reported desperately ill with a stomach ailment. He is now in treatment in the hospital at Laguna Beach, Cal.

Stevenson had been troubled with a leg affliction and amputation was finally resorted to. His son Robert, Jr., also a box office man, is manager of Erlanger's, Buffalo.

'Spider' for WPA, Detroit

Detroit, March 23. Fulton Oursler-Lowell Brentano's 'The Spider' is the next attraction on local WPA theatre's schedule, at People's theatre. Three acts of vaude used to intro leading performer, played by Jay Michaels. Leading femme roles taken by Helen DuBois, Virginia Barrie and Alma Brock, with Verner Haldene directing.

Topping vaude portion is Madge Maitland, who has toured considerably as stage headliner. Others are David Carnes and Samuel Chagy, Russian hoover.

WPA'S 'FAUSTUS' TO TOUR

WPA is contemplating taking 'Faustus', its reigning hit of the season, on a tour of eastern, southern and midwestern towns this summer. Federal theatre took the colored-cast 'Macbeth' for an extensive road trek last summer, and also sent a 'Post Road' company down south for a few dates at the same time.

Though WPA boasts that 'Faustus' sells out consistently at the Maxine Elliott, N. Y., where it is in third month, almost nightly a sprinkling of seats go begging.

Und Man's Buff, drama by Ernst Toller and Denis Johnston, announced by Guthrie McClintic for next season.

GUILD REVAMPS 'EYRE' ON ROAD

Pittsburgh, March 23. Theatre Guild board still far from satisfied with present condition of 'Jane Eyre', and plans to make some extensive revisions in script before presenting the show on Broadway in the fall. Last week, during play's engagement here, Sidney Howard came in from New York and watched a single performance, hurrying back east immediately, giving rise to report that he might do the dramatization Helen Jerome made from Charlotte Bronte novel.

Neither Guild officials nor Howard would admit that was the idea, but it's generally known that producers feel play isn't right yet. A couple of new scenes went in here, with rehearsals going on pretty regularly despite fact that place has been out for 12 weeks. It shuts down in Baltimore, April 3, with Katharine Hepburn, going to Europe for month before reporting May 15 to RKO on Coast.

George Cukor, en route from N. Y. to Atlanta, where he is to huddle with Margaret Mitchell, author of 'Gone With the Wind', said he'd look over the Hepburn show on a Pittsburgh stop-off. He and the star are old legit associates.

Kondolf Resigning As Head of WPA's Theatre in Chicago

Chicago, March 23. George Kondolf, in charge of Chicago WPA theatre project, with the title of assistant to national director, has received several offers to go to the Coast on a picture studio commitment. It is reported that Kondolf, after several bids, has finally resigned from the WPA project. Vaudeville and other departments have been under fire. Kondolf really brought order out of chaos, using his long experience as a legit producer and manager into use.

Local production of 'Oh Say Can You Sing' musical, with 250 people, directed by Kondolf, has been such a click with both the public and the WPA organization that it is being sent on tour. 'Sing' has been ordered into Washington within the next few weeks where it will play two weeks, then going to New York for a run. Show is set up as a fine example of what the WPA organization can do under proper handling.

Kondolf has at present three theatre projects operating here—the Blackstone, the Great Northern and the Princess, with a fourth being under consideration.

While here Kondolf produced such shows as 'Triple A Plowed Under', 'Mississippi Rainbow', 'Broken Dishes', 'Oh Say Can You Sing', recent version of 'Everyman', 'Good Old Summertime', 'Within These Walls', 'It Can't Happen Here'.

Whether Kondolf's resignation will be accepted, and who will replace him, are moot questions.

Corse Payton's Widow In Brooklyn WPA Show

Henrietta Brown, widow of Corse Payton, has the leading role in the WPA Federal Theatre Project's revival of Lucille La Verne's play, 'Sun-Up'. Drama opened last night (22) at Majestic theatre, Brooklyn, N. Y.

Varian actress is playing the part of Widow Cagle, originated by Miss La Verne in 1923.

Sovey Returning to St. L.

St. Louis, March 23. Raymond Sovey, scenic designer, has been reengaged as art director for St. Louis' Muny Opera Assn., which starts 1937 annual season in Forest Park, June 4, with 'The Great Waltz'. He is serving his third consecutive year in many opera here.

Signaturing of Sovey completes task of lining up those who will be responsible for presentation of shows during 12-week season.

Halliday's 'Play's' The Thing' Revival

Gilbert Miller is considering a revival of 'The Play's the Thing', with John Halliday, when 'Tovarich' closes. Now in its 24th week at the Plymouth, N. Y., 'Tovarich' is figured to run through the summer. Some question, however, about the Shuberts installing air-conditioning in the Plymouth before warm weather. Expected that will be decided in a couple of weeks.

Following the Broadway run, Halliday and Marta Abba will take the play on a tour of the key cities. That will probably be next fall. Another 'Tovarich' company, with Osgood Perkins, Eugene Leontovich and Bela Lugosi, now on the Coast, will play the cities not touched by the Broadway production.

Halliday's 'Play's the Thing' yet may mix his film activities for another season, at least.

AIRING LEGIT 'PARTY' RACKET

With an idea of cleaning up the 'party situation', several meetings were held in New York last week, principal suggestions aiming to standardize percentages. There are 10 specialists who sell books of tickets for theatre parties in legit theatres, all being women. For arranging the parties they are usually paid 10% of the total sales, but it appears that some in the group have been cutting rates and agreeing to a 5% cut.

Claimed that the 'party thing' is something of a racket, and that it has been affecting ticket sales in premium agencies and cut rates.

Deals for previews, given for charitable organizations, were also queried. Stated that one such 'specialist' has been handing over half the tickets to the organizations and selling the balance in stores.

YOUNG B'WAY PLAYERS IN NEW LEGIT GROUP

Group of younger actors, several of whom are leads in current Broadway legit, plan a new co-operative producing organization next season. Claim ample backing for at least one production and expect to obtain support for an extended program. Already reading scripts.

Members of the group include Katharine Locke, of 'Having Wonderful Time', Louise Platt, Katherine Squire, Frieda Altman, of 'Marching Song', Joan Madison, Mary Arbenz, Olga Druce, Estami Schneider, Harold Johnsrud, Herbert Rudley, Olive Deering and Abner Biberman, all of 'Eternal Road', and Martin Pollock, Joseph Kramm, Alfred Corn, Harry Horner and Curt Conway.

They are now meeting weekly to rehearse plays for practice. Haven't selected name for group. Plan taking summer place to continue work during hot weather.

Another group of younger actors is meeting under Beanno Schneider's direction for weekly rehearsals and practice 'to improve their art'. They include Burgess Meredith, Peggy Ashcroft and Hume Cronyn, of 'High Tor', Vincent Price, of 'Victoria Regina', Margo, of 'Masque of Kings', Jose Ferrer, of 'Brother Rat', and Virginia Campbell and Emily Woodruff. Class meets Friday at 11 a.m. They have no production plans. Katharine Locke is a recent click 'Having Wonderful Time'.

Neither of the groups are one referred to in recent stories in the dailies about players from 'High Tor' and 'Wingless Victory' getting together for practice. Those stories were in error. Activity they referred to took place last season, with 'Winter' and 'Saint Joan' players participating.

Kaufman's New Task

George S. Kaufman will dramatize John Steinbeck's novel 'Of Mice and Men' for Sam H. Harris and not the author. Reports had it in reverse with Kaufman directing play. Latter leaves for Hollywood within a fortnight to start work on the script, which will be produced next season.

Equity to Decide Ballot Amendment By Referendum; Opposish from Within

N. Y. PRESS AGENTS NOMINATE OFFICERS

At a gathering of the new New York Theatrical Press Agents' Association on Sunday (21), the constitution and by-laws were adopted and officers were nominated. Election will be held Thursday (April 1) of next week, at the Algonquin hotel.

Same slate was nominated as now acting temporarily: Ray Henderson, president; Helen Deutsch, vice-president; Phyllis Perlman, secretary and Charles Washburn, treasurer. There were several additional nominations, but the preponderant vote given some named indicates they will easily win. However, one candidate is known to be opposed by a group and a close contest is likely. There were 10 names placed in nomination for the board, five to be elected.

Qualifications of 40 senior members were verified, they have agented Broadway productions within the past five years. In addition there will be four associate and two junior members. Dues for seniors and associates will be \$20 annually and juniors will pay \$5. After the election, the NYTPAA will seek a contract with the managers, establishing the \$100 weekly minimum.

Equity Protects Its WPA Members By New Ruling

Equity has been successful in getting a new regulation protecting its members in the WPA shows. It concerns those players who obtain a leave of absence in order to accept regular production berths or other jobs which may not be permanent. Actors have been leaving and going off the payroll to accept such outside jobs, for no more than six weeks, at which time they can be reinstated without red tape. Absentees must retain the other jobs for at least two weeks which is the minimum stage engagement under Equity rules.

Heretofore, actors who left the project to accept professional engagements, were placed on the preferential list, there being no definiteness of their going back on the payroll. Under the new regulation, it is believed WPA people will be encouraged to take outside positions.

TWO SHOWS OUT

'Cross-Town' was yanked from the 48th St. N. Y. Saturday after playing five performances. Panned by reviewers. Some talk of revising script and reopening elsewhere.

'CROSS-TOWN'

Opened March 17, '37. Joseph O. Kesselring's effort took a severe lashing from the first-stringers. Watts (Tribune) said 'it makes the previous misdeeds of the year look pretty masterly'. Gabriel (American) declared it 'generally coarse, careless, foolish, floundery'.

'Howdy Stranger' stopped at the 48th St. where it moved from the Longacre. Played 10 weeks to light money, not bettering even break. Proposed to reopen with a new lead but doubtful of relighting.

'HOWDY STRANGER'

Opened Jan. '37. With but one exception, critics turned thumbs down on this production starring Fess Parker, radio singer. Gilbert (Telegram) called it an 'amusing show, but A-1 (Times) said, 'as a work of art, 'Howdy Stranger' is the worst of the week'.

Variety (Land) said: 'Won't linger long'.

'It Never Rains' will be title of 'The Meal Ticket' when it opens on Broadway next season.

It is expected that an amendment to Equity's constitution, providing for secret balloting, which failed to obtain the requisite number of votes at the association's third quarterly meeting last Friday (19), will be placed before the whole membership by referendum. The proposal was opposed by the administration on the ground that such balloting is unnecessary, but its proponents managed to swing 228 votes in its favor out of a total of 400.

The session held at the Astor hotel, N. Y., was not the stormiest in Equity's annals, but it was thoroughly unpleasant, especially to those on the platform. There were around 730 members present, about 350 not being eligible to vote, because back in dues payments or carrying excuse cards. Muttering and raising of points of order punctuated the meeting, for there is no doubt that there are factions in Equity, a trend that is present in many labor organizations.

Under the rules an amendment to the constitution must be favored by two-thirds present at the meeting and there shall be at least 750 attending in good standing. It was obvious that a proposal could not be carried, merely paving the way for referendum. When the rule was adopted, Equity's membership more than doubled its present size. Association has a total membership of 4,627 at present, but around 1,500 are ineligible to vote. Paid-up membership is 2,750, which figure betters last year's by over 300.

Independent Ticket

That there will be an independent ticket in the field for the annual late May election, which will name officers for a three-year period, is anticipated. However, the militants did not place one candidate on the nominating committee. 'Supporters of the administration' voted in all six, who will function with three already selected by the council.

There were 24 names placed on the blackboard before the motion to 'close the listing. Some received less than a dozen votes, those being selected getting varying numbers of supporters. A petition with more than 300 signatures had, appealed for a nominating committee, which would be representative of the whole membership.' This petition came from several points, including Hollywood. Its phrasing and diction were identical, which indicated that a steering committee opposed to the administration is in operation. The opposition group, called the Actors Forum, was ordered disbanded by a clear majority last winter, but those individuals who made up the group are apparently contacting each other. Equity never had such a faction within its membership until the group was formed, and whether the present move to 'end factionalism' in the association is genuine will be determined on the expected referendum and independent ticket moves.

The six members of the committee named at the meeting in the order of the number of votes cast for each were: Ernest Truex, Josephine Hull, Lucille Watson, Ruth Hammond, Matt Briggs and Immy Durante. They comprise two-thirds of the nominators, three others having been selected by the council: Lee Baker, Clyde Fillmore and Jay Fassett. Three women on the committee, therefore, coming from the floor.

Equity officers see no special objection to secret balloting, regarded by its proponents as an American custom at political elections, and if the majority so wills it that method will be adopted. Yet they cannot figure the necessity for such procedure. Ballots are kept for several months, and anyone wishing to check up the count may do so.

As for keeping identities secret, there is no indication that administration opponents are so minded. At the meeting those members who voted against administration proposals identified themselves by holding aloft the colored cards given those in good standing. The same was true of other sessions, so that officers see no purpose for the proposed amendment. Process of secret voting outlined would mean considerable, additional detail at elections and other sessions, regarded by officers as unwieldy.

Bankhead Only Fair \$12,000 in Chi; 'Can't Take It' Leads Town, \$17,000

Chicago, March 23.
Three shows here now and nothing in the offing until late April, when 'Idiot's Delight' is due at the Erlanger and 'Red Hot and Blue' at the Grand.

New show here last week was Tallulah Bankhead's 'Reflected Glory' at the Grand, but looks for no riot here, following a fairish initial session. Will make it a three-week stay before taking on midwest dates in St. Paul, Madison and Milwaukee.

'Can't Take It' remains the town's box office howler and 'Leaning on Latt' the town's wonder show on coin and length of stay.

Three WPA enterprises just match in number the regulation legit offerings.

Estimates for Last Week
'Leaning on Latt': Selwyn (1,000; \$2.75) (18th week). Remarkable for length of the run; swell \$10,000 last week.

'Reflected Glory': Grand (1,300; \$2.75) (2d week). Somewhat flabby for an initial week at around \$12,000. Expected better.

'Can't Take It With You': Harris (1,000; \$2.75) (7th week). Holding practically to sell-out trade, at nearly \$11,000.

WPA
'Good Old Summertime': Lackstone. Struggling.
'Mississippi Rainbow': Princess. Getting good colored trade.
'Say Can You Sing?': Great Northern. Musical winner may go to Washington and New York as an example of fine WPA work.

FOLLIES' SOCK \$30,000, M'W'KEE

Milwaukee, March 23.
Shuberts' 'Ziegfeld Follies', on its first date out of Chicago, played Milwaukee last week and approximated a gross of \$30,000, biggest take in seasons for this stand.

Des Moines, March 23.
'Follies' drew topway business here Sunday (21) night, on one night stand, takings at the Auditorium being quoted at over \$10,000. Show is in Kansas City this week.

'BOY' \$6,800 2D WEEK SHARES L. A. WITH FEDS

Hollywood, March 23.
Aside from the several Federal Theatre Projects, the El Capitan, with Henry Duffy's coast production of 'Boy Meets Girl', had the legit field to itself last week. Baltimore will remain dark for several weeks, which is figured to prolong the stay of the Duffy comedy.

Estimates for Last Week
'Boy Meets Girl': El Capitan (C-1,571; \$1.85) (2nd week). Trade holding good and, at \$6,800, comes likely to stay another three or four stanzas.

WPA
'Merchant of Venice': Hollywood Playhouse. Featuring Estelle Winwood (guest star) at Forti, and Gareth Hughes as Shylock, this pretentious FTP production debuts Thursday (25). Directed by Robert Henderson, with a supporting cast Ann Pennington, John O'Malley, Philip Dakin, Mosselle Kimball, Roy Shuler, Jess Lee Brooks and Sirio Vlasich.
'Blind Alley': Mayan. Three-act gangster comedy opens Friday (26). Produced under the direction of Liner Raker, cast features Gordon Wickland, Martina Pawley, Anthony Ward, Margo Duke, Frances Hall, Dick Rich.

'The Wisdom Tooth': Musart. Now in final week, folding Sunday (28).
'Revue of Reviews': Mason. Musical several weeks at house and following a long run at the Hollywood Playhouse.

'Year' \$3,000, Newark

Newark, March 23.
'One Good Year': farce comedy, did not fare so well at the hands of the local critics and got a poor estimated \$3,000 at the box office. Latt had something to do with it, but the play had little to recommend it. House is dark this week.

'RAT' \$10,500, OKAY, ON FINAL HUB WEEK

Boston, March 23.
'Brother Rat', soloing here last week, held up very satisfactorily to a \$10,500 windup.
'Babes in Arms', new Rodgers-Hart musical, opens here Thursday (25) and is arousing a lot of advance word-of-mouth. Mitzel Green and Ray Heatherton are starred.

April 12 is a quadruple date here: Katharine Cornell in 'Winged Victory' and 'Candida' (Shubert); D'Oyly Carte opera company (Colonial), first of four weeks; 'Great Waltz' (Opera House); and 'Thumbs Up', new piece by Herbert Barnum Seeley (house, unannounced). 'Thumbs' may have to wait for 'Brother Rat' to finish its run, or go into the Majestic.

Estimate for Last Week
'Brother Rat' (Plymouth; \$2.75, 5th week). Local players like the play and the company, and the military acad comedy looks set for at least three more frames.

LUNTS \$25,000, NEW CLEVEL. HIGH

Cleveland, March 23.
Broadway's talk that Cleveland has become a poor legit road stand was refuted and kicked into the limbo by 'Idiot's Delight', which earned \$25,000 cracking the year's b.o. records at the Hanna last week.

Cleveland can be brutal to weak sisters from Manhattan, yet this case proves it also can treat a play that has real stuff handsomely. Even Alfred Lunt, co-star, was pessimistic when he came into the house, gloomily predicting the Pulitzer prize drama wouldn't go over \$16,000. But he changed his mind.

Theatre Guild production topped all of this year's other grosses by about \$8,000. Record up to now was held by Jane Cowell's 'First Lady', which got \$18,000 in one week. Katharine Hepburn's 'Jane Eyre' got \$16,000 for eight performances, putting Cleveland on the come-back road.
'Idiot's Delight' is also the first attraction this season to have standees. Saturday's final show had 150 standing up. Two matinees brought out, for the initial time in several years, a long line of ferns.

Hanna is dark the current week, reopening its doors March 29 for the D'Oyly Carte operettas, on which advance sales are booming.
Play House rep. theatre is continuing 'Johnny Johnson' for a third week.

Estimate for Last Week
'Idiot's Delight' (Hanna; 1,435; 55c-\$3.30). Brightest news of the year, the Lunts establishing a '37' high of \$25,000 with capacity crowds. Demand for seats so strong the play could easily have stayed a second week.

JANE COWELL'S FRISCO THIRD WEEK, \$9,000

San Francisco, March 23.
Jane Cowell's illness last week necessitated refunds on tickets for last Tuesday's performance of 'First Lady' at the Curran. Miss Cowell was confined to much of the stage Monday night that it was almost impossible to hear her. Although far from well during the remainder of the week, she managed to go on with the show.

'Touch Brimstone' (WPA) closed at the Columbia theatre Saturday (20), after two below-average weeks.
Estimates for Last Week
'First Lady' (Curran) (3d week) (1,500; \$2.50). Jane Cowell, a good cast and a play well-liked here. Take last week off a bit with the house dark Tuesday night on account of illness of Miss Cowell. No complaints at \$9,000. 'Tovarich' opened last night with Eugene Levitovich and Osgood Perkins starred.

WPA
'Touch of Brimstone' (Columbia) (2nd week). Folded Saturday (20). After a fair engagement, 'Help Yourself', first Federal Theatres road show, opened a limited run last night.

'WALTZ' DISSAPPOINTS PHILLY, \$14,500, 2D WK.

Philadelphia, March 23.
Philly's legit is at a complete standstill this week, with a pick-up, however, skedded for April.
Next week's only book—of the present writing—is 'Excursion', try-out at the Erlanger, but the Forrest still hopes to get a last-minute show. John Golden production 'Susan and God', with Gertrude Lawrence, is set for two weeks at the Forrest starting April 12 and, one week later, the Erlanger has a musical try-out, 'Friday before you', also reported for two weeks.

'The Great Waltz' ended a disappointing two weeks' engagement at the Forrest Saturday with approximately \$14,500 for the 2d week. Lays off this week.

HEPBURN \$22,500, NEW HIGH IN PITTS.

Pittsburgh, March 23.
Katharine Hepburn cracked the town wide open here last week, rolling up a new record for the season at the Nixon's \$22,500. Film star's 'Jane Eyre' knocked off sizzling \$22,500 and there would have been more had not ATS ticket-holders been granted a reduction, although the show was outside the regular series.

Both matinees were big, drawing standees, even in the gallery, which hasn't happened here in years.
For straight play, only Katharine Cornell did better, with all year in 'Winged Victory' but she got \$3,300. Nearest approach to 'Jane Eyre's' biz, and at the same scale, was 'Children's Court', which nabbed approximately \$17,500.

Estimate for Last Week
'Jane Eyre' (Nixon; 2,100; \$2.85). At this scale, a Nixon, for the season, son, Jane Eyre's \$22,500 betters by \$5,000 the previous mark held by 'Children's Court'. Miss Hepburn's femme and film draw is indicated by matinee turnaways and early disposal of cheaper seats.

'BOY-GIRL' REPEAT FAIR \$9,500, WASH.

Washington, March 23.
re-Holy Week slump hit both Capital legit spots last week, but the repeat of a hit did better than an aspiring newcomer. If 'His Excellency' had won good notices it might have been the other way around, but a lukewarm press reception sent the doubters either to 'Boy Meets Girl' or the picture houses.

Belasco is dark this week for the first time since turning on its foot-lights again. National is packed to the roof with ATS show repeat for 'Jane Eyre', later in the nature of a local recap for Katharine Hepburn, who failed here in her last legit try. The Lake National brings in another road-show repeat next week with the return of 'Great Waltz', tariff sliced to \$2.50 ton, setting up the screen the following week for 'The Good Earth' (MG).
Belasco gets the first premiere of its new legit career next week with the opening of 'Hitch Your Wagon', comedy.

Estimates for Last Week
'Boy Meets Girl' (National; \$2.20). Second engagement of road company this spring drew approximately \$9,500.
'His Excellency' (elasco; \$2.75). First pre-Broadway offering at the house got thin notices and couldn't better \$4,000.

'CAN'T HAPPEN HERE' OPENS IN PARIS

The play, 'Can't Happen Here', dramatization of Sinclair Lewis' novel by John C. Moffitt and Lewis, opened in Paris last week. French translation by Jacques Chabannes and Sabine Berritz. Title used abroad is 'Pas de Ca Chez Nous' ('None of That Here'). Piece is playing at the Theatre de la Renaissance, and was staged by Henri Lescieur.
'Happen' first hit U.S. stages early last autumn when the WPA unveiled 21 companies simultaneously in many cities. Two are still running. Half a dozen little theatres around the country have also produced the play in towns where the WPA has no theatre project.

B'way's Pre-Easter Biz Impressive, Standees for the Hits; 'Time' 14G's

Instead of Broadway taking a dive last week, at least a fair share of attractions drew better grosses than during the previous week, which started with the Federal income tax deadline. Most unusual, for late March and indications are that the current Holy Week will not see the slump that is annual—according to activity in ticket agencies, also excellent attendance drawn by the leaders Monday (22). There were 42 standees in for one hit and a like number were on the hoof for another, while one of the newer good things got \$1,800, or \$500 better than the previous Monday.

There are none too many shows on the list and the fact that several are laying off this week may be a warning for the stickers. Actually, three shows are dark until next Monday ('Easter')—'Red, Hot and Blue', 'Fredrika', and 'Marching Song' (small grosser). Another, 'Wide Horizons', is playing twice daily for the balance of the week. Another layoff may resume next week but is a flop and probably will not.

For the first time there are more shows dark for Holy Week on Broadway than on the road where two shows are idle—'The Great Waltz' and 'Tobacco Road'. Jewish Passover is on this (Good) Friday (26) with advance sales reported favorable for a bi night and strong weekend.
Only one arrival last week, 'Cassidy', which went out at the 48th St. after four days. 'Driftwood', postponed half a dozen times, is slated for tonight at the Longacre; 'Chalked Out', Morosco, being the other premieres this week. Next week, 'Shoot a Grand Duke', National; 'Young Madame Cont', Music Box; 'Farewell Summer', Fulton; 'Bet Your Life and Lose', Quince; 'Possibilities', Cornelia; Otis Skinner starts a series at the Lyceum Sunday (28), reappearing next Tuesday (30), Thursday (1) and Sunday (4). 'How's Stranger' withdrew from the 48th St.

Estimates for Last Week
'Boy Meets Girl': Cort (70th week) (C-1,059-\$3.30). Around \$7,500; hooked up light, so profit continuous.
'Behind Red Lights', Mansfield (11th week) (D-1,079-\$3.30). Slipped last week, takings under \$7,000 mark, but profit.
'Brother Rat', Baltimore (15th week) (C-991-\$3.30). Went further ahead, with some performances and week-end shows going to standee proportions; better \$14,500.
'Chalked Out': Morosco (1st week) (D-961-\$3.30). Presented by Brock Pemberton; written by Lewis E. Lawes and Jonathan Fi; opens Thursday (25).
'Cassidy': 48th St.—Withdrawn Saturday after five performances; some talk of resuming in another house.

'Dead End': Belasco (74th week) (CD-1,000-\$3.30). Cut-rate deal on stage, with show expected to better profit; last week estimated over \$6,500.
'Driftwood': Longacre (1st week) (D-1,019-\$3.30). Delayed again because of mechanical problems; opens Wednesday (24).
'Fredrika', Imperial (O-1,468-\$3.85). Laying off this week; played seven weeks to fair grosses, with average around \$14,000; resumes Monday.

'Having Wonderful Time': Lyceum (5th week) (CD-957-\$3.30). Again moved forward and may be a summer stayer; takings topped \$14,000.
'High Tor', Beck (11th week) (D-1,214-\$3.30). Tucked away another week, although gross was under level of average; grossed nearly \$12,500.
'Howdy Stranger', 48th St. Withdrawn Saturday, after playing 10 weeks to modest money; averaged \$4,000.
'Masque of Kings', Shubert (7th week) (D-1,382-\$3.30). Has been getting around \$15,000 weekly and, if maintaining pace, will stay through spring.

'Now You've Done It', Miller (4th week) (C-944-\$3.30). Picked a Saturday and managed to draw \$12,000 that it will live down a bad press; \$2,500.
'Miss Quill' slated for the house.
'Red, Hot and Blue', Alvin (M-1,355-\$4.40). Laying off this week; played 21 weeks to \$20,000; resumes Monday for final two weeks.
'Show Is On', Winter Garden (14th week) (R-1,671-\$4.40). Held up very well last week; did most leaders; estimated \$32,000.
'Storm Over Patsy', Guild (3d week) (CD-914-\$3.30). Business good enough on subscription basis, with takings around \$12,000, but not sure of sticking after sixth week.
'Sun Kissed', Little (3d week) (C-532-\$3.30). Has shown little promise at box-office; first full week estimated less than \$2,500.
'The Amazing Dr. Clitterhouse', Hudson (4th week) (D-1,017-\$3.30). One of the attractions which im-

proved last week; gross approached \$9,000 and show should stick.
'The Eternal Road', Manhattan O. H. (12th week) (M-2,780-\$3.30). Operating in red, but management still hopeful that spectacle will find its stride after Easter; \$10,000 estimated last week; scale revised down.

'The Wingless Victory', Empire (14th week) (D-1,099-\$3.30). Aided by three alternate performances of 'Candida', gross went to \$16,200.

'The Women', Barrymore (13th week) (C-948-\$3.30). Little affected last week, but virtual capacity resulted in a gross of nearly \$20,500.

'Tobacco Road', Forrest (172d week) (D-1,017-\$1.65). Lowest scaled play in town continues to earn a weekly profit of \$7,000.

'Tovarich', Plymouth (24th week) (CD-1,036-\$3.30). Still among the best that Broadway offers; up last week when the gross was nearly \$19,000.

'Victoria Regina', Broadway (re-estimated end of 53th week) (D-1,110-\$3.30). Another attraction which upped its pace despite Lent; takings close to \$17,000; great for run show.

'White Horse Inn', Center (26th week) (M-3,321-\$3.85). Has operated in the red for the past few weeks, but should improve steadily, starting the current last half; \$20,000 last week; laying off first two nights.

'Yes, My Darling Daughter', Playhouse (7th week) (C-976-\$3.30). Standout comedy has been approximating \$16,000; standees at most performances.

Revolutions

'You Can't Take It With You', Booth (15th week) (C-704-\$3.30). Broadway's sock laugh show and tops all in demand; only a matter of standees; close to \$15,000.

'King Richard II', James. Little change in pace of extraordinary revival; standees in often; \$10,000 or better.

'Candida', Empire; coupled with 'The Wingless Victory', but drawing stronger attendance; 68 standees Saturday night.

'Marching Song', Bayes; this week; expected to Monday.

'Nasty Naught', American Music Hall; old-type meller.

WPA
'The Sun and I', Adelphi.
'Power, Ritz'.
'Dr. Faust', Elliott.
'The Show-Off', Lafayette, Harlem.
'Love in Humble Life', Daly's.
'Native Ground', Venice (formerly Jolson's).

G.&S. SOCK 17½G IN AUTO CITY

Detroit, March 23.
Annually this burg goes ga-ga over Gilbert & Sullivan, and this year is no exception, despite Lent and sidownits. Here for a fortnight's run, to which the original one-week engagement was extended after heavy duet demands, the D'Oyly Carte company group, a plenty big \$17,500 chunk last week at the Cass, nine performances at \$3,300 top.

Got off to a hefty start with 'Mikado' and the house filled nicely throughout the rest of the week. Top priced section was a little thin a couple of nights, but the cheaper chairs were occupied practically all the time. House had been dark the week previous, so the natives came in droves.

One performance has been cut this week, on Good Friday, but advance sales presage the G. & S. company will take away plenty. 'Idiot's Delight' moves into the Cass next week, to be followed by a two-week stand of 'Ziegfeld Follies'.

Estimate for Last Week
'D'Oyly Carte Co.' (Cass; 1,400; \$3.30 top). Built nicely, got away to a big start, and played away a fine \$17,500 on the first session. In second stanza currently, with eight performances scheduled.

Shows in Rehearsal

'Susan and God'—John Golden.
'Close Quarters'—Shuberts.
'Young Madame Cont'—Bar Kiawans (Warners).
'Curtain Call'—Quigley and Chat-tell.
'Shoot a Grand Duke'—Brock Pemberton.
'Miss Quill'—Vinton Freedly.
'Bet Your Life'—Ben Stein.
'Excursion'—John C. Wilson.
'Farewell Summer'—B. F. Kamsler.
'Hitch Your Wagon'—Pearson and Baruch.

Inside Stuff—Legit

John M. Ietz, billed as the presenter of 'Cross-Town' which opened and closed at the 48th St., N. Y., last week, specializes in major fight pictures, this being his first venture in legit, interested with him in the film end is Bill Duffy, former night club proprietor and manager of Primo Carnera. Duffy is said to be a partner in the show.

They cleaned up with the Joe Louis-Max Schmeling fight pictures, with others not so interesting made over into shorts and inserts. Marty Foranally mentioned as the play's sponsor, apparently lost interest.

It was proposed to seek permission to lay off 'Cross Town' ('Onct Upon a Time') but it will not relight. Ordinarily, shows may be idle during Holy Week, provided they have played at least two weeks. In this instance the show was opened but four days. Equity permission, therefore, would have been doubtful.

Plan to... the script and relight in another theatre is apparently cold. House is booked to get 'Hitch Your Wagon,' 8.

Several English players in the cast of 'The Amazing Dr. Clitterhouse,' Hudson, N. Y., were interrogated by immigration officers at the Canadian border, when the show played Toronto. One was removed from the train and might have been held for deportation because of alleged improper entry into the U. S. It was discovered, however, that two Britishers were resident aliens and not subject to the alien regulations.

Situation was cleared up by Lodewick Vroom, company manager with 'Clitterhouse,' who was born in Canada, but who is now an American citizen.

Newest development in controversy that has been waged for several months against the Los Angeles Federal Theatre Project is the elimination entirely from the project of Maude Fealy, veteran actress and stock producer, and her demotion to a job in the sewing division of the Works Progress Administration. Miss Fealy has been a storm center of the Coast turmoil, which has as its object the ousting of J. Howard Miller, 36-year-old western supervisor for the project, and the spotting of persons with theatrical experience in the several executive posts.

More than 40% of the paid attendance at the WPA's major productions running currently in N. Y. comes from block ticket buys by labor organizations, clubs and other groups. Nearly 200 different organizations have already made group buys, most of them for several different shows. Productions getting group attendance are 'The Show Off,' at Lafayette theatre, in Harlem; 'The Sun and I' at the Adelphi, 'Power' at the Ritz, 'Faustus' at the Maxine Elliott, 'Bassa Moona' at the Majestic; Brooklyn, and 'Love in Humble Life' at Daly's.

Gypsy Rose Lee, first strip-teaser that Hollywood has been interested in, will appear for 20th-Fox, next season, if her contract with the Shuberts is adjusted. Miss Lee is appearing in the 'Ziegfeld Follies' on the road.

Stripper has a rider attached to her standard contract, whereby the Shuberts have an option on her services next season. Film firm is seeking a settlement so that she may go to the Coast, after the revue's tour ends.

roadway witnessed a battle of p.a.'s this week, when Henry Hull acquired a personal press agent to ballyhoo his 25 years in the theatre to counteract the Theatre Guild's publicity commemorating Dudley Digges' 3,000th performance for the Guild. Pair appear together in Guild's 'Masque of Kings.' Hull beat Digges' releases to desks when the story leaked.

ritwood, the play by Samuel J. Park, due to open tonight (24) at the Longacre, N. Y., after its sixth postponement, was given high and low announcement as being a brand-new opus upon which the ink had not yet dried. Actually, the script traveled up and down Broadway for a couple of years. Originally passed around under title of 'Shanty Boat,' Park rewrote it rather extensively before it bowed in its present form.

Funds are being sought in aid of Frederick Donaghey and his wife who are destitute in Chicago. Former dramatic critic of the Chicago Tribune is in the County Hospital, where he must remain for several months, following a nervous collapse.

J. J. Garrity is treasurer of the reli opera house in Chicago. He is located in Cohan's

Charles G. Stewart, g.m. for Laurence Rivers, Inc., is interested in a new telephone checker-upper. Gadget was invented by George Lydecker, former singer in musical shows.

Several department stores have installed the machine and it will be included with the desk sets manufactured by a fountain pen firm.

ENGAGEMENTS

Harriet Caron, 'Susan and God.'
Charles Jordan, John Raby, Katherine Meskil, Frank Lovejoy, Maurice Burke, Otto Hulett, Grandon Rhodes, Mabel Montgomery, Frank Jacquet, Harry Bellaver, Ronald Brogan, Elmer Brown, Philip Faversham, Leo Kennedy, Blair Davies, Fred

Walton, Maley, 'Chalked Out.'
James Todd, G. Albert Smith, James Grainger, Lynn Whitney, 'Farewell Summer.'
Charles Dow Clark, William David, Eda Heinemann, Calvin Thomas, Peggy Converse, Emily Ann Wellman, Mary Gliden, Tom Fadden, Paul Porter, C. Norman Hammond, Edwin Cooper, John Vosburgh, Howard Smith, James Lightfoot, Miss Quis.

On Broadway

CROSS-TOWN

Comedy in three acts presented at 48th Street, N. Y., March 17, 37, by John A. Dietz, written by Joseph O. Kesselring; Karl O. Amend. \$3.50 top.
Bumps Malone..... Joseph Downing
Mary Malone..... Mary McCormack
Denny Gordon..... Edgar Nelson
Jack Malone..... Charles Chase
Pops Malone..... Jack Irwin
Gloria Dufrance..... Ruth Holden
Helen Barton..... Roland Bottomley
Caterer..... Carolyn Lewis
Claire Bart..... Austin Fairman
Larry Jensen..... Barry Mohel
Jim Sherman..... Charles Ryder
Sid Stein..... Walter Armin
Gwendolyn Stein..... Gloria Pierre
Granville Monmouth..... Charles Conner
Montgomery Barton..... Herbert Warren
Winchell Matthews..... Vaughan Glaser
First Reporter..... Leon E. Stern
Second Reporter..... Clarence Chase
Delivered by..... George Bealin
Bill Collector..... Barry Mahool

is hopeful that the spring period will be lived by something worth-while. There are some likely prospects on the horizon but only one recent entrant has qualified for success rating. it isn't 'Cross-Town.'

has a managerial background which is new, so far as legit is concerned. Script, which was titled 'Bumps Malone' and 'Upon a Time,' may have had more humor indicated than developed in performance but that such an opinion was given by any show sophisticate is doubtful.

Play is extremely repetitious, fails to arouse laughter and is overtone and unbelievable. Central character is on stage almost continuously which is no help, for he is neither heroic nor comic. Bumps Malone is a tough guy, a product of New York's west side, a gang who seems like a dese, does and dem fellow. He has made a racket out of writing magazine fiction, the author's chief improbability.

Bumps goes in for digging up pop publications of 20 years dating, re-writing the yarns allegedly in the King Lear manner. He has been getting away with it, in a fashion, while his young wife conducts a rooming house, when they aren't indulging in marital spats.

When he tosses a radio set out of the window and she tosses a plate of bean soup over him, so he claims, Bumps moves out with his blind father, one-time middleweight boxing champ, known as Tiger Malone. There is a lot about Pops, in fact that character is more genuine than nearly all others, yet it seemed over-emphasized.

Bumps sets up in an ornate apartment in the East Fifties, featured by a bar. He has been taken up by Helen Barton, wife of the editor who buys his stuff. Helen is Park avenue but has designs on Bumps. She loses a receptionist to him, at which time Malone's copping of stories is revealed.

He is forced to kick back some \$1,000 to the magazine and needs another big grand for an operation on Pops' eyes. Helen gives him the coin with the promise that he accompany her on a week-end cruise, she being the little frank in her desire and points out that her husband is much older than she. But then Mary comes on the scene, after being off during the second act, except for one small entrance. She and Bumps are still in love and she solves the problem.

Joseph Downing left 'Dead End' to play Bumps, which is a long part but is wasted effort. Mary McCormack, said to be making her first stage appearance, added some freshness to the performance. Irwin, good as the old fighter, Vaughn Glaser stood out in a small part, a good actor in a bad play.

(Withdrawn Saturday after five performances; printed for the record.)

Out of Town

TWO FIELDS

Irmingham, March 18.
Drama in three acts (2 scenes) by Burt Lee, Jr. Presented by Birmingham Little Theatre. Directed by Burt Lee, Jr. At Little theatre, March 12-18, 37.
Ma Teaher..... Isabel Weston
Sis Teaher..... Mary Smith
Bob Teaher..... Burt McKee, Jr.
Amantha Tilson..... Helen Irwin
Dr. Lewis..... George B. Alexander
Allen Wycoff..... John S. Creamer
Jeremiah Pettit..... Thomas W. Jones
Rev. Winthrop..... M. Berney Evans
Allen..... A. J. Sater
Rev. Johnson..... A. Schroeder

is original starts off like it is going to be one of the biggest glasses of lemonade ever poured on the state of Alabama, and then fools everybody by becoming rather amusing toward the end. The plot is so old it should be on the Townsend plan. It's probably the realization of this old stereotyped plot that makes the beginning drag along.

But even with this old, wornout hag of a story there's some nice lines in the script. Outside of that, though, there's nothing to excite anyone. It's the old story of one of the principals going blind and interfering with love. This time, instead of it being one of the lovers, it is a

Current Road Shows

(Week of March 22)

'Babes In Arms,' Shubert, Boston.

Ballet Russe, Pabst, Milwaukee, 22-23; Aude, Rockford, Ill., 24; Aude, Chicago, 26-31.

'Boy Meets Girl,' Playhouse, Wilmington, 22; Majestic, Harrisburg, 23-24; Earle, Atlantic City, 25-27.

'Boy Meets Girl,' El Capitan, Hollywood.

'Bother Rat,' Plymouth, ton.

D'Oyly Carte Repertory, Cass, Detroit.

'First Lady' (Jane Cowl), New Aude, San Jose, Cal., 22; Aude, Oakland, 23; Civic Aude, Fresno, 24; H. S. Aude, Stockton, 25; Travel, 26; Roxie, Sacramento, 27.

'Follies,' Shrine Aude, Des Moines, Aude, Kansas City, 22-29.

'Tidbit's Delight' (Lunt and Fontanne), Paramount, Toledo, 22; Hartman, Columbus, 23-24; English, Indianapolis, 25-27.

'Jab Eyre' (K. Hepburn), National, Washington.

'Leaning Letty' ('Post Road'), Selwyn, Chicago.

'Reflected Glory' (Tallulah Bankhead), Grand, Chicago.

San Carlo Opera, Strand, Vancouver, 22-25; Royal Victoria, 26-27.

'Tovaritch,' Curran, San Francisco.

'You Can't Take It With You,' Harris, Chicago.

'Hour' May Tour Again

If Florence McGee Joins

Jules Leventhal has set a deal with Herman Shumlin to put 'Children's Hour' back in circulation again for a tour of the eastern keys.

Whether or no play will be revived is dependent on whether Florence McGee will be found available to troupe in the key role she originated.

Actress is interested in a new script and if she accepts the part, Leventhal and Shumlin won't take the Lillian Hellman play out again. 'Hour' folded in Baltimore in January.

The deal Leventhal has with Shumlin is essentially the same as the one he had with Norman Bel Geddes and Kingsley on 'Dead End,' now touring, for which Leventhal guarantees company against loss, and splits 50-50 on the profits. The Leventhal-label is not flying over 'End,' and he has no interest in the production other than underwriting it against loss when it plays his houses.

Proposal on 'Hour,' if Miss McGee can be secured, is to play it in the four sites operated by Leventhal in Newark, Englewood, N. J., Philadelphia and Washington, D. C. Leonard B. McLaughlin, operator of the pair of little theatres in Baltimore, has also agreed to take 'Hour' for a week if it makes the second tour.

Sues Shuberts, CBS, Alleging Infringement

Richard W. of Stamford, Conn., son of the late Clyde Fitch, author and playwright, filed suit in N. Y. Federal Court on Thursday, against J. and Lee Shubert, the Select Theatres Corp., Shubert Theatre Corp. and the Columbia broadcasting system, alleging infringement. Suit is for an injunction and damages.

Plaintiff claims defendants lifted plot and characters of his father's copyrighted play, 'Barbara Fritchie,' the Frederick Girl, in the Shubert Columbia broadcast parts of the Shubert pieces. The copying of the original story by the defendants was done without consent, Fitch charges, and demands a share in the total profits made by the defendants on 'Maryland.'

brother of the girl. She's devoted to him from the time he returns to the farm from studying modern farming methods at college. She defends him from his father and brother, typical farmers who have no intention of listening to his tommy-rot about farming new ways. The kid, Bob, is poetically inclined, and reading has affected his eyes. He develops a character, and when his father slaps him down he is made permanently blind.

Play might fit all right in the lineup of a rep show, but it hardly seems to have the stuff for the big time. Film possibilities limited. Bobb.

BRAZIL CONSIDERS STATE LEGIT SETUP

Dona de Moraes and her husband, Odilon de Azevedo, veteran stage stars, are in New York giving WPA Theatre Project a close scrutiny.

While Brazil, at present, has state theatre setup, there has been much talk lately of founding one, and the two players have made an unofficial trip to the U. S. to see the WPA outfit in action. The Project is co-operating by giving the pair official escort through several productions on Broadway and prowls through the workshop, as well as through the Negro, German, Jewish and children's theatres.

Before coming to U. S., the two Brazilians made contact with Halie Flanagan, who arranged their WPA tour.

Tuttle-Skinner Lease Westport Playhouse

Pittsburgh, March 23.

For first time in years, Lawrence Langner won't operate the Country Playhouse at Westport, Conn., summer. He stated, while here last week, "I never he's leased the spot to Day Tuttle and Richard Skinner, how on Coast lining up film names for a series of tryouts."

Langner says he wants to take a long rest after strenuous winter with Theatre Guild and his practice of patent law. In past, Tuttle and Skinner have directed a summer playhouse at Mt. Kisco but whether they will run this one, too, Langner couldn't say.

Operators announced on their own they would hold on to Mt. Kisco strawhat.

Metro Denies Its Stars' Signing for Fagan Plays

Pittsburgh, March 23.

Pittsburgh may or may not have a season of summer stock this year. It all depends. Last week Myron C. Fagan, former Broadway producer, came to town and announced that he would be associated with Metro in production of eight plays, most of them new, on a rotating basis with Cleveland and Detroit the other points. Fagan further stated that studio's top names would be available for shows for three weeks each, stating that each production would be tested in this way for both pictures and Broadway.

Fagan also announced that the first play, ayard Veiller's 'Love Never Dies,' would open here at the Nixon on May 17, with Clark Gable in the leading role.

After spreading the announcement—even made Page One in an afternoon paper—Metro's sheets decided to wire Metro for a confirmation. Studio answered that no one knew of any connection with Fagan, but latter, who was still around at the time, said that he had been somewhat premature in his announcement, and that a confirmation would be forthcoming in a few days.

According to the producer, the other legit houses for his rotating idea would be the Cass in Detroit and the Hanna in Cleveland. He likewise told local scribes that Myrna Loy, Edna May Oliver and William Powell would be among the summer stars and that another show was to be Ann Harding in 'Candi'

'33 Men' in Coast Try

Pasadena, March 23.

'Thirty-Three Men,' new play by Anthony Quinn and Kathryn Dawes, will be produced at the Community Playhouse in June.

Onslow Stevens directs.



Ivins, N.Y.

I. MILLER colored heel hosiery



We've given heels their place in the sun at last! Dramatic color contrasts that make your sheer hose a thrilling part of your ensemble. It's not just a heel any more. I. Miller has given their hosiery heels a soul!

ith blue heel
ith brown heel
ith black heel
35 a pair



1552 BROADWAY, open until 9 P. M.

International Operas and Ballets

Feature Florentine's Salzburg Bid

Rome, March 12. Florentine May performances, in its third season, will be a sort of springtime Salzburg.

This year program is featuring a performance of Rossini's 'Signor Bruschino' and Monteverdi's 'Incoronazione di Poppea', and evening dedicated to Respighi, presenting 'Mare Egiziac', 'Uccelli' and 'Luzcrezia', latter being the work of his wife. Entire Scala company, including the orchestra and choruses, will take part in the performance.

Foreign participation in the Florentine May program will be extensive. Opera Comique of Paris will put on Debussy's 'Pelléas and Melisande' and the Munich State Opera will do Wagner's 'Tristan and Isolde'. This will be the first time that this opera has been sung in German in Italy.

J. Ruskaj's classical ballet and the Russian ballet of De Basil will be featured in outdoor dancing performances. Stravinsky's 'Oedipus Rex' will be given out-of-doors, too, and also Malpiero's 'La Passione'.

Finally, two modern compositions are to be featured, the opera, 'I Deserto Tentato' (The Templed Desert) by Alfredo Casella, and Alvin Berg's 'Concerto for Violin'. Festival starts on April 27, with a performance of Verdi's much neglected opera, Miller.

NEW OPERA TROUPE PLANNED IN PHILLY

Philadelphia, March 23. Charter has been applied for by a new grand opera company here. Walter F. Phillips and a group of local sponsors are behind move. Will present six pop-priced productions at Academy of Music, starting with 'La Traviata' on April 12. Group will be known as Franz Phillips Grand Opera Company.

Present plans, Phillips said, call for featuring singers from leading opera companies of America and Europe. May possibly use Willow Grove Park to present open-air performances during summer. Hot-weather programs will alternate between light and grand opera.

Von Grona Negro Ballet, Paris Expo Possibility

Von Grona is getting together the first Negro Ballet with an eye to spotting it into the French Exposition in Paris, this summer.

Von Grona has been ballet dancer at Radio City Music Hall and maintains his own school in New York. Reginald Forsythe, among others, has composed the original music. Negro ballet will number 28 and will be designed for theatrical values as well as the terpsichorean.

Met's Baltimore Sellouts

Baltimore, March 23. It's capacity plus for the Metropolitan Opera season at the Lyric, March 29 and 31, with every available seat sold via mail order, a full week before opening of usual seat sale. Best advance in years, and Frederick R. Huber, local Met representative, up to his ears with requests for pasteborders.

Program will include 'Lohengrin' on March 29 and 'Cavalleria Rusticana' and 'Pagliacci' in dual billing for March 31.

'Fidelio' for Budapest

Budapest, March 12. Musical events crowd program of June Festival fortnight, to be repeated for the third time this year. Open-air event will be representation of Beethoven's 'Fidelio', with Royal Opera cast and orchestra, in the courtyard Vajdahunyad Castle.

This is replica of a historic castle, copied for exhi purposes 40 years ago, but kept on as a permanent, housing museum collections.

U. S. Quartet in Vienna

Vienna, March 12. Manhattan String Quartet of New York gave a recital here on March 10 in the Musikvereinsaal. Concert was under the auspices of American Minister Messersmith.

House Reviews

EARLE, PHILLY

(Continued from page 67)

Mrs. Martin Johnson's

N. Y. 1-Niter, March 29

Only New York appearance this season of Mrs. Martin Johnson, and her first solo date in the East since widowhood, is being whopped up by Clark Gettis, with committee of sponsors drawn from the socially placed adventure and exploration mob. She does one night at Carnegie Hall, N. Y., March 29, with her picture, 'Jungle Depths of'.

Her airplane accident injuries mended, the explorer has been working east since March 1, when she opened her act in Wichita. Immediately following Carnegie Hall she continues with a date in Syracuse. Has already played Chicago, Detroit, St. Louis, Dayton, Columbus, Milwaukee and Grand Rapids.

Clark Gettis is in personal attendance on the tour. Walter Anderson handling the N. Y. arrangements. Joseph Tilton, ex-newsreel cameraman who was sound engineer on the Johnson duo's last trip, also appears on the lecture platform with Mrs. Johnson.

St. L. Raises \$72,463;

Cleve. Sells Met Shares

St. Louis, March 23. As a spur to solicitors seeking \$125,000 for St. Louis Symphony Society maintenance fund, Oscar Johnson, 30, president of society, donated \$30,000 last week and promised to kick in with another \$7,500 in event goal is reached. Thus far \$72,463 has been collected and those in charge of drive will continue efforts until entire sum is in the bag.

When goal is achieved it is planned to use \$15,000 for support of 16 pop concerts to be given in Municipal Auditorium.

Cleveland, March 23. To guard against possible losses on Metropolitan's opera series here, April 12 to 17, in the Civic Auditorium, sponsors are selling partnership shares to opera donors to raise \$150,000 for underwriting of eight performances.

Campaign is a unique one for any musical event here, particularly the Met. Underwriters have never been called upon to meet a deficit on any of its performances in last five years, but opera association wants to be on the safe side.

Count's Opera Scores

Budapest, March 12. Count Ferenc Esterhazy, long regarded as an aristocratic dilettante, proved his mettle as composer of new opera, 'The Love Letter', produced at Royal Opera House. Libretto, written by Janos Fothy, has background of 18th century Italian city.

Royal Opera made a gala night of first performance of 'Love Letter', together with a new ballet, 'Lysistrata', by Hungarian composer Laszlo Lajtha.

Baton Courses in Germany

Berlin, March 12. Clemens Krauss, musical director of the Munich State Opera, will give a course for conductors at the German Institute for Music from May 31 to June 26.

Courses will be held at the same time for choir directors by Prof. Bruno Kittel, while Georg Kulenkampff will have charge of the violin department at the Institute.

Bankers

(Continued from page 5)

Wood long-term management contracts have proved wasteful.

Bankers are not overlooking the fact that showmen must run show business, but feel that responsibility to stockholders requires that even qualified showmen should not be permitted to burden the company with a payoff after the showmen's usefulness shall have declined.

The financial master-minds point out that this is the hazardous territory under long-term contract and something most desirable to be avoided.

Hall is a torcher introduced as 'Ann Harding type'. Ann wouldn't be pleased. His own wife, however, but slow on the business. Pearl Robbins is just another tapper who works on her toes of ballet, acrobatic and adagio taping is given by 'Three Dancing Fools'. Stuff is too crude to be really funny, but kids get off some good stunts, are pleasant and show possibilities. Another more happy portion of ensemble is Mildred Mae, a Kate Smith mimicker. Greatest resemblance is that they are both fat. Strong point is in her personality and her knowledge of how to use her weight and joviality to advantage.

Pic is 'A Doctor's' (Par). Biz is good.

PARAMOUNT, L. A.

Los Angeles, March 19. Couple of sock-old-time vaude acts and a trio of other turns that register solidly make up current week stage show here, with Fanchon & Marco again using a restaurant setting for third stanza in a row, as a background.

Oldtimers who click for solid returns are Will and Gladys Ahern, with their hoke brand of comedy, rope spinning and clowning, and Britt Wood, rube harmonica wiz. Faces not so familiar to local audiences, but rating favorably are the Art Tatum, colored pianist, holding over from last week; Three Caprini Sisters, warblers, and Shirley Van Dine, peppy to steppers.

The Aherns have a smart routine of hoke, but with Will getting a bit out of line at today's opening stanza with his 'innocent man' gag, pretty blue, Wood, favorably, some of his timeworn gags but they're good for howls, which count for plenty.

The 'grown-up' members of the Caprini turn out excellent voices for their rendition of Italian numbers, and then bring out the baby of the family, a precocious youngster with a flair for comedy and a powerful voice.

Miss Van reveals some fast toe work, while Tatum's pianologue is expertly done and indicates technique.

Rube Wolf and the band work all the way through, sans straight orchestral numbers. Too many plugs by Wolf slightly mar the proceedings, but otherwise bill is decidedly worthwhile.

Screen feature is 'Swing High, Swing Low' (Par), plus Par News, Betty Boop cartoon and a Par color novelty, Opening matter, and lower floor capacity and balcony about three-quarters filled. Edwa.

DENHAM, DENVER

Denver, March 20. For the week the Denham has a stage show, a radio program moved over bodily from KOA where it is on the air weekly as a commercial. Tagged the 'Op' House, it's just what name implies. Gang is supposed to be just a bunch of neals down at Smith's Corners, and this is the kind of a show they put on.

Opens with the announcement and the sponsor gets a mention. Emcee job goes to a cymbal, and he uses thimbles to get the noise. Sheriff and his helper sing a ballad with chimes accompaniment, in rural fashion. A female solo and quartet vocalize and they get together for some fair harmonizing.

A trio from the band do it, followed by the 'Four Pool Chips', who try to sing four songs at once on each tune. It gets a laugh. Tops of the program is Dark and Cloudy in a blackface act, and with a forcing gag, and a new job. They're Bob Padgett (brother), Molasses of Molasses and January), and Jack Bell.

Show is written by Derby Sproul of KOA staff, and there were enough dates hereabouts to warrant it, show could go on the road and make a hit in plenty of spots that are hungry for 'hok' on this opus. Picture is 'Her Husband Lies' (Par) and biz is good considering closeness of Easter. Rose.

TOWER, K. C.

Kansas City, March 19. Ted Cook, m.c., persisted at show caught, in tagging most of the musical numbers as 'class'. Nearest approach was symphonic arrangement by Judy Conrad of 'Melody in F'. Which was okay, but hardly in the 'class' groove. Cook put out some fine stick work on this opus, and it might not be a bad idea to spotlight the band in a special number each week. Mob eats it up. Cook has been sold here as an m.c. who leads a band. He's a m.c. like they are getting around now to

San Carlo Opera, Ballet Russe Play To Big Audiences in Pacific Northwest

MET'S LENTEN SELLOUTS

Holy Week Operas at Capacity—Plus As Season Nears Its End.

The Metropolitan Opera currently having in New York one of its biggest b.o. season-final weeks in its history, despite fact it is Holy Week.

'Bohème' went clean Monday (22) night. Other offerings already sold out are 'Coe d'Or', Friday (26) mat; 'Parsifal', Friday (26) ni., and 'Lohengrin' Saturday (27) night.

Business at all other performances was very big. It's a blazing finish to the best New York season the Met has enjoyed since the depression set in.

John McCormack, Retiring, Blasts Radio Influence

Buffalo, March 23. Incidental to his announcement that he was retiring from the concert stage, John McCormack let out a blast at radio during his stand here last week. He took an especial thrust at the Sherwin-Williams metropolitan auditions.

'This business of auditioning for a bunch of paint manufacturers would you ever dream of Caruso or Mary Garden auditioning before such a crowd. The time has come for the real artists to retire and let the strait-laced dancers take over the show.'

He lashed at radio advertising generally, pointing out that one minute you may hear some singing, and the next, 'Buy so-and-so's pills.'

When somebody invents an asbestos newspaper McCormack's opinion of crooners can be quoted.

The reverse, and more logical, manner of selling him. Sufficient, in the featured spot, are Frank Radford and Gene Rogers, Negro comics. They fill with piano and vocal. They manage an impromptu style of delivery for their gags, which are unusually fresh for this home.

The two singles on the bill, Estelle Kew and Ruby Kahoe, get by okay with their specialties. Miss Kew pipes and plays an accordion. She is a former line girl here and has a tap routine. Either one would be more effective with a production number.

Al Ruskin and Ruth Norman have a standard tap and patter turn. Nothing out of the ordinary, but they please.

The line (12) has three production numbers, 'Classic vs. Swing' standing out as a clever bit of routine.

Pic is 'We Have Our Moments' (U). iz slow.

LOEW'S, MONTREAL

Montreal, March 21. Paris Apache Cafe lobby display with ballyhoo advertising and radio is giving this house big attendances, with opening night, Friday (19), best of this year. This held up well over weekend.

The 16-gal line, chosen for looks, is so stout that for the first time in two years' continuous vaude here it almost gets a call. Costumes are snappy and changes numerous, and line is especially good in precision and when it puts on a Zouave drill, half-way through, was given an unusually big hand.

Sid Marion, emcee, patters, pulls gags, and new folks, and is the mainstay of the show, being on most of the 60 minutes. Opening with a trampoline turn staged on a truck that breaks down in center, Monroe and Grant, following the line, earn a couple of calls. Dot and Dash, colored tappers, put on some new stepology, with encore. Jerry Adler, mouth organ, plays. Louis Bled with admixture of Scotch and Irish jigs, to the approval of the fans, and Olive Sibley, lengthy brunette, stooges Marion, also singing a fair ditty. Ray Williams is above-average tenor, and Rene Wilson has the shape and skill to put over a fan dance.

The high spot is hit by Bill and Madam, knife-dance dancers, who stage an Apache dance in Paris Cafe scene that has the crowd on its toes. Looks dangerous and is a fast-paced turn that is well above average.

Who leads a band. He's a m.c. like they are getting around now to

Portland, Ore., March 23. Pacific northwest is a practically undiscovered gold mine for musical and legit road companies of merit. San Carlo Opera will gross around approximately \$60,000 in four weeks play, time covering five coast cities: Portland, Seattle, Spokane, Vancouver, B.C. and Victoria, B.C.

The opera season is just an example of the kind of biz, which can be done here.

William McCurdy, handle the opera and other attractions in the northwest, reports advance seat sale for Jane Cowie's legit unit indicates a gross of approximately \$10,000 for three days.

Recent highlight of biz done in these parts was one-day stand of the Ballet Russe at the Paramount. Troupe was held up by storms, booking cancelled and then re-booked on two-day stand. Despite this handicap, house sold out to a gross of approximately \$5,600 for one performance.

Understanding is that Skouras Bros., testing out the Pacific N. W. field for road attractions by using Hamrick-Evergreen theatres as road-show sales, hit a break in the regular pic policy.

Example of the sort of biz done can be seen from these estimates of San Carlo Opera grosses: Portland five days approximately \$17,000; Seattle five days approximately \$15,000; Vancouver B.C. three days approximately \$12,000; Victoria B.C. approximately \$6,000; Spokane approximately \$7,000. Top admish varies from \$1.50 to \$2.

TOWN HALL'S '37-38 ENDOWMENT DATES

Light dates are included in Town Hall (N. Y.) Endowment Series 1897-38, beginning Nov. 10, with Lotte Lehmann, soprano, dates all fall on Wednesday nights and wind up March 30, 1938. Series includes a double and a triple appearance.

Following Mme. Lehmann's recital, Walter Gieseking, pianist, appears Dec. 1; Shan-Kar and his Indu Ballet dance Dec. 15; Rudolf Serkin, pianist, and Gertrud Wettengren, mezzo-soprano, have joint recital Jan. 5, 1938; Lily Pons, coloratura soprano, sings Jan. 26; Harold Bauer, pianist; Albert Spalding, violi list, and Gaspar Cassado, cellist, appear in trio recital Feb. 16; Georges Enesco, violinist, appears March 9, and Marian Anderson, contralto, closes season with the March 30, 1938, date.

Season tickets are priced at \$9 to \$20 for orchestra seats and \$120 for loges (seating six).

Mouth Organ Mob

Milwaukee, March 23. The largest harmonica band in the U. S. is being formed at Mount Calvary, Wis., as part of WPA recreational project. Band will comprise 122 harmonica players and plans call for a world tour of the unique aggregation starting in May.

H. M. Johnson Dies in Chicago, March 23.

Herbert Morris Johnson, president of the Chicago Company in its heyday, died last Tuesday (16) following attack of pneumonia.

Johnson first became associated with the opera company in 1913 and was its general manager from 1916 to 1932.

Widow survives.

Mary McCormick's Tour

Chicago, March 23. Mary McCormick has signed for a 10-week concert tour, with an option of five additional weeks, via Sept. 1. Plans to play cities and college towns.

Deal, which includes 45-piece symphony orchestra, set by Armand and L'Eselle, new agency here.

Sir Dan Godfrey Ill

Capetown, Godfrey, English conductor, visiting South Africa, is ill in a Durban (Natal) nursing home. Has cancelled all engagements until fully recovered.

Deadlock

in the negotiations between the management of the N. Y. World-Telegram and the Newspaper Guild continued last week, after Lee B. Wood, refused

the demands for a preferential shop. The unit has scheduled a meeting for toni (24) at which time it will weigh the question of strike.

William reen, president of the A. F. of L., last week assured Jonathan Eddy, secretary of the Guild, that all affiliated bodies will stick with the Guild in efforts to break down the Scripps-Harvard stand. Green promised that the executive board will help out all efforts by the scribblers to compel the S-H management to accede to your reasonable demand and told Eddy he will be ready to urge city and state groups to rally to your support and to give to your Newspaper Guild a full measure of cooperation and assistance.

These pledges were taken as hints that the Federation executives are prepared to go to the extreme of urging boycotts on all S-H papers and may agree to enlist mechanical unions in broad-scale walkouts, if the deadlock continues. Green's statement expressed consternation that the chain, in view of its known pro-labor attitude, continued to resist demands for a Guild shop.

The Guild also received a letter from John L. Lewis supporting its stand in the negotiations with the S-H papers. The letter said in part that the Guild should be supported in every possible way in its efforts to obtain contracts, which include provisions for a preferential shop. The letter also stated that the element of freedom of the press does not enter into the question. The movement yields to none in its concern for the freedom of the press.

An agreement without preferential shop was signed last week between the S-H management and the Guild unit of the Memphis Commercial Appeal. It is the first agreement of any kind reached between the chain and any of its papers and the first on any newspaper in the south.

A similar agreement was concluded between the Cleveland Press and its Guild unit this week. Signing of the agreement was opposed by the national leadership of the Guild, which is aiming for a preferential shop.

The Knoxville, Tenn., News-Sentinel Guild unit has voted to strike if demands for the preferential shop is not granted. In Akron, Ohio, the S-H Times Press will take a strike vote on March 29.

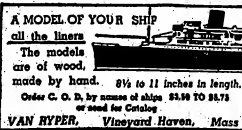
Story Mag Banned in N. E.
March issue of Story magazine has been suppressed by police in several New England cities on the grounds that Melvin Fast's story, "The Children," is obscene. Mag was first suppressed in Lynn, Mass. Boston papers played up the story, and this is believed to have led police in New Haven and Waterbury, Conn., to follow suit in banning the issue. Publishers expect to contest the action in the courts.

Armstrong Dies in Seattle
Philip Everhardt Armstrong, 47, veteran Seattle newspaperman, died in that city on March 18, from a heart attack. It was his discharge, together with that of Frank M. Lynch, which precipitated the Newspaper Guild strike at the Seattle Post-Intelligencer last year, which closed the paper from Aug. 13 to Nov. 30. Armstrong had been the drama critic for the paper.

The National Labor Relations Board ordered the newspaper to re-employ both the men but Hearst, the publisher, took an appeal, which is still pending in the court.

Germany Cancels Contract
German government has cancelled a contract which Harper's had made with the Oberlist Verlag in Berlin to translate and publish W. N. C. Carlton's book, titled "Pauline, Favorite Sister of Napoleon." Publishing-house reports this is the first instance in its 120 years of publishing in which a contract with a private firm has been broken by a government.

Book appeared here in 1930.



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It's Easy

Hollywood, March 23.
Publishing partner of firm getting out Dale Carnegie's "How to Win Friends, and Influence People" made the startling statement that the book was bringing its author \$10,000 a week. Listeners (it happened in Hollywood) couldn't believe their ears.
"Of course," said the publisher, "I know that's no money to you people."
"It's money to anybody," said one of the \$2,000-a-week mugs listening in. "With that much dough, any of us could go out and buy myself a couple of friends."

How Abbe Dopes It

Jimmy Abbe, recently returned from covering the fascist front in the Spanish feud for N.A.N.A., doing his story under a combo. Half pix and half text. it a photobiography.

figures he has to compete with his ki who after 'Around the World in 11 Years' are now doing a book on Hollywood where they are attending public school between studio jaunts. Three moppets set for 'High Wind in Jamaica,' moving father to the sad discovery that town is making ham actors out of three good reporters.

Abbe's own hunch is that the rebels will win in Spain, but figures that hunch may be based on fact that he was with the rebel army and ate better than the correspondents who were with the loyalists. Reason for this was that nationalists had all the farms while the loyalists had all the factories and since you can't eat factories that put the correspondents inside Madrid on a slenderizing diet.

Fact that he had been kicked out of Russia for telling how 4,000,000 moujiks were scientifically starved in the Ukraine also helped to keep him well fed on the fascist front in Spain.

Only hitch in all this is that he looks thinner than Jim Summerville.

S. Journal Sues Unions

Suit for \$50,000 damages and applications for temporary and permanent injunctions were filed last week by Jean Palmer, chief stockholder in the Flushing (N. Y.) North Shore Journal, to restrain the four unions of the newspaper from carrying on activities in connection with the strike which has been in effect since December. At the Guild's suggestion the hearing, which was to have been held yesterday (23), was postponed until April 9, when the hearing will be only on the permanent injunction, the application for the temporary injunction having been dropped.

The complaint was drawn against the presidents of the four unions and against Commissioner Valentine of the N. Y. Police Dept.

Guild Forces Reinstatement

Ed Hughes, veteran sports columnist and cartoonist, who has been on the staff of the Brooklyn Eagle for 10 years, was fired and rehired in the course of a week, reinstatement being at the insistence of the Newspaper Guild.

The discharge followed Hughes' refusal to take a \$50 a week cut and do only half the work, such as cartoons without the column. On advice from the Guild he declined, and was then let out March 13. No charges of incompetence was made and, at its executive committee meeting, the Guild unit agreed that the firing was an attack on existing pay scales at the expense of one of the higher paid men. Conference with the publisher was held on March 17, and Hughes was reinstated at the old salary.

Indianapolis' 1-Day Strike

Members of International Typographical Union, Local No. 1, went on strike at the Indianapolis Star on March 18 to up scale from \$1.28 to \$1.45 per day time hour. News and Times, other dailies, suspended publication also, as per agreement between the three papers.

Pressmen went back to work the following day (19), after the papers had missed the biggest advertising day in a decade. News scrapped a record-breaking 56-page issue, with the other papers proportionately high on Easter splurge.

Negotiations are now being conducted between union officials and newspaper heads.

Publisher Arrested in N. Y.

John Neville, 35, a Canadian, who was a former house-to-house hosiery peddler in Boston was revealed, last week, as John Bruce Heath, the backer of the Financial Observer, slick New York magazine, and held without bail fugitive from justice.

Neville had gathered a competent editorial staff and taken offices in N. Y. the staff were Ralph West Robey, former financial editor of the New Post, former financial adviser to Governor Landon, and instructor in ing at Columbia University, was Cedric H. Seager.

Raymond Gram Swing, former foreign and Washington correspondent and Schuyler C. Wallace, also a member of the Columbia staff were associate editors. Harry L. Selden, formerly associate editor of the Literary Digest and Newsweek, was managing editor. Eugene McLean, formerly of the Washington Post, was president, succeeding Reginald Wright Kauffman, novelist, who had withdrawn as president and editor-in-chief for undisclosed reasons.

Ambrose V. McCall, Assistant State Attorney General, stated that Neville in Boston had received hundreds in a Ponzi-like scheme in which dividends were paid out as capital. It was this money, estimated at about \$100,000, which provided the backing for the mag.

Neville was taken to Boston Saturday (20) to face charges of grand larceny. In the event that he is not indicted there, he can be returned to New York to face charges. Before leaving, he was served with an order requiring him to produce in the Supreme Court on April 2, the books and records of the Financial Observer.

N. Y. Woman Loses Three

Three members of the original staff of the New York Woman quit last week. These were Bernard Palmado, assistant circulation manager, Walter Bamford who left because of ill health and Carl Penney. Latter will return to Harper's Bazaar.

Counsel for the magazine made a motion yesterday (23) to examine Irene Kuhn, former managing editor, before trial in N. Y. State Supreme Court. She is suing the publication for the unexpired portion of her contract which was to have run until next July. Case will be heard next week.

Stanley Walker is new editor of the mag.

No Orogen Successor Yet

No one has yet been selected to succeed Rolfe Ogden, the late editor-in-chief of the New York Times, and no decision is expected until Arthur Hays Sulzberger returns next month from Europe. Publisher is currently in France, and has recovered from a mild illness.

Among the logical contenders for the position are Dr. John H. Finley, Charles Merz, Arthur Krock, Simon Strunsky and Edwin L. James, all of whom are high in the Times' management.

Schenectady Sun Is Upheld

A \$1,000 suit against Schenectady (N. Y.) Sun, Inc., brought by Sophie Harrison, through guardian ad litem to collect an automobile, or its cash equivalent, which she claimed to have won in a contest conducted by the paper, was dismissed by Supreme Court Justice John Alexander, after the plaintiff's case had been presented. The motion for dismissal made by defense counsel. Published for more than a year, Schenectady Sun is the only local Sunday paper.

Mirror's New Hollywood Column

Erskine Johnson, Hollywood columnist, has signed a five-year deal with the N. Y. Mirror to provide a daily article, starting tomorrow (25). Johnson, for past five years with NEA Service, has resigned that post. Johnson started his column, Hollywood, in the L. A. Evening News and will remain in the sheet inasmuch as the paper owns the title. Mirror deal provides he can sell service outside the Metropolitan territory.

eads FWP in Mich.

William F. Young, ex-newspaperman in Detroit, Bay City, and with the Associated Press, succeeds E. R. Isbell as director of Federal Writers Project in Michigan. Isbell resigned to accept editorial job with U. of Michigan Press at Ann Arbor.

Best Sellers

Best Sellers for the week ending March 20, American News Co., Inc.

Fiction	
'Gone With the Wind' (\$3.00)	Margaret Mitchell
'Drums Along the Mohawk' (\$2.50)	By W. D. Edmonds
'The Sisters' (\$2.50)	By Myron Brini
'Bread Into Roses' (\$2.00)	By Kathleen Norris
'Of Mice and Men' (\$2.00)	By John Steinbeck
'The Theatre' (\$2.50)	By W. Somerset Maugham
Non-Fiction	
'How to Win Friends' (\$2.00)	By Dale Carnegie
'American Doctor's Odyssey' (\$3.50)	Victor G. Halsey
'Nine Old Men' (\$2.50)	By Drew Pearson and Robert S. Allen
'Here's to Crime' (\$2.75)	By Courtney Ryley Cooper
'Something of Myself' (\$2.50)	By Rudyard Kipling
'Man the Unknown' (\$3.50)	By Alexis Carrell

McIntyre Blog Research

Charles B. Driscoll's research on 'A Book About O. O. McIntyre' is now in its final exhaustive stages. Biographer of the No. 1 New York columnist is still soliciting oddities, tidbits and other informative data concerning McIntyre's boyhood and early manhood struggles before clicking on Broadway.

Driscoll is editor of the McNaught Syndicate, which handles McIntyre's feature, headquartered in Greenwich, Conn.

Has Four Offers

Franklin Adams (F.P.A.), former columnist for the N. Y. Herald-Tribune for many years, is mulling four offers, three from other metropolitan dailies. Adams left the Trib recently, following a difference between 1 publishers over a renewal of his contract. In Literary circles it is stated that the columnist carries considerable weight with book publishers by attracting copy.

Adams returned from a West Indies cruise early this week.

Squire Bringing Lanyl Over

Sculptor Deaso Lanyl, known in Budapest chiefly under his nickname 'Pipi', sailed for New York last week on the strength of an Esquire contract, to model caricature statuettes, his speciality, for the magazine and syndicate.

Lanyl has modelled most of the celebrities in Europe and his caricatures are pretty murderous.

Fourth Estate Club Huddling

If and when Fourth Estate club, where the interesting people who meet such interesting people, will hold open house on Saturday (27) at the Piccadilly hotel, N. Y.

Old club slipped. New club needs members and assets. Club will issue credentials to the 'used-to-be-a-newspaperman' brigade as well as the active fraternity.

Authors' Guild Repeating

First Authors' Guild reception was set off so well committee is going to have a second April 1 at the Algonquin hotel, N. Y.

Marc Connelly, president of the Authors' League, will be g. of h.

Literati Obits

Mrs. Emily Everett Needels, former associate editor of American Poetry Journal, died March 15 in Detroit, at the age of 61. She was a former president of the Women Writers' Club and wrote a daily poem for the Lansing (Mich.) Journal and other Michigan papers.

John Furman Rolfe, 56, publisher of the Hartford Times, a Gannett newspaper, died on March 20. He was 56. He was caused by coronary thrombosis. He had been editor and later business manager of the Corning (N. Y.) Leader before he joined the Hartford Times in 1928. His wife and a brother survive.

Jacob J. A. de Haas, 63, American leader of the New Zionist Organization, died New York on March 21. He was an authority on Zionism and the biographer of and former secretary to Theodore Herzl.

Born in London, he studied at German and English colleges and then entered the newspaper field as a reviewer of the New York on March 21. He was an authority on Zionism and the biographer of and former secretary to Theodore Herzl.

George A. O'Brien, Philadelphia news and publicity man, died of pneumonia last week after an eight-day illness. He was 54. At time of his death he was on city staff of the Inquirer. He had served on the North American, the Evening Ledger and Public Ledger.

CHATTER

Fortune mag is ready on television.

Cedric Beaufrage N. Y. from Hollywood Friday (19).

Percy Loring has resigned from Vi King Press sales staff.

Composing Room, Inc., celebrated its 10th on Saturday (20).

E. M. Delafield returns to England today (24), after a six weeks' lecture tour.

Doubleday, Doran & Co. will move its New York office to Radio City, May 1.

Alexander Duffield married in Detroit March 19 to Margaret Louise Bryant.

Pascal Covici back from the Coast yesterday (23) after a visit with John Steinbeck.

Constable will publish Rose Franken's new novel titled 'Of Great Riches' in England.

Millen Brand's first novel, 'The Outward Room,' a Book Month selection for May.

Ramona Herdman, p. a. for Harper's, has written her second novel, 'Today Is Forever,' out this month.

Isabel Leighton, one of the editors of Vogue, is in Hollywood grabbing a few interviews for her mag.

Wm. E. Dunlap, radio editor of the N. Y. Times, is the author of a bio of Marconi, which will be out next month.

Josephine Johnston's new novel, 'Jordanstown,' will be out this month. British rights have been purchased by Victor Gollancz.

Oxford University Press will publish a life of Keats, by Charles Armitage Brown, written over a century ago, but never out in book form.

Outdoors Greenfield, editor of the foreign department for the N. Y. Times, is ogling studios in Hollywood.

Covici-Friede will publish 'The Grand Coulee,' tome written about the dam construction in the state of Washington, by Norman Paige, fan mag writer.

George Lynn, former manager of the Santa Barbara Evening News, has become managing editor of the Five-Star Weekly, supplement to several Coast newspapers.

Henry C. Beck, book editor of the Camden (N. J.) Courier-Post, is the author of a mystery titled, 'Murder in the Newspaper Guild.' Author murders the managing editor in the first sentence.

Chester Nelson, Denver News sports editor, has been elected president of the Denver Press club. Other officers named include Leonard Cahn, vice president; Fred Warren, secretary; Gene Cervi, treasurer.

Thalia Sabanieva is translating her book 'scape,' published four years ago in Paris. Author Metropolitan Opera diva escaped from Russia during Revolution, and will publish herself.

Sammy Fuller, Columbia Pictures writer, has placed three books for publication. 'Kiss and Makeup' and 'Hullabaloo' will be published by Godwin; with 'The Clit' a story of the Mayo Bros., coming out through Houghton-Mifflin Co.

Simon & Schuster, figuring push 'The Bible Designed as Living Literature' into hotel rooms and other key spots so far controlled by the routine King James version of the Gideon Society, is toying with a selling slogan offered them by Si Seadler, Metro ad chief: 'No Gideon, this is the real McCoy.'

Marguerite Lahey's bookbri art will be shown at the Morgan Library, N. Y., from April 5 to May 8. About 100 volumes, including some of the most valuable books in the world, will be displayed. Included in the exhi it is the Caxton History of Troy, first book printed in the English language, and the only perfect copy in the world. Book was printed in 1475.

Plays Abroad

Verzeih, Dass Ich Dich Liebe

(Forgive Me for Loving You)

Vienna, March 10.
Comedy in three acts by Stephan Beckoff, music by Michael Krauss; produced by Karl Farkas at Scala theatre, Vienna, March 10, 1937. Scenario by Tom Kraus, director directed by Bruno Uher.

Willy, one of Karlweiss' funniest parts, is the opposite of a Don Juan, but he is forced to become one to win the heart of all females on the program and finally selects the one he loves best.

It is cleverly schemed by the Hungarian writer, Stephan Beckoff. A love letter, smuggled into the pockets of the good husband, starts the mixup. Zuzi, chambermaid and private secretary, rises from that position to Mrs. Renatus. Hilda, Krahl, pretty wife, has lots of trouble with her husband-to-be, Willy. Michael Krauss wrote a nice score, but it is not of his best. Staccato love duet has orchestral fancies. Two songs, 'On Top of an Autobus' and 'This Evening in a Cafe', should catch on.

ness and devotion touch him, but he realizes how incongruous and short-lived such an attachment would be. He deliberately ruins her career, for which she really has no talent, and smooths the way to her marrying an unromantic but wealthy and devoted butcher.

In 13 scenes, play is practically all dialog. Nothing dramatic happens, but every snapshot of this aspect of bohemian Budapest is real. The characters are attractive. Action is slow but nevertheless the spectator spends a pleasant evening and the very human people on the stage have much appeal.

Blanka Szombathelyi, a very young actress, has an easy time with the role of Hilda. Istvan Somlo is one of the most sympathetic actors on the Budapest stage, simple and restrained; this time he rather overstressed the note of middle-aged resignation, however.

G-B

(Continued from page 5)

Corp.; legal opinion sought by Maxwell. In this case also went in their favor. They successfully steered through the deal with Woolf; their position was strengthened when questions on the deal in Parliament brought a sharp reproof for the inquirers from the President of the Board of Trade; and now the debenture holders are lined up with them.

Only surviving opposition appears to be agitation promoted by a minority group of ordinary stockholders, which is querying the legality of certain of the Corporation's actions. Same group, which has interfered in the affairs of subsidiaries, is not expected to threaten the situation material.

Just in case, however, City dealers in the G-B 5½% cumulative preference stock have asked the Stock Exchange Committee not to allow the stock to be marked for the dividend due March 31 until either the divvy is paid or litigation in respect of the payment has been disposed of.

Physical side of the deal is now, meanwhile, virtually completed. Film stocks and all distribution have already been transferred to Woolf, exhibits seeking G-B product now needing to line up at Woolf's office. Production at the Shepherd's Bush studios is fully washed up, and the Gainsborough unit likewise is completely through with its independent production commitments.

That drastic cutting of the liability side of the corporation's activities in this manner, leaving only the operating end as its earning force, may constitute to crystallizing its basic soundness was thrown into sharp emphasis by release of the annual account of Provincial Cinematograph Theatres, chief theatre-owning affiliate of G-B, with around 150 houses in its control.

Published figures show a net profit of this concern for the year ending Jan. 31, 1937, at \$259,625, which is \$47,785 up on the previous period.

On this result, the Board has proposed an ordinary dividend of 15%, same as has been paid every year for the past 10.

General reserve is to be increased to \$3,375,000 by placing a further deposit of \$375,000. \$485,000 will be added for depreciation. Balance of \$621,830 is to be carried over to the next account.

Although many of the P.C.T. theatres are old and out-of-date, it is felt the depreciation reserve is more than adequate to cover such periodical adjustments as may be necessary to strengthen the physical assets.

Threats of legal process, meanwhile, are only from the minority stockholding group, who allege breaches of the articles of association of G-B, which forbid any member not of British nationality to vote at stockholders' meetings. Another article also provides that a director must vacate office if he makes any arrangement or composition with his creditors, the group alleging is article disqualifies one existing member of the board, whose presence at recent decisive board meetings therefore made such meetings irregular.

Reaction on this was heard Friday (19) and adjourned to today (Tuesday) for technical.

Attempts to provoke government intervention in the situation were nicely snubbed when questions on the deal were asked in Parliament.

President of the Board of Trade, Walter Runciman, when asked if he knew of any deal, which involved closing studios and throwing em-

Just Pals

London, March 16.
Tommy Russell, of Russell, Marconi and Jerry; Teddy Isenburgh, manager of the Biltmore; and Len Barry, their agent, were involved in a car smash. Pulling up, a six-foot cop stroled up to get particulars. 'And who are you?' he asked.

'Oh,' replied the boys, 'just a couple lousy Americans.' To which the cop yelled back: 'I get you. I was on Broadway for 12 months.'

LONDON NITERY BIZ MUCH OFF

London, March 16.
West are playing to peanuts in the few weeks, due to the Lenten period. Most of the niteries are folding for two weeks before Bank Holiday rather than lose so heavily. One important club had 15 customers one night last week.

Only two spots that are the money, with nothing worrying them are Cliff Fischer's London Casino, topping with approximately \$18,000 per week, and Henry Sherer's show at the Dorchester hotel, touching an estimated \$12,500. Later has a \$5.25 dinner charge, while the former charges \$3.75, with \$4.35 on Saturday nights.

FOUR FRANKS SET UNIT IN ENGLAND

March 14.
Vaudeville unit is being formed here by the Four Franks, comprising English and American talent.

Unit is being organized to start work at the end of this year, something that has very rarely been attempted in English vaude, and indicates vaude is here for a lengthy stay.

Franks are booked for practically the whole of this year, hence the looking-ahead project. Unit will have, besides the Franks, Dare and Yates (American), Perry Franks, youngest quartet, to emcee. English contingent will have a local six-piece band, recruited and rehearsed by Billy Tennent, Jack Hylton's arranger, and an English man-woman comedy team to be selected.

Unit opens in Dublin, Dec. 6, and already has 16 weeks lined up for Union Cinemas, with GTC, G-B and Moss Empires to follow. It will run for 45 minutes and, in picture theatres, will ask for equal billing with the picture.

Vienna Jewish Theatre Playing to Sell-out Biz

Vienna, March 12.
Jenny Lovic and Heini Lewin of the Warsaw Jewish theatre are playing here in the operetta 'Champaign Girl'.

Local Jewish Cultural theatre is selling out each night. Best season in years.

Buda's 15th House

Budapest, March 12.
New house is to be added to Budapest's 14th stages, to provide the fast-developing new residential neighborhood with dramatic entertainment.

New theatre is planned in the cultural center of the city's 11th district, risen to importance by building of a new Danube bridge in the Theatre will seat 1,500.

playes on the labor market, he had read reports, but had no power to interfere in the internal affairs of the companies involved.

Pressed on the question of the nationality of Isidore Ostrer and composition of the Board, Runciman stated that the directorate consisted of 12 persons—10 British and two Americans, and he was not prepared to introduce legislation to control the company. That ended it.

Pirandello's Lost Play to Be Done In Florence Without Any Final Act

Champ Co-author?

Budapest, March 12.
Zsolt Harsanyi, successful as the dramatizer of novels and writer of romantic plays, is collaborating on three plays simultaneously, with three authoresses, all prominent socialites.

First of these, written by Harsanyi in collaboration with the Countess Cerutti, is scheduled for world premi in London. Madame Cerutti is the wife of the Italian ambassador in Paris, and was Erzsi Paulay, Hungarian actress, before her marriage.

Second play is with Countess Margit Bethlen, wife of Hungary's ex-prime minister who has two plays, written by herself, to her credit. Third, and probably earliest production, will be 'Festival Weeks' in a Salzburg setting, on which Harsanyi is collaborating with Baroness Lily Hatvany, who wrote a number of plays in the past on her own.

SNIDER-DEAN, SIR BEN CO-OP ON MARCUS TOUR

Sydney, March 2.
Sir Ben Fuller has made a deal with Snider-Dean to come in on the A. B. Marcus tour of New Zealand and Australia.

Tour opens in Auckland April 6 and will be exploited by Jack Percival of Snider-Dean. A. Ben Fuller, the knight's son, will leave here early next month to pick up the troupe in Suva. George Dean will also travel to N. Z. in order to arrange all the big matters.

Marcus deal broke big space in all newspapers here as Sir Ben's return to legit.

No theatre has been named yet for the Sydney showing. Snider-Dean is the outfit to whom Fullers leased a number of theatres throughout Australia for an indie policy. Leon Snider was at one time an official Hoyts. With George Dean he now controls a large chain in the city, nabe and country centres.

Int'l Puppet Congress

Budapest, March 12.
'Tragedy of Man,' Hungarian drama classic, will be presented as an art puppet show, in French, at the Paris World Fair this summer. Many nations' marionette theatres have been invited to perform at the Paris exposition. 'Arc-en-Ciel,' modern puppet stage directed by Geza Blattner, painter of Hungarian extraction living in Paris, is to perform the weighty and philosophical 'Tragedy,' as representing Magyar stagecraft.

Marischka's Comeback

Vienna, March 12.
Hubert Marischka, former owner of the Theatre an der Wien and the Karczag Publishing Co., has made his comeback on the stage here at the Volksopera in 'Golden Mill,' a rewrite by Wilhelm Sterk of an old play, 'Brother Marti.'

Music by Leon Jessel, who wrote 'Parade of the Wooden Soldiers.'

AUSTRIAN WAR PLAY

Vienna, March 12.
Franz Csokor's latest play, 'Nov. 1918,' will be produced by the Burg theatre. In the cast are Tressler, Pranger, Henning, Imers, Eybner, Lieweber, Krauss, Volters, Heim, Braun, Hoebing and Mrs. Stepanek. It is an all-officers play, depicting the home-rush of the defeated Austrians in the World War. Herbert Wassieck directs.

Scala Revue in Munich

Berlin, March 12.
'ie Herrliche Welt' ('Lovely World') vaude revue by Eduard Duisberg, which enjoyed considerable success at the Scala during the Olympic games last summer, is now being done over at the Deutsches Theatre, Munich, with the final Scala cast and direction.

Such good b.o. that the original two-week date has been stretched to six.

Rome, March 12.
Luigi Pirandello's 'I Giganti della Muntagna' ('The Giants of the Mountain') will get its world premiere on May 5 at the Green Theatre in the Boboli gardens of Florence.

rama will be presented with the third act missing, incomplete as it was left at Pirandello's death.

Plans to add a third act to the play had to be abandoned because the notes left by Pirandello were too sketchy to give any idea of how he wanted the finish.

Renato Simoni will Cast has not yet been selected.

Luigi Pirandello's film 'Il fu Mattia Pascal' ('He Was Mattia Pascal'), is ready to be released in all Italian cinemas. First night is to be made a gala occasion commemorating the film work of Italy's late playwright. Producing company, Ala, and Colosseum Film, distributors, have signified that they will turn over the box-office returns of the first night to the creation of Pirandello scholarships the Experimental Film Center.

Picture, which is irected by Pi Chenal, and which stars Pierre Blanchard, Isa Miranda and Irma Gramatica, was made in French and Italian versions simultaneously. French version, entitled 'L'Homme de nulle part' ('The Man From Nowhere'), is already showi in Paris. First-night returns were given to a charitable institution in the name of Luigi Pirandello.

In Germany the Italian version of the film is to be shown, dubbed in German. Film has already been sold in South America. In New York it is to have its first showing in late March. Negotiations for release i the rest of Europe are under

TOES' FREAK LONDON SPURT ON 'FINAL' WEEK

London, March 23.
'On Your Toes,' which played to losing money here ever since opening, five weeks ago, took a healthy spurt last week on the 'final week' announcement and grossed approximately \$14,000, which is about \$4,000 profit on the week.

Now looks like the show has turned the corner and can stick, but has to vacate the Palace, which Metro has for 'Good Earth' on a roadshow basis. Musical will therefore play Golders Green and Stratford, in the suburbs, returning to the West End as soon as Lee Ephraim can find another theatre. That, these days, is no cinch.

Another Refugee Play Co. Set Up in Zurich

Zurich, March 14.
Julius Marx, relative of the Julius Marx who was formerly head of the Scala, Berlin. Dr. Diebold, former theatrical critic of the Frankfurter Zeitung, Germany, have formed a new company here to be called Thema.

Company operates out of Zurich and controls the film and stage rights to the works of several important writers on the continent, including Thomas Mann, Alfred Neumann, Stefan Zweig and Lion Feuchtwanger.

Object of the organization is to transcribe plays and books of European writers into modern languages, primarily English, and peddle them abroad.

2 Bad London Plays

London, March 23.
'This For Remembrance' opened Tuesday night (16) at the Embassy. It is an adaptation of a continental three-character triangle play. Hopeless and the show failed to reopen for a second performance.

'Joy Will Come Back' at the Arts theatre for Sunday tryout performance Sunday night (21) proved to be a conversational but undramatic play (thout any commercial value.

BATS IN THE BELFRY

London, March 12.
Comedy in three acts by Diana Morgan and Robert Maudslayi, presented by Sydney W. Carrou at Ambassadors theatre, London, March 11, 1937. Produced by A. R. Wharmston.

Rev. Simon Morton.....Ivor Barnard
Jerry Morton.....Henry Kendall
Edward Morton.....Henry Kendall
Mrs. Morton.....Lillian Braithwaite
Harold Shaw.....Michael Shepley
Miranda Halliday.....Lydia Sherwood
Linda Carnworthy.....Lydia Sherwood
The Master of Gahndell.....Marcus Barren
Sir Charles Carverby.....Eric Maturin
Tommy Minter.....Michael Anthony
Susan Enderley.....Evelyn Anders

Plot of this amusing comedy is sadly deficient, but if playgoers are content with smart cracks, they will find the show satisfactory. First night audience seemed to think so.

All that seems to have been striven for was to furnish Lillian Braithwaite with one of her attractively mendacious roles as the visiting aunt who straightens out the household problems of her late sister's family. It is extremely funny for a brief spell, but grows tiresome for an entire evening, when not backed up by something in the nature of a story.

Productions by Sydney Carroll are always intelligently produced, cast and thoroughly rehearsed. As a consequence, the spectator gets the entertainment, which the script is capable of contributing.

Haromlevelu Lohere

(Three-leaved Clover)

Budapest, March 10.
Play in three acts by Erno Szep, at Velezshina Theatre, Budapest, March 10, 1937. Scenario by Erno Szep, director directed by Erno Szep.

More poet than playwright Erno Szep has made a dramatic play of his charming novels which is entirely in a lyrical vein.

Story concerns an author on the wrong side of 40 for whom a little suburban, student at an acting academy, tremendously impressed by his fame and distinction. Her fresh-

Broadway

Paul Misch says he has a play. Oscar Doob bedded by case of gripe. WPA currently has 26 shows in rehearsal. Jackie McPartland nicknamed 'balloon pants.' Joseph Tierney manager of the Venezia cafe. Sam H. Harris okay, in Florida until May 1. Lambs will hold spring Gambol at Waldorf Astoria. Ray LeStrange into indie film publicity. Lillian Nadel, Rialto theatre p.a., switching to the Filmmate. Martin Remnek, agent, has joined the Harry Young office. William Pierce, sec. to Charles R. Rogers, to the Coast over week-end. Marc Connelly, Johnny Shubert, Norman Light back from winter cruises. Ralph Rolan, 'March of Time' exec, back from attending MPTOA confab in south. Mrs. Sadie (J. J.) McCarthy to Bermuda Saturday (20) for a recuperative rest. Neuman Starr and George A. Evans have formed Starr & Co. brokerage firm. George Braidwood McCoy, of Publicity Associates, bedded with a throat ailment all week. Frank Tuttle, Paramount director, in town for brief vacash. Sails today for Europe with Mrs. T. Selena Royle, rehearsing in a new play, 'Curran Call' is also acting in some commercial films. Rudi Feld honor guest at AMPA luncheon last week. Former UFA executive leaves for Coast soon. Frank Mackin, the reformed mad hatter, was down in Havana with the Giants as Horace Stoneham's guest. Nella Goodelle and Lee Sullivan teamed for series of six Educational shorts, one of which has been completed. Al Wilkie, Par's chief publicist, wearing a deep sun-tan after attending company's conclave in Florida. Vic Shapiro, Major Pict's publicist, flying back to the Coast today after fortnight's vacash in N. Y., during which time he practically lived in the legit theatre district. Bill (Pathe) O'Brien giving America a whirl for six or seven weeks before returning to Paris. First trip back in six years. George Ilmanese, formerly auditor for Comstock & Co., will handle the books for Laurence Rivers, Inc. (Rowland Stebbins). Si Seidler due back March 29 from Coast stay during which he divided time between conferences at Metro studios and horsebacking at Palm Springs. Lee Shubert, returned from Florida, huddling with Irvin Marks. Paris play taken J. J. Shubert sailed Friday (19) for European vacation, now that his brother is back. Bill Hollander, B & K Chicago, feted with a luncheon at the Hotel Astor, yesterday (Tuesday) on occasion of his 35th wedding anniversary. The Hollanders leaving on a cruise this week.

Paris

Frakson at the Lido. Rene Clair in from London. Hay Goetz in and out of town. Noel Field on the current Lido bill. 'Cirque' under off for a provincial tour. Henri Falk, w.k. writer, and Carol Flynn and Lily Damita co-acting. Diamond Sayg making a trip to America. Fred Addison and orchestra at the E. open. George Leroy, Lido booker, looking for acts. Cecil Sorel in a nursing home with gripe. Lys Gauty finishing a European tour in Geneva. 'Three Smart Girls' (U) at the Miracles-Lord Byron. Fifteenth annual gala of the Ar. Union a huge success. Harry Decin, actor, Princess E. de Savoie's Katina to the screen. Darwin Teague propagandizing here for the 1939 expo in New York. Busy Solidor going back to a film at Ouessant in which she's the only woman. Run-offs for the selection of 'Miss Exposition 1937' being held at the Nymandier. Maurice Commenge starting 'La Belle de Montparnasse', starring Jeanne Aubert. 'Homme du Jour' ('Man of the Day'), Chevalier's latest pic, getting a cool French press. Francois d'Orgeix taking over the theatre D'Orgeix. To open in a revival of 'Dame Nature'. Part of Queen Victoria, which C. Morley is taking in 'Victorian' is her first stage appearance in nearly two years. Noel Handelman elected to the chair left vacant by the death of Rudyard Kipling at the Académie of Moral and Political Science.

London

Dr. H. Giannini expected here. Dubbles Stewart and Sisters off home again. Chris Gill maki initial broadcast March 24. Mrs. Jack Waller band at Madiera. Gilbert Miller flying his own plane at Heston Aerodrome here for a picture work for Herbert Wilcox. Matt McKeigue in hospital, to be operated for leg trouble. Bold Stamps Taylor angled for America by the Shuberts. Max Schach casting 'The tars Look Down', A. J. Cronin's novel. Henry Carson operating the Empire Brussels, as a vaudeville spot. Golem, French picture starring Harry Baur, is to have a West End release. Mark Leddy has Steve Geray and Magda Kun under contract for America. Arthur Jarratt signed a new five-year ticket as booking chief of G-B Theatres. Coronation attraction for the Mayfair Hotel is Pils and Tabet, Paris nitty dirty. Mark Kun (Mrs. Steve Geray) in the hospital having her tonsils manicured. Dave Bader crashing into production of new indie unit called Everest Films. Roger Murrell sending cables to acts over here to represent them on the RKO floor. With seven theatre visits in a month, Queen Mary giving a flip to show business. Murray Silverstone planning to take his family to New York on the annual trip in June. Albert Burdon starting on his second picture for British International. Has one more to go. 'Come Out to Play' show tried out at Theatre Arts Club, now set for the Kingsway theatre. Bob Fisher jumped to Paris and lined up some work in Cannes, Nice, Monte Carlo and Brussels. Teddy Joyce and his girls' band of 22 has booking for the Paramount and United Cinerama here after a sojourn to France and Sweden. Will be home in a couple of weeks. Henry Sherek going to the U. S. soon to look 'Red, Hot and Blue', which he is going to do in London. Bebe Daniels and Ben Lyon booked for South Africa for six weeks with option. Due there Sept. Geraldine and Joe and Connie Russell in the Hughie Green all kids' pic, being made by British Lion at Beaconsfield. Edgar Wallace's thriller, 'The Squeaker', successfully revived at the Strand theatre with most of the original cast. George Black has disposed of 'O-Kay for Sound', Palladium show, in its entirety to Williamson-Tait for Australia. After a successful fortnight at the Embassy, Robert Sherwood's 'The Road to Rome' revival transferred to the Savoy. Bobby May will taste the water at Baden Baden as soon as he is through with the present Palladium 'Crux' show. 'Clive of Scotland' (20th) goes into the Gaumont (formerly the Capitol, Haymarket) April 15. Expected to stay four weeks. Jack Davies, agent and part promoter of 'Balalaika', attempting to lead the band at the Carlton hotel. He's still a good agent. P. C. Hillman, of Flotsam and Jetsam, suddenly taken ill while ready to do his act at the Berkeley hotel, and rushed to a hospital. Walter Hackett has completed his play for Marion Lorne and goes into rehearsal immediately for production at the Apollo. Paul Gerrits goes into the Grosvenor House cabaret. Deal was set by Mark Leddy in conjunction with Jules Stein's London office. Daisy Kennedy, violinist wife of John Drinkwater, suffered facial injuries in a car crash in London while returning from a recital. With change-over in scenes, and a song interpolated for Bertha Belmore, 'Big Business' has considerably spruced up since its premiere. Al Bowlly and his swing orchestra has 16 weeks of vaudeville with Paramount, Union Cinemas, General Theatres and Moss Empires. 'Bicycle for Two' is the title for the next Sidney Howard picture, which will be directed by Victor Saville, unit producer for Alexander Korda. Maurice Colleano and Co. missed 12 weeks at the Regency. Cochran Trocadero Supper Show, due to uncertainty of Lyceum pantomime closure. Three-character play based on fact will be the Embassy's next production. It is titled, 'The For Remem-

brance,' and is adapted from German by Ralph Neale.

Four Ortons due to sail for America March 26, but canceled to play their Empire, Paris. This makes their third cancellation due to getting last-minute dates. Claire Luce and Peter Haddon have teamed up and will do a play together. As yet untitled. Opens in Nottingham in four weeks, then comes to the West End. Cliff Whitley tried to get permission from the Shuberts to call his eatery-theatre, the reconstructed 'Winter Garden' theatre, 'The Ziegfeld Follies' but got no go. 'Three Mad Men,' David Bader story, originally intended as a film by the purchaser, Howard Alexander, is to be produced as a play, with Ralph Spence directing. Beverly Baxter, who four years ago, took up the post of director of public relations for Gaumont-British, has been appointed editorial adviser to Allied Newspapers. Richmond Theatre (Square) under control of a new concern called Circle Theatres, Ltd., of which Edward Knoblock is one of four directors. House will try out new plays. Capt. Frank Cavell, head of entertainment at the Ritz and Carlton hotels, inveigled into coming on the stage by Lucienne Boyer during her performance at the Victoria Palace. Charles Cochran's production of 'Pagani' starring Evelyn Laye and Richard Tauber due at the Lyceum May 20. Book by A. P. Herbert and Reginald Arkell, from the German of Paul Knepler and Bela Jenbach. Harry Coster completed a deal with British International to film 'Over She Goes,' Laddie Cliff-Stanley Lupino musical currently at the Saville theatre. Entire cast will be at the Saville as the show finishes its West End run. George and Jack Dormonde booked into the Savoy hotel cabaret for four weeks in two-week stanzas. Eric Wolheim was not sure if that type of act would be to the ritz clientele and asked the team to play one night's tryout. Booking was the result.

Sydney

Community singing goes into the Trocadero, Sydney. Cinesound's next production will be 'Lovers and Luggers.' Herbie Hayward on exploitation for Cinesound's 'It Isn't Done.' Biz is not so hot for 'The Vinegar Tree,' which Randall producing in Melbourne. Ben Bernard, American, is handling film airings for the Australian Broadcasting Commission. Graham Mitchell got away to a golf course with his vaude-revue unit in Melbourne at the Apollo. Monte Carlo Russian Ball wind-up a great run for Williamson-Tait in Australia. Will repeat after New Zealand. Expected that Charles Chauvel will swing into early production for Expeditionary Films on his return from America. Mel Lawton has been elected president of the Forty-Seven Club in N. S. Wales. Club is comprised mainly of publicity boys. Raycophone will give demonstration of a new sound horn in Sydney in conjunction with preview of Warner's 'Charge.' Leonard Ross is busy shooting the sights around New South Wales for a travel series to be released through Warners. Graham Mitchell will bring a vaude-revue unit into the Apollo, Melbourne, in opposition to Frank Neil. Mostly local. Copies of Esquire retail over here at 1s per copy. Good market also for Readers Digest, Fact Digest, Magazine Digest and the like. Eric Thompson designing special sets for 'Clive of Scotland.' Was with Par and Walter Wanger for some years, before returning to Australia. Metro will bring 'Born to Dance' (MG) to the St. James, after 'Gorgeous Hussy,' Hal Carleton, Bill Tinker and Myron Lust already busy on special exploitation. Maybe was the result of the recent maritime strike, but last week one weekly-change house featured a pic that has been on ice for over three years—'The Phantom Broadway' (MG). And did the critics pan it. Acts playing for Frank Neil in Sydney and Melbourne include: Jim Gerald, Willie West and McGinty, Rayner Twins, Don Smith, Will Aubrey, Arno Harman, Halli All, Joey Porter, Raynor Lehn, Jed Doolley, Jack Stacks, Del Orel, Ross and Stone, Sereno and June, Healy and Mack and Rubie Demerest.

Berlin

'Quintuplets' (20th) now showing here as 'S.O.S.-5.' Lilian Harvey has started work on her new pic 'Sieben Oeffrigeln.' Teiko Kiwi of the Emperor's theatre, Tokyo, here in 'Madame Butterfly.' 'Etappenphase' going into its 150th performance, with the original cast intact. Loni Heuser i '3,000 Jahre Kabarett,' revue at the Kabarett der Komiker. Hermann Abendroth has four dates with the Darmstadt symph for next winter. Paul Wegener to direct 'Closed Session' with Helmut Brandis and Otto Linnebeck. Robert Klies, prez of the Belgian Film Chamber, to Munich to visit the Bavaria studios. Deutsche A.G. vaudeville mag put on a magicians' show for the benefit of old vaude actors. Gerda Maria Terna of the Cologne State Theatre signed a three year contract with the Berlin Schiller Theatre. Adolf Rott of Danzig to direct 'Hannibal' at the Burg Theatre in Vienna, with Werner Krauss in the title role. 'Hamlet,' in the Berlin State Theatre Repertory, reached its 50th performance, with Gustaf Gruendgens as the Dane. Masani Kuni, here from Tokyo with his 27 original costumes, to give a dance recital in Berlin and then to tour the Reich. Dorothea Wiekke released from her contract with the Schiller theatre to play the lead in Goethe's 'Götz von Berlichingen.' Saxony to have an itinerant theatre. Arrangements are under way to provide even the towns having no stage with performances. Edward McDowell, among the composers represented in 'Tanz um die Welt,' new ballet at the Deutsche Oper, which shows dances from many lands. Big ballet being prepared for the Film Ball by Jens Keith. Among the numbers will be the mazurka from 'Betelstuden' and the tango based from 'Maedchen Irene.' Sibylle Schmitz, w.k. German actress, motoring to Tepitz for the premiere of her pic 'Die Unbeugsamen' ('The Unbending'). Narrowly escaped death by jumping from the car as it skidded backwards over a precipice.

Quebec

Canadian premiere 'Silent Barrier' at Capol, April 2. Lionel April and B. A. McGill join Empire exchange staff. Bob Shepherd appointed assistant manager, Capitol, Montreal. All summer resorts opening month earlier, due to mild weather. Ike Sourkes new manager, Rand National Exchange, Montreal. Dune Macleod, Gazette sports editor, to London in mid-April on three-year contract with General Critchley, sports promoter. United Amalgam Corp., operating 23 nabes in Montreal and province, plans three new theatres, at approximate cost of \$600,000 for current year. Francis and Princess, nabes houses, Quebec City, closed by government for infraction of Children's Act barring minors under 16 from picture theatre. Field to be start of drive against houses in Montreal and province which are ignoring act. Just published government returns of the 836 picture theatres in Canada for 1935 show total of 116,978,500 paid admissions totalling \$27,173,400, exclusive amusement taxes. Compares with 107,718,000 for \$25,339,100 previous year. Price average 23.2 cents and \$2.48 per capita.

Minneapolis

By Les Rees

W. A. V. Mack, GB special representative, a visit to Art Mannheim of National Screen, returning to Chicago. Ray O'Brien from RKO New York home office auditing department in town. Frank Mantzke, Universal branch manager, back from Chicago business trip. Sportsmen's Show at Auditorium, starting March 27, will feature indoor ski jump. Ed. Saifer, formerly with UA in Chicago, added to Grand National sales staff here. 'Three Smart Girls,' which ran 10 weeks in loop here, is in ninth week in downtown Minneapolis. Both 'Goodbye, Mr. Tom' and 'Lost Horizon' believed slated for Alvin theatre roadshow engagements this spring. Barrett C. Kiesling, MGM assistant studio publicity director, and Louis B. Mayer's personal representative, in town.

Hollywood

Kay Francis ill at her home. Lucille Gleason is trying to defeat the flu. Helen Willis Moody being tested at 20th-Fox. Arthur Janisch has joined Warners blurb dept. May Robson returned from a tour of the East. Sol Rosenblatt in from Washington. Claude Rains got his second zenship papers. Pucky Tomlin opens a p.a. Denver, March 28. Paul Kelly moved home at Chatsworth. W. P. Lyndon, who is in Hollywood from Europe in April. Marion Mattoli, Italian film director, is sailing for home April 21. Gene Autry on a two-week p.a. tour of Wisconsin and Indiana. Samuel Goldwyn and the missus vacationing at Tucson for two weeks. June Travis withdrawn from cast of 'All Is Confusion' due to infected tooth. Edward Arnold, Jr., 16, gets his pic debut in 'Blazing Barriers,' at Monogram. Oscar Straus has gone Beverly Hills with the occupation of a new house. L. B. Mayer and Metro group back from St. Patrick's day celebration i Frisco. Agnes Ayres planted her 10-year-old daughter, Maria, Roach comedy. Mark Brandon departs April for the Coronation ceremonies i England. Jean Rogers has gone to Belmont, Mass., to visit hometown visit in three years. Frances Langford entered the California Lutheran hosp for medical observation. Doree would rehearsing chorus ensemble in 14 groups for 'Broadway Melody of 1937.' Hoyt Gibson closing his Benedict Canyon domicile, preparatory to going on circus tour. John Monk Saunders returned home after siege of treatment at the Cedars of Lebanon. Mark Barrow, city editor of the AP in New York, is visiting his wife, Erin O'Brien-Moore. Director James Whale used 3,000 extras in his 1934 year scenes for 'The Road Back,' at U. George Bruce has sold his play, 'No More Jones,' to Alexander Bruckman, English film producer. Bernard Waldman will handle special exploitation for Walter Wanger's 'Vogues of 1938.' Bill Wolfe, one-time prisoner for D. W. Griffith, is doing the federal beat for the L. A. Herald-Express. Pete Smith is making a short around the Chicago Cubs, now touring at Catalina Isle, for Metro. Jack Robbins has organized a songwriters' roundtable club, which meets each Tuesday in Levy's tavern. Robert Montgomery's confinement with a back ailment ended shooting irregularly in Metro's 'Night Must Fall.' Eleanor Powell has recovered from a recent ankle injury and is back at work in Metro's 'Broadway Melody of 1937.' Benny Rubin p.a.ing at Frisco to try out his gags for the Bert Wheeler and the Four Musketeers picture, 'The Kangaroos,' at RKO. The Rance of Sarawak, wife of the only white rajah in the world, is in conference with Hal Wallis at Warners on her story, 'The Great White Rajah.' Prince Sigvard Bernadotte of Sweden is technical director on S-I's 'Prisoner of Zenda.' He renounced his throne rights to wed a German actress. Walter Wanger asked Sid Skolsky to interview the 12-man jury at one sitting. Gossiper replied he couldn't accommodate, but that he would concentrate on one of the femmes for an entire evening. Harry Brand's wife grabbed off around 75 of his friends for a surprise stag at the Hillcrest Country club. Dr. Harry W. Martin was interlocutor, while Darryl F. Zanuck functioned as emcee. Tony Gaudio, Warners lenser, who won the Acad accolade for 1936 as top cinematographer, received a \$600 German still camera as a token from Eastman Kodak, and his assistants, Frank Gaudio and Carl Guthrie, each received a Leica for their work connection with the trophy.

New Haven

By Harold M. Bone

Yeggs got \$400 from safe of Howard Ben Cohen play group. Hal Welles set for summer, directing at Matunick. Sportsmen's show packed 'ei week at Arena. 'The Only Ward Morehouse play, due at Shubert April 1-3. Irving Jacobs building a new 700-seat film house in Branford. German still camera as a token from Eastman Kodak, and his assistants, Frank Gaudio and Carl Guthrie, each received a Leica for their work connection with the trophy. Jan Pearce and Billy Glason headline Jewish Home for Aged vaude benefit.

OBITUARIES

BIJOU HERON MILLER

Mrs. Bijou Heron Miller, 75, widow of the late Henry Miller and mother of Gilbert Miller, the impresario, died in New York, March 18. She had been stricken by paralysis the previous week.

The daughter of Matilda Heron, Mrs. Miller made her stage debut in 1874, playing Oliver Twist to Fanny Davenport's Nancy Sikes. Later, at the age of 12, she gave a creditable performance as Juliet in "Romeo and Juliet" at a special matinee, said to have been the youngest player to assume the exact role. She retired on her marriage.

Survived by her son and a daughter, Mrs. Butler Lewis. Interment was in Greenwood cemetery, Brook-

lyn, died in Hollywood March 17. He went to the Coast in 1918 and appeared in several pictures. He was also with Clara Kimball Young in New York.

Deceased was known for his writings on economics and had been closely associated with the technocracy movement.

HARRY C. ROBERTSON

Harry C. Robertson, 65, died in Seattle March 16 of a heart attack. Robertson was general manager for Sullivan-Conside vaude circuit for 13 years and for 11 years with Jensen-von Herberg as secretary and office manager. He was also in office here for Fox-West Coast for several years.

ELIZABETH W. PICKERT

Elizabeth W. Pickert, 72, died in Miami March 16. She was at one time a character actress in the stock company of her husband, the late Willis A. Pickert, in New York and elsewhere.

They retired 23 years ago to settle at Miami Beach, their home being one of the first houses to be erected at that resort.

MEYER JACOBS

Meyer Jacobs, 48, head of the auditing department of Leo Feist, Inc., died in Brooklyn, March 17, of pneumonia, following an operation. Starting as an office boy, he had been with the firm for 30 years.

Survived by his widow and two daughters.

FRANKLYN MUNNELL

Franklyn Munnell, 66, best known as a stock company player, died in New York, March 22.

He made his debut about 1900 with the Grand Opera House Co. in Pittsburgh and had played with the Burbank theatres, Los Angeles, and the Keivit show, Portland, Maine. His widow survives.

JOSEPH KANE

Joseph Kane, 51, of Three Kanes, perched at, died suddenly March 23 at Edgewater Beach hotel, Chicago, after finishing the last show in hotel's Marine Room.

Widow and daughter survive. Burial to take place on Staten Island, New York.

WILLIAM E. GIBSON

William Ewing Gibson, 38, freelance radio writer, died March 21 in New York of a fractured skull. He is survived by a wife and mother. Burial will be in Kingsville, Mo., tomorrow (25). More details are contained in a story in the radio section.

BILLY MURRAY

Billy Murray, 72, one-time manager of the Phillies baseball team in the National league, but since 1922 with the Harris Amusement Co. in a managerial capacity, died last week in Youngstown, O., of pneumonia. Murray had been seriously ill for only a short time.

CHARLES HEYWOOD

Charles Heywood, 89, once prominent as a singer and female impersonator, died in Newark March 18.

retired from the stage about 25 years ago to devote his time to teaching. He also ran a theatre in Newark for a time.

A. L. BEGHTOL

A. L. Beghtol, chairman emeritus of the board at KFAB here, died March 19 at his home in Lincoln, Neb. He survived by wife, a daughter, and three nieces, all of Lincoln.

CHARLES S. LYONS

Charles S. Lyons, 72, died in St. Petersburg, Fla., March 22.

A real estate operator, he handled most of the sales for theatre sites around the 42nd street sector.

BEN CROSE

Ben Crose, 60, Coast manager of the C. C. Pyle transcription firm, died of pneumonia, March 19, at Portland, Ore. He leaves widow and two daughters.

Mrs. Albertine O'Neill, 85, aunt of Sally Hiers, movie actress, died in City hospital at Newark, N. J., March 19, after a brief illness. Funeral services and burial there.

Father of Harold Higgins, on Chicago sales staff of WGN (Newark).

died in Denver on March 15. Burial in Plainfield, N. J.

Mother of Milton and Irving Berger, vaude actors, died suddenly in Chicago, March 22.

Father of Vernon (Tim) Spencer, radio and screen actor, died in Hollywood March 17.

Serious Comedy

(Continued from page 1)

sponsors the shudders, and gags putting Roosevelt in a funny light cause absolute constipation.

Supreme Court: all references are discouraged. Sponsor here generally takes the initiative and clips out the jokes mentioning Supreme Court revision possibilities. Too many sponsors sooner or later do big with this body, and furthermore it's an issue strongly anti in the public mind.

Strikes: it's all-right to wisecrack about sit-downs, but no mention of specific parties allowed. General mentions are useless, however, because they've been used so often. Sample joke, submitted in at least three instances, shows precisely what is banned:

A: Who was the first to consolidate the union?
General Grant.
Who was the first in the Union?
B: General Motors.

Flop of comedians thought this one up, or variation, and informally everyone got the mix.

Rubbing: litigation between Peggy Garcia and the violist was, and is, not a subject of mention. Strict ban here.

Spats: you can pun about broken castles in Spain, but you can't mention General Franco, or the loyalists, or anybody else. Which virtually nullifies the topic.

Hitler: don't say anything about the La Guardia incident. Don't say anything about Hitler, Mussolini, or al anywhere. In nine out of 10 cases there'll be a blue mark through it.

Blonch: complete depends on the gag. Mild clowning is okay. Too frequent mentions cause scowls. One comedian last winter split up with his sponsor after the funster insisted on using a large number of Dionne gags.

Laxatives, diseases, bodily functions of any kind are not allowed whatsoever. Never try to ring in products like 'Lydia Pinkham' or 'Sloane's Liniment' or anything similar. It's forbidden. While such products are not laxatives, there will be a notation on the blue-pencilled joke stating that mention of other products is not countenanced.

Smells and odors discouraged, unless pleasant. In times past it was possible to use the word 'skunk'. Now it's generally crossed out.

Embarrassing incidents in the news: discouraged or forbidden. Reason: public opinion splits on these matters, and the side favoring the victim will get sore.

Mentioning other actors: it's okay to make references to Garbo's feet or Mae West's figure because this is counted as semi-advertising for the victim.

Edward Windsor-Mrs. Simpson: still forbidden rigidly.

Jokes involving long sequences: these are watched very carefully. In a long-sequence joke, it's figured that a listener might tune in during the middle and, without having the proper context, figure out a dirty meaning to what's going on.

Congress: never mention. This causes hysterics with sponsors similar to the conipiti over Roosevelt gags.

MARRIAGES

Mary Osborn Polak to Donald M. Oenslager, scenic designer, March 17, in New York. Bride is a socialite, 19, and her groom is a radio singer, March 17, in Los Angeles.

Florence Litz to Ted Loeff, press agent, March 19, in Los Angeles.

Margaret L. Shelby Filmore Emmett Lynn, former film director, March 17, in Yuma. Bride is sister of Mary Miles Minter.

Grace Spangler to Alan Tucker, film actor, March 19, in Yuma.

BIRTHS

Mr. and Mrs. Gar Moore, daughter, March 17, in New Orleans. Father is press agent of the Orpheum and Liberty theatres.

Mr. and Mrs. a daughter, in Chicago, March 18. Father is press department of Balaban & Katz.

Mr. and Mrs. Edward Edwards, son, in Los Angeles, March 17. Father is an aide to Mervyn LeRoy, Warners producer.

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

Soviets approve Vladimir Shavitch's Synchron-Opera. Combination of live players and a sound track devised by the American conductor.

Transfer theatre, 800 seater in North Bergen, N. J., destroyed by fire last week, collapsed by a short circuit. No one injured.

Geraldine Farrar to receive \$15,000 under the will of the late Charles A. Ellis, Boston impresario.

Members of the Children's Fund held a luncheon at the McAlpin last week in honor of Mrs. John H. Van Dine, prexy.

Elmer van Orden, who owns the mountain resort in "High Tor" witnessed a performance of the play last week. Liked the drama, but said the ghosts steal strawberries instead of bowling as he does in the play.

Met authorities deny reports of Flagstad withdrawal with the announcement the singer has dotted line for 18 months.

Child discovered at the Park West, picture theatre, after closing last Wednesday. Explained she was waiting for her mother, who had left her there while she found a new home. Turned over to the police and by them to the children's society.

City allows a chop of \$300,000 in the real estate occupied by the Rialto theatre and building. Reduction is retroactive. Held that the land is less valuable than a few years ago, before 42nd street went into a ship.

New traffic court ruling will permit appearance by proxy in simple cases, but stipulated no service association may function.

Publishers of Time magazine have obtained a temporary injunction restraining Hollywood restaurant from reprinting the front page of Life on a circular. Will not press for a permanent restraining order.

William S. Paley of CBS, and Lennox Lohr, of NBC, awarded scrolls by the N. Y. League of Business and Professional Women for service to the sex.

Marc Connelly ups the price of picture rights to "Having Wonderful Time" to \$150,000. Had been willing to accept \$100,000.

Sam Jaffe told a department store audience about "Thrills of Movie Making" last Saturday (20). Hooked to "Lost Horizon" with a display of the original costumes.

Brook Pemberton made the chief address at the graduation exercises of the Feagin school Friday (19). Oliver M. Saylor also spoke. John Anderson, of Carroll and Morris Gest also attended.

Brilliant Chapman, interpretive dancer and sometime-ballet-master of the Bromley, jumped from the 13th floor of the Bromley hotel, N. Y., Friday (19). Despondent over his failure to obtain employment.

In competition for engagement as pianist with the Philadelphia orch May 22 at White Plains, judges awarded the job to Dorothy Kendrick. She's Mrs. J. P. Feary, localite, but with concert experience.

Irene Sharratt and Stewart Chaney do the hits for the Stravinsky ballet at the Alice Hallicka will design the costumes.

Artur Rodzinski, guest conductor of the N. Y. Philharmonic, given top Polish civilian decorations, Polonia Restituta, at a luncheon last Saturday (20). Official recognition of his work for Polish music.

At his request, Bureau of New Plays has reinstated Robert Wetzel as prize-winner in its recent contest. Wetzel earlier refused to accept award because of row over possible standing 11th American Dramatists' Guild.

Gardner Read, of Evanston, Ill., winner of the N. Y. Philharmonic Symphony Orchestra for the best orchestral work. He is only 24.

N. Y. Philharmonic Symphony announces the election of Mrs. Elman Genny Chadwick, Chester Burden, Courtland D. Barnes Jr., and Mr. Thayer to the board of directors.

Al Rossi, manager of Honeycomb Lane, taxi dance place on Times Sq., shot to death early Monday morning by a patron he had recently elected for objectionable dancing. Murderer escaped.

John S. Sumner and his vice society after strip teasers. Started on Sam Kraus, who's manager of the Abe Minsky.

Lawrence Tibbett had to cancel his song recital in Washington. Showed up at the hall, but the doctor would not permit him to go on. Laryngitis.

Sir William Wiseman supervising sale of 50,000 official programs of the Coronation. Proceeds to a royal charity fund.

Committee seeking to raise \$75,000 to underwrite 20th season of concerts in Lewisohn stadium.

Bonds of N. Y. World's Fair have only \$9,000,000 to go. About \$15,000,000 already sold.

Italian film of the Passion play being given all this week at the

Broadway, which now houses Italian films.

Carl J. Kress, of Orange, N. J., only licensed yodeler in the U. S. Practices in a state park, so that requires a permit.

Smithsonian Institution to get the mounted skin of Jumbo II, African elephant which recently died in Cole Bros.-Beatty winter quarters when it swallowed a broken pop bottle. Africans are less common than the Asiatic tuskers.

Maxwell Anderson mulling ideas for three new plays, but won't start work until summer.

Sidney Howard to rewrite "King of the Mountains" for the Guild. Later has had it on the shelf for some time, but asks changes.

Only two road shows—"Great Waltz" and "Tobacco Road"—took the layoff this week.

Times Sq. sector had a record traffic jam last night. Started 8:30 and lasted until theatre let out. One car timed to have taken an hour to go from 59th to 47th street on 8th avenue. That street was the worst tangle on account of the benefit at the Garden.

Mrs. Eunice Skelly, widow of the late H. Skelly, sues the New Haven for \$100,000. Train struck the car he was driving.

Kate Hepburn's maw soaked \$5 Worcester, Mass., for speedi March 2. Mrs. Hepburn's first husband.

No performance at the Empire next Tuesday. Katharine Cornell goes to Washington to get a medal pinned on her chest. National Achievement Award.

Colleen Moore, exhibiting her doll house in Newark, giving a key to the city of a size to match her house.

Kirkland & Co. are mounting a showboat production of "Tobacco Road" for the Great Lakes this summer.

Normandie cut the Queen Mary's record by a fraction of a knot on her east-bound trip, just ended. Averaged 30.99 knots.

Architectural sear showing designs for the N. Y. World's Fair buildings. Plain lines and restrained coloring.

Coast

Seeking to hold Hoot Gibson to an agency contract, assertedly engaged to him, 1935, George Landy, of the May-Kutley-Landy agency, filed suit in L.A. seeking \$500 from the cowboy actor. Sum is allegedly due for work—agency obtained his release.

Judith Allen, film actress, filed suit in L.A. for annulment of her marriage to Jack Doyle, pugilist-actor. She alleges that Doyle complied with existing laws when they were wed in Mexico in 1935.

Contracts receiving court approval in L.A. were those of Claudia Simon, Warner-Lorrain Krueger, RKO, and Jane Bryan and Mary Maguire. Warners' salaries run from \$50 to \$500 weekly, latter being received by Miss Maguire, who recently came to Hollywood from Australia.

Lorraine Eddy MacLean, actress, received her final divorce decree from Douglas MacLean in L.A.

Anne Marlowe, actress, was freed of petty theft charges in L.A. when the complainant agreed to a payoff.

Suspicion of forgery charges against Harry Revere, indie film producer, were dismissed in L.A. when the district attorney's office refused to issue a warrant.

Albert Forger, 63, picture extra, was arrested in L.A. on charges of using the mail to defraud after he allegedly made a Metro product.

Faust Todd Mitchell Leonidoff, St. Louis playwright, received a Reno divorce from Leon Leonidoff, Radio City Music Hall ballet master.

Revolving door of women in which she named a co-respondent, Harlan Briggs, screen actor, led a cross-complaint in L.A. Mrs. Briggs named Mike Weiss, who the warrant ordered to issue a complete contract and asked separate maintenance of \$500 monthly.

Declaring that Warner rosters have been tardy in applying for approval of the picture "Wilson" in L.A., refused to sanction the \$250-a-week contracts between the studio and the Mauch twins, Billie and Bobbie, 15, and asserted that it is apparent the services of the actors are worth considerably more than the salary formerly set for them.

Attorney asking that the warrant ordering by Judge J. S. Kaufman in Los Angeles, in event he shows u, be vacated is being studied by Superior Judge Fletcher Bowron.

Kaufman's decision out he's a resident of New York and therefore was not legally served with a subpoena to attend the Mary Astor-Dr. Frank Hornig child-custody hearing, last April.

Although it is still in tests were leaked, Jesse L. Livermore, Jr., son of the stock market speculator, has turned down a picture contract and instead will take his training in college dramatics.

of Percy G. Williams, and Massaud went to work for his brother-in-law as assistant manager of the Bergamot Beach amusement park and in the winters as manager of one of the houses of the Williams string.

Following the sale of the Williams interests to the Keith faction he managed various theatres for Keith both in and out of town, and when vaudeville went into a decline turned his attention to picture theatres.

Funeral services were held in New York March 20.

HERBERT MORRIS JOHNSON

Herbert Morris Johnson, 60, former vice-president of the Ivic Opera Company (Chicago), died in Chicago on March 16, following an attack of pneumonia.

Johnson, who had been an auditor for the International Harvester Company many years ago, was placed in charge of the financial affairs of the Chicago Grand Opera Company in 1913, by Harold F. McCormick, and became general manager of the company in 1918, holding that position until 1932. Johnson had a large part in the building and planning of the new Civic Opera building.

Survived by widow. Burial in Chicago.

FLORIDA KINGSLEY

Florida Kingsley, 70, died in the South Side hospital, Bay Shore, L. I., March 19. She had been a guest of the Percy Williams Home at East Islip since 1933.

The widow of Wright Huntingdon, Miss Kingsley had been on the stage for 40 years, chiefly in light comedies and musicals, starting with Hoyt and Thomas in the Charles H. Hoyt farces. She had played with Marie Wainwright and Gertrude Coghlan and had a part in the Savage production of "The College Widow." She had spent several seasons with the Alcazar stock company in San Fran-

ROBERT deLAPOUYADE

Robert deLapouyade, 59, scenic painter and proprietor of one of the largest studios in the south, died at his home in New Orleans Thursday (18) after a nine months' illness.

Mr. deLapouyade painted scenery for the old French Opera House, the St. Charles, Leow's State, the Crescent and Saenger theatres, and for the larger carnival organizations.

Surviving are his daughter, Mrs. J. Gonzalez of Brooklyn, N. Y., two sons, Robert P. and Norman deLapouyade.

WILLIAM CAREY DONOHUE

William Carey Donohue, 53, formerly of the vaudeville team of Carey and Stampe, died in Brooklyn March 16.

For the past 11 years he had been played in the busi office of the Brooklyn Times as assistant cashier.

He is survived by his wife, Daisy Carey, three sons, Joseph, Robert, William Jr., and four daughters, Margaret, Catherine, Louise and Gladys.

JONATHAN GLENDON

Jonathan F. Glendon, 50, veteran New York stage and screen actor,

Cole Bros.-Clyde Beatty

Circus season east and west started Thursday (18) when the Cole Bros.-Clyde Beatty outfit made its first showing in the metropolis, spotted at the Hippodrome. No one is present for it is an excellently dressed, dignified show, though constricted from what will be offered when reaching larger indoor quarters, Chicago and thereafter under canvas.

Performance, however, includes the standard acts of the comparatively new combination which is in its third season. Jess Adkins and Zack Terrell, who own the outfit along with Beatty (Cole name is almost a myth) aimed to use the center ring turns, leaving the balance of the complement for the larger presentation which the Hippodrome is common to date. Most of the rolling stock is still at winter quarters, soon to be shipped into the Stadium, Chicago.

In effect the Cole-Beatty show is along the one-ring continental style. Actually it is one ring and a stage, the latter being part of the Hipp's stage proper, the ring being like that used for Jumbo at the Hipp last season, when the Cole-Beatty outfit built on the same level and extending the stage. House is stadium-like and a natural for audience visibility.

Evidence that last season was prospective was noted in the coin spent for the New York showing. An ensemble of 40 girls is much in evidence, precluding and sometimes being atmospheric in the latter part of the act. There are nine changes of costume, colorful and effectively designed by Mahieu. Perhaps half of the girls wear white costumes, in addition to its own femmes contingent, which will join up.

Allan K. Foster is the stager for the girl effects and turned in a crack job, so much so that he has been asked to travel with the show for a time at least. Foster uses no special acrobatic numbers as given to his troupe in Jumbo. Only one of his formerly used effects is a latic work ladder, and it is still very okay.

One problem was that of Beatty's wild animal turn—he isn't using 70 cats, as reported, but there are plenty (38) beasts in the act. The went on last. It takes 20 minutes to set up the arena and the act consumes that much time. Part of the work was accomplished behind the curtain, while the show for the girls was on. Latter is routine quite like the Wallendas. Were it practical to have the Beatty act in the ring section, it would be sensational. When the show is enlarged to go on early, probably number three, as formerly. After the Hipp debut the animal feature was moved up to second after intermission.

Beatty is still the showman. He loses something by being a bit too far away from the audience, but he will still hold the crowd until the end. It may be that none of the lions and tigers were used by him when with the Hagenbeck-Wallace show, but they were in the finale stunt with the tiger in New York. Not only does he make the animal roll over, but at the wave length of the whip it circles within its own length, like a dog trying to catch its own tail, only much speedier and more graceful.

Youthful Harold Barnes, who was secured from a variety unit two years ago, is touted as the coming successor to Con Colleano. He works similarly and is one of the surest-footed performers yet seen on a tight wire. But the boy isn't being 'treated' as he should be. Barnes does a back somersault while the band still blares on. Claimed that he makes a forward at practice the feat that made Colleano's stand out in his generation. Act was taken out after opening but will reappear.

Frank Shepherd, high trap artist, is back with the show after being out more than a year. He is told at Des Moines, fracturing both ankles and legs, laying in a hospital for a month. Shepherd walks with a limp, but the accident has not interfered with his routine. He is just as sure with the nervy heel catch and easily leaps to the webbing for the finish.

In the aerial division there is ita La Plata, a French blonde recommended by Maximino, the wire worker. Also using a high trapeze, she concludes her act with a high jump, held by ankle ropes, giving being the same as Mlle. Gillette's. Cass O'Dell, a dainty type of aerialist, performs the one-arm throw like that of the Lillies. The girls prelude with the rings, however. The Flying Harolds open in a move back to the closing spot later. There are five in the act, including three girls. Novelty is two catchers, one being a woman.

Show is not long on equestrianism, but there is a pair of Christians, master trainer of liberty horses, using 24 late in the show, and the act is one of the outfit's stellar attractions. The act, hailing from Italy, were best, but some of the other bareback turns were nothing to brag about. Juanita Hobson, an English import, rode alone, given a fussy debut by the

Foster girls. The Hobson Family at the end of the first part were much more effective. The Zoeppe Family from Spain did well on balancing ladders, also with a background of Fosters. Christiansen also has a dog act, using great dunes for a change. Show's acrobatic 'standout' is the Piccolo Troupe, better-board specialists, who went through without much missing at the first show. A combined Arab troupe, consisting of the Behee-Rubytate and Ben (not George) Hamid groups, were given special staging—and those girls dolled up Orientaly. They boast a five-high pyramid, Imperial Tatomas, a good Jap acrobatic act, counted. Roland Hiler brought on three sea lions. 'Smoky' is easily the best, specializing in ball tossing and balancing, but not very good with the music's contrivance. (Miss) Gene Allen had the elephant turn, there being seven bulls. Three men aided. On tour show will carry 30 elephants and the main ballyhoo for the parade.

Perhaps the most effective of the girl equestrienne turns featured the high school display. Five or six girls were adorned with radiantly treated colored costumes, as were the trappings and harness of the horses. All of it was fresh and effective and will attract plenty of attention in the sticks.

The Torrellis, with a combination of pony, dog and monkey turn, was the best of the small animal trick acts. The routine is not especially new, but two attractive girls working the act freshened it up. Clowns had plenty of chance to work close to the audience, among them being a clown with a snake. Chester Barnett with Skippy had the little fox terrier walking on its hind legs around the mule. Otto Griebing used a potted palm, small, then large for laughs. Emmett Kelly, said faced tramp attracted attention.

The first manee the show ran from 2:15 until 5:50. It was figured the performance will ring down around 11 before the middle of this week. Ringmaster is H. J. McFarlan, with Rex De Roselli personnel director.

Show has an intermission, unusual for circuses but it is a break favoring the concessionaires.

Ring bank is the same used in Jumbo, one thing salvaged from the Hipp's attraction last season.

There was a preview of the show Wednesday (17) evening, chiefly for the press.

Reports that the Ringling show billers were sniping the Cole-Beatty paper proved inaccurate.

Slats Beeson permanently off the lot, running a cafe in Houston, Tex.

Cole name not on the Hipp canopy. It announces Clyde Beatty Circus.

Cole-Beatty general agent is Floyd King. Press staff O. P. Peters, Allen Lester and R. P. Dean. William Backell handles the number one ad car. Clyde Willard and Si Semon are the banner men.

CHAMBLISS-HAMID OFFICE

Charlotte, N. C., March 23. Preliminary plans are now being made for opening the central office of the North Carolina Fair Operating Company at Greensboro about the middle of May. Norman Y. Chambliss, of Rocky Mount, and George A. Hamid, of New York, own the operating company, with fairs at Greensboro, Rocky Mount, Williams, Salisbury, Clinton and Pithurst.

Pompeii to Encore

Baltimore, March 23. Local civic and service groups met yesterday (22) to consider presentation of 'Last Days of Pompeii' fireworks spectacle, as one of a series of programs to be given further west to the huge Baltimore Stadium, built some years ago and now considered something of a white elephant.

Representatives from the local Shrine, American Legion, Association of Commerce, Advertising Club and several other groups have organized into a group to devise attractions to popularize the bowl.

Last time Pompeii show was staged locally was in 1904.

Circus Routes

arnes-Sells-Floto
An Digby, Me., March 23, 1937
Riverside, 23; Albany, 24; Pasadena, 25; Los Angeles, 26-April 1
C. B. Evans, City of Baltimore
New York, March 18-April 11

Smythe to Mix

Fred Smythe, who has been bossing the WPA's circus, a branch of the Federal Theatre Project, has left to become an announcer with Tom Mix show, when track takes to road this spring.

Thus far 11 persons have found private employment, after having at some time or another been on the WPA circus.

N. Y. CIRCUS WAR FIRST JAM IN 40 YEARS

For the first time in 40 years there will be two circuses indoors at the start of the season. Cole Brothers-Clyde Beatty shows opened last Thursday (18) at the Hippodrome for a 24 day date. Ringling-Barnum and Bailey outfit, shut out of the early Easter holidays by hockey dates, will open at Madison Square Garden April 8, so that the shows will actually oppose each other but four days. Billing for both is on the billboards and store windows.

Understood that the Ringling outfit will go in heavier on advertising than usual because of the Cole-Beatty showing. Latter's advertising contract for the date totaled \$30,000, of which \$20,000 goes to the newspapers. Reports of sni ing were not verified but that the billers will conduct before the Cole-Beatty show leaves is anticipated.

Show spent coin to costume its added ensemble of 40 girls, there being nine changes of costumes. Two of the girl numbers were dropped after the opening to speed the performance but may go back when the outfit goes into bigger quarters.

Harold Barnes, youthful tight wire worker, was eliminated for the same reason which surprised show circles. Barnes remains with the outfit and is slated to resume when routine is completed. A Spanish ensemble number that accompanied the Barnes act was one of the girl acts dispensed with.

Beatty circus is scaled to gross between \$10,000 and \$11,000 daily. Its first big house was Saturday (20) afternoon, with two performances Sunday, however, attracting \$6,000.

Morning performances will be 11, three a day going for Easter Week, a.m. hours starting at 10:30. Admission will be 50c to \$1.50.

It is the only big top outfit that retains street parades using a herd of 30 elephants for that purpose.

Rangers to Pulmotor

New wrinkle in fair bookings this summer will be the one-day dates of the Texas Rangers, a rodeo of 30 persons and 50 head of stock. Outfit will come into the fairs to bolster the mid-week limp day, set on percentage arrangement. Rodeo will romp before the grandstands at the agricultural exhibits, working in along with the free-act attractions, parade.

They have been set for more than 20 one-day stands to date. Another unit also set for similar tour of the fairs is 'Lucky' Teter and his Hell Drivers, motor car smash-up troupe. Incidentally, Teter and his company have been set for first indoor engagement, only act of sort ever played, having been booked into the Boston Garden for four-day date commencing April 21.

Midgets for Mormons

Salt Lake City, March 23. Several local promoters, assembled backed by L. A. dough, are scouting around here for site of a proposed midget automobile track to stage races.

Fad is not in town, since innovation was introduced three years ago. At that time scheme popped out after several months, due to poor biz and track locati.

A dozen miniature cars are appearing daily in principal thoroughfares to publicize the race.

Several spots out of the high rent district and in great open spaces are being considered.

Local high school boys receive \$1 a day for steering the capsule cars. There's room for only one passenger in small cockpit.

Whalen Heads Congress Visitation, Asking \$5,000,000 for N. Y. Fair

EASY ON NAGS AND PUPS

Michigan Solons Would Okay PUP Races and Broaden Hoss Races

Detroit, March 23. The house, the mother-backed dog racing bill moved into the state senate this week for final vote. The house last week approved the bill, which would permit two dog tracks in Wayne County (Detroit) and one in each outstate county.

The present horse law would also be liberalized to allow two tracks in the Detroit area and one in each county outstate. Instead of the \$2,500 daily fee now paid the state by the racing association, the state would collect 2 1/2 percent of bets at horse races. State's take on the dog betting would be 3 percent in addition to 10 percent of gate receipts.

TEX. COURT CRACKS AT MISLEADING STATEMENT

March. Defense lawyers were pondering an appeal this week the state supreme court from a decision given Saturday (20) by the three-judge Fifth Court of Civil Appeals confirming an injunction order against a derby show here, given by a district court judge.

The court order has been to five other derbies which are operating in Texas.

The appellate decision is understood to be the first ruling by a high court on the state's law against endurance contests. Two of the judges held the defense contention that the derby show deliberately misled the public in its advertising as 'a weak explanation of tell tale words on tickets and radio addresses.'

Operators of the derby show had pleaded that although they advertised an endurance contest the show was in no sense a marathon but merely vaudeville.

S. A. Tray Toters

(Continued from page 1)

Circe and understanding of Psyche.

These promises are made by Mrs. Masha A. Sellers, the professor. When the girls graduate, after a stiff exam, they will be given jobs by the Atlantic City Hotelmen's Association, Alvi Hunsicker, prez, said.

roup studying now is between 18 and 26 years old, between 5 feet 3 and 5 feet 6 inches tall, well-proportioned, but not fat, and evenly divided between blondes, brunettes and redheads. A class will be graduated every two weeks when full steam is up. If things work out, successfully, boys will be taken in too, Hunsicker said.

Free and easy wise-cracking hashery artist is skidding out, Mrs. Sellers declared. New type trim, cheerful, alert girl.

'When we finish training them,' she added, 'they'll be as agile with a tray of food as a ballet dancer is with veils. There won't be a clumsy or gum-chewing one among the lot. The customer will always be right. The pie will be green, if he says it is.'

Furthermore, a man tries to flirt, the waitress will be shown how to freeze him out. She will be pleasant, but reserved. Any girl making a date with a customer will be dismissed.

Mrs. Sellers frankly admits the girls will be coached in how to hook good-sized tips. 'But they'll also be trained,' she said 'to smile at pickers.'

They will be taught how to pronounce French names on menus, and how to apply paint to their pans 'so they will look fresh and healthy.'

And before they pass the final, they must know how to give the busi to a grouch who needles them.

Washington, D. C., March 23. Federal participation in the New York World's Fair to the tune of \$5,000,000 was urged on congress Tuesday by gang of Gothamites, headed by Grover A. Whalen. Explaining purpose of expo, group urged house foreign relations committee to ratify Merritt resolution authorizing expenditure of \$3,000,000 for government exhibits and \$2,000,000 gift for buildings to further trade and international good will.

Unprecedented outlay of federal cash was justified by Whalen ground that billion dollars of increased trade will result. Improved international relations, encouragement of art and science, and stimulation for agriculture and industry make government participation desirable, he contended.

Although requested sum is largest ever sought, Whalen insisted Merritt resolution is not extraordinary, declaring congress has poured out \$35,000,000 for 46 expos, while New York State has kicked in \$2,730,000 for 13 fairs held in other cities of this country. It has not been unusual for the federal government, in its wisdom, to provide fair with necessary monies in addition to making appropriations for the construction of federal buildings or the development of federal exhibits, Whalen declared.

Backed by Tammany delegation in congress, money seekers included Dr. L. S. Rowe, director, Pan-American Union; Matthew Wall, vice-president, Federation Labor; Mrs. William Purdy, president, General Federation Women's Clubs; David Dubinsky, president, Ladies' Garment Workers; and numerous civic and labor leaders.

Horse-Dog Races Are Third Largest Amuse Industry

Washington, March 23. Growing commercial importance of horse and dog racing was revealed last week in Census Bureau amusement report which had business of operating tracks listed as third largest branch of the amusement business.

Presenting summarized figures for 64 tracks, Commerce Department unit disclosed the gross revenue of greyhound and post-impression is more than 4% of the total amount the country spent for entertainment in 1935. Report did not cover the amount wagered or indicate whether the income figure included tracks' share of betting.

The racing business, from the dollar viewpoint, exceeds in importance all forms of organized sport. Receipts credited to athletics, including professional baseball and football clubs, was \$7,000,000 behind the \$32,466,000 figure given as revenues from tracks.

Details follow:
Number Gross Employees Payroll
Tracks: 64 \$32,466,000 3,753 \$7,199,000
Sports: 426 25,273,000 6,410 6,659,000

Dual Bill for Fair

Des Moines, March 23. A new departure in Iowa state fair programs, providing a complete change in entertainment between the first and second weeks of the 1937 exposition, has been voted by the State fair board. The opening program will be planned for the first three days of the fair.

The board is also starting negotiations for Iowa's Territorial in 1938.

10-20 Weeks for Fair Acts

More playing time on outdoor fair route looming this summer vaude acts than at any time nearly a decade. Looks like the demand is veering away from the 'thrill' turns to extent that standard vaude acts can get from 10 to 20 weeks solid book.

Two units of Foster Girls, one line of 20 and other of 24, are already set to tour. Also among acts definitely set are Billy West and 4 Fays, Donatella Bros. and Carmen, Walter Nilsson and Will Morris and Bobly.

"IT'S NICE TO HAVE
A COMPLEXION CARE THAT
KEEPS SKIN SMOOTH!—"



YES! I NEVER RISK
COSMETIC SKIN! I USE
ROUGE AND POWDER BUT
I REMOVE THEM THOROUGHLY
WITH LUX TOILET SOAP

Guard against Cosmetic Skin the Screen Stars' way...

IT'S WHEN HIDDEN TRACES of rouge and powder are allowed to *choke your pores* that you risk Cosmetic Skin. "I use Lux Toilet Soap. It carries away every trace of stale rouge and powder, dust and dirt," lovely Doris Nolan says.

And Gertrude Niesen tells you: "Cosmetic Skin—dullness, tiny blemishes, enlarged pores—spoils good looks. Lux Toilet Soap's ACTIVE lather removes cosmetics *thoroughly*—keeps my skin so soft and smooth that I'm delighted!"

You'll be delighted, too, once you've tried this beauty soap 9 out of 10 screen stars use. To keep skin clear, use it faithfully—before you renew make-up and ALWAYS before you go to bed. Begin today!



9 OUT OF 10 SCREEN
STARS USE LUX TOILET SOAP

See
DORIS NOLAN
and
GERTRUDE NIESEN
in UNIVERSAL'S new
musical hit

"TOP OF THE TOWN"
Coming to Leading Theatres

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72 PAGES

RADIO CRAZY OVER SPORTS

Caro, Paris of the Near East, Boasts Around 100 Niteries and Dance Halls

By ARTHUR SETTEL

Caro, March 18. This city, admittedly the Paris of the Near and Middle East, is the centre for more than 100 cabarets, dance halls, niteries, etc. Season opens between November and April 1, when the sun takes a holiday and tourists flock in to see the Pyramids and write picture postcards.

City's exclusive niterie, where even Egyptians may not mix with Englishmen, is the Continental Savoy, part of the hotel of that name. Large bar with an imposing barkeep, the Arthur Briggs Jazz Band, a program with three acts plus the Feagoroff Sisters, are its main attractions. Continental puts on two shows every night, first beginning at 12:30, and on Saturday only full dress is permitted. Charge, net, is about 75c, cover, and the same per drink. It is patronized regularly by high society and diplomatic corps.

Piccadilly, 10 minutes from the Sphinx, tiny, cozy place that gets dull about 2 a.m. and puts on about a dozen dance acts. An Austrian waiter takes 50c per drink and the entertainers pass a basket

(Continued on page 68)

Kid McCoy, with Full Pardon for Murder, May Make Vaude Tour

Detroit, March 30. Kid McCoy (Norman Selby), midweight champ in the '30s and plant policeman at the Ford Motor Co. here past three years, was signed to a 20-week contract last Thursday (25), a few hours after he had received a full pardon from San Quentin prison, to which he was given a 25-year sentence in 1925 for the murder of his sweetheart.

Contact with Philadelphia Jack O'Brien, another ex-convict, calls for personal appearances.

McCoy, who won 200 prizefights before falling before Jim Corbett, was paroled to Harry Bennett, per at Ford, in 1934 after serving about nine years for the slaying of Mrs. Theresa Mors, antique dealer, and wounding two other persons in Los Angeles.

RICHARD BENNETT TURNING GOLD MINER

Richard Bennett, legit and film actor, and father of Constance, Joan and Barbara Bennett, arrived in New York last Saturday (27) to arrange for the sale of gold he claims to have discovered in South America. Has no acting plans, he says, and intends returning to South America to resume charge of the 'Bennett Mine' as soon as he can set deal for disposal of the ore.

Declares his acting days are over, that he's now a business man.

Practical

Hollywood, March 30. Names on office doors at the Warner Bros. studio now are written on copy paper and pasted on.

It cuts down the sign writing bills.

Radio May Be N.G. for Pix, But Oke for Concert

Looks like radio ballyhoo holds no such problem for concert biz that it does for pix.

Advance sale for Marian Anderson's recital at Carnegie Hall, N. Y., Friday (2) night took a sharp jump immediately after the colored contralto's guestee shot on the General Motors Sunday night symph. hour March 21. Although no newspaper ads had appeared, house was clean sell-out in less than a week.

Carnegie Hall management credited much of this to radio.

Demand to hear Miss Anderson is now so heavy that the usual press list has been split between this concert and her next in Carnegie Hall, skedded for May 12. Management figures full radio program might help the singer at the b.o., but four songs she sang on the GM show served as a teaser.

'ECSTASY' GIVES INDIES IDEAS ON 'CHATTERLY'

Frieda Lawrence, widow of D. H. Lawrence, is being contacted by Indies to sell picture rights of 'Lady Chatterly's Lover.' Price offered is \$10,000. French firm once optioned the suppressed item for \$20,000 and after two renewals dropped the thing when they discovered that it would never get a showing in the States.

Recent success of 'Ecstasy' has states-rights believers they can give the Haystack a successful run-around on 'Chatterly.'

HEADING FOR AVOCATION

Charlotte, N. C., March 30. Harper Joy, Spokane, Wash. banker, who has spent his last 10 vacations traveling with circuses over the United States, was in Asheville, recently on route to New York City where he will join the Ringling Brothers and Barnum and Bailey combined shows for a three-weeks' tour.

Mr. Joy is vice-president of the Spokane National Bank. His hobby is making up as a clown and acting in the circuses.

SPONSORING EVERYTHING

Baseball, of course, tops—but Only Misses Pareschi and Dominoes Under Auspices—Large and Small Webs Tying Racing, Fights, Golf, Etc.

SUMMERTIME SANTA

roadcasting is crazy over horses, baseball, football, basketball, golf, tennis, boxing—in fact, every organized sport that's played. This summer will find a new high in sports broadcasting of all kind. Baseball will, of course, dominate, but other athletic events will get due attention.

Even small leagues, such as the Piedmont in the south, are being radio-reported on a play-by-play basis with sponsorship national in most cases. Mutual has just tied up the race tracks around the metropolitan New York zone with an eye for the coin that lurks in sports.

From the local stations' standpoint, the sponsored sports sessions, filling in the hard-to-sell summer afternoons, is a message from a responsive Santa Claus. Absurdity, as happens in some cases, of all the stations in a single community broad-

(Continued on page 51)

CHURCH PLUGS VICE EXPOSE

San Francisco, March 30. Current vice cleanup and graft investigation which re providing plenty of hot front-page copy for the local dailies is the subject of a series of quarter-hour broadcasts over KYA, with the Glide Memorial Methodist Church footing the bill.

Rev. Juli C. McPheeters is the speaker on the programs, aired daily except Saturday and Sunday at 5:45 p.m., PST, and scheduled through April 22.

'Shuffle-Music'

Philadelphia, March 30. 'Shuffle-music,' swing stuff innovation, so socko when introduced by a Savitt, at Princeton prom, that KYW music director is having New York instrument house build him two horns which make stuff easier to play. The new brasses, combining trombone and trumpet, actually are trombones with valves.

Savitt gets shuffle effect by using light half-beats in use instead of Goodman's four full beats. Eight alternate between brass and reed section giving a roll to the—ing.

Wash.'s Lt.-Gov. Meyers, Ex-Maestro, Says Film Nifty Hurt Him Politically

Hollywood Miracle

Hollywood, March 30. One agent was so impressively stunned by 'Lost Horizon' that he went home and said to his wife.

'Don't talk to me for an hour, and if any producer calls up don't let him talk to me either.'

English Peers Press Agenting The Coronation

Columbia last week began taking series of short-wave programs from British broadcasting Co., which in many circles are construed as classy tourist-trapping baits. First short-waver sent out over CBS last Friday (26), with Lawrence Tanner, keeper of the archives and vestments at Westminster Abbey, explaining the items of interest to be seen during the Coronation in a manner but little distinguished from style affected by rubber shoe-lace guides in the U. S. Understanding is that all the coming talks will be in similar vein, with the drive still on along Yankee shores to lure Americans over for the crowning.

Some fancy labels and titles lined up by B. B. C. to shoot over for CBS carrying, among 'em, Hector Bolitho,

(Continued on page 65)

RULE PITT COACH OUT OF BROADCAST GRAVY

March 30. First known instance of big-time college prohibiting its football coach from picking up some loose change via broadcasting during grid season came up last week when University of Pittsburgh expressly told Dr. John B. (Jack) Sutherland to lay off during the future.

Ban followed squabble between Sutherland and Pitt's long-time athletic director, Don Harrison, which resulted in resignation of latter. Placed in full charge of Pitt's football destinies, pigskin mentor was told, however, that no radio activities on part of his grid head would be countenanced. That came direct from university head, Chancellor Bowman.

The same taboo also includes any and all newspaper articles. In past, Sutherland has had several commercial programs during football season, including flock of guest shots on other networks, and has also penned couple of stories a week on football for one of the syndicates.

Seattle, March 30.

Vic Meyers, this state's lieutenant-governor, who is now taking his politics seriously, wants \$10,000 a word from 20th Century-Fox for a gag in 'Thanks a Million.' The dapper ex-jazzband leader-politician says his good name and reputation have been injured to that extent. He has a lawyer looking after his damage suit, George Vanderveer of Seattle.

Fred Allen made the wisecrack in the film that Vic doesn't like: 'Up in Washington they elected a jazz band leader lieutenant-governor and if the people will vote for a jazz band leader they'll vote for anybody.'

In his complaint Meyers, through his attorney, claims, 'From this it was understood by the hearers who elected me that I was wholly unfit for the office and that they might just as well have voted for anyone regardless of qualifications.'

Meyers, as lieutenant-gov., must be a

presiding officer, and he says this

remark places him before the public

of his state as subject to ridicule.

Co-defendants are the Cascade and

Evergreen Theatres Cos., and local

showmen who displayed the picture,

'Thanks a Million.'

'Tovarich' Simultaneous Click in Paris, Berlin, London, L. A. and N. Y.

Paris, March 30.

Theatre Marigny, swanky house i the select Champs-Elysees district, abandons pictures after a year's trial, to return to legit.

Opener is Jacques Deval's 'Tovarich,' which has already had a long run here to crowded houses. Andre Lefaur, Elvire Popesco and Marcel Simon top the cast, which includes Armand Lurville, Jean Toulout and Betty Dausmond.

Reopening of 'Tovarich' makes five of the world's largest cities where the play is presently running—London, New York, Los Angeles, and Berlin.

STRIPPERS RESENTFUL OF CANDID CAMERAS

Broadway burlesque theatres are beefing about the candid camera addicts who crouch in front rows and boxes, snapping shots of the strippers when the girls reach the zenith of their peeling. Most of the managers, when spotting the amateur photographers, put 'em out of the houses.

The reasoning of the theatres is that it is doing 'em no good to have prints going around of their strippers peeled down to less than essentials, because, in time, a wave of public opinion may sweep up and over 'em. In the event of such reaction, shots of the strippers would serve no pur-

EXHIBS AND DISTRIBS TO THRESH OUT PIX-RADIO PROBLEM; MPTOA MOVE

**Mutuality Move to Arrive at a Plan for Regulation
of Broadcasting—Many Angles to Film Players'
Radio Contracts**

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, has sent word from Washington to his New York headquarters that upon his arrival here on Friday (2) he intends immediately to carry out his part of the resolution unanimously passed at the MPTOA convention in Miami two weeks ago which called for a get-together of exhibitors and distributors, and work some regulation of national broadcasting of film talent and which exhibitors of the organization assert is a boxoffice detriment.

As adopted at the Miami meeting, resolution, which was entitled "Mutuality Breeds Contempt," empowered the exhibitors' committee to demand immediate prohibition of radio broadcasting by picture stars. It is the general belief along Broadway in the home offices of the film companies that the best exhibitors group can hope to get is some universal code of practices which will be drafted here and sent to the studios for study and confirmation.

Copy of the Miami proclamation that film producers and distributors should shut down on Hollywood airings of dialog and musical numbers, in advance of national release dates of pictures, has been mailed by the MPTOA to the sales managers of all the major companies. Pending some unified action, discussions have been limited between individual distributors and their studios. Until Kuy-

(Continued on page 31)

Franco-German Ufa

Film 'Amphytrion'

Picketed; Jerked

First Broadway battle versus camouflaged German films ends today (Wednesday), with jerking of 'Amphytrion' (Ufa) from the Belmont, N. Y., after one full week. Picture is in French dialog and was billed as a French film.

When film was first booked into the 55th St. Playhouse, N. Y., several months ago, Joint Boycott Council of the American Anti-Nazi Committee contacted the operator of that theatre and cancellation followed. S. S. Kreiberg, operator of the Belmont, then booked it. Contacted, he refused to change his mind, claiming that the film's German origin made no difference from a business standpoint. Threats from the Council of picketing the house were met by cross-threats on the part of Kreiberg that if the opening were disturbed, he would turn his house into a first-run German film theatre and play nothing but German pictures. Opening night of the film (March 23) found a picket line in front of the theatre. There were also about 15 policemen on hand and for a few minutes it looked like trouble, but police were efficient in keeping everyone moving, no one being permitted to stay in the lobby. Picketing continued the next day, and throughout the film's run, biz being cut considerably.

On Monday Kreiberg told the Council he would jerk the picture on Wednesday, if they called off the pickets. Pickets stayed. Picture is coming off, anyway.

MEX. KID BAND SIGNED BY RKO FOR 'NEW FACES'

Seven Laurias, Mexican kid band, barred from professional appearances in New York, except on the air and in pix, are going to Hollywood to appear in RKO's 'New Faces' film. Juves, smallest being about two feet in height, have only played benefits around N. Y.

Coast trip will be made by motor, all in one car including the parents, an interpreter and chauffeur. Father owns a string of 12 grocery stores in Mexico.

Radio Names' Film Shorts

Lew White, radio organist, and Hazard E. Reeves are allied in a series of 'Your Song Parade' shorts. Irving Kaufman ('Lazy Dan') has made the first. Phil Cook and Sisters of the Skillet are slated for others.

People principally from radio will be utilized.

Television Is Far Away, Says F.C.C. Member

Washington, March 30. Considerable delay before the Federal Communications Commission authorizes establishment of television broadcasting on a regular foundation, was indicated last week by Vice-Chairman Irvin Stewart. In a speech at Duke University, he took the slant that television provides a series of problems which must be solved before service is permitted on a national or commercial basis.

While he made no flat-footed predictions, Stewart hinted the commission is following a policy which will require standardization on some single method before granting anything except experimental licenses. Further, he suggested few grants will be forthcoming until the width of frequencies for picture transmission has been sliced materially.

Time when television can be put on a commercial footing depends primarily upon the standardization matter, Stewart said. Noting that researchers still are toying with different theories, he stated 'we cannot know that the system of today will not be junked by the developments of tomorrow. To put television on a commercial basis too soon may mean a standardization which might retard development. To standardize at all may mean to deliver television into the hands of a monopoly controlling the patents essential to meet the specified standards.' Stewart did not like the idea of authorizing commercial exploitation of more than one system, pointing to the hardships which might be imposed on the public.

Theatre-Station Deal On Ballyhoo of Stars That Hit Both Air, Screen

Columbus, March 30. WBNS made another tie-up with local theatres last week when a deal was made with the five first-run houses here to show trailer boosting CBS programs using film players as permanent or guest stars. In return, station gives spot announcement to theatre every time picture mentioning the same stars releases locally. Station recently completed a tie-up with eight neighborhood houses in conjunction with the Buck Jones series show on CBS. Theatres run trailer boosting radio show with each Buck Jones picture, and station gives theatre plug at end of radio program every day the house plays a Jones' film.

Now Metro's Ice-Minded

Metro is scouring the East for suitable ice skaters to be used in fancy ice carnival sequence of forthcoming productions.

In addition to giving the once over to specialists at the Madison Square ice show, skaters were sought at a recent show in Toronto.

MISS ROUSSEAU'S TEST

Virginia Rousseau, who was originally Virgil Ja Frank, is being tested by 20th-Fox in New York through the William Morris office. She was in 'Stage Door.'



KEN MURRAY AND OSWALD

Inaugurating a new series of programs tonight for Campbell's Tomato Juice, and every Wednesday hereafter at 8:30 P.M. Via CBS direct from Hollywood.

Direction:

WILLIAM MORRIS AGENCY

MRS. WM. FOX ADJUDGED IN CT CONTEMPT

Atlantic City, March 30. Mrs. William Fox, wife of the former film tycoon, was adjudged in contempt of court Monday (29) by Federal Judge John Boyd Avis for failure to appear as witness in her husband's bankruptcy proceedings last Aug. 26 and 27. Mrs. Fox appeared before Federal Referee Robert E. Steedle, the first day and refused to return, pleading illness. Her husband's attorney submitted a physician's certificate of illness to justify her continued absence. At the request of Steedle, Judge Avis sent a doctor to examine Mrs. Fox at her beachfront home here and he reported her to be 'mentally and physically able to appear' in court. Steedle then asked Judge Avis to cite her for contempt.

The court, in citing Mrs. Fox, said 'Unless she purges herself of such contempt by appearing to submit herself to testimony, I shall be compelled to impose sentence commensurate with the offense.' A hearing for imposition of the sentence shall be made in order following citation for contempt.

The Capital Co., a creditor of Fox and plaintiff in the bankruptcy action, had contended that Fox turned over between \$7,000,000 and \$8,000,000 of his own assets to Mrs. Fox, which caused Referee Steedle to summon her for questioning.

JEANNETTE M'DONALD DEFIES METRO BAN

Hollywood, March 30. Metro didn't exactly take it lying down when Jeannette MacDonald let it be known that she would take the guest spot on Hollywood Hotel Friday night (April 2). Studio bosses were quite mi in view of the plant's ban on its contractees doing air work but there was little they could do about it. Few of the single-ers contract which carries a radio clause.

They tried to dissuade her from taking the spot but she stood pat. MG weakened slightly when it permitted her to sing numbers from 'Maytime' and others of the studio's releases. Some time ago la Parsons got a cold turnaround from Miss MacDonald on the free guest thing but the breach since has been healed over with the Hearst columnist tossing plenty the actress' way.

On the Radio Bandwagon

Paramount On Parade

Full review of the initial broadcast of the Paramount studio program appears in the radio section of this week's VARIETY. It puts a big question mark on another aspect of the question of how much or how little of the plot should be revealed via radio. Or the radio thing has been a factor in player popularity, pro and con, on the basis of how large a dose of a star the public will digest without a reaction. In the 'Paramount on Parade' set-up the prestige of a studio—a producing company—is involved. Not just one picture, or one star, but the reputation of an entertainment organization is subject to radio influence.

'Paramount on Parade' title is good and, if the show, in time, improves sufficiently, it may even become a noteworthy radio series. The radio bally, if the weekly Sunday morning sessions sustain it, might again revive it importantly. But it'll have to get much better.

Paramount announces that its program is dedicated to the exhibitors. It chose 12 noon EST on Sundays as a broadcast time that will not conflict overmuch, if any, with theatre attendance. Program is designed to ballyhoo current or about-to-be-released productions. No plot tip-off.

An inside line about double features was delivered by Lynne Overman who says suchandsuch a picture was on the bill with the nicest set of dishes.

'Call It a Day'

'Call It a Day' dramatization on the Campbell's broadcast from Hollywood last Friday night (26) may advance the ultimate solution of the radio exploitation problem.

For the first time in some weeks the briefest story outline di include virtually the entire plot of the pic. For that reason the program may offer the way out of the controversial wilderness. There had been comment before that instead of hyping listener interest in the film, such broadcasts tended to discourage picture attendance by offering too much.

Whether Warner Bros. or the F. Wallis Armstrong Agency scripts were influenced by recent comment along that line, or whether the 'Call It a Day' story particularly lends itself to the teaser style of radio dramatization, can't be answered here. Whatever the explanation, however, the broadcast obviously provided the mood and background of the yarn without tipping off the ending.

On the surface, at least, it would appear that the come-on style of ending in which the characters were left dangling in the air, inviting curiosity, meant their ultimate fate, was probably deliberate. Consequently, when the film is released, some evidence may be forthcoming as to the value at the boxoffice of giving away radio samples.

Particularly the previous two weeks, in 'Love Is News' and 'Top of the Town' (later offered seven times from the pic), radio capsules included for nothing virtually everything the producers planned to sell later in the theatres. In every case the same actors appeared in both film and broadcast. The whole thing raised the ultra-permanent question of whether such radio plugging helps or hurts at the boxoffice.

Probably 'Call It a Day' won't solve the problem, but it may bring the answer much nearer. And as before, film execs will watch the results closely.

Pix Fears AP Reprisals When and If Paul Patterson's Elected Prez

SWING FEVER

Kids' New Highs in Hokey and Candy While Goodman Swinged It

Two new types of highs were established during the three weeks' engagement of the Benny Goodman band at the Paramount, N. Y.

A new record was struck in candy sales in the theatre for anyone day, \$900.

Another new high was reported by schools which hit a record in kids playing hokey while Goodman was at the Par.

Radio Broadside No Aid to 'News' For RKO in N.Y.

A radio network broadcast evidently meant little to 'Love Is News' (20th) on its subsequent run in the metropolitan New York area. RKO played the picture six days, doubled up with 'Penrod and Sam' (WB). Reported that biz on the week was but fair.

Picture opened in the RKO houses last Friday (25) and closes today (Wednesday). A checkup indicates, on an average, that business was off Friday, Saturday and Sunday, but climbed back to an average Monday and Tuesday.

Also to be considered is that the film's opening day was Good Friday and that the broadcast hit the air a full week in advance of RKO's day-and-date screening. Picture was in its second week at the RKO at the time of the broadcast, where it had a successful fortnight, doing around \$70,000 on the two weeks.

'Love Is News' is considered the first non-musical to get network exploitation since Hollywood started experimenting seriously with the air for b.o. reaction. Since then, 'Call It a Day' (WB), another straight comedy, has also been etherized, and also on the 'Hollywood Hotel' program. Later broadcast took place last Friday (25).

Because of the bitterness existing between Baltimore theatre operators and Paul Patterson, publisher of the Baltimore Sun, fears are felt that if Patterson is elected president of the Associated Press, as reported, film copy will run up against difficulties on the A.P. The A.P. wires annually carry a lot of picture gossip and news, but if Patterson goes in at the next election this year, there is no telling how picture companies generally will be affected.

Up to now, the battle in Baltimore is between Patterson and local theatres, latter having banded together to so seriously reduce advertising space that it will mean an estimated loss of \$100,000 on the year for the Sun. The fight against the Sun has been led locally by the Loew houses and situation has reached the point where it is reported the Sun is thinking of catching pictures for reviews weeks after they have had their first runs there.

The opposition Hearst sheets, News-Post and Sunday American, however, are playing along with the theatres.

Turning Back Oakleys

Baltimore, March 30. Possibly the only municipal daily newspapers in the country with a policy of refusing theatre passes save those used by crix in reviewing shows are the morning, evening and Sunday Sunpapers in Baltimore.

Edict on passes came recently as an outcropping of a tussle sheets are having with film houses over ad-rate uppage, put into effect Jan. 1. Film-eries cut their space to one-inch ads in evening paper, and 25-line layouts in Sunday issue, and have since maintained united front in effort to make passes revert to old rates.

In last few weeks a side-issue has popped up 'tween the Loew theatres and the Sunpapers, with a battle of almost personal sort being waged by Bill Saxton, city manager for Loew's, and the business offices of the papers. Sheets abruptly ceased reviewing films appearing at Loew sites, and houses were requested to pull their ads, but did not. At same time, the new policy was put into effect of returning to theatres all ducats other than those used by crix for reviewing purposes.

Though there is no battle 'tween the town's two legit, one concert (Continued on page 31)

FILMS' INFLATION STANCE

Two or Three New Units May See UA's 1937-8 Schedule Up to 35 Pix

It is believed that the likelihood of two or three more units will be delivered this season, this figure itself setting a new high for the company.

New producing units for the 1937-38 season will be headed by Carl Laemmle, Jr., and the Harry M. Goetz-Max Gordon combination, under negotiations that are expected to reach conclusion. George J. Schaefer, g.m. of UA, just returned from the Coast after discussing general matters, including plans for next year. Jim Mulvey, Sam Goldwyn's eastern chief, and Monroe Greenhalp, ad-publicity head, were also out there.

A third unit for UA, now in the embryo stage, may be formed by two big directors who are trying to get production organization together. Understood the two directors already have their financing set.

Defection of two pictures from the 30 expected this season include deficit of one from Sam Goldwyn due to producer's illness slowing him up and the Merle Oberon extra from Alexander Korda which is seriously delayed for six months or more due to injuries suffered by Miss Oberon in an auto accident in London. Korda thus will deliver Goldwyn five.

U EXECS STATE CO. WILL PROD. NO REMAKES

Hollywood, March 30. J. Cheever Cowdin and Samuel Machnovitch, recently elected treasurer of Universal, are returning east over the weekend after looking at product and routine studio conferences. Cowdin said there will be no remakes this year, as Universal is in a phase of new development and interested in new story properties only.

Original budgets won't be disturbed unless pictures warrant upping. Jimmy Grainger is due in next week to arrange for the U sales convention here in May.

U's \$403,966 Net Loss
Universal Pictures, Inc., and subsidiary companies reported a net loss of \$403,966 for the first quarter, ending Jan. 30, 1937. Loss was after all charges and both federal and foreign income taxes but including only foreign sub earnings for 13 weeks ended Nov. 26 or Dec. 1936.

Report first quarter financial status was made on the same day last week that the organization meeting of new board of directors was held. Old officers were re-elected with the exception of Charles B. Paine, who was made assistant to the president, and Samuel Machnovitch, who was elected treasurer. Paine formerly was comptroller, office which apparently will be included in duties of treasurer.

Officers named for the coming year included R. H. Cochrane, president; J. Cheever Cowdin, chairman of the board; Charles R. Rogers, v.p. in charge of production; and Willard S. McKay and J. P. Normanly, vice-presidents. In addition, McKay is secretary, with Edward Muhl and Helen E. Hughes, assistant sec.

Cowdin and Machnovitch planned for the Coast after the meeting to check on production details with return expected before the end of this week.

Gov't No Care

London, March 21. Government heads are getting a grilling in the House of Commons on trade matters, a large part of 'Question Time' each day being given up to enquiries concerning motion pictures.

Many of them are in direct relation to Gaumont-British, but in all cases it is made emphatically clear the Govt. has little or no interest in the latest G-B deal.

G-B STATUS QUO; PIX HANDLED BY WOOLF

London, March 30. Nothing new on the Gaumont-British front this week, except that C. M. Woolf has started doing business with and on the G-B pictures. Local trade papers during the week carried ads notifying exhibitors to make checks payable to Woolf henceforth.

An application to injunct G-B from paying its announced dividend on preference shares has been postponed until April 6. Gaumont assured the court that, in the meantime, it would undertake not to pay, pending the decision. If court decides that there is no right to pay, it will mean a probable realignment of the G-B board, since common shareholders will then get the right to vote.

Kent, Hutchinson, Talley Sailing for 20th-Fox April Confab in Paris

Id Kent, 20th-Fox prez, and Walter Hutchinson, company's foreign chief, sail for London and the continent April 7. Will go over matters in London prior to hiking to Paris to attend the company's European convention there April 24.

Truman Talley, head of the company's newsreel, sails from New York one week later, April 14, to attend the same convention, and there is a possibility that Kent may be on this trip—if he is rushed too much to make the earlier boat, Hutchinson going ahead alone in that case. Later sailing will be with a hefty crowd of show and picture people, including Robert Riskin, Gloria Swanson, Irvin Marks.

WANGER PROTESTS

Shuberts Using 'Vogues' as Musical Title—A Confliction

Walter Wanger productions, Inc. has formally notified the Shuberts of the priority to the claim of the 'Vogues' title as a musical series, whether stage or screen.

Wanger has 'Vogues' currently in preparation and the Shuberts within the past fortnight also announced a new fall series of stage musicals under the same tag. Film producer objects on the ground he contemplates making it an annual Hollywood series.

In view of the Shuberts-William Phillips-United Artists accord, it's expected the titular tiff will be adjusted.

Metro's L. A. Convensh

Metro's annual sales convention is carded for Los Angeles commencing May 2.

Will last probably 10 days. Ambassador hotel will be headquarters.

MORE % RENTALS, UPPED COSTS, ETC.

Distributors Balk at Long-Term Picture Deals with Exhibits, Especially at Flat Rates, for That Reason—Talking Possible Limited Inflation

OMENS EVEN NOW

Selling season for 1937-38 product promises to see more wrangling than usual over details and bit effort than customary on.

Exhibitors to secure long-term product contracts. Urge agreements for three years is predicated on the threat of inflation of some sort in the next year or so.

While distributors have not been adverse to granting contracts for longer than a year to responsible exhibitors they have been extremely cautious about the number of flat rental features included. Obvious reason is that both producers and distributors are familiar with the large advance in cost of raw materials in the last two months, and they realize that this must mean upped production costs in the next 12 months.

Obvious reason that exhibitors seek more long-term product agreements than usual is that they want some degree of protection from threatened upping of rental pictures in forthcoming seasons. On the other hand, distributors are not permitting themselves to get loaded up with extended pacts when exhibitors demand the currently prevailing number of flat rentals; such two and three-year contracts.

apparent the percentage deals wouldn't exert as much hardship on distributors as the flat rental transactions, when and if inflation happens. If the inflationary move should force exhibitors to tilt admissions, or business picks up because of general conditions, distributors naturally get a bigger take when playing on percentage. Result is that fewer flat rental pictures will be found in a majority of the long-term product pacts signed for the coming season. While this may be one disadvantage, the exhibitor in many instances figures he is protecting himself for future years against an increase in percentage figures.

That inflation will materially hike production costs is no idle threat, but a reality even now, with mounting costs. No question but that this will result in distributors asking higher rentals all along the line and fewer flat coin films in next two or three seasons.

Cullman Testifies Roxy Will Hit 300G Net in '37 If Scale Is Upped; 500G, '38

Increase in the night session price of from 55c to a maximum of 99c if the present good stage and screen shows are given should bring the N. Y. Roxy theatre profits up to \$300,000 for 1937 and as high as \$500,000 for 1938, according to Howard S. Cullman, trustee of the theatre. Cullman was the principal witness Monday and yesterday (Tuesday) at the reorganization hearing being conducted by Special Master Addison S. Pratt.

After describing the contracts which the theatre has with the several motion picture producing firms, Cullman expressed high hopes for the financial success of the theatre. He would not testify regarding the plan itself, because of the fact that he as trustee represents both bond and stockholders.

Cummins, et al., Lifted Footage, Fed. Ct. Rules, But Dist. Ct. Judge Absolves 'Em in Copyright Suit

Vox Pop on Page 71

With this issue VARIETY is reviving its Forum department. It will be permanently spotted on the inside back page every issue that it runs.

Reader commentary on trade topics will find space under the Forum, should the subjects warrant discussion or correspondence.

20TH'S \$30,000,000 COLLECTIONS TO DATE

Twentieth Century-Fox film rental receipts on pictures of the 1936-37 program passed \$30,000,000 in collections with the week ending last Saturday (27). At the same time, sales of the group exceeded 10,000 individual theatre contracts in the U. S.

The latter figure is reported to be a record number of houses which any distributor has tied in with a single season's output.

Hollywood, March 30. 20th Century-Fox is the first major studio to wash up its season's product and start in on the 1937-38 lineup.

Darryl Zanuck cleaned up three pics on Saturday (27), the wind-up of this year's 52-picture program.

A. J. BALABAN BACK IN CHI AND SHOW BIZ

Chicago, March 30. A. J. Balaban, back in Chicago after an absence of several months, intends to give up his Switzerland home and get back into show business.

Though nothing yet settled, Balaban plans to join with Sam Meyers, his brother-in-law, in the acquisition of some theatres and the organization of an independent circuit in Chicago, Illinois, and possibly St. Louis.

Meyers has been negotiating for a number of houses and possible theatre sites in this territory. His takeover of the Melrose is rated as the first step in the Meyers-Balaban circuit.


Sam Cummins and his Century Productions, Inc., narrowly squeezed through a win verdict in N. Y. Federal Court last week regarding a jungle film variously entitled 'Jango', 'Ubangi' and other names, but lost out in another suit regarding the same film in Supreme Court. In the first suit Judge Murray Hulbert said that 'with great reluctance this court makes its disposition of this case on a technicality for the defendants,' the second case, Judge Vincent Li-bell found that Cummins and his group had gifted 1,000 to 1,500 feet of film and granted a permanent injunction.

Named as the defendants in both actions were Century, Cummins, Empire Labs, Richard Fiedler and Bob-Ed Theatres Cor. In the first suit, however, the plaintiff was Davenport Quigley Expedition, Inc., while in the latter, the complainant was Frederick Beck Patterson, v.p. of the National Cash Register Co.

First action was on a copyright issue and created something of a stir in legal channels, Judge Hulbert going into a lengthy dissertation on the items involved. According to his findings, the sale of all right, title and interest in a motion picture does not include copyright, unless copyright is distinctly stated in the original sale. Thus, he found that—from a strictly legal standpoint—copyrights are distinct from the material in a sale of copyrighted works or transfer of copyright. Furthermore, he found, there must be proof of the (Continued on page 30)

Zimbalist Upped

Hollywood, March 30. Sam Zimbalist, aide to Hunt Stromberg at Metro, has been upped to producer. 'You'll Be Married By Noon' is his first assignment. Bob Sterling, sound expert, moves into Zimbalist's old spot.



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That One Year Limit on Contracts Bill Has Cal. Agents Plenty Jittery

Los Angeles, March 30. Hollywood agents are greatly annoyed at the amendment to Assemblyman Cecil King's assembly bill 965 in the Committee on Labor and Capital, which will include a section that limits agents' contracts with clients to one year. The agents are greatly concerned over this last minute amendment to the bill and are going to Sacramento to try and ward off the passage of this measure and also of bill 1228 introduced by Assemblymen James D. Garibaldi and Tom Maloney regulating agency operation and prohibiting the division of commissions with outside parties.

The added section to bill 965 provides that no contract between an employment agency and an applicant for employment shall continue in force and effect for more than one year from the date of the making thereof. And that any provision in such a contract providing for its continuance for more than one year from the date of signing is void. Also that after one year from the date of the making of such contract, further fees, compensation or commission shall accrue to the agency.

This amendment and added section to the original of 965, which provided that it would be unlawful to withhold any part of a person's earnings while loaned from one employer to another, either at flat salary or a bonus, hits at both agent and producer.

Shifting All Around

The dynamite in the amendment would hit both ways as producers have been making long-term contracts with players on an option basis and it is figured that if this bill goes through that the entire business methods of employment in the picture business will be revamped, with agency incomes greatly affected through the loaning of people who have steady employment trying to find a dodge to keep from paying the agents' 10%.

The bigger agencies would be badly hit by this measure as most of their clients are contract people to studios for long periods, getting big money. Being assured of steady employment, these clients would be (Continued on page 70)

WB'S 4 WEEKS PROD. HIATUS

Hollywood, March 30. Production lull hits Warners during the next month, with the studio ordering four-week layoff periods for around 30 writers, directors and editors. Vacations without pay in all covenants.

Studio is far enough ahead on production to permit respite for contractors.

WB EXECS END STUDIO CALL, TREK BACK EAST

Following a two-week conference with Jack L. Warner, Hal B. Wallis and Bryan Foy on forthcoming productions, Gradwell Sears, general sales manager, and his assistant Carl Leserman, S. Charles Einfeld, director of advertising and publicity, and Norman H. Moray, sales head of Vitaphone shorts, have returned east. Sears is swinging eastward through the southern states but the others landed directly to New York.

Van Ronkel Asks \$13,000 From U on Shorts Deal

Hollywood, March 30. Sam Van Ronkel, formerly in charge of shorts production at Universal, has filed suit for \$13,000 against the company, which he claims is due him under terms of a contract which assured him \$1,000 for each short subject produced by studio, whether he was identified with it or not.

Van Ronkel complaint states that agreement was terminated last August, at which time he had completed several shorts for company.

Songsmith's WB Suit

Sanford Green, composer now in Hollywood, filed suit in N. Y. Supreme Court Monday (29) for breach of promise against Vitaphone Corp. Green seeks to collect \$5,250 which he claims is due him on a contract entered into last November under which he was to supply Vitaphone (Warner Bros. shorts) with lyrics and music for a minimum period of 44 weeks at \$150 a week.

He claims Vitaphone cancelled the contract Jan. 15, with 35 weeks still to go.

BENNETT'S 65¢ SUIT VS. G-B ON FILM DEAL

Los Angeles, March 30. Charging breach of contract, Constance Bennett, currently appearing in "Topper" at Hal Roach studio, has filed suit for \$65,000 against Gaumont-British Pictures Corp., Ltd. Miss Bennett (in the complaint it's Constance Bennett de la Falaise) declares she contracted with the producers to make two pictures but that she had never been notified to complete the second.

Actress also asked for an accounting of receipts on the first, "Everytime it's Thunder," which she claims was never given her. She was to have received 10% of the gross receipts in the U. S.

52ND STREET GREETER GETS FILM TUMBLE

Jack White, vet mite club m.c. and comedian, now heading his own Club 18 (West 52d street, N. Y.) gets his first Hollywood film break in the Walter Wanger-United Artists forthcoming musical, "52d Street," which Hal Horne is supervising.

Leland Hayward and Mark Hanna of the latter's agency have signed White for films in general. The m.c., however, is making a separate 5% commission arrangement with Monte Prosser because the latter first ballyhooed him for the "52d Street" musical, but the Hayward agency meantime stepped in and signed him up exclusively.

Lipscomb Weds, Rushes To Hollywood for 'Geste'

London, March 30. William Lipscomb will marry Florence Taub, authoress, here April 5 after a brief courtship, couple sailing for the U. S. on April 7.

Lipscomb had planned to produce "Ninety Nails," a legit play at the Saint James, in mid-April, with Edmund Gwenn practically set for the lead, but show has suddenly been called off because Par called Lipscomb back. Pic company wants him on the Coast pronto for a new production of "Beau Geste."

Acad OK's Scrib Pact

Hollywood, March 30. Academy writers' branch has okayed amendments in Screen Playwrights basic agreement for writers. Ratification is contingent on two-thirds vote of Academy writer-members.

The Hartmans Go 20th

The Hartmans, comedy dance team, have been signed to a term picture contract by 25th Century-Fox.

Team is currently in "Red, Hot and Blue" and doubled into the Persian Room of the Hotel Plaza, N. Y., until tonight. They leave for 20th-Fox immediately upon closing of "Red Hot." Jack Bertell agent.

Lubitch's 25 Years

Hollywood, March 30. Ernst Lubitch celebrated his 25th anniversary in the pic biz March 28. Marlene Dietrich ordered up a cake on the "Angel" set at Paramount.

METRO STILL IN A HUDDLE ON FOREIGN PIX

Hollywood, March 30. Metro's foreign production huddle is continuing through the week with no definite policy for picture making in London determined. Tentative plan has Robert Taylor going abroad to make "A Yankee at Oxford" under Jack Conway's direction, and Louise Rainer to appear in "Rage in Heaven" with Sidney Franklin as director.

Attending confabs are Michael Balcon, Ben Thau, Robert Ritchie, Ben Goetz and Louis B. Mayer. Ritchie and Goetz haul east within 10 days for return to London. Balcon stays for another three weeks to iron out further story and production details.

5 DISNEY SHORTS TO BECOME ONE FEATURE

"Three Little Pigs," which will be a part of the Walt Disney cartoon feature he is now getting together of Academy winning shorts for the past five years, has grossed a total of \$250,000 to date and is expected to reach \$300,000. Some dates for "Pigs" returned more than some features due to bookings on percentage. Sales plans in connection with the Disney feature, made up of "Pigs" and four other cartoons, plus connecting matter, are pointing the picture as the other half of double bills in the belief that it will sell well that way.

Shorts going into the feature, winners of Academy awards from 1932, are "Flowers and Trees," "Pigs," "Tootsie and Here," "Three Orphan Kittens" and "Country Cousin." Compilation will run 4,400 feet and be entirely in Technicolor, with a special musical score prepared. United Artists will distribute.

More Atlantas Go Pix

Atlanta, March 30. This burg is sending two more out to join its Hollywood contingent, which now boasts Dixie Dunbar and Jane Withers. Latest to head west are Charlotte Bishman, 6, who has been given contract by WB, and Catherine Ditty, 13, signed with Educational.

Both kids are dancers and singers and will leave in April with their mothers and "Speedy" Steed, their accompanist, for the Coast.

Another Atlanta juvenile is already in Hollywood. She's Kathryn Nimmo Howard, there since January.

Garnett Tees 'Stand In'

Hollywood, March 30. Tay Garnett will start directing "Stand In" for Walter Wanger April 14. Leslie Howard is only one cast. Gene Towne and Graham Baker are scripting the Clarence Budington Kelland Satevepost yarn.

'Ice' Troupe on Location

Hollywood, March 30. With Tyrone Power set opposite Sonja Henie in "Thin Ice," troupe headed by Sidney Lanfield, director, is at Ranier National Park in Washington grabbing outdoors shots. Raymond Griffith is associate producer. Boris Ingster and Milton Sperling scripted.

Gail Patrick's Proviso

Hollywood, March 30. Carrying a proviso that she must receive topflight roles, a new contract has been handed Gail Patrick at Paramount.

Initiator will be the lead opposite Jack Benny in "Artists and Models."

Going Places

By Cecelia Ager

White Ties and Figure Eights

It can be said of the audience at the Ice Skating Carnival at Madison Square Garden that they did not laugh when she got up to take a pratfall. A more tactful, Chesterfield-like play-the-game audience there never was, and not from lack of opportunity to be otherwise.

It seems pratfalls are indigenous to ice skating, to the very best ice skating. One just does not notice, that's all. Not even the little kiddies in the topmost galleries notice. One is too rapt, watching for things to applaud, for spots to show one's awareness of the difficult feats that do not look so difficult. The things that look difficult are merely spectacular; indeed, a trifle vulgar. These are values that only the experts understand, and the whole audience, at the Ice Carnival, are experts. Utterly sporting experts, like the audiences at the tennis matches used to be, before they took up boogie.

Carriage trade lousy with toppers, greetings wafted hither and yon, sub-debs in bunny, debs in little capes of the real thing, dowagers with tiaras, colonels with arthritis, beautiful undergrads, agents looking for Sonja Henie, mugs, blanching at the four-th program tag, all pushing in a chattering mass during intermission into the foyers, swarming to the hot dog stands, eating hot dogs daintily, drinking beer, gay, gay, gay. Maddened by the change in the atmosphere, the pop vendors muttered "thank you," served Coca Cola when asked for Coca Cola. It might have been the bar at the Met, save that nobody looked harried with the thought of going back.

Figure skating, it turns out, is guided by conventions, like a cotillion; the most rigorous of these: the ladies' costumes must be dowdy, simply must, if only ever so slightly. Skirts must be either a little too long or too short, trimmings just a little too much; there must be mark you, his should be worn plunk square on top of the head or slanting violently. The last cry, for ladies' ice skating costumes, is remember, kindly, the soubrette.

Thus when Miss Melitta Brunner of Austria, looking like a glorious classic goddess, dared to appear for her "Torch Dance Heroique" in a coat of gilt paint, gilt helmet, plastron and essential aprons, that's all, there was a spell during which the audience had to readjust itself before it could unbend to the sweeping grace of Miss Brunner's movements. So, it liked Miss Brunner's "Danse-Slav" still better—since for this she wore a regulation Russian confectio, and the musical accompaniment, more clearly punctuated, inspired her to interpretation in pure dance so beautifully executed everyone forgot she was on skates. Miss Brunner, besides, follows the music from start to finish. She fits her routines to the number—a practice that, in general, figure skating routines disregard. They end, it seems, whenever they get the notion, leaving the music suspended and homeless in an uncompleted chord, counting on a roll of the drums to tie the whole thing up—but that doesn't quite do it. Miss Brunner, furthermore, ends her numbers in the center of the rink, taking her bows skating off always facing the audience, never turning her back before she reaches the very door. So, too, Karl Schaeffer, who looks like Hamlet on ice. The others either don't make it, or don't know about this primary trick of showmanship.

There was showmanship galore in the production, in the dramatic lighting for it was Leon Leonidoff who saw to that. Even comedy—the "Kranterz Dance" of Miss Peggy Fahy and Richard Toward, done with the nice good humor of a number by Adele and Fred Astaire. For their finish they fell slowly, flat on their faces, like vaude comedians leaning forward from elongated shoes, but they meant to. And even a ballet, choreography by Miss Florence Rogge, with circles within circles, a living sleigh, radium paint dresses for lights-out, and individual artistic temperament giving it a warm, homey, Music Hall touch.

Doris Nolan's 'Society' Gal

"Top of the Town" is so big, you might say monstrous, it is only natural that Doris Nolan should be pictures' greatest affront to 'society' irls, much greater even than Madeleine Carroll's tribute to them: "The Avenue."

Miss Nolan's long bob swings out in a tremendous mass, frizzing, her eyebrows sweep around her eyes in giant arcs, whole dynasties of real girls give their lives that they may sweep round the hem of her beaute cloth coat, swirl round the top of her head, clamor across her shoulders, and the measure (in the script) of her dopiness, is so hilarily grand.

Epic, is the extensiveness of Gertrude Niesen's make-up and Miss Niesen isn't kidding. Eyes so heavy with shadow and false lashes she can scarcely lift their lids and so must peer out through narrowed slits, lips painted in such voluptuous curves they take on a permanent sneer, straight bangs and a long bob insisting on the length of her face from brow to chin, the whole thing a mask so obviously a mask, a mask worries for its cracking when she sings. But it doesn't crack, for Miss Niesen is a torch singer of such sophistication she doesn't wiggle her face to express stuff, but only her body. There is no doubt about her being a torch singer, though, for you hear her singing. "Where Are You," from way far off in the distance, and the camera takes you past miles and miles of candle-lit tables (peopled with motionless, enraptured extras) in a little candle-lit Greenwich Village cafe, before it brings you to Miss Niesen herself. After all these goings-on, it is a little startling to hear Miss Niesen read time for the talks like a nice New York home girl in a nice, flat, gentle little voice—rather like Janet Gaynor, in fact.

Then there is Ella Logan who, it seems, feels "Top of the Town" is her big chance at last and so she must give it all she's got, every precious thing, every blessed moment. Not a shot, not even in the far background, but what she's pushing her hat around; her close-ups are sheer frenzies of personality. But Miss Logan, despite her zeal, is good enough and likable enough to deserve someone's coming along soon who will whisper to her about restraint.

Coquettish Simone

For quite a long time, in "Seventh Heaven," Simone Simon doesn't open her mouth; which is all to the good. Silent, photographed in various still attitudes of dejection, she might be anything, even the poor little wail that they say. Her lowered eyelids can be despair; her shyness, lessness.

But eventually she must speak, and the moment she does, it all turns out to have been coquetry. Practical, experienced coquetry, as sure and successful and instinctive as the technique of Jean Harlow. Miss Simon, once she speaks, is a cutie with a plan of attack. She uses the very young feline approach, creeping in step by step, snuggling closer as resistance wavers, and establishes herself firmly long before her opponent catches on that there's even been a combat. She works so softly, all the time steady foraying her position, that when she first out what's happened to him, it's too late, and besides, he thinks he wouldn't have had it any other way. It doesn't matter whether Miss Simon is "Diane" or not; she's good. She knows how to do what she does expertly, it's a pity the script wouldn't let her chuck "Chico" when the rich French officer wanted her to come over to his house. This would have been only logical, the inevitable next step.

Miss Simon has a beautifully swirled-out long bob, carefully tended and proportioned by no less than an Antoine, it seems. Gale Sondergaard has her teeth when she beats Miss Simon, but steady people in the audience still don't wince with her blows.

Racquetier's Test

Hollywood, March 30. Decision as to whether 20th-Fox will place Helen Wills Moody, the

tennisier, under contract will be made this week when Darryl F. Zanuck returns from a Del Monte vacash.

Studio will make voice and dramatic tests this week.

STAGE DOES NOT DOMINATE

Directors

(244)

*Indicates prior identification with the stage.

Directors of silent films active in sound production.

(136)

George Archinbaud	Wallace Fox	Marshall Neilan
Dorothy Arzner	Chester Franklin	Roy William Neill
Lloyd	Sidney Frankli	Fred Newmeyer
Monty Banks	Harry Fraser	William Nigh
Reginald Barker	Tay Garnett	Frank O'Connor
William Beaudine	Louis Gasnier	Al Raboch
Harry Beaumont	*Edmund Goulding	Albert Ray
Spencer Bennett	Alfred E. Green	*Charles F. Reisner
John Blystone	Edward H. Griffith	*John Robertson
Frank Borzage	Nick Grinde	Albert Rogell
Charles Brabin	Victor H. Halperi	Phil Rosen
R. N. Bradbury	Howard Hawks	Richard Rosson
Herbert Brenon	Robert H. Harlan	*Wesley Ruggles
Howard Bretherton	Howard Higgin	Malcolm St. Clair
Monte Brice	Robert F. Hill	Alfred Santell
Clarence Brown	Lambert Hillyer	*Victor Schertzinger
Melville Brown	James P. Hogan	Ernest Schoedsack
Ted Browning	James W. Horne	Aubrey Scott
Clyde Bruckman	William K. Howard	Edward Sedgwick
David Butler	Ralph Ince	Lewis Seiler
Christy Cabanne	Erle C. Kenton	William A. Seiter
Frank Capra	Henry King	Forrest Sheldon
Edwin Carewe	Louis King	Paul Sloane
Ralph Cedar	Alexander Korda	Edward Sloman
*Charles Chaplin	Gregory LaCava	*John M. Stahl
Elmer Clifton	Edward Laemmle	*Paul L. Stei
Edward Cline	Sidney Lanfield	Ben Stloff
Jack Conway	D. Ross Lederman	Frank Strayer
Lloyd Corrigan	Rowland V. Lee	*Edward Sutherland
*James Cruze	Robert Z. Leonard	Norman Taurog
*Irving Cummings	Mervyn LeRoy	Ray Taylor
Michael Curtiz	*Frank Lloyd	Sam Taylor
Roy Del Ruth	Del Lord	James Tilling
*Cecil B. DeMille	*Ernst Lubitsch	Frank Tuttle
*William C. DeMi	Edward Ludwig	*W. S. Van Dyke
Allan Dwan	Henry McRae	King Vidor
Reeves Eason	Noel Mason	*Robert C. Vignola
Maurice Elvey	Archie L. Mayo	*Josef Von Sternberg
Ray Enright	John P. McCarthy	Richard Wallace
*George Fitzmaurice	William H. McGann	Raoul Walsh
Victor Fleming	James McKay	Lois Weber
James Flood	George Melford	William A. Wellman
Robert Florey	*Lothar Mendes	Alfred L. Werker
John Ford	Lewis Milestone	Sam Wood
Eugene Forde	Vin Moore	William Wyler

Directors who were formerly assistant directors, art directors, cameramen, film cutters, or in mechanical departments:

(37)

Thomas Atkins	Stuart Heisler	W. C. Menzies
Scott E. Beal	H. Bruce Humberstone	Jean Negulesco
W. iam Berke	Arthur Jacobson	George Nicholls, Jr.
Herbert Iberman	Edward Kelly	Gilbert Pratt
Edward L. Cahn	Lew Landers	Theodore Reed
C. C. Coleman, Jr.	Walter Lang	Armond Schaefer
Arthur C. Collins	Mitchell Leisen	Lesley Selander
Lewis R. Foster	Otho Lovering	David Selman
Karl Freund	S. Roy Luby	William Shea
Cedric Gibbons	Burt Lymwood	Lynn Shores
Alexander Hall	Duncan Mansfield	Nate Watt
Henry Hathaway	Edward L. Mari	Mack V. Wright
	Gus Mei	

Directors who were formerly screen writers:

(22)

Karl rown	John Farrow	Ray McCarrey
Rowland Brown	*Leonard Fields	*Robert Riski
William J. Cowen	Harry Fraser	*Murray Roth
Ford Beebe	*Ben Hecht	J. Walter Ruben
William Carruth	Charles F. Lamont	*Mark Sandrich
William Clemens	*Max Marcin	Sidney Salkow
Lewis Collins	*Charles MacArthur	Tim Whelan
	Leo McCarrey	

*Directors formerly identified with the stage imported to Hollywood since the introduction of sound:

(21)

*Busby Berkeley	*Ben Holmes	*Ralph Murphy
David Burton	*Arthur Lubin	*Irving Pichel
*John Cromwell	*Hamilton MacFadden	*H. C. Potter
*George Cukor	*Russell Mack	*Max Reinhardt
*Chester Erskine	*Frank McDonald	*Edgar Selwyn
*Thornton Freeland	*Robert Mamoulian	*Stuart Walker
*Norman Gering	*Phillip Moeller	*George White

Directors from European studios:

(11)

*Leo Bulgakov	Henry Koster	Charles Vidor
William Dieterle	Harry Lachman	James Whale
Eugene Frenke	*Fritz Lang	Harold Young
William Keighley	Kurt Neumann	

Directors who were formerly screen actors and now directing sound pictures:

(11)

Lew Ayres	*Russell Hopton	*Joseph Santley
*Edward Buzzell	*Bert Lyell	Glenn Tryon
*Norman Foster	*Elliott Nugent	*Crane Wilbur
*James Gleason	*Gregory Ratoff	

Directors who have graduated from directing shorts:

(6)

John H. Auer	Norman McLeod	George Stevens
Fred Guiol	Ralph Staub	F. Herrick Herrick

SILENT FILM MEN HOLD THEIR PLACE

Of 244 Directors, Only 57 Came to Films from the Theatre; 21 Si Intro of Sound; 23 Producers, of 123, from Stage—Producer - Director Aces of Crop on Authority

ASSOCIATE PRODUCERS

By JOHN C. FLINN

Hollywood, March 30.

Where does the associate producer stop and the director begin?

This proposition may be of no special concern outside of Hollywood, but delving into the subject unfolds a few sidelights pertinent to current studio operation. One revelation is that, for the most part, the executive and creative personnel is the same which brought the silent picture to its utmost development.

It wasn't so long ago that you could watch a picture unfold, without seeing the credits, and immediately name the director of the film. This was particularly true of the silent days. It is doubtful if that holds good now except in rare instances. It emphasizes the point that modern screen production is the result of team play rather than individual ball carrying. The open field runner today is apt to stumble over his own interference. The transition in production methods is distinct. Even greater than most people interested in picture making may realize.

No Longer King

The director is not king of all he surveys on the lot. He is still important, of course, but his is hardly now the final word. Into the situation has come the associate producer. Take the cutting of a film. Formerly no one dared suggest that anyone cut the picture but the director. Who cuts it today? Well, different studios are following different schemes. At some the director makes the first cut, after which the associate follows up with his slice. Over at 20th Century it is known that Zanuck, as head of production, personally scissors at least all the important films. At some studios the a.p. goes on the sets; at others the a.p.'s do not.

Many directors today practically parallel the stage director. Meaning that story, cast, etc., have been scheduled for him, and due to the manner in which final scripts are now prepared, he can practically follow a road map if so inclined. Hence the director, like the stage director, is mainly concerned with providing the "business" to accompany the dialog and setting the tempo at which the scenes are to be played.

This is not true of all directors, but it marks a change in method for many of them. It also brings out that the current producer-directors, of which there are few (about 10), come closest to still being captains of their box office souls, as were the silent film princes of royal blood.

For those who long for the past, personnel statistics on the modern production setup should prove a source of comfort, and something of a surprise for those who take it for granted that picture production has been taken over by the stage. The figures reveal that of the 244 directors on Hollywood's active list today, 136 directed silent films (of whom 20 were formerly of the theatre), and but 21 have come from the stage since the introduction of sound. In addition are eight former stage dramatists, nine legitimate actors and two directors from the European theatre. In the case of producers and associate producers, the figures reveal that of an active total of 123, some 25 were producing when films were silent (of whom two were formerly of the theatre) and 21 have been imported from the stage since sound. In the latter group are former dramatists.

Another significant point in favor

Producers

(123)

*Indicates prior identification with the stage.

Producers and associate producers from studio technical, scenario and business departments:

(30)

George M. Arthur	Dario Faralla	David Lewis
Pandro S. Berman	*Bryan Foy	Paul Malvern
Irving Brick	Max Golden	Lou Ostrow
Sidney Brod	Edmund Grai	Ben Pivar
Emanuel Cohen	Edward Gross	Joseph Pasternak
Ralph Cohn	A. W. Hackel	L. A. Sarecky
John Considine	Henry Henigson	Armand Schaefer
Jack Cummings	Bernard H. Hyman	Herman Schlom
Frank Davis	Paul Jones	Sam Zimbalist
Harry L. Decker	Carl Laemmle	Victor Zobel

Producers and associate producers formerly connected with distribution or exhibition:

(21)

William Berke	Phil Goldston	Lee Marcus
Lou Edelman	Ben Judson	Ned Martin
Milton Feld	M. H. Hoffman	Cliff Reid
Bud Barsky	Sam Katz	Charles R. Rogers
Maurice Conn	Burt Kelly	Richard Rowland
Mauri Cohn	Sol Lesser	Mel A. Shauer
Ken Goldsmith	Nat Levine	Harry Sherman

Producers and associate producers who were formerly screen writers:

(24)

Earl Baldwin	Nunnally Johnson	Robert Presnell
Colbert Clark	Edward Kaufman	Maurice Revnes
Edward F. Cline	*William LeBaron	Rogart Rogers
Jack Cunningham	W. D. Lighton	*Morrie Ryskind
Michael Fessl	Robert Lord	E. Lloyd Sheldon
*Leonard Fields	Jos. L. Mankiewicz	Ray Taylor
*Benjamin F. Glazer	Gene Markey	*Harlan Thompson
Lucien Hubbard	Sam Marx	Darryl Zanuck

Producers and associate producers from silent pictures:

(25)

E. M. Asher	Al E. LeVoy	Winfield R. Sheehan
Arthur F. Beck	E. J. Mannix	*William Sistrum
Sam Bischoff	Louis B. Mayer	Edward Small
Sam Briskin	Zion Meyers	John Stone
Trem Carr	Harry Rapf	*Walter Wanger
Harry Cohn	Hal Roach	Sol Wurtzel
Larry D'Armour	Edward Sedgwick	Jack Warner
William T. Backey	David O. Selznick	Adolph Zukor
*Jesse L. Lasky		

*Producers and associate producers formerly identified with the stage (legit, vaudeville, or burlesque) imported to Hollywood since introduction of sound:

(13)

*George Batchelor	*John Emerson	*Rufus LeMaire
*Harry Joe Brown	*Lewis E. Genger	*Al Levy
*Earl Carroll	*Arthur Hornblow	*Robert North
*Edward Chodorov	*Dan Keefe	*Max Winslow
*B. G. DeSylva		

Producers and associate producers formerly publicity men:

(6)

Hal Horne	Hunt Stromberg	Joseph H.
Harold Hurley	Robert F. Sisk	Hal Wallis

Producers and associate producers from magazine and newspaper fields:

(3)

*George Haight	Merritt Hulbert	*Kenneth MacGowan
----------------	-----------------	-------------------

Associate producers from abroad (Germany):

(1)

Henry Franke (Warners)

of the 'old timers' is that of the 10 pictures nominated by the Academy as candidates for its 26 prize, seven were directed by men who began their film careers prior to sound.

Heretofore rules of the Academy merit awards did not encompass recognition for associate producers. Beginning next year, however, the Irving G. Thalberg Memorial Award, in the form of an annual plaque to be permanently retained by the recipient, will be awarded to the producer who excels in consistency of productions made under his personal supervision.

With the exception of 'Mr. Deeds,' which Frank Capra produced and directed at Columbia, all the pictures which qualified for the Academy award this year carried the name of a producer on its credit title card.

It is not necessarily a fact that the importance of the director has been lessened since the advent of sound. It can be said, and truthfully, that the director now assumes duties which demand more intense application to actual shooting than in former years. Heretofore everything from costumes to casting was tossed in his lap. Today the associate producer is responsible for these preliminary details.

With the exception of the producer-directors, of whom Cecil B. DeMille

would be an example, it can be said that modern production is very much a matter of the director and the associate producer. Perhaps it can be summed up in a general way by saying that the director plus the a.p. equals a good picture; the director versus the a.p. means a bad one.

The accompanying statistical boxes to this story comprise an attempt to show the origin of the current list of directors and associate producers on the Coast. Minor differences may be noted, such as Mervyn LeRoy being listed as a director. LeRoy has recently become a producer-director, but his first picture, as such, has just been released. Al Jolson has also become an a.p., but has not yet released a film. The producer-directors are mostly listed as directors. Otherwise it is believed that the list give an accurate breakdown.

Metro Wants Tully

Hollywood, March 30. Metro, wants Jim Tully on the script of 'The Foundry.'

Tully is trying to win Metro into doing his 'Bruiser' as part of the deal, but studio can't see anybody to cast in it. Chief interest in the Tully piece, which was Irving Thalberg's, passed out with his death.

Rockefellers' Williamsburg, Va., Locale of New R. C. Musical Play

The Rockefeller, already deep in various forms of show business with their Radio City activities, may go into legit producing in the fall. Heretofore they only partially financed "The Great Waltz" (Max Gordon); "White Horse Inn" (Warner Bros.-Charrell-Stebbins). Tentative plans call for production by the Music Hall staff of an opera-etta by Arthur Schwartz and Laurence Stallings in the Center theatre to succeed "White Horse Inn," current tenant, which is slated to close Saturday night (3), although may linger, dependant on current week's biz.

Contracts has not been inked, but Schwartz and Stallings have submitted a skeleton script, with portions of the dialog and several musical numbers complete. Rockefeller officials and the Music Hall staff have tentatively approved it. Both Schwartz and Stallings are now in Europe, supposedly working at least part time on the show. No final decision is expected until their return about mid-April.

Still untitled, the Schwartz-Stallings show would be a musical on the scale of "Inn" and "Waltz," with a cast of more than 100 and a lavish production. Story deals with a show troupe which comes to America in Colonial times, and allows plenty of opportunity for elaborate costuming and sets. And while it's termed entirely a coincidence, the story's locale is Williamsburg, Va., which the Rockefeller recently restored to its original Colonial state.

Plans haven't yet reached point where any players are being considered for the show. Also denied that any particular stage designer is contemplated, but understood Albert Johnson has been approached.

If and when the Rockefeller produce the musical, Leon Leonidoff and his staff which puts on the stage shows at the Music Hall, would constitute the production nucleus. Radio City execs disclaim any idea of ever going into straight dramatic production or even putting on large operettas as a general policy, but admit they may do other musicals for the Center if this one is successful.

If the Radio City staff doesn't stage the Schwartz-Stallings musical for the Center's next show, one of several other available scripts might be produced.

The Schwartz-Stallings musical contemplated by the Rockefeller is not to be confused with Schwartz' forthcoming show, "Between the Devil," musical which the Shuberts plan to produce in the fall. English comedian, Jack Buchanan, will head the cast of that one.

Usher Lands Yarn With Par; Fanchon to Produce

Hollywood, March 30. Next production assignment at Paramount for Fanchon (Simon) will be "Summer Romance," sketched for early summer release.

Opus will be scripted from an idea submitted by Lilly Anderson, usher in a Chicago theatre, and will feature Shirley Ross, Lynne Overman, Johnny Downs, Yacht Club Boys, Mary Carlisle, Terry Walker and Olympe Bradna.

Park on Rogers Site

Sacramento, March 30. Ill permitting the state to lease 1,500-foot Pacific ocean frontage on the Will Rogers estate to add to the park system has been introduced in the legislature. Measure \$100,000 appropriation.

NERVE LEADS SPOTTED

Hollywood, March 30. Barton MacLane and Josephine Hutchinson have been inked for leads in Warner's "It Takes Nerve," yarn by Don Ryan and George Gamet on the sepi dogs which bite the blind. Frank McDonald will direct for Ryan Foy, with production slated for April 15.

Young Holt On Loan

Hollywood, March 30. im Holt, son of Jack Holt, under contract to Walter Wanger, has been loaned to Samuel Goldwyn for "Stella Dallas," into production this week. Joe Igelow is concocting comedy dialog for the film.

1-REELER AS TEST FILM

Par Uses Flock of Neophytes in Its 'Swing Fever' Short

Hollywood, March 30. Newcomers to the screen and film novices from other fields of entertainment are appearing in "Swing Fever," one-reeler which Herbert Moulton is producing at Paramount. It's more of a test than anything else.

Cast includes Billie Daniels, Coccanut Grove dancer; Lucille Lamar and Dorothy, both LeRoy Prinz terpsiters; Bill Roberts, dancer-singer; Gwynn Ford, little theatre embryo; June Kilgore, ether singer; Tom Skinner, of the Pasadena Community Playhouse; Stanley Brown, recent U.C.L.A. grad, and Margaret Campbell, moppet torcher. Oliver Hinsdel, talent scout, Al Siegel, voice teacher, and LeRoy Prinz, dance director, are coaching the neophytes.

Reinhardt Draws Dosty's 'Gambler' At WB; Davis Tops

Hollywood, March 30. Bette Davis will be starred in "The Gambler," which will be Max Reinhardt's next directing job at Warner. Production is slated for summertime.

Milton Krims adapting from Feodor Dostoevsky's original.

'JOY OF LIVING,' DUNNE STARRER, FOR SANDRICH

Hollywood, March 30. Next directorial assignment for Mark Sandrich at RKO will be "The Joy of Living," Irene Dunne starrer. Production starts June 1, with Felix Young associate producer.

Jerome Kern, Dorothy Fields and Herbert Fields are writing music, lyrics and screenplay.

Phyllis Brooks et AL Sued for 10% Commish

Los Angeles, March 30. Four agency suits to collect commissions on acting contracts were filed last week.

Stephens-Kemper seeks \$38,000 from Phyllis Brooks, alleging breach of contract and wrongful discharge. Agency alleges that under a contract signed in August, 1936, it placed her in the Broadway production of "Stage Door" and as a result received several studio calls but the actress rejected them. Later she discharged the agency and more recently signed a contract at 20th-Fox. Stephens-Kemper also filed a suit against Charles Tannen for \$450 alleged owed for work outfit obtained for him at 20th-Fox.

Hoffman-Schlager, Inc., filed action for \$1,700 against Icharl Thorpe, director, alleging that amount is due on his Metro contract. Outfit also seeks \$500 from Betty Roberts on work obtained at Universal.

N. Y. to L. A.

Ralph Bettinson.
Rube Cowan.
Lester Hammill.
Mrs. Hal Horne.
LeRoy George S. Kaufman.
Mr. and Mrs. Ed Marr.
Tyronne Power.
Stanley R.
Ritz Bros.
Georgi Wolfe.

L. A. to N. Y.

Victor H. Clark.
S. Charles Einfeld.
Percy Elkeles.
W. H. Fawcett.
Teddy Hart.
Carl Lesserman.
Edmund Lowe.
Frank Mason.
Sid Rogell.
George J. Schaefer.
Nicholas M. Schenck.
Cal Swanson.
Linton Wells.
Herschel Williams.

Rivkin Booneing Col.

Hollywood, March 30. Joseph Rivkin, who recently resigned as casting director for Hal Roach, joins Columbia as head of its talent department April 5.

Rivkin will endeavor to locate and develop new talent, with duties to do when he has to knock out a Bob Mayo, casting chief.

Goldwyn Pays Off 'Hurricane' Natives With Chewing Gum

Hollywood, March 30. With P. K. Wrigley, now on the Coast, supplying several cases of gum to be used as supplemental pay for natives working in "Hurricane," on Samoa island, negotiations are under way between Samuel Goldwyn, producer of the pic, and the manufacturer, to hookup in a nation-wide exploitation campaign for the film. Wrigley's gum is en route to the South Seas with Goldwyn's first location crew.

Deal is likely to include national 24-sheet coverage by Wrigley, in addition to Goldwyn's own two-month 24-sheeting on "Hurricane."

United States Navy, in control of American Samoa, will not permit the picture companies to pay the natives directly, lest it disturb the economic conditions on the island. Goldwyn company will, use corned beef, tinned salmon, striped stick candy and tobacco, in addition to the gum. Arthur Hilyer, of Wrigley's Chicago office, is on the Coast handling negotiations.

BILL FIELDS NOW WELL ENOUGH TO MAKE A PIC

Hollywood, March 30. William Fields drew his first assignment from Paramount in over a year when set for "Big Broadcast." Comedian expects to leave the Pasadena sanitarium in a few weeks.

Fields was so slated over his condition and weight pickup he sent for photos to be mugged and let friends know how well he looks.

James P. Hogan Boosted To Top Par Meg List

Hollywood, March 30. James P. Hogan, Paramount director, has been promoted to the major feature division. He'll handle "The Last Train from Madrid." Hogan directed five low cost pix on the lot during the last year.

Welch, Sans Agent, Draws New Par Pact

Hollywood, March 30. Eddie Welch, one of the few Hollywood names working without an agent, was handed a new two-year pact at Paramount. Welch, former New York comedy scripter, goes into his fourth year on the Par payroll. During last year he worked on 14 scripts. At present he's collabing on scripts of "Tightwad," which will feature Edward Everett Horton.

ARRIVALS

Charles (Buddy) Rogers, Eric Maschwitz, William Hewitt, Kate Aschaffenburg, Valera Molinar, Jack Davies, H. Morrison, Nelson Doubleday, Matthew Hohner.

SAILINGS

April 14 (New York to London) Mr. and Mrs. Morton Downey, Irvin Marks, Robt. Riski, Truman Talley, Gloria Swanson (Normandie).
April 7 (London to New York) Chilton and Thomas (Normandie).
April 7 (New York to London) Doc Sims, Bill O'Brien (Ile de France).
April 7 (New York to London) Walter Hutchinson, Sid Kent, Morris Goodman (Quebec Mary).
April 3 (Los Angeles to Shanghai) Sol Wurtzel (resilient Hoover).
April 1 (New York to Paris) Doc Sims, Bill O'Brien (Ile de France).
March 31 (New York to London) Mary Lewis (Aquitania).
March 28 (New York to London) Ludwig Hoffman, Gertrud Ruenger, Dagmar and Siegfried Nordstrom (Hansa).
March 27 (New York to London) Joseph E. Bernhard, Paul Lukas, Jacqueline Salomonas, A. W. Tarbell, Thomas Driberg, George Komaroff (Paris).

Hollywood Vs. New York

By Joe Laurie, Jr.

How does New York compare to Hollywood for the actor? Nobody asked me but what's a mugg going to do when he has to knock out a column?

Let us first compare the actor's Main Streets. New York still has its Broadway; a Broadway splattered with orange juice, hamburger stands, auction rooms, pin games, double features, burlesque shows and quick lunchrooms. But still it's Broadway. It holds a certain fascination for the old timer who remembers Hammerstein's, the Metropole, Churchill's, the old Palace, the Knickerbocker and the Claridge. And to the newbie in the show business it has tradition. He knows that history, show business history, was made right on this street; the most widely advertised street in the world, Broadway, the heart (and the kidneys) of the show business.

The newcomer can walk up and down the street and meet many of the biggies in all the branches of the show business. Everybody sort of uses the street to go to other places. There are many new faces, but new faces have a habit of showing up on Broadway. Cohan, Harris, Collier were once new faces on Broadway. Broadway is a rehearsal hall for wrinkles.

Hollywood has its Hollywood boulevard and Vine street—a sad sort of a street with many new faces as it is a spot to just look around to see who isn't there. Of course it's a young street; yet...maybe in years to come the Shirley Temples and the Freddie Bartholomews will have fond memories of it.

Nite Life

There isn't hardly any light life in Hollywood, but that is easily understood. When one is working in the pictures one must be on the job early in the morning. One must look good, and fresh; that camera can't be fooled. You can't grease up baggy eyes and make 'em look wide awake from the fourth row in pictures like you can on the stage. And for that very reason one sees very little public drunkenness. Hollywood. When they do go off on a toot, they wait until the picture is over and then they take a week-end bender up in Frisco, away from the picture 'scouts.'

There are more cabarets on one side of 52d street in New York than in all Hollywood and Los Angeles together. Hollywood is more of a luncheon town. The Brown Derby, Vendome, Levy's, The Masquers and the commissaries of the major studios, are jammed. New York also, has a great luncheon crowd—the Astor, the Plaza, the Lambs, are just packed with afternoon show talk and food.

Gambling is concentrated in Hollywood. It's in spots where almost everybody can get in and waltz Lady Luck around until her feet or your dough gives out. In New York one has to be known to have money to be able to get into those places that change your coin for chips and then take the chips. They gamble for high stakes out in Hollywood, but those New York guys aren't exactly likers either.

Amusements in Hollywood are few. Sometimes a Broadway show with the original cast dares come as far as Los Angeles for a few weeks.

They have fights twice a week, the Trocadero and Louis Prima's Famous Door on Sunday nights, the Biltmore and Ambassador (Los Angeles) for dancing, Santa Anita during the racing season, and football and night girl-baseball games.

Alice Faye's Waker-Up Wins Her a New 20th Pact

Hollywood, March 30. Darryl Zanuck saw Alice Faye's performance in "Wake Up and Live" in the rough-cut stage, he agreed to tear up her contract and supplant it with a new one carrying uppage in coin. Superseded deal had more than three years to go. Miss Faye goes into "Last Year's Kisses," which Norman Taurog will direct. Mack Gordon and Harry Revel are doing the tunes.

'LEGION' LEADS SET

Hollywood, March 30. Anne Nagel and Dick Foran get the leads in Warner's "The Devil's Saddle," which Bobby Connelly will direct. Willard Parker and Granville Owen are in supporting roles.

When you figure that New York has over 30 legitimate theatres, hundreds of picture houses, hockey, racing, basketball, major league baseball...well, let's skip it.

Sunshine

Climate? Well that's just a matter of taste. During the rainy season in Hollywood it isn't so nice although even then they do get many days of sunshine. But during the summer the weather is grand, plenty of sunshine, that is if you like sunshine all the time, and very few people don't. The days are warm and the nights cool which insures good night's rest. You can depend on the weather for golfing. When one gets a little older, say...the spreading 40's, one likes that good sun heat penetrating creaking bones. But a steady diet of sunshine sort of slows one up...you just don't have the pep you have in New York—but why have pep? Sure New York has snow, cold nasty days, but if you have long underwear and a heavy coat what's the difference?

As for jobs, the studios use thousands of actors a week; there are also a dozen radio programs that use extra talent; they have a few stage shows (presentations) and a few nitery jobs. In Hollywood the picture studios are the greatest employers of actors. New York still (Continued on page 69)

LOU LUSTY BLOWING RKO IN COIN TIFF

Hollywood, March 30. Lou Lusty, executive assistant to S. J. Briskin at RKO and who acted as a producer on the lot, is quitting shortly. He joined RKO when his boss moved over from Columbia four years ago. Reported that no uppi reason for his bow-out.

Par Signs Calgary Bros.; Niela Godeelle Next?

Calgary Bros., European comedy pair currently with Eddy Duchin on the Paramount stage, N. Y., have signed for two pix for Paramount. Due on the Coast April 26 and will go into "Double or Nothing," with Bing Crosby, followed by "Artists and Models." Deal carries usual options. Set by Jules Stein, of Music Corp. of America.

It'll be the Calgary's first American pix. Have appeared in British, French and Italian films.

Par is also interested in Niela Godeelle, Adolph Zukor himself Monday (29) having looked her over. Calgarys go to Hollywood on conclusion of the Par, N. Y., date, in a week or so. Scheduled for three weeks at the New York de Luxer, Calgarys, after 18 days (April 10), leave for a booking at the Coccanut Grove, Hollywood, before reporting at the studio.

Koster Back West

Henry Koster, director of "100 Men and a Girl," who has been in Philadelphia to aid in recording location scenes for picture, came into New York for a few days this week to give Carnegie Hall the once-over. Scenes of this hall are to be used in film.

Koster, who is directing Deanna Durbi song numbers in Philadelphia recordings, which Leopold Stokowski is batoning, expects to leave for the Coast at the end of this week.

IRV BRECHER SCRIPTING

Signing of Irving S. Brecher to assist on scripting of RKO's "New Sack" pic, with Milton Berle, makes him the fifth person of Berle's radio contingent to land with the film. Brecher was signed this week on the Coast, where he prepares comic's material.

thers on program and set in the picture are Berle's stooge Tommy Cecil Mack, Bert Gordon and Jolly Gillette (Ileen Barton), id singer.

TO H'WOOD ON SPEC

Melbourne, March 7. Frank O'Brien, revue comedian for Frank Neil, intends tripping to Hollywood for a try at the pic game.

O'Brien, after a second run around this territory, figures that he is about due.

PASH AND PIINKO PIK PEEVE

1,000 Attend N. Y. Exhibs' Zukor Fete; Veteran Film Exec's Italian Cross

Adolph Zukor Monday night (29) wound up his transcontinental banquet marathon as the guest of honor of New York theatre owners at a dinner in the ballroom of the Hotel Waldorf-Astoria which was attended by about 1,000 friends of the chairman of the Paramount board of directors. It was the closing event of the Zukor Silver Jubilee celebration which started with caviar at a banquet held in Hollywood some weeks ago and progressed eastward across the country with testimonial affairs in Washington and New York.

In addition to a seven-course dinner which was placed in front of him on the dais, Zukor received a decoration from the Italian consul general, a good humored ribbing from some of the speakers, a glimpse of a burlesque film which satirized his career, a life-size oil painting of himself and a ringside seat at one of the longest entertainment programs in this history of testimonial dinners. There was a coast-to-coast hook-up over Mutual during half an hour of the entertainment.

Beyond a few short sentences of appreciation, Zukor had no chance to tell the gathering what he really thought about the picture industry after 25 years as one of its chief executives. Everyone stayed very late in the hope that he would return to the loud speaker. But the stage entertainment kept going for nearly three hours.

rief Speeches

The informal character of the dinner was marked by some brief speeches by William A. Brady, Will H. Hays and Stanton Griffis.

As a business associate of Zukor even before he started his picture career, Brady told interestingly of his first meeting with Zukor in 1905. A short time later they were partners in a 14th street motion picture store show which exhibited scenes.

When the public tired of seeing Switzerland, Australia and Niagara Falls, said Brady, "we were washed up. I went back uptown to Broadway, but Zukor wanted to fight it out on 14th street. The next I heard from him he was paying dividends." Gaetano Vecchiotti, Italian consul general in N. Y., placed around Zukor's neck the decoration of Knight Commander of the Order of the Crown of Italy, and then embraced him in true continental custom as he presented the award.

Among the guests on the dais were W. G. Van Schmus, Daniel Frohman, Dave Bernstein, Les Shubert, William Brandt, Jack Cohn, Leo Spitz, George J. Schaefer, Paul Moss and Milton C. Weisman, toastmaster.

The "Star Spangled Banner" was sung by Suzanne Fisher, of the Metropolitan Opera Co. Eli Dantzic conducted during the entertainment program.

STUART ERWIN REVIEWS 'RAT'; MAY DO IT IN PIC

Stuart Erwin's new contract with Grand National calls for two starring pi, "Small Town Boy" (formerly called "1,000 Bill") and "Face the Facts", scheduled to be completed by mid-June. Has an option for an additional pair, but without time clause.

His Metro pact is washed up, effective April 7. He has two Metro films waiting release, "Slim", with Pat O'Brien and Henry Fonda, and "Dance, Charlie, Dance", with Glenda Farrell and Allen Jenkins.

During his stay in New York Erwin saw "Brother Rat", George Abbott's legit comedy. He has been mentioned as a possibility for the Eddie Albert role and would like to do it, when and if Warners film the play. (Abbott produced it with WB backing). Actor, accompanied by his wife (June Collyer) and two children, came east to visit Mrs. Erwin's parent and for radio appearances.

FOREIGN FILMS IRK N. Y. MGERS.

Broadway Theatre Men, Slightly Green with Envy, Imported Films, with No Joe Breen to Haunt Them, Get Ballyhoo Advantages Plus Allegedly Over-Exuberant Reviews When Theme Is Leftist

BOYS BOTHERED

passion ink politics arriving on American screens through foreign-made, pictures is giving some of the arty cinema parlors a two-way edge. First, the hot love scenes, now edited out of all Hollywood productions as a peace gesture to the militant church censors of the U. S. A., are getting the small theatres' word-of-mouth publicity. Second, the pink propaganda themes from Europe find favor with certain reviewers on newspapers and result, it is charged, in rave notices not artistically justified.

Either way, the regulation exhibs saddled with sterilized native product and not getting those swell quotes for their marquees are taking a greenish reaction to purple pash and pink politics.

Pash angle applies chiefly to the German and French films, and also quite a few of the British-made. Some of the closeups are of type Theda Bara-Clara Bow vintage in their erotic poses and posturing, which, since they're shown in the artie and the linguistic nabe houses, have no Hays office restrictions. And of course, there's no JoeBreening at the production house.

All of this, the major theatres, showing Hollywood films, decry as giving the indie theatre operators something of an advantage.

Labor angle arises from the foreign films, which are sometimes piped in, and that's not restricted to the Russian pictures entirely, although naturally the Soviet product consistently propagandizes.

Stance on labor films is that theatre men feel press guild stuff of late has made some newspapermen intensely partisan to anti-boss themes.

Exhibs opine that the inclination to give "proletarian" stuff a better than usual break wouldn't annoy anybody except that it contrasts with the stringent manner in which some of the reviewers treat the average Hollywood production. It's often commented upon that \$1,000,000 film entry from Hollywood gets less consideration than a \$100,000 foreign-tongue, just because the boys and girls either (1) lean backwards too far, in order to give the import a better break; or, as some suspect, (2) because perhaps they don't quite understand the pictures or their themes; or (3), they elect to read erudite meanings into 'em.

Plaint the Broadway theatre observers is that this is being reflected from New York outwards. Arties are perforce limited and usually New York is the fulcrum for national press opinion on many of these films. New York reviewers also influence the hinterlanders in some respects, as regards the Hollywood product.

Back of it all, from a bald dollars-and-sense equation, is also the fact these arties and linguistic nabe houses don't advertise anything at all like the major theatres and distributors. And yet they get the press breaks. All of which inspires that emerald overtone among the circuit men.

Di iculty which the eastern production code office of the Hays organization encounters in attempting to make cuts in finished foreign features was typified last week when "Scotland Yard Commands" was unrelucted at the Strand, Brooklyn. Hays code administration division viewed

'Time' Reel Under 1 Roof

'March of Time' is set to move into new offices in recently constructed building at 41st and Lexington on April 10. Home projection room and laboratories will be located in new spot also, instead of the studio structure at 54th and 10th avenue.

No studios for staging of scenes will be available in new quarters but new air-conditioned offices that are to include latest modernistic gadgets will be able to handle everything else up to the release of the print.

UA'S 'GONE WITH WIND' RELEASE

Hollywood, March 30.

Although he is said to have received releasing propositions from several companies, indications are that David O. Selznick will release his forthcoming production, "Gone With the Wind," through United Artists after all, together with balance of his pictures made for the next season.

Selznick conferred here with Dr. A. H. Giannini, prexy, and Douglas Fairbanks, member-owner of UA, on the release proposition, and was informed they would meet any outside bids for the distribution. Also, that UA will extend itself on advance exploitation.

A \$2,000,000 production cost is figured by Selznick for "Wind." Clark Gable looked set for the Rhett Butler characterization, but with the UA-distrib decision, Selznick may have to find a new male lead. He is still confident that Norma Shearer may play Scarlett O'Hara. Such a team would be highest priced pair of players ever used in a film, so far as cost to the producer is concerned. Selznick hopes to get his film into production late in July or early August, figuring on a release date prior to the Christmas holidays.

LESSER RUSHING THREE PIX TO STARTING LINE

Hollywood, March 30.

With Harry Chandler placed in charge of scripts for Principal Pictures, Sol Lesser outfit expects to have three pictures in production by April 15. Trio will be next Bobby Breen starrer, "Make a Wish"; a Paul Kelly-Zane Grey outdoor feature, untitled, and a Richard Arlen-Harold Bell Wright film.

Principal will follow first trio with two others later, one more outdoor feature and the outfit's first Tarzan story.

182 Simultaneous Dates On 'History'; 113 on 'Top'

Believed to be a new high in simultaneous dates for any one picture are the 182 Easter week engagements for "History is Made at Night." The Walter Wanger picture blankets the country on these dates, having forced United Artists to get together a total of 182 prints in advance to cover the bookings.

"Top of the Town" hung up a new high record for number of bookings in top towns, without screening of the release, according to compilation made yesterday (Tues.) by Universal. Feature, which premiered at the Roxy currently, has 113 first-run bookings. Eighty of these engagements will play day-and-date on key runs beginning on April 14, 15 and 16.

New Bill Would Give Fed'l Trade Commish Discretionary Powers To Ban Certain Controversial Practices

20th Staying on 10th Ave.

Twentieth Century-Fox home offices are definitely set in the present building on 10th avenue and 56th street, N. Y.; this belief sustained by the fact that an elaborate cooling system, costing thousands of dollars, only recently was installed throughout the general offices.

At one time, it was reported that 20th-Fox might move into Radio City.

Par's 'Beau Geste' Remake; Rushing Out 'Gettysburg'

Hollywood, March 30.

Lucien Hubbard draws the remake on "Beau Geste" as a Paramount producer. Leads taken by George Raft, Fred MacMurray and Ray Milland. Will be made in Technicolor.

Par is rushing "Gettysburg" to beat "Gone With the Wind" to release. Yarn, to be produced by Al Lewin and directed by Henry Hathaway, has southern background and, in many ways, is similar to the Mitchell team, Clifford Odets' on the screenplay.

Warner is farther along in the southern picture cycle, with Mervyn LeRoy already in work on "The Deep South."

picture about six months ago under the title, "Lonely Road," and requested eliminations that trimmed 340 feet of film from the feature.

Re-check made after picture was released and after the code seal was issued showed that all recommended cuts had been made. Yet an attempted double-killing, by means of a machine gun used indoors, and a strangulation episode, generally lifted when so vividly projected in American-made subjects, had to be partially left in or two of vital sequences of the film story would have been obliterated. It was too late then to ask for English producer to shoot the scenes over again within the letter of the Haysian code, which bans such visual crime in Hollywood made pix.

It is the inclusion of such material that has produced squawks from U. S. producers in recent months since they consider it unfair to be forced to compete against such pictures while they are living up to the full code.

Present trip of Joseph I. Breen, Coast production code chief, to Europe is to inform British producers what will not go on the American screen in hopes that foreign picture makers will frame their films at the source within the regulations. If such a plan can be established in England similar to the one employed in Hollywood, U. S. producers feel that the foreign-made pictures will more closely conform with American product and necessitate fewer last-minute deletions on this si

Hotcha French Dialog

Philadelphia, March 30.

"Lucrezia Borgia," French pic, is in its seventh socko week. Manager Jerry Harrison expects it to be good for three more. Film, starring Edwige Fenech, hasn't yet played any other American cities. It is scheduled to hit New York in about two weeks. Pic ran Paris about six months, but was banned in England, Germany and Italy. Has French dialog and English subtitles. Frenchy boys who can hook into the lingo say it is plenty hot, but printed titles comparatively tame.

Washington, March 30.

Possible means of banning block booking, dating and other controversial film distribution methods without expressly outlawing these practices will be suggested to Congress in the near future by the House Interstate Commerce Committee.

While fight for direct prohibition of the hotly-debated trade customs will continue, an alternative bill proposed by Representative Clarence F. Lea of California, giving the Federal Trade Commission wide discretionary powers, has been formally ratified by the House committee and granted legislative life of way by Democratic leaders. Measure probably will be reported during the present week.

Application of the Lea bill, designed to broaden scope of F.T.C. control over unfair competition, is problematical as far as films are concerned, but analysis of the language indicates the measure sponsored by the House committee chairman could be used to stamp out film industry practices which have been condemned by independent exhibitors, educators and reformers.

The gist of the Lea bill is a provision under which the F.T.C. can issue a complaint against any individual using "any unfair method of competition or unfair or deceptive act or practice in commerce." Comish could act either on complaint or upon its own initiative if convinced that a proceeding would be to the interest of the public.

lock Booking, Etc.

As some lawmakers interpret this, the Comish, for the sake of public interest, probably would have ample power to ban block booking, forcing shorts, dating, and excessive clearance. These practices could be termed "unfair" to customers, while at present the only reason the Comish can act against them is a feeling that such methods constitute unfair competition or tend to establish a monopoly.

The Lea bill will not appease foes of film majors, it quickly became evident after the measure had been revealed. Representative Samuel Pettengill, of Indiana, father of anti-block legislation, announced he would welcome any proposition which gives the F.T.C. broader powers, but will not abandon drive for laws specifically banning group leasing.

It is possible the Commission might be able to act against the film industry in the public interest, Pettengill commented; "But I think we ought to be more specific in this matter. I would not be content with such a means of handling the film problem, although I never would oppose any bill which could be helpful. I still think we should have a measure which directly outlaws block booking, and I will try to get hearings on my bill before the session ends if the committee is unwilling to report it on the basis of evidence we collected last year."

HAYS MEET NOW SET FOR THIS FRIDAY (2)

Absence from New York of several important major company officials on Monday (29) forced postponement of the annual meeting of Motion Picture Producers & Distributors association. Officials at Hays office went through the routine of calling the meeting together and then adjourning until Friday (2) because of lack of suitable quorum. Will Hays, president of the association, always reads the annual report showing activity of MPPDA and accomplishments. Other important matters sometimes are taken up. Hence the desire to have a sizable quorum at yearly confab.

Circus, Rain, Lent Dent L. A. Trade; 'Heaven' Only Fair \$19,000 in 2 Spots, Hepburn \$16,300; Roadshows Okay

Los Angeles, March 30. Ins weather, as well as indup of Lent, damaged the local box offices, though not to the extent anticipated.

Outstanding is the trade at the Carthy Circle, with 'Good Earth', and the Four Star, with 'Lost Horizon'. Both houses had big pickup in mat. biz and nights were sellouts. 'Seventh Heaven', at Chi and State, did not get off to the smash start expected, being handicapped by heavy rains opening day and just fair \$19,000 sight. Two houses, which had been figured for advance weeks, will

only one. 'Quality Street' got off to pretty good start at the RKO and Pantages, exciting more interest than the previous Hepburn pic, and showed drawing the two houses a combined \$16,300. Warner houses, Downtown and Hollywood, doing neat trade for the stanza with 'Ready, Willing and Able' and 'Midnight Court'.

United Artists and Wilshire, having 'Maytime', find themselves again in the big coin-getting division and should garner between them around \$15,000 on the week. Wilshire will hit around the \$8,500 mark.

Estimates for This Week

Carthy Circle (Fox) (1,518; 55-58-10-18) 'The Good Earth' (RKO) (5th week). Still very strong and ahead of last week. Last week, \$11,000. Very, very good \$11,000.

Chinese (Grauman) (2,028; 30-40-55-10-18) 'Seven Heavens' (20th). Weather put kink into this one. Mats good. Will hit around the \$8,000 mark. Fair. Last week, 'Maytime' (MG), second and final week, bigger than \$13,000.

Downtown (WB) (1,800; 30-40-55-65-) 'Ready, Willing' (WB) and 'Midnight Court' (WB), dual. Top bracket pic is nice draw for house. Figures around \$6,000. Last week, 'Great O'Malley' (WB) and 'Husband's Secretary' (FN), dual, hit below expectations, \$6,100.

Four Star (Fox) (900; 55-58-11-10-18) 'Lost Horizon' (Col) (3rd week). Creating quite a local furor, holding up to smart play of carriage trade. Last week, second, corking at \$11,000.

Wilshire (WB) (2,756; 30-40-55-65-) 'Ready, Willing' (WB) and 'Midnight Court' (WB), dual. This one bringing bit more trade than previous attraction and will come home with fair \$5,500. Last week, 'Great O'Malley' (WB) and 'Husband's Secretary' (FN), dual, fair \$5,500.

Orpheum (Bdwy) (2,280; 25-30-35-40-) 'Night Waitress' (RKO) and 'Circus' (Pan), dual. This one bringing bit more trade than previous attraction and will come home with fair \$5,500. Last week, 'Great O'Malley' (WB) and 'Husband's Secretary' (FN), dual, fair \$5,500.

Pantages (Pan) (2,700; 30-40-55-65-) 'Quality Street' (RKO) and 'We Have Our Moments' (U), dual. Churning much better than previous Hepburn opus and helped by one of those boosted preview nights with 'Top of the Town' (WB), which is around \$8,500, which is tabbed as profit. Last week, 'When Love Is Young' (U) and 'Park Avenue Logger' (RKO), dual. For this blend \$6,300 was plenty ok, but it took previews to round out this coin.

Paramount (Partnar) (3,585; 30-40-55-) 'Swing High' (Par) (2d week) and stage show. Best hold-over attraction since has had during '37 and for final eight days will chalk up \$15,000, which is big. Last week, first stanza, terrific \$23,700.

RKO (2,980; 30-40-55-) 'Quality Street' (RKO) and 'We Have Our Moments' (U), dual. Hepburn-Tone combo proves interesting here and final count will reach \$7,800. Last week, 'Love Is Young' (U) and 'Park Avenue Logger' (RKO), came little below expectations in getting just fair \$6,100.

State (Loew-Fox) (2,024; 30-40-55-75-) 'Seventh Heaven' (20th). Trade much lighter than last week. Simone Simon name no draught here, so mild \$11,000 is the answer. Last week, 'Maytime' (MG) (2d week), better than expected at smash \$15,400.

United Artists (Fox-UA) (2,100; 30-40-55-) 'Maytime' (MG). Revival in trade in house which will get net profit at \$6,400. Last week, 'Family Affair' (MG) and 'Time Out for Romance' (20th-Fox), dual, as dismal as the weather, poor \$1,600.

Wilshire (Fox) (2,296; 30-40-55-65-) 'Maytime' (MG). Surefire coin winner here. House will get around \$9,500, which is big. Last week, 'Family Affair' (MG) and 'Time Out for Romance' (20th), dual, not so forte but hit profit with \$7,700.

'Heaven' in Denver Good \$9,500; 'St.' OK \$7,500

March 30.

'Lost Horizon' is expected to beat the 'Ziegfeld' roadshow biz. 'Seventh Heaven' broke record for three days before Easter. Easter business is heavy. Film goes to the Aladdin for a second week.

'Swing High, Swing Low' brought back for second week, is set to do well. Last week, 'Seventh Heaven' 'Waikiki Wedding' completes list of b.o. pic.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40-) 'Love Is News' (20th). Following a week at the Denver, pic doing nice \$5,500 here. Last week, 'Green Light' (FN), nice \$3,300.

Broadway (Huffman) (1,500; 55-83-110-150-) 'Lost Horizon' (Col), roadshow. Last week, 'You're in Love' (Col), ran up neat \$3,500. Film had played a week each at the Denver and Aladdin.

Denham (Cockrill) (1,500; 25-35-40-) 'Swing High' (Par) (2d week). Still plenty okay at \$7,000. Last week, 'Husband's Secretary' (FN) and stage show, fair \$5,500.

Denver (Huffman) (2,500; 25-35-50-) 'Seventh Heaven' (20th) and stage band. Combo okay for good \$5,500. Last week, 'Seventh Heaven' taking the film to the Aladdin for second week.

Orpheum (RKO) (2,600; 25-35-40-) 'Quality Street' (RKO), dual. Big biz for this pair. Hepburn drawing most of the \$7,500. Last week, 'Family Affair' (MG) and 'Espionage' (MG), fair \$4,900.

Paramount (Huffman) (2,000; 25-40-) 'Glamour' (Col) and 'Parole Racket' (Col). So-so, \$2,500. Last week, 'Wings of Morning' (20th) and 'Fair Warning' (20th), fair \$3,500.

Rubbernecks Up Wash. Biz; 'King' Garber Big 22½G

Washington, March 30.

After brutal Good Friday opening, most local houses shook off the Lenten doldrums. Influx of Easter-week tourists and weekenders' severe cold, which kept 'em from doing too much watering around garins at Japanese cherry trees, et al, helping plenty.

Capitol, which holds an indoor circus, is getting the youngsters at the mats but nights are pretty sad. Earle, furnishing sophisticated opposition with King and Chorus Girl and an Gaber on stage, is leading the town. Keith's is in the money for the first time this year with 'Quality Street', topped considerably by fact that Katharine Hepburn was at National in 'Jane Eyre' last week.

Estimates This Week

Capitol (Loew) (3,424; 25-35-60-) 'Family Affair' (MG) and indoor circus. Getting kids in afternoon, but weak at night. May see light \$15,500. Last week 'Espionage' (MG) slipped to sad \$17,500.

Columbia (Loew) (1,583; 25-40-) 'Mrs. Crenshaw' (MG) (2d run). Third downtown week heading for good \$5,000. Last week 'Holy Terror' (20th), fair \$4,000.

Loew's (WB) (2,424; 25-35-40-60-) 'King and Chorus Girl' (WB) and Jan Garber band. Getting the crowds and looks like swell \$22,500. Last week 'Head Over Heels' (GB), poor, \$13,000.

Keith's (RKO) (1,830; 25-35-60-) 'Quality Street' (RKO). Helped by Hepburn being in town for legit appearance. Will give house nice \$10,500, best this year. Last week 'Fire Over England' (UA) held nine days and better \$10,000.

Met (WB) (1,853; 25-40-) 'No Man of Her Own' (Par), revival. Gaber-Lombard revival should see fair \$9,000. Last week, 'You're in Love' (Col) (2d run), in second week on main stem, pulled okay \$7,000.

Palace (Loew) (2,363; 25-35-60-) 'Maytime' (MG). McDonald-Eddy getting big \$20,000. Last week 'Avenue' (2d wk.) oke \$9,000.

Rialto (Indie) (2,100; 30-40-55-) 'Ambassador' (Bill) and 'Stand Up and Cheer' (20th) (revivals). Oke \$2,600. Last week 'Front Page' (Peerless) (revival), light \$2,000.

1st Runs on Broadway (Subject to Change)

Week of April 2
Astor—'Good Earth' (MG) (9th wk.).
Capitol—'Maytime' (MG) (3d wk.).

Criterion—
(GB) (2d wk.).
Globe—'Lost Horizon' (Col) (5th wk.).

Music Hall—'Seventh Heaven' (20th) (2d wk.).
Paramount—'Wai Wedding' (Par) (2d wk.).
Rialto—'Sea Devils' (RKO) (3d wk.).

Rivoli—'History Is Made at Night' (UA) (2d wk.).
Roxy—'Top of the Town' (U) (2d wk.).
Strand—'King and Chorus Girl' (WB) (2d wk.).

Week of April
Astor—'Good Earth' (MG) (10th wk.).
Capitol—'Maytime' (MG) (4th wk.).

Criterion—
(GB) (3d wk.).
Globe—'Lost Horizon' (Col) (6th wk.).
Music Hall—'Quality Street' (RKO) (8th wk.).

Paramount—'Swing High' (Par) (7th wk.).
Rialto—'Elephant Boy' (GB).
Rivoli—'History Is Made at Night' (UA) (3d wk.).

Roxy—'Soldier and Striped'—'Marked Woman' (WB).

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Criterion—
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Frisco Way Up; 'Waikiki' \$22,000, 'Quality' \$18,000, 'Chorus' \$15,000

'WAIKIKI' RADIO PLUG HELPS IN K. C., \$13,000

Kansas City, March 30. iz is getting best spread in a couple of months and accounting for de-moth-balling exhibits grins. Best bet is 'Waikiki Wedding' at Mainstreet. 'Seventh Heaven' is putting rhythm the Tower's turnstile.

Estimates for This Week
Mainstreet (RKO) (3,200; 25-40-) 'Waikiki Wedding' (Par) and 'Midnight Court' (WB). Dual bill is brightest in town, moving along at good \$13,000 cli Crosby's recent heavy plugging of 'Wedding' on his air show undoubtedly helping plenty.

Last week 'Don't Tell Wife' (RKO) plus Fred Waring's Pennsylvanians, chalked up \$22,000, or \$2,000 better than record made by Ted Lewis.

Midland (Loew) (4,000; 25-40-) 'History at Night' (UA) and 'Elephant Boy' (UA). Looks fair at \$10,000. Last week 'Fire Over England' (UA) and 'Let's Get Married' (Col), \$7,000, poor.

Newman (Par) (1,900; 25-40-) 'Your Birthday' (RKO) and 'Drummond scapes' (Par). Fair \$6,000. Last week 'Sing Hi' (Par) and 'Outcast' (Par) (2d run), \$5,200, weak.

Tower (Fox) (2,200; 25-40-) 'Seventh Heaven' (20th) and vaude. Pic drew mixed press. Good \$11,000 looked for. Last week 'Our Moments' (U) and vaude, \$6,500, under average.

Uptown (Fox) (2,020; 25-40-) 'Head Over Heels' (GB). Getting average \$4,000. Last week 'Green Light' (WB) (2d run) didn't hold up, \$3,200, low.

Waikiki (RKO) (2,850; 35-55-) 'Quality Street' (RKO) and stage show. Katharine Hepburn comes into her own again here; although with easily reach \$18,000, picture won't hold another week because of booking of Fred Waring's band Wednesday (31). Last week, 'Park Avenue Logger' (RKO) and vaude, oke \$15,500.

Orpheum (FM) (2,440; 30-35-40-) 'Promise to Pay' (Col) and 'We Have Our Moments' (U). Fine fare for the house. Last week, 'We Have Our Moments' (U), fine fare for the house. Last week, 'We Have Our Moments' (U), fine fare for the house. Last week, 'We Have Our Moments' (U), fine fare for the house.

Paramount (F-WC) (2,740; 30-35-40-) 'Maytime' (MG) (3rd wk.). MacDonald-Eddy-Barmore opera-dia doing big biz. Heading for heavy \$14,000. Last week, 'No Man of Her Own' (Par) brought in on spec and did nice \$6,000.

Warfield (F-WC) (2,680; 35-40-) 'The Fighting Texan' (WB). Exceptionally strong. Biz hasn't dropped to speak of, since pic opened, five weeks ago. Last week (4th), plenty sweat at \$8,000.

Uptown (Fox) (2,020; 25-40-) 'History Is Made at Night' (UA). Decided pickup in biz; both Charles Boyer and Jean Arthur popular here; picture picking to extent of \$10,000. Last week, 'No Man of Her Own' (Par) brought in on spec and did nice \$6,000.

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'7th Heaven' Okay 18G Despite Philly Crix: 'King' Good for \$17,500

Philadelphia, March 30.

After the customary film biz in the downtown houses is on the upbeat with a new and promising batch of films in all but one of the regular major houses. Boyd has 'Maytime' holding over, and figures to beat its first week's biz.

'King and Chorus Girl' is at the Stanley and the reviewers gave plenty of attention to, Ferdinand Gravel, 'Seventh Heaven', although panned by several of the crix, is a sure thing for biz at the Fox, and may hold for a second week. 'History Is Made At Night' (U) is to be a logical bidder at the Aldine with good notices to give it a boost.

'Good Earth' is advertising 'last weeks' it's now in its sixth at the Locust and looks good for eight. 'Lost Horizon' is in its fourth at the Chestnut and is skedded to go out after one more, there being a legit show set for the house on April 12.

Estimates for This Week
Aldine (1,300; 40-55-65)—'History Made Night' (U). Opened Saturday (27) to good notices. Figures gaining on word-of-mouth; good \$13,000 likely with all biz due to soar this week. Last week, 'Fire Over England' (UA), got expected \$6,000 in second week, not bad for conditions.

Arcadia (600; 25-40-55)—'Mrs. Cheyne' (MG) (2nd run). Dandy \$3,200 seen. Last week, 'Dangerous Number' (MG), dismal \$800 in four days.

Boyd (2,400; 40-55)—'Maytime' (MG) (2d week). Should equal first and might even beat it; big \$25,000 anyway after first week's \$26,500.

Chestnut (1,850; 55-66-114-171)—'Lost Horizon' (Col) (4th week). Roadshow film last week dropped to scant \$12,000.

Earle (2,000; 25-40-55)—'Husband's Secretary' (WB) and 'vaude' M. J. McCall and Durant headlining. Okay \$15,500 seen. Last week 'Doctor's Diary' (Par) and Major Bowes unit on stage, only \$11,000.

Fox (3,000; 40-55-65)—'Seventh Heaven' (20th) and stage show. Notices for pic were mixed, but looks sure for real biz; \$18,000 or better likely. Last week, 'Swing High' (MG) and stage show. Xavier Cugat ork held to so-so \$12,500.

Karlton (1,000; 25-35-40)—'Once a Doctor' (WB). Fair \$2,500 indicated. Last week, 'When You're Swinging' (Col) (2nd run), okay \$2,700.

Locust (1,300; 55-66-114-171)—'Good Earth' (MG) (6th week). This roadshow feature should rebound after first week's \$13,000.

Stanley (3,700; 40-55)—'Chorus Girl' (WB). Notices nice and should build, but hold-on doubtful. May hold \$17,500, but last week 'Swing High' (Par) (2nd week), satisfactory \$12,000.

Stanton (1,700; 30-40-50)—'Sea Devils' (RKO). Most major names than house generally has; \$7,500 indicated. Last week 'Outcast' (Par), under \$5,000, poor.

MacDonald-Eddy Torrid In Seattle, Smash \$13,500

Seattle, March 30.

Stellar attractions mark passing of Lenten season and, with a major strike apparently settled, bid all over town is on the upbeat.

San Carlo opera at the Paramount is getting a play, but not really hurting in the film spots.

Estimates for This Week
Blue Moon (Hamrick-Evergreen) (900; 27-37-42)—'Swing High' (Par) and 'Treve' (U) (3d wk). Dual. Looks to land \$3,500, good. Last week, same film \$4,100, fair.

Coliseum (Hamrick-Evergreen) (1,900; 21-32)—'Thin Man' (MG) and 'Woman Wise' (20th). Dual. Headed for great \$5,300. Last week 'Plainsman' (Par) and 'Dixie' (20th), dual, \$4,600, good.

Colonial (Sterling) (850; 11-16-21)—'Trail Dust' (Par) and 'High Hat' (Ind). Dual. Looks like big \$3,000. Last week, 'Old Corral' (Rep) dual. Expect \$2,600, good. Last week, 'Bald Caballero' (Ren) and 'Strangers on a Moonbeam' (GB), held full week, \$2,300, fair.

Fifth Ave. (Hamrick-Evergreen) (2,400; 27-37-42)—'Maytime' (MG). Rousing campaign bringing \$13,500, really tearing. Last week 'Love Is News' (20th) and 'Man of People' (U), dual, \$8,300, good.

Liberty (G-VH) (1,900; 27-37-42)—'History Made Night' (U) and 'Let's Get Married' (Col). Dual. Exclamation helping to big \$8,000. Last week, 'Devil's Playground' (Col) and 'Women of Glamour' (Col), dual, \$7,000, good.

Muric Box (Hamrick-Evergreen) (900; 27-37-42)—'Love Is News' (20th) and 'Man of People' (MG). Dual. Moved from Fifth Ave., and getting good \$5,000. Last week, 'Gentle' (20th), reissue, got sad \$1,100, little mark in years.

Orpheum (Hamrick-Evergreen)

(2,700; 27-37-42)—'Personal Property' (MG) and 'Breezing Home' (U). With plenty of to-do over Taylor and Harlow, biz here will reach \$7,500. Last week (27-37), 'Park Ave. Logger' (RKO) and 'She's Dangerous' (U), dual, with vaude, big \$6,800.

Palomar (Sterling) (1,450; 16-27-37)—'Two Wise Maids' (Rep) and vaude. Indicate \$4,700, good. Last week, 'About to Die' (RKO) and vaude, \$5,800, so-so.

Paramount (Hamrick-Evergreen) (3,106-27-37-42)—San Carlo Opera this week at \$1,65 top. Last week, 'Nancy Steele' (20th) and 'Don't Tell the Wife' (RKO), dual, held nine days for big \$6,000.

Roosevelt (Sterling) (850; 21-32)—'Smart Girls' (U) and 'Secretary' (Col), dual. Anticipated \$5,500, excellent. Last week, 'Great Guy' (GN) and 'Rainbow On Ice' (RKO), \$2,800, good.

'NEWS, MEROFF SOCK \$15,000 IN MPLS.

Minneapolis, March 30.

With the end of Lent, biz has taken a sharp upturn. Week-end trade was brisk all over the loop. Looks like a pleasant change from the recent avalanche of red ink. Hippodrome, with a combo bill of 'Quality Street' and five vaude acts, has 'em coming a merry pace. So is likely profitable \$12,700.

Seventh Heaven (20th) and the New is disappointing with a so-so \$6,400. Steady pace for 'King and Chorus Girl' (WB) at the Stanley, with biz building.

Estimates for This Week
Century (Loew's) (3,000; 15-25-35-40-55)—'Maytime' (MG). Leading town with a very merry \$18,500, and very handy, too, for this house, which has been a slump. Last week, 'Thin Man' (MG), revival, n. z. at \$2,500.

Hippodrome (Rappaport) (2,300; 15-25-35-40-55)—'Quality Street' (RKO) and five vaude acts, has 'em coming a merry pace. So is likely profitable \$12,700.

Seventh Heaven (20th) and the New is disappointing with a so-so \$6,400. Steady pace for 'King and Chorus Girl' (WB) at the Stanley, with biz building.

Stanley (3,700; 40-55)—'Chorus Girl' (WB). Notices nice and should build, but hold-on doubtful. May hold \$17,500, but last week 'Swing High' (Par) (2nd week), satisfactory \$12,000.

Stanton (1,700; 30-40-50)—'Sea Devils' (RKO). Most major names than house generally has; \$7,500 indicated. Last week 'Outcast' (Par), under \$5,000, poor.

Seattle, March 30.

Stellar attractions mark passing of Lenten season and, with a major strike apparently settled, bid all over town is on the upbeat.

San Carlo opera at the Paramount is getting a play, but not really hurting in the film spots.

Estimates for This Week
Blue Moon (Hamrick-Evergreen) (900; 27-37-42)—'Swing High' (Par) and 'Treve' (U) (3d wk). Dual. Looks to land \$3,500, good. Last week, same film \$4,100, fair.

Coliseum (Hamrick-Evergreen) (1,900; 21-32)—'Thin Man' (MG) and 'Woman Wise' (20th). Dual. Headed for great \$5,300. Last week 'Plainsman' (Par) and 'Dixie' (20th), dual, \$4,600, good.

Colonial (Sterling) (850; 11-16-21)—'Trail Dust' (Par) and 'High Hat' (Ind). Dual. Looks like big \$3,000. Last week, 'Old Corral' (Rep) dual. Expect \$2,600, good. Last week, 'Bald Caballero' (Ren) and 'Strangers on a Moonbeam' (GB), held full week, \$2,300, fair.

Fifth Ave. (Hamrick-Evergreen) (2,400; 27-37-42)—'Maytime' (MG). Rousing campaign bringing \$13,500, really tearing. Last week 'Love Is News' (20th) and 'Man of People' (U), dual, \$8,300, good.

Liberty (G-VH) (1,900; 27-37-42)—'History Made Night' (U) and 'Let's Get Married' (Col). Dual. Exclamation helping to big \$8,000. Last week, 'Devil's Playground' (Col) and 'Women of Glamour' (Col), dual, \$7,000, good.

Orpheum (Hamrick-Evergreen)

and 'Outcast' (Par) (2d week), \$12,000, satisfactory.

Metropolitan (2,400; 25-35-55)—'Romeo and Juliet' (MG). Shakespeare doing solo on screen, with retraction nice, okay \$15,600 expected. Last week, 'Men Not Gods' (UA) and 'Man Who Could Work Miracles' (UA), fair \$13,500.

Paramount (4,000; 25-35-55)—'Maid of Salem' (Par) and 'Her Husband's Secretary' (WB) (2d week). Will get nice \$12,000. Last week, Good Friday, et al, held them down to poor \$9,000.

Strand (2,000; 25-35-50)—'Parole Racket' (Col) and 'Scotland Yard Commands' (GN). Will get \$10,000, nice. Last week, 'Midsummer Night's Dream' (WB) and 'Penrod and Sam' (WB) (2d week), \$8,000, good.

'MAYTIME' TOPS BALTO AT \$18,500

Baltimore, March 30.

Easter week, holiday prices, a nice line-up of pictures and brisk, clear weather are getting some money for local exhibs, and very welcome, too, after an n. g. Holy Week session.

'Good Earth' (MG) opened a two-day run at the Maryland Sunday night to near capacity and reporting a strong advance sale.

Best business is being garnered by 'Maytime' (MG) at Loew's Century, ringing up a hey hey \$18,500, which is a pleasing change from the recent avalanche of red ink. Hippodrome, with a combo bill of 'Quality Street' and five vaude acts, has 'em coming a merry pace. So is likely profitable \$12,700.

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Hippodrome (Rappaport) (2,300; 15-25-35-40-55)—'Quality Street' (RKO) and five vaude acts, has 'em coming a merry pace. So is likely profitable \$12,700.

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Stanley (3,700; 40-55)—'Chorus Girl' (WB). Notices nice and should build, but hold-on doubtful. May hold \$17,500, but last week 'Swing High' (Par) (2nd week), satisfactory \$12,000.

Stanton (1,700; 30-40-50)—'Sea Devils' (RKO). Most major names than house generally has; \$7,500 indicated. Last week 'Outcast' (Par), under \$5,000, poor.

Seattle, March 30.

Stellar attractions mark passing of Lenten season and, with a major strike apparently settled, bid all over town is on the upbeat.

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Coliseum (Hamrick-Evergreen) (1,900; 21-32)—'Thin Man' (MG) and 'Woman Wise' (20th). Dual. Headed for great \$5,300. Last week 'Plainsman' (Par) and 'Dixie' (20th), dual, \$4,600, good.

Colonial (Sterling) (850; 11-16-21)—'Trail Dust' (Par) and 'High Hat' (Ind). Dual. Looks like big \$3,000. Last week, 'Old Corral' (Rep) dual. Expect \$2,600, good. Last week, 'Bald Caballero' (Ren) and 'Strangers on a Moonbeam' (GB), held full week, \$2,300, fair.

Fifth Ave. (Hamrick-Evergreen) (2,400; 27-37-42)—'Maytime' (MG). Rousing campaign bringing \$13,500, really tearing. Last week 'Love Is News' (20th) and 'Man of People' (U), dual, \$8,300, good.

Liberty (G-VH) (1,900; 27-37-42)—'History Made Night' (U) and 'Let's Get Married' (Col). Dual. Exclamation helping to big \$8,000. Last week, 'Devil's Playground' (Col) and 'Women of Glamour' (Col), dual, \$7,000, good.

Orpheum (Hamrick-Evergreen)

Hub Gives 'Maytime' Terrific \$37,000 In Two Houses, 'Waikiki' Big \$25,000

'Maytime' Big \$12,500, 'King' Fair 4½G, Indpls.

Indianapolis, March 30.

'Maytime' is amassing a socko gross in its opening week at Loew's and its pace looks big enough for the picture to h. o.

Business at the downtown theatres is generally good with the advent of Easter. More than 10,000 out-of-town visitors for the state basketball finals over the week-end brought extra money to the first-run spots.

Estimates for This Week
Apollo (Fourth Ave.) (1,100; 25-40)—'King and Chorus Girl' (WB). Satisfactory, but considerably under expected take at \$4,400. Last week, 'Holy Terror' (20th), garnered mild \$3,600 in eight days.

Circle (Monarch) (2,800; 25-40)—'History Made at Night' (UA) and 'criminal lawyer' (RKO). Former picture received all the attention in campaign and responsible for okay \$5,500. Last week, second of 'Swing High, Swing Low' (Par), good \$5,100.

Loew's (Loew) (2,800; 25-40)—'Maytime' (MG). Given excellent campaign here and gross is climbing to very big \$12,500. Last week, 'Fire Over England' (UA) and 'Let's Get Married' (Col), \$3,300, very good.

Lyric (Olson) (2,000; 25-30-40)—'Have Our Moments' (U) and vaude. Take is okay at \$8,800. Last week, 'Nancy Steele' (20th) and vaude, headlining Jimmy Scribner, radio entertainer, bi \$11,000.

'MAYTIME' BEST IN ST. LOUIS AT \$21,000

St. Louis, March 30.

With Lent a thing of the past, 'Maytime' at Loew's was ushered in on snow squalls Friday (26). With no m. p. and a heavy snow on Saturday, the Eddy-McDonald opus should collect \$21,000 to lead the town by a comfortable margin and probably h. o. 'Seventh Heaven' and 'Girl Overboard' (20th) at the midtown Fox, is heading for second place with \$17,000.

Estimates for This Week
Ambassador (F&M) (3,018; 25-40-55)—'Quality Street' (RKO) and 'Head Over Heels' (GB). Dual is set for \$15,500, about average. Too much for \$15,500, about average. Too much for \$15,500, about average.

'Ready, Willing and Able' (WB) and 'Once a Doctor' (WB). Wound up with \$11,000, satisfactory for Holy Week.

Fox (F&M) (5,038; 25-35-55)—'Seventh Heaven' (20th) and 'Girl Overboard' (U). Nice opening points as well \$17,000. Last week 'Nancy Steele' (20th) and 'Smart Blonde' (WB). Ended with \$13,600, good considering season.

Loew's (Loew) (3,162; 25-35-55)—'Maytime' (MG). Early opening justified by the line on the first day and great getaway indicates sock \$21,000 very. Last week 'Sinner Take All' (MG) and 'Fire Over England' (UA). Trifle better than expected at \$6,500, n. g.

Missouri (F&M) (25-35-55)—'Sea Devils' (RKO) and 'Park Avenue Logger' (RKO). Will surprise if this one does better than \$10,000. Last week 'Swing High' (Par) and 'Don't Tell the Wife' (RKO). Fine \$12,000 after good biz at the Fox.

St. Louis (F&M) (4,000; 25-40)—'Love Is News' (20th) (2d run) and stage show. Johnny Perkins perking up this house and \$9,500 should be a record. Last week 'On the Avenue' (20th) (2d run) and stage show. Garnered \$8,300, good biz during Holy Week.

'MAYTIME' 17G AND H.O., PROV.

Providence, March 30.

Everything is hotsy-totsy again. Business is okay after one of the worst of the week sessions in a long time. Good entertainment in town as a whole, and one spot, Loew's State, is going so strong that a second week is assured for 'Maytime'.

'Thin Man' (MG) at the Metastatic, looks like the next best thing. Other stands report better than average biz.

Estimates for This Week
Fay's (2,000; 15-25-40)—'We Have Our Moments' (U) and vaude. Looks like a nifty week; page indicates (Continued on page 30)

Boston, March 30.

'Waikiki Wedding', a stag show, looks important at the Met, as does 'Maytime', single, at the pheum and State.

'Good Earth' evening, is held nicely during Holy Week, third week of roadshow at the Coloni.

Film house managers were uneasy for a couple of days last week when rumors of a department store strike were rampant. But nothing happened.

Estimates for This Week
Boston (RKO) (3,000; 35-55-75)—'Soldier and Lady' (RKO) and vaude, Okay \$20,000. 'Let's Callaway on stage and Wise Woman' (20th), very good \$24,500 last week.

Colonial (Loew) (1,643; 55-83-110-165)—'Good Earth' (MG) (3rd week). Held steady pace of \$9,500. One more frame for roadshow.

Fenway (M&P) (1,400; 25-35-40-50)—'Swing High' (Par) (2nd run) and 'Penrod and Sam' (WB) (1st run), dual. Okay at \$6,000 gain \$4,000 last week for 'Doctor's Diary' (20th) and 'Head Over Heels' (GB), double.

Keith Memorial (RKO) (2,900; 25-40-55)—'Quality Street' (RKO) and 'When's Your Birthday' (RKO), dual. Fair \$15,500 promised. Very good holdover week for 'Love Is News' (20th) and 'Dangerous Number' (MG), dual, \$16,800 last week.

Metropolitan (M&P) (4,300; 35-55-75)—'Waikiki Wedding' (Par) and stage show. Opened gaily, but picked up some extra over week-end, heading to dandy \$25,000. Very sad \$17,500 last week for 'Nancy Steele' (20th) and Benny Davis unit.

Orpheum (Loew) (3,000; 25-35-40-50)—'Quality Street' (RKO) and 'When's Your Birthday' (RKO), dual. A beautiful \$20,000, with h. o. almost certain. Dismal \$8,000 last week for second frame of 'Cheyney' (MG) and 'Dangerous Number' (MG), dual.

Paramount (M&P) (1,800; 25-35-55)—'Swing High' (Par) (2nd run) and 'Penrod' (WB) (1st run), dual. All right at \$8,000. N. s. \$6,000 last week for 'Doctor's Diary' (20th) and 'Head Over Heels' (GB), double.

State (Loew) (3,300; 25-35-40-50)—'Maytime' (MG). Looks hot here at \$17,500. 'Nancy Steele' (20th) and 'Dangerous Number' (MG), dual, \$17,500 last week on holdover to \$6,500.

EASTER LAYS EGG IN CINCY

Cincinnati, March 30.

Easter week is laying eggs instead of sprouting blooms in ticket cages of main stem cinemas. By and large the take currently is the same as for Holy Week. Only house close to par is with its chalking up \$5,500 on 'Ready, Willing and Able'.

'Maytime' is holding over at the Albee and registering \$11,500 after its socko \$21,000 in first week.

Estimates for This Week
Albee (RKO) (3,300; 35-42)—'Maytime' (MG) (2d week). May \$15,500, following smashing \$21,000 in first week for theatre's tallest take since New Year's week.

'Capital' (RKO) (2,000; 35-42)—'Happily Ever After' (Par), Tame \$4,500. Last week 'Meade's Woman' (Par), \$3,000, sad.

Family (RKO) (1,000; 15-25)—'Round up Time in Texas' (Rep) and 'Dick Tracy' (WB), split. Good \$2,500. Last week 'Parole Racket' (Col) and 'Bulldog Drummond' (Par), reissue, split, best for some time at \$2,200.

Grand (RKO) (1,200; 25-40)—'Smart Girls' (U). Returned for fifth downtown week. Okay \$2,500. Last week 'Cloistered' (Ind) (2d run), dual. Better after sixth day with sorry \$1,400.

Keith's (Wilson) (1,500; 30-40)—'Ready, Willing' (WB). Okay \$5,500. Last week 'Plough and Stars' (RKO), fair \$4,200.

Lyric (RKO) (1,400; 35-42)—'Nancy Steele' (20th). Fair \$4,500. Last week 'Women of Glamour' (Col), \$3,500, tame.

Palace (RKO) (2,600; 35-42)—'Love Is News' (20th). Fair \$13,000. Last week 'Stolen Holiday' (WB), \$7,500, poor.

Shubert (RKO) (2,200; 40-60)—'Racing Lady' (RKO) and 'World's Fairest on Parade' unit. A no-dicer at \$10,000. Last week same figure for 'Wanted for Mary' (RKO) and Count Bernicia unit.

Futter Pacts Robeson

Hollywood, March 30.

Paul Robeson has signed a contract with Walter Futter.

Initiator probably will be Henri I of Haiti, based on the history of a character by that name.

Inside Stuff—Pictures

Newly organized Association of Film Audiences is to be permitted to struggle along without the aid of major picture companies, just as had been anticipated several weeks ago. With the so-called aims and purposes of Audiences outlined, principal film producers are more decided than ever to have as little as possible to do with the new organization. Avowed purpose of the org. is to oppose anti-labor, all war and fascist productions and to favor anti-war films.

The organization of Film Audiences has submitted a request to the Hays organization in which it asks the same preview facilities afforded the National Board of Review and other preview bodies. In a letter sent by Edward Kern, chairman of the organization, the limitations of the new society and its aims are outlined.

These as set forth to the Haysians were simply that the association is anti-fascist, anti-war and pro-labor. Because there was no indication that the pictures would be as good as to entertainment value but rather that the reviewing body would determine if the films conformed to the organization's particular philosophy, it seems extremely dubious the Hays office will make available previewing picture facilities.

Criticism of 'special award' edition of 'March of Time's' latest issue by the Organization of Film Audiences was so abusive that 'M. of T.' officials refused to cooperate with that organization in future. While the preview committee was seemingly satisfied with the other two items in this release, the denunciation of the 'Harlem Black Magic' topic was so bitter that it has aroused 'March of Time' officials. Preview facilities have been withdrawn to Audiences.

The Harlem voodoo topic was described in the Audiences report as being 'vicious and criminally lopsided' and attributed it to ignorance on the part of the reel producers. Also said that the film is vicious in its possible effects and ridiculous in its anthropology.

Educational Pictures will be unable to peddle any of its proposed new stock in Massachusetts, even if the issue is allowed to go on the market by the Federal Securities & Exchange Commission.

Company was one of many banned in Bay State some time back for failure to comply with certain publicity regulations of the state corporation commissioner. Federal consent to registration does not override adverse action by any state officials, authorities said in Washington Monday (29), since the S. E. C. only considers whether all pertinent information is made public. Since Educational revealed its skeleton in Massachusetts, unlikely the U. S. outfit will hold up the registration plea.

Although he last week demonstrated to Philadelphia newspaper men the nine-channel recording pickup he'll use for Universal's '100 Men and a Girl,' Leopold Stokowski absolutely tabbed studio publicity about the new apparatus and barred Universal publicity department from experiments and recording sessions. Claimed no information should be released about it in any form. Universal publicity staff didn't know Stoki intended admitting Philly reporters into the tests. That was arranged by RCA press department in Camden, N. J. Recording equipment, unlike anything previously tried, was developed by RCA from suggestions by Stoki.

Jam-up of Gaumont-British first runs in the Los Angeles area has been precipitated by booking of Columbia's 'Lost Horizon' into the Fox-West Coast's Four Star theatre, L. A., for what will probably be an extended two-day run. GB has seven features on the shelf in L. A. awaiting first run, which ordinarily would have gone into the Four Star, and another release is on the way to the Coast. F-WC has no other theatres available for the GB initial runs. In consequence, subsequent run situation for that product is particularly jammed, with nothing in sight to indicate situation being eased up.

In attempt to reduce by 10-15% the volume of heat penetrating into the main auditorium during the summer months, roof of the new Yuma theatre, just completed in Yuma, Ariz., for Principal Theatres, will be first in west to be treated with an application of aluminum paint. Success of numerous oil companies in using the substance for their oil tanks throughout Southern California prompted Mike Rosenberg of Principal to try it out for his house.

N. Y. Daily Mirror, Hearst tabloid, is making id for department store and theatre advertising by upping its amusement section one-third. Mirror's business promotional staff frankly advocates that picture theatres, nightclubs, cafes, etc., do more to bring people downtown than anything else, and as a stimulus to merchants, the daily is attacking the situation by building up the amusement pages.

Newspaper bunch is availing a downtown banker who has connections in films. For a brief time this exec was strong with the scribes, but after winning the aid of the newshawks the money man caused a couple of the boys to trip, wittingly or otherwise, on items, and the boys now have their fingers crossed.

Theatre patrons in Los Angeles and environs are burning plenty over having to pay an additional wicket freight on preview nights. It's okay, it's okay, then when the picture is shown, but when it's just mine run it's not so good. Consequently, major studios are wondering about the true preview reception accorded under these conditions.

Although Bert Longworth has worked at Warners studio as a portrait photographer for several years, he was unable to memorize 10 words when picked by Mervyn LeRoy for part of newspaper cameraman in 'The Deep South.' Part was finally cut to three words which Longworth was able to get through okay.

Popularity of the magazine Esquire has resulted in about 20 film theatres in the U. S. A. adopting that name. Latest is at Eighth avenue and 43rd street, Manhattan. In some cases, in Chicago, where B&K has an Esquire theatre and also a Coronet, it's by direct permission of the publishers. In other cases the lawyers have looked into the matter.

State-right interest is veering towards the new Monogram. With Republic seemingly committed to a plan for establishing a company-controlled exchange system of its own, indie trade observers feel that some of Republic's state-right franchisers may snuggle up to Monogram (W. Ray Johnston).

Coast picture stars are smarting considerably at rigid social lines drawn by the elite winter set of socialite ultras in Sun Valley Lodge, the Idaho-Union Pacific resort, which the pic crowd has been helping to put on the map since its opening.

Eddie Alpersen's contract, as president of Grand National, is for five years and scales from \$1,000 weekly the first year up to \$2,250 the fifth year. Additionally, under his agreement, he gets 15,000 shares of the new \$1 stock of the company the first year, giving his earnings to \$67,000.

Registration permit for batch of outstanding securities was sought by Pathe last week from U. S. Securities & Exchange Commission. Application covers 585,095 shares of \$1 common previously issued and 40,125 shares still in the company strong box.

Softie!

Oliver H. Bradbury, Jr., caught a couple Georgia Tech students degrading his Georgia theatre front of Mae West stills, grappled with them,

had 'em chased and arrested by radio gendarmes, appeared in court against them after they'd spent the night in jail, listened with satisfaction when the judge fined them \$3, and then paid their fines when he learned they were broke.

Incorporations

NEW YORK

Garden Enterprises Corp., New York: theatres, amusement enterprises of all kinds; capital stock, 300 shares, no par value. Incorporators: D. Fogel, I. L. Berson, L. Zuckenberg, all of 500 Fifth avenue, New York City.

United Stars Amusement, Inc., New York: amusement and entertainment enterprises; capital stock, 1,000 shares, \$10 par value. Incorporators: Peter James McAndrews, 107-24 146th avenue, Jamaica, N. Y.; George W. George, Maurice King, 525 Riverside drive, New York City; Herbert Joseph Higgins, 1840 52nd street, Brooklyn.

Culmo Amusement Corp., New York: theatres, amusement enterprises of all kinds; capital stock, 300 shares, no par value. Incorporators: D. Fogel, I. L. Berson, L. Zuckenberg, all of 500 Fifth avenue, New York City.

Combs Amusement Corp., Manhattan: theatrical business; capital stock, 50 shares, \$100 par value. Incorporators: William Zerkman, 275 West 34th street, New York City; Max Goldstein, 236 West 42nd street, New York City; Joseph Goldstein, 255 East 14th street, Brooklyn.

Quigley-Schachtel, Inc., New York: theatrical business; capital stock, 100 shares, \$100 par value. Incorporators: William Knabe, 60 East 42nd street, New York City; Irving I. Schachtel, 60 East 42nd street, New York City.

Suffern Theatre Operating Corp., New York: theatres, places of amusement; capital stock, 100 shares, no par value. Incorporators: A. Kessler, A. Nadelman, B. Goldberg, all of 145 West 34th street, New York City.

No. No. Nette, Inc., Manhattan: theatres and places of amusement; capital stock, 9 shares, no par value. Incorporators: D. Fogel, I. L. Berson, L. Zuckenberg, all of 500 Fifth avenue, New York City.

Black Forest Amusement Corp., Manhattan: theatrical and restaurant business; capital stock, 10 shares, \$100 par value. Incorporators: Dorothy Fredman, Evelyn Siegel, Nellie Oshrin, all of 141 West 34th street, New York City.

Trans-Jax Yorkville Corp., Manhattan: motion picture business; capital stock, 500 shares, \$100 par value. Incorporators: Frances Brown, Benedict Motion picture, Jules Supple, all of 680 Fifth avenue, New York City.

Debut S. C. Corp., New York: theatres and amusement parks, etc.; capital stock, 100 shares, no par value. Incorporators: Edward W. Whitwell, 111 East 177th street, New York City; William J. Hargis, 111 East 177th street, New York City; Harold C. Jacoby, 1925 Harrison avenue, New York City.

Midstate Amusement Corp., Manhattan: theatrical business; capital stock, 200 shares, \$100 par value. Incorporators: Louis H. Hargis, 2117 2nd street, Brooklyn; Laura Hart and Elias F. Feig, both of 1457 Broadway, New York City.

Sportsmen's Tournaments, Inc., New York: conduct and promote sporting events; capital stock, 100 shares, no par value. Incorporators: Jack Polansky and Julius Becker, both of West 81st street, New York City; Leon L. Epstein, 1775 Broadway, New York City.

Midland Theatre Corp., Manhattan: theatrical business; capital stock, 6 shares, \$100 par value. Incorporators: Harry Gasco, 601 8th street, Schenectady, N. Y.; Minna T. Wetz, all of 10 East 43rd street, New York City.

East Coast Radio Features, Ltd., Manhattan: general and promotional picture business; capital stock, 100 shares, no par value. Incorporators: Hugh C. Ernst, 49 East 178th street, New York City; Arthur Markham, 26 Dutton street, London, W. I., England; Irvin G. Joller, 14 Wall street, New York City.

Vaporite Company, Inc., Manhattan: manufacture and production of motion picture films; capital stock, 200 shares, no par value. Incorporators: Harold R. Fleck, 137 West 48th street, New York City; Joseph Kern, Fifth avenue and 59th street, New York City; Morris I. Sumner, 100 Broadway, New York City; I. Subersberg, Eugene J. Raphael, William H. Felt, all of 100 Broadway, all of 25 Broadway, New York City.

Kierstead Amusement, Inc., Kings: operate theatres, amusement parks, etc.; capital stock, 100 shares, no par value. Incorporators: Lina Kierstead, 1784 Convent street, New York City; Harry Glick, 148 Lake place, Brooklyn; Harry Glick, 1480 West 17th place, Brooklyn.

CALIFORNIA

Certified amended copy changing name of Columbia Artists Bureau, Inc., city and state of New York, to Columbia Artists Bureau, Inc., city and state of California. California States Publishing Co., newspaper publishing; capital, 70 shares, par \$10; permitted to issue all. Directors: Alex F. Dunn, Leo J. Muir, Elton Orme, G. Certificate of dissolution of Frank Stempel Agency, L. A.

Wurtzel's New Washup On Eve of China Trip

Sol Wurtzel, before sailing for China April 3, will have completed all but one of his current season program at 20th Fox. Wurtzel will have 26 features in the arms by time he sails, leaving only 'Armored Taxi,' set to go into production April 26, to complete.

Already in production by Wurtzel for the 1937-38 season is 'One Mile From Heaven,' Producer will be away three months.

NEW U STOCK DUE SOON

Tradition in the new common stock of Universal Corp. is expected to start in the next week or 10 days. The listing committee of the N. Y. Curb Exchange already has passed on the application for listing on that board, and application on Form 16 was made to the Securities & Exchange Commission more than two weeks ago.

Approval by the SEC is necessary before trading in this new issue can be started.

Reports on Interstate, Robb-Rowley And Jefferson Amus. Talking Pool

REELS OFF 'AP' IDEA

Texas School Disaster Again Creates Feverish Competish

Newsreel plan for cooperative coverage on major news in took a terrific wallowing on the New London, Texas, school disaster that snuffed out 450 lives. Reel officials protected themselves on an elaborate scale, just in case originally designated cameramen slipped up. Many of the newsreels employed the crews furnished by a large industrial film organization at Dallas. Despite assurance by this firm that they would handle the job, most of the reels dispatched cameramen from New York, while others also sent a lens grinder from Hollywood.

The school catastrophe again illustrated the point that, while newsreels may get together, with the possible exception of Paramount, in handling routine national news developments, any catastrophe of this size sends them scurrying to get individual coverage.

Indicative of this attitude is the fact that all reels, excepting Paramount, covered Roosevelt's visit to Warm Springs on the Associated Press of newsreels' lines. Universal is doing the job for all but Par.

Selection of James Lyons, U newsreeler, as president of the White House Cameramen's association, made Universal as logical designation for presidential coverage; the head of this association generally serves as go-between or liaison man between the reels and the chief executive.

TECHNICOLOR'S '36 PROFIT, \$880,650

Technicolor, and its subsid, Technicolor Motion Picture Corp., showed a profit of \$880,650, before depreciation, amortization and federal taxes, for the year ended Dec. 31, as against \$151,215 for corresponding period in previous year. The net profit for 1936, after depreciation, amortization, federal income tax and surtax on undistributed profits totaled \$482,113 as compared with a loss of about \$4,000 in the previous year. Profit amounted to 65c per share in past year.

Companies increased working capital to \$1,584,898 as compared with \$485,038 a year ago. Report shows that the company had no outstanding bonds or loans. Cash balance was \$1,702,600 on Dec. 31, which is approximately 3.8 times current liabilities and compares with \$541,770 on comparable date in 1935.

Report to stockholders notes that a dividend of 50c per share was paid last December and that it cost the company \$12,270 in surtax to hold around \$100,000 of undistributed profits in the company treasury. Also revealed that Technicolor paid \$24,634 in bonus money to employees.

The statement points out that Atlas Corp. and associates and Pioneer Pictures purchased and exercised options on stock which brought \$995,000 into the company treasury. The London factory of the company's subsidiary, Technicolor, Ltd., was finished and ready to start manufacturing operations last January, stockholders were told. The plant normally would manufacture prints for distribution in the British Empire of productions photographed in Hollywood and prints of productions photographed in England. But, the statement points out, the factory actually is start operations on the former because the British film industry is passing through a major crisis.

Wright Heads L. A. Legalists

Hollywood, March 30. Lloyd Wright, secretary of United Artists Distributing Corp. and counsel for many film stars and directors, has been elected president of the Los Angeles Bar Association.

A combination, in whole or part, of the interests of three large southwestern chains, the Karl Hoblitzelle-R. J. O'Donnell Interstate circuit, Robb & Rowley and the Jefferson Amusement chain, has been discussed in a preliminary way, according to information, but to date no very definite plan has been evolved. The Interstate chain, the most powerful of the three groups in the Texas territory, numbers around 100 theatres, while the R. & R. chain, which also penetrates Oklahoma and Arkansas, has close to 100. Jefferson Amus. Co., headed by J. C. Clements and Sol Gordon, embraces 56 houses, mostly in Texas. Any combination or pooling arrangement for buying or other purposes between two of these chains or all three would be of major importance. The towns of the three chains are not in conflict with each other.

The Hoblitzelle-O'Donnell string is a 50-50 partnership with Par, while Jeff Amusement is another partnership with this major. Robb & Rowley are in partnership with Par only in four houses in Little Rock, Ark.

PAR LIKES THE POWWOW IDEA

With theatre partners and operators expressing themselves as impressed with the contact met and the values realized from the recent three-day Paramount convention in Miami, it is planned to hold similar get-togethers once a year, probably at this time of the year.

Reaction of those attending the Miami convocation was that the meeting proved very constructive and that it afforded an opportunity to discuss first hand the many problems affecting not only Par but the industry as well.

Y. Frank Freeman, theatre chief, who presided, returned to New York yesterday (Tuesday) after making a stopover at Atlantic Station, L. Griffith, Adolph Zukor and Austin C. Keough returned Monday (29).

20TH CAN'T ADD SHORTS FOR ANOTHER 2 YEARS

Although it may have considered entering the shorts production field, 20th Century-Fox may not do so for at least another year or even months. The contract which E. W. Hammons holds with 20th for distribution of the Educational product has that far to go and provides that 20th cannot release other shorts excepting the 'Magic Carpet' series started out by Fox Movietone and, of course, the Movietone newsreels.

On the expiration of the Hammons' contract, it may be renewed. There is no current reason to believe that it won't, according to information, but also it may then be agreed that 20th might add shorts of its own make to the releasing schedule.

Consolidated Hopes for Court's OK by April 20

Hope that the decision of the Delaware court on the proposed reorganization plan would be available about April 20 was expressed last week by officials at the annual stockholders' meeting of Consolidated Film Industries, Inc. This brought by a stockholder who was dissatisfied with the plan, has halted efforts of executives to place operation. Originally the decision had been expected on March 18.

Herbert J. Yates, Sr., was quoted in Wall Street as saying that earnings in the first two months this year had been hit by prevalence of flu among Hollywood stars.

New directors, named for terms of three years each by stockholders were Yates, R. I. Poucher, W. W. Vincent, A. D. Farwell and W. P. Stevens. First three are veteran officials with the organization.

Because of the delay in court decision which has held up operation of the reorg plan, directors last week passed up declaration of dividend on the preferred stock. Obviously this class of stock will pay a different amount under the new plan.

**WARNER
BROS.'**

THREE

**IS A
CROWD**

**For the
Next**



Weeks!



Now!

**"THE KING
and the
CHORUS
GIRL"**

Starring

**FERNAND GRAVET
JOAN BLONDELL**

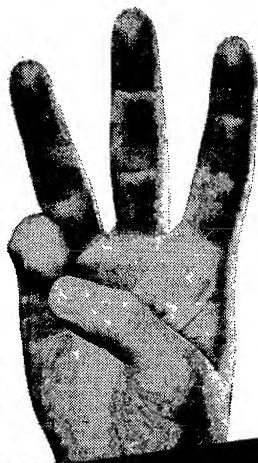
EDW. EVERETT HORTON • Alan Mowbray
Mary Nash • Jane Wyman • Kenny Baker
Luis Alberni • STORY BY GROUCHO MARX
and Norman Krasna • Songs by Heymann and
Koehler • A MERVYN LEROY PRODUCTION



Then This!

**BETTE
DAVIS**
in
**"MARKED
WOMAN"**

with
**HUMPHREY BOGART • LOLA LANE
ISABEL JEWELL • EDUARDO CIANNELLI
JANE BRYAN • ROSALIND MARQUIS
MAYO METHOT • Allen Jenkins • John Litel
Ben Welden • Henry O'Neill • Directed by
LLOYD BACON • Songs by Harry Warren
and Al Dubin • A First National Picture**



And This!

**"CALL
IT
A
DAY"**

from the International Stage Success, with
**OLIVIA DE HAVILLAND
IAN HUNTER • ANITA LOUISE
ALICE BRADY • ROLAND YOUNG
FRIEDA INESCORT • Peggy Wood
Walter Woolf King • Bonita Granville
Beryl Mercer • Directed by ARCHIE
MAYO • A Cosmopolitan Production**

Two Leading Japanese Film Cos. In Bitter Battle for Dominance; May Mean Break for Americans

Tokyo, March 15. Looks like Toho and Shochiku, rival producers and exhibitors here, have given up the idea of calling each other names and making faces over the back fence and have decided to make it a battle royal, with all hands taking part. Showdown has been in the offing for some time, but neither side seemed willing to make a lead until last week, when Shochiku, Shinko (Shochiku subsid), Nikkatsu and Daito jointly informed Toho that, unless Toho forthwith ceases railing at Shochiku's actors, directors and writers, something drastic would be done about it.

Evidently the document was mailed to the wrong address or Ichizo Kobayashi, Toho prez, couldn't read it, for he failed to reply by Saturday (13), which was the last day given for an answer.

This threw the matter right back into the laps of the ultimatums, who immediately promulgated a declaration of war. This, among other things, served notice that commencing April 1 any house showing P.C.L.

J.O. (Toho) pix cannot the product of Shochiku, Shinko, Nikkatsu or Daito. Between 'em the four claim that this affects some 1,400 (inclu their own) spots out of a total of about 1,600 inemas in the whole country.

Kobayashi's

Reported that Kobayashi will now speed up his attempt to get control of Nikkatsu, which would give him booking control of around 600 spots. Also rumored that Kobayashi is busily buying up independently owned houses which are at present using Shochiku product. In either case, nobody in Toho will confirm or deny any talk about plans. It's a known fact that Kobayashi has dickered on and off for the Nikkatsu chain, but the price wasn't to his liking. Not giving up the idea of acquiring it, he apparently is trying to make Nikkatsu talk turkey by weakening it in the production end via hiring away of its pop actors and directors. In this move he has been entirely successful. In his raids he hasn't stopped at Nikkatsu, but has done the same with Shochiku and Shinko, thus making it difficult for Nikkatsu to even borrow talent.

With the majority of local box names now under his wing, Kobayashi will eventually make it tough for his competitors to supply suitable pix for their houses and thus force some kind of settlement which will give him satisfactory outlets for his product. Weaning away talent at such a fast pace from his opposites hands them a hard nut to crack, because Japanese fans are notoriously loyal to their favorites.

If the fight goes to a finish, American pictures should come in for some juicy and unlooked-for biz. If houses under contract for Toho product are boycotted by the other group, they'll have to buy foreign pix to make up their programs. Likewise, houses using Shochiku product, being prevented from using Toho's, therefore will be forced to look elsewhere for at least a part of their needs. Because the majority of houses involved have always used native product exclusively, it will put a lot of biz on the American books which has never been there before.

American Position

One fly in the ointment is enforced alignment of the American distributors whereby certain ones are appointed to supply product to Shochiku outlets exclusively and others are forced to knuckle under to Toho. Whether both sides will attempt to keep this alignment in supplying their respective contractors' the sticks, is something that will develop as the scrap becomes more clearly defined.

Look credited with being in the know here, feel that the Toho-Shochiku feud has gotten beyond their control and outside interests will have to step in. In the past, the government has settled such scraps, in line with its policy of rationalizing all industry. Such a thing is not an impossibility in this case, because the government has felt all along that the pix industry is a problem child and should be made to behave. Government also won't take too kindly to any situation which gives added strength to or helps the distributors of foreign product.

'THEODORA' TOPS SYDNEY

Good Biz Also for 'Pennies'—'Show Boat' In 10th Month

Sydney, March 9. 'Theodora' (Col) got the top money of the week and should spell solid biz for the rest of its run. 'Garden of Allah' (UA) is out, floppo, with 'Girl from Paris' (RKO) replacing 'Pennies from Heaven' (Col) swings into its third week to nice trade. 'Show Boat' (UA) still ploughing along in its 10th month and okay.

'Big Broadcast' (Par) is fairly good on its second week, and is likely to go three. 'This'll Make You Whistle' (AD) comes in this week on a run try, and 'Rembrandt' (UA) goes into a second stanza. Metro's 'Gorgeous Hussy' also comes in for a run try.

Weekly change houses are fairly strong, with 'North of Nome' (Col), 'Night Waitress' (RKO), and 'General Died' (Par) on repeat, topping.

Melbourne, March 9.

City is packed with visitors for the Cricket Test and light biz is expected to swing high. Nice lineup is in, including 'Valiant' (Par), 'China Clipper' (WB), 'Orphan of Wilderness' (local), 'Sweet Alones' (WB), 'Midnight' (local), 'Dishonor' (right) (AD), 'Road to Glory' (Fox) and 'Libelled Lady' (MG).

BOY SCOUT FILM SET AT LYCEUM, LONDON

Lyceum, famous Strand home of meller and panto, has gone talker, a short lease of the theatre having been taken to show a recently completed picture, 'Gang Show'. Season will open April 13 with a gala charity.

'Gang Show' is a picture version of a series of Boy Scout programs played successfully at the Scala.

Duvivier's Next

Paris, March 21. Julien Duvivier's next film will be 'Un Carnet de Bal' ('A Ticket to the Ball').

Cast ill include Harry Baur, Pierre Blanchard, Fernandel, Victor Francen, Louis Jouvet, Raimu, Françoise Rosay and Pierre-Richard Willm.

Several writers, including Bernard Zimmer, Jean Sarrailh, Yves Girarde and Pierre Wolf have worked on the screen story and dialog. Exteriors will be shot in the Italian lake district.

Free Use of Cinemas for Coronation Parties Worries Exhibs in Britain

London, March 21. The motion picture business a lot of points to worry about, but the newest question, put up by local exhibitors, is how far they are bound to hand over their theatres for free shows.

City and town authorities in all parts of the country are asking co-operation from cinemas in their local junketings, with free entertainment. In most instances the authorities ask that the use of theatres be donated free for special presentation of Coronation newsreels and so on. Exhibitors are not so hot on the idea, figuring on bringing good business into the theatres, especially in the sticks, and argue that local authorities should pay for any celebrations they plan.

Pointed out that municipal bodies are laying out big amounts for Coronation decorations, parades, and where entertainment scheduled they should also foot the bill.

No Set Policy

Chief headache of the situation is the entire lack of national policy, exhibitors' association having washed its

'Camille' Big in London

London, March 15.

Public response to 'Camille' (MG) has been so strong that Metro has decided to hold the Garbo picture at the Empire at least six weeks, against the theatre's normal policy of 1-2 weeks per film. In its first 11 days the film played to 156,000 admissions.

All-time record for the Empire was the first 'Broadway Melody', which ran nine weeks to 700,000 admissions and a quoted gross of \$450,000. 'Muti on the Bounty' was next best with six weeks, but 'Camille' is expected to top the take of that one.

Jap-French Diplomatic Mixup Over Hayakawa Picture Made in Paris

Tokyo, March 15.

Lux Film Co. of Paris has fallen from the good graces of the Japs and is likely to be barred from doing biz in Japan. Trouble comes from a film it is making in Paris called 'Yoshiwara' from DeKobra's story of the same name, and in which Sessue Hayakawa has the lead.

Foreign Office here, ispatched to the Japanese Embassy at Paris a protest of the Japanese Home Office respecting the pic but didn't explain what the objection was. Embassy replied that there was nothing it could do about it as the pic is almost finished and, besides, the French do not consider it anti-Jap. They did, however, induce the producers to change the title to 'Sacrifice'.

Curious part of the whole business is that Domei (Japanese controlled news agency) dished out a cable story supposedly quoting Hayakawa to the effect that he accepted the part after having examined the script and after having received a guarantee from the studio that no anti-Jap scenes would appear.

STAGESHOPS PLUS PIX IN ACE TOKYO HOUSES

Tokyo, March 15.

Toho's Nippon Gekijo, biggest downtown house, has for several months had a policy of stage shows with foreign and Jap films. Line has been well trained and shows the first precision stuff done by natives in this part of the world.

Shows clicked so well that now Shochiku has decided to follow suit. Only difference is that Toho hired an American trained dancing master, while Shochiku is going to depend on a native teacher.

LOWE LONDON-BOUND

Hollywood, March 30. Edmund Lowe trained out for New York yesterday (29) en route to England.

He'll appear in 'The Squealer' for Alexander Korda.

Best English Pix Are Made in U. S., Says Aussie Censor; Only 8 Nixes

S. AFRICAN BIZ GOOD

Plenty Variety of Pix in Cities—Durban 100% Yank Product

Capetown, March 1. Picture business here is pretty good, with a healthy variety of product. 'His Lordship' (G-B) is at the Albany. 'Garden of Allah' (UA) is at the Plaza. 'All In' (G-B) is at the New Grand. 'Last of the Mohicans' (UA), Royal; 'Little Minister' (RKO), Elstree; and 'Happened One Night' (Col), Adelphi.

British have two out of six pix in Johannesburg currently. 'Laburnum Grove' (ATP), Plaza; 'Song of Freedom' (Lion), Colosseum; 'Born to Dance' (MG), Metro; 'Rose-Marie' (MGM), Bijou; 'Hellship Morgan' (Col), Standard; 'Capital Blood' (WB), Hippodrome.

In Durban, 100% American currently. 'Give Us This Night' (Par) is at the Playhouse; 'Trader Horn' (MG), Prince; 'Dancing Pirate' (RKO), Criterion; 'Bonnie Scotland' (MG), King's; 'Coronado' (Par), Cameo; 'Shipmates Forever' (WB), Alhambra.

SCALA FILM TO PREEM AT NAME OPERA HOUSE

Rome, March 19.

'Regina della Scala' ('Queen of the Scala'), film which traces the history of the famous Milan opera house through its various periods, will probably get its world premiere in the Scala itself. All interiors of the film were taken at the Scala with the cooperation of Scala orchestra, ballet, singers and technicians. Film depicts Scala discoveries, triumphs, first nights, and audiences. It is therefore considered appropriate that its first night should take place in the famous opera too.

Paramount is handling the distribution of the film in Italy, and has taken an option on world distribution.

State Stops Unemployed Actor Aid in France

Paris, March 21. Because of the number of frauds, the State has temporarily suspended the support it contributes to the funds from which unemployed artists in the Paris region are paid.

Until this step was taken the City of Paris, the Department of the Seine and the National government collaborated to furnish money for the fund.

Legitimate unemployed artists are protesting, stating they don't see why they should be held responsible for the mistakes of employees, over which they have no control.

Imperial, Tokyo, Shows Nice Profit on the Year

Tokyo, March 15. Imperial Theatre, Ltd., owners of the Imperial Theatre here, showed a profit of approximately \$10,800 for the last half of 1936, according to announcement made at the stockholders' meeting. Dividend of \$9,700 was declared, which represents 1% annually on outstanding stock. Heide Shibusawa was elected chairman of the board.

Imperial Theatre, which has been operated under lease for the past eight years by the Shochiku chain, was at one time the home of most legit productions staged in the capital. When it came under the control of Shochiku it was converted into a first-run pix location and has been considered the key house of the city, having the jock of all foreign product.

Zeiss Ups Divvy to 6%

Berlin, March 19. German camera companies have been doing such big biz in all branches, at a recent get-together of the Board of Directors of Zeiss in Dresden, it was decided to propose a boost of the dividends from 5% to 6%. Besides that the plant is to be enlarged. There is a constant demand, not only for the more expensive cameras and lenses, but also for all kinds of film apparatus, including home and school natch, it is declared.

Sydney, March 12.

Creswell O'Reilly, Commonwealth Film Censor, says that he was immensely pleased with the improvement in the general standard of films imported during the past year. States that 1936 saw a very much lower percentage in censorship, and that this was apparently due to the fact that distributors are co-operating in an endeavor to keep production up to a high standard.

Prior to departure for England last week, the censor presented to the government his report covering the year just concluded. This discloses that 348 feature pix were imported from America, 403 from England, and only two from the Continent. Of the 453 features imported, 340 passed in toto; 95 suffered cuts; 18 were rejected, but on appeal this total was reduced to eight. America supplied five of the rejects, and three came from England.

Actual rejection figures are U.S.A. 1.4%, England 2.9%.

Big kick in the report to Americans is a statement by O'Reilly that 'the best British films made in America'.

Mention was also made that the standard of film advertising has improved considerably, both on billboards and in newspapers.

Concluding the report, O'Reilly stated, 'Lower percentage of censorship action in 1936 reduced clashes of opinion. However, there has been evident a better understanding between all parties, and the nation of distributors. Especially was this the case when certain films dealt with a recent important event from what we mutually regarded as an undesirable angle.'

This is believed to be in reference to the recent abdication of King Edward.

O'Reilly, after the Coronation, visit America.

2 German-Italian Pix

Rome, March 19.

Bavaria Films of Germany has sent a company to Italy to take exteriors of scenes for 'His Majesty's Singer', German film, which will star Italy's number one tenor, Benito Gigli. Gigli has been playing in a number of pix in Germany, where he now seems to be more popular and more successful than on the Italian screen. Exteriors for 'His Majesty's Singer' are to be taken on the Italian Riviera.

At the same time Tobis is continuing work on the Emil Jannings pic, which is being filmed in Pompeii.

Marlowe Troupe at Pan-Pacific Expo

Tokyo, March 9.

Bunny Marlowe Troupe, managed by Augusta Hustrel, has arrived in Japan for an engagement at the Pan-Pacific Peace Expo, Nagoya, which opens March 25. H. D. 'Bob' Mathews and his trick lion are among those present. Booking by K. Wadsworth.

Another group is due to arrive March 19 for the same spot.

London Revue to Tokyo

Tokyo, March 15.

London Revue, which includes the Waraby Acrobats and the Piccadilly Girls, is due to arrive in Japan for an extended engagement in April. Dates and houses haven't been set, according to Suisai Matsui, who m.c. the show while in Japan.

Binnie's 'Gaiety Girl'

Hollywood, March 30.

Innie Barnes has been signed by Alexander Korda for title role in 'The Gaiety Girl'.

Film musical will be made in London, with production to start shortly.

E. J. Hewitt in Tokyo

Tokyo, March 19. J. Hewitt of British Acoustics Co., London, has arrived in Japan on business. While here he o.o. the studios with the idea of selling them new sound equipment. Attention will also be given to possible patent infringements by home-made machines.

Hays' Peace Pact with Italian Gov't May Be Nullified by New Law Increasing Tax on Dubbing

Rome, March 19.

Representatives of American film producers here are frankly worried about a new move on the part of Italian producers to cut down American competition. Will Hays left here several months ago after a hurried call, an agreement had been reached to allow the Americans to send 250 films a year to Italy. This meant practically unlimited importation, since American producers had never come near the 250 figure before. Now, with the approach of the inauguration of the new Italian Government, and the consequent increased ambition of Italian producers to turn out bigger and better films, Italians are regretting the generous terms they granted Hays.

Italian producers therefore got together, and requested Director General of Italian Films Luigi Freddi either to cut down the American import allowances to 150 films or to do away with the dubbing of American films. Latter move, it was hoped, would have the effect of practically banishing American films from small Italian towns, where not enough people are able to understand English to warrant their being shown. Freddi objected to the elimination of dubbing, because it was introduced and made compulsory for all foreign films in Italy after a bitter fight with foreign producers. Then, too, it means work for a large number of Italians employed in the dubbing studios here.

Instead it has now been suggested to raise the charge for dubbing from \$1,500 to \$2,500 per picture. That would automatically cut down the number of pictures Americans would send into Italy as, obviously they could afford to send only the very best to bear the additional cost.

Not only would this arrangement affect the number of pictures Americans could import, as fixed by the Hays agreement, but it would also affect the financial part of the agreement, as each American producer would be forced to spend on the average of \$63,000 more in Italy to meet the extra dubbing charge.

If the new dubbing tax goes through then, and American producers' representatives here fear it will, the advantages gained by Hays' long negotiations with Italian authorities will have been practically wiped out.

T. E. LAWRENCE'S AIDE IN ARABIA FOR FILM

Jerusalem, March 13.

Col. Frank Sterling, T. Lawrence's Chief of Staff, is now in Jerusalem, for London Film Prods. Ltd. (Korda), to adapt "Revolt in the Desert." On one-hour's notice he was told to sail for Cairo, whence he has toured the battlefields with which he is familiar.

Sterling is waiting for a director, actors and sound units. Big scene will be the battle of the Abu Lisan, where hordes of shrieking camels, cavalrymen and others annihilated the Turks. This will be reconstructed on the spot.

Zaltan Korda, Alexander's brother, will direct. Interiors will be shot in London. Filming will be done here in May.

Even Mexico Knows About 'Unconstitutional'

Mexico City, March 30.

Local organized cabaret and niteroy owners have obtained an injunction against the demand of the municipal government that they pay wages of \$2.25 a night for inspectors who view their establishments.

Court held that the demand is unconstitutional.

A. J. Freeman's New Post

Alton J. Freeman, until two years ago manager of the Scollay Square theatre, Boston, is now in charge of communications for the Lago Oil Corp. of Venezuela.

New job is to manage all signal communications in the 200 miles of oil lands controlled by Lago in the S.A. republic. He headquarters in Maracaibo.

Nippon Nip-Ups

When a Jap actor makes the grade at Hollywood the natives here go ga-ga, considering it another proof of Japan's importance in the world. They have never ceased to point with pride to the achievements of Sessue Hayakawa and hoping that someone would pop up to continue to uphold the banner of dear old Nippon on the American lots.

With the aid of Doug Fairbanks it seems that the folks at home are going to get their wish. Much prominence is being given in local newspapers to the selection of Dennei Suzuki for a part in Marco Polo.

JAPS AIMING FOR WORLD PIC MART

Tokyo, March 15.

Although details haven't been worked out, Seichiku has definitely made up his mind to produce Japanese subjects for the foreign market. Hopes to establish relations with studios in America, England, France and Germany, with the idea of borrowing talent and directors when needed.

Ministry of Home Affairs is giving encouragement to all Jap producers in their plans to export product. Feeling is that Jap scenery, plus historical themes peculiar to the country, will make acceptable film fare abroad.

CAIRO MODERNIZING AMUSEMENT STATUTES

Cairo, March 11.

New law on public establishments regulating closing and opening, admission of kids, etc., is now being drafted by the Ministry of the Interior here.

Present statutes on public establishments are 33 years old, though modifications were made by the English authorities in 1913, 1928 and 1935.

New bill provides for prohibition of smoking in show-places. Between Oct. 15 and April 14, opening hours are fixed at six and closing hours at midnight. Villages will have their own laws.

Now women are to be allowed in public establishments, and no alcohol may be sold to persons under 18. Police are empowered to close any place any time they think it's getting too naughty.

Reisman's Anzac O.O.

Sydney, March 30.

il Reisman, head of RKO export, is here looking things over and having a number of quiet confabs with Stuart Doyle, head of Greater Union.

It was reported a week or so ago that Reisman's company might be associated in some way with Doyle when he splits away from G-T and goes back on his own. Doyle and Reisman both said it was just a product deal. In either case, now that the split seems to be off, on orders from the bankers, there is some doubt of what happens.

Ralph Doyle, Stuart's brother, is head of RKO locally, which may or may not have something to do with it all.

Rep's Foreign Scout

Morris Goodman, in charge of Republic's foreign department, sails next Wednesday (7) to check on sales and visit European agencies through which Republic distributes.

He will be gone about two and a half months. London is his first stop.

Decision on 'Dr. Knock' N. Y. Ban Due This Wk

Censorial nix against French picture 'Dr. Knock' was argued before State Educational Commissioner Graves in Albany, N. Y., Monday (28) by A. T. Kaplan, attorney for Jean Lenauer, distributor. Kaplan is also operator of arty Cinema de Paris, N. Y., where film is booked if and when it gets by.

Decision will be handed down later this week.

FLOOD OF 'REEL HOUSES IN LONDON

March 21.

London's first Trans-Lux theatre is to be built in Shaftesbury Avenue, theatre lane running down to Piccadilly Circus. Norman Hulbert, chief of Capital and Provincial News Theatres, has had his plans okayed by the authorities, and will build on a site adjacent to G-B's Movietone News Theatre, pioneer newsreel house in England.

Hulbert already has two Trans-Lux houses building on this side, at Southampton and Coventry, the first scheduled to open in early weeks.

Scheme for Hulbert's West End spot revives a heated question of whether London's uptown area is over-saturated with such theatres. Including the new house, Shaftesbury Avenue will have four, all in a distance of 150 yards, plus a fifth around the corner in Charing Cross Road; Leicester Square has two, with a third building; the Strand has three; Montpelier, in Piccadilly, and Studio Two, at Oxford Circus, complete the tally. A 14th, at Lansdowne House in Mayfair, found the pace too hot after a few months, and switched to reissues of click features.

Questionable value of new ventures in the narrow West End boundaries is emphasized by reports from recently opened new theatres of disastrous business, rumor stating that one of these lavish big houses is not taking in sufficient at the b.o. to pay for its lighting.

Amusing side-line on the existing saturation is that there are now as many newsreel spots in town as there are normal motion picture theatres. If additional mid-lure kinemas at Victoria (two), Waterloo Station, and Tottenham Court Road, are thrown into the balance, the scales weigh definitely in favor of them.

HICKS' RUNAROUND

Folding Up Spanish Market—All Over the Map

Paris, March 30.

John W. Hicks, Jr., head of Paramount's foreign department, has decided to close up Spain for the time being. M. J. Messeri, Paris Spanish rep for the past few years, headquartered in Lisbon for the moment, is out, but will be replaced until things quiet down in the war-ridden sector.

Meantime Hicks is rushing through Europe. Arrived here last week, he cleared up the Spanish thing, looked over some local situations and hoped to Budapest. He leaves there tonight (Tuesday) and will spend tomorrow in Bucharest, is first visit to that capital. He will probably go to Italy from there, then to Berlin and over to England last, before returning to the U. S.

NEW TOKYO STUDIO

Tokyo, March 9.

Tokyo Talking Picture Corp. is constructing a modern studio in Setagaya.

Expected to be completed early in April.

Shinko Cinema Production Corp., a Shochiku subunit is laying out considerable coin on studio improvements.

New Tokyo 1st Run

Tokyo, March 15.

New 700-seater called the Meitikan, next to the Shinjuku Shochiku, is due to open in the Shinjuku district in May.

No policy set but expected to be first-run Jap pix.

Financiers Clamp Down on Plans To Split Up G-T, Aussie Monopoly; Munro to U. S. for 20th Confabs

Questionnaire

Paris, March 21.

In an attempt to find out the likes and dislikes of the audiences at the Comedie-Francaise, director Edouard Bourdet has decided to ask each spectator at every performance to fill out a questionnaire.

Dealing with all phases of directing the theatre, paper asks customers for a choice in drama and to name the three plays that have been seen at the Comedie and are best liked. Other things that Bourdet wants to know about are the preferred curtain time and the number of intermissions desired.

Last question proffered is a toughie. It asks why the customer has come to the theatre, putting in as a possible reason that it might be only because he owns a season ticket.

Sydney, March 30.

Sudden heavy pressure from financial sources in New York, London, and locally, seems to have stopped the proposed split-up of General Theatres. Combine, which consists of Hoyts and Greater Union, was all set to blow up at the end of this year, with the two firms to reassume their individual identities as of Jan. 1, 1938.

Bankers don't seem to like the idea. Combine came about six years ago in order to save the two companies, then floundering. Now that they have straightened out and are doing well, they both prefer to go their own way. Stuart F. Doyle, head of Union, is especially anxious to go on his own and recently returned here from a trip to London and New York, where he set up the base of a financial reorganization which would leave him free. This reorg has been consolidated locally, half of the coin involved to come from local bankrolls.

Understanding is that the new pressure brought in by bankers is largely due to 20th Century-Fox sources in New York. They are pressing, it is understood, for a 20-year term continuance of the monopoly, irrespective of the desires of the individuals involved here, and seem to have carried the point. Twentieth is important because it holds a heavy investment in Hoyts.

With the new switch, Charles Munro, g.m. of Hoyts, sails for America this week to talk things over with Sid Kent and Walter Hutchinson. Both of them had previously been expected down here this winter (meaning summer from a U. S. standpoint) and may come back with Munro.

Just when they will leave Doyle is hard to figure. His troubles in the past couple of years have come mostly from the fact that he can't see eye to eye with Munro on a lot of things. Under the setup, he remains head of his own chain, and Munro heads up Hoyts, with both sharing the managing director title on the merged company, General Theatres. But both, naturally, pay more attention to their own interests, and both have separate outside interests. Thus Doyle, for instance, owns, on his own, a film producing company, Cinesound, and Munro hasn't given Cinesound all the breaks he might, Doyle feels. And vice versa on Munro's holdings.

From the standpoint of American majors it would be better to have two companies to deal with. On the combine basis, naturally, prices for rental have been knocked down. Twentieth and Metro are the only ones who are not immediately affected, former because of its Hoyts holdings, and latter because of its independent status and theatre holdings locally.

'LOST HORIZON' INTO THE TIVOLI, LONDON

London, March 30.

Joe Friedman, head of Columbia here, frantically searching for a West End theatre to house 'Lost Horizon' on a two-day basis, has finally made a deal with Gaumont-British for the Tivoli. Opens April 19.

Theatre will change policy for the showing. It has operated on a continuous basis for a number of years, although it was once a two-day house for M-G.

Understood the arrangements call for a 50% cut, instead of the usual 33%, with an exploitation clause calling for not less than \$15,000 expenditure.

'SAN FRANCISCO' BIG, BUT BERLIN BIZ SO-SO

Berlin, March 15.

ilm biz here is only average. Big first-run houses are complaining about the lack of sure-fire pix, which necessitates their filling in the gaps with third-rate stuff. It seems impossible to supply the demand for class films needed by Berlin's nine first-run houses.

Tobis houses, Tauentzien and Alhambra, are in the money with their 'Truxa', which is not only the biggest success among German pix for the month, but probably for the season. 'The Quintuplets' (20th) at the Alhambra, in spite of big publicity, failed to make the grade.

'San Francisco' (MG) has proved a gold-mine for the Capitol, where it now is in its third month.

FINANCING OF FRENCH NATIONAL PIC STARTS

Paris, March 21.

Big push to get the necessary money and get work started on the film for which the French Government is acting as godfather has been launched.

At a meeting held this week the left parties, the French Federation of Labor and the artistic world sent their representatives to explain what it was all about to about 1,000 listeners and at the same time launch the sale of the 1,500,000 10c shares which will be used to finance the venture. Jean Renoir, who will direct the film, explained what it will and will not be: Insisting on the importance of the venture, he said:

'It is necessary to prove in making this film that the working classes are the natural inheritors of production organizations, now in insolvency.'

Leo Lagrange, undersecretary of state, asked that the organizations of the Front Populaire give the assurance that the film shall be the work of the people of France. Other speakers who expounded its merits and needs for success included Marc Vernet, Pierre Renoir, Germaine Dulac, Jean Dreyfus, who heads the committee of coordination for the film, and Henri Jeanson, author.

OKAY, AMERICA! ORCHIDS TO 'EM ALL - EVEN BERNIE - FOR A SWELEGANT SHOW!
I HOPE I DIDN'T SPOIL "WAKE UP AND LIVE" ANY MORE THAN BERNIE DID! I DON'T
KNOW WHO STEALS THE PICTURE BUT I KNOW IT ISN'T BERNIE! ALICE
FAYE IS A SWEETHOT - JACK HALEY, PATSY KELLY, NED SPARKS AND
WALTER CATLETT ARE HOWLARIOUS - AND THOSE
GORDON-REVEL DITTIES MAKE IT CINEMAG-
NIFICENT! I WOULDN'T RISK MAKING
A PICTURE WITH ANYONE BUT
DARRYL ZANUCK - I SHOULD
HAVE PAID TO BE
IN IT!



20th
CENTURY
FOX
THE KEYSTONE
OF YOUR FUTURE

Yes, gentlemen, it's Walter Winchell, himself, giving you the lowdown on 20th's latest great musical, "WAKE UP AND LIVE," with a flock of top names. *Hold the wire till next week!*

"SEVENTH HEAVEN" HELD OVER RADIO CITY MUSIC HALL

Despite Holy Week opening, "Seventh Heaven" tops "Lloyds of London" runs neck-and-neck with "On the Avenue" as Simone Simon and James Stewart overwhelm blasé New York audiences with unforgettable emotional power!



1-2-3

THAT'S HOW 20th RAN
IN FEBRUARY'S BOX-
OFFICE CHAMP POLL

a 5 year record!

"On the Avenue," "One in a Million"
and "Lloyds of London" top Motion
Picture Herald's poll as February's
greatest money hits! Watch "Seventh
Heaven" take its high place among
the coming champions!



THE KEYSTONE
OF YOUR FUTURE

SIMONE SIMON
and
JAMES STEWART

in

"SEVENTH HEAVEN"

with **JEAN HERSHOLT**
GREGORY RATOFF
GALE SONDERGAARD J. EDWARD
BROMBERG • JOHN QUALEN • VICTOR
KILIAN • THOMAS BECK • SIG RUMANN
MADY CHRISTIANS

Directed by Henry King

Associate Producer Raymond Griffith.

Screen play by Melville Baker. Adapted from the stage
play "Seventh Heaven" produced and directed by John
Golden. Written by Austin Strong.

Darryl F. Zanuck in Charge of Production

THE PREVIEW CRITICS WERE RIGHT!

LOS ANGELES...

four months."

"Best business in

SAN FRANCISCO...

"Biggest opening since 'Swing Time', with one exception."

WASHINGTON...

"Best in six weeks."

... and the same kind of reports sizing in from BOSTON, COLUMBUS, PROVIDENCE, DAYTON, CHICAGO, DENVER, OMAHA, NEW ORLEANS, ROCHESTER, DETROIT, PITTSBURGH, MIAMI BEACH, and other representative key spots all up and down the line!

Katharine

Franchot

HEPBURN★TONE

Quality Street

WITH
ERIC BLORE

CORA WITHERSPOON

FAY Bainter

ESTELLE WINWOOD

DIRECTED BY GEORGE STEVENS
PANDRO S. BERMAN PRODUCTION

R K O
RADIO
PICTURES



Advance Production Chart

Studio Placements

Hollywood, March 30.
Production activity failed to increase in the number of pictures before the cameras over the preceding week, despite the fact that 12 pix started.

Columbia

Three in work, 7 editing, 5 preparing. In work: 'SHOOTING SHOWDOWN,' reported VARIETY, March 24. Started last week.
'BLAZING GLORY,' produced by Larry Darmour, directed by Phil Rosen, original by Robert Cosgriff, screenplay by Cosgriff and Paul Franklyn. Cast: Jack Holt, Grace Bradley, Roy Donnelly, Raymond Hatton, Willard Robertson, Charles Wilson, Philip Ahn.
Story depicts Miss Bradley, heiress, owning a logging camp. Jack Holt is the camp boss. She fires Holt. Scabs are called in, with numerous fights resulting. Timber fire causes Miss Bradley to recall him to save her property.
'GHOST RANGER,' produced by Larry Darmour, directed by Spencer Bennett, original by Joe Levering and J. A. Duffy; screenplay, Nate Gatzert. Cast: Bob Allen, Louise Small, Mary MacLaren, Buddy Cox.
Story concerns fight between cow and sheep herders. Bob Allen, a ranger, works his way into the confidence of the sheepsman and breaks up the warfare.
Readied to start: 'WHITE HEAT,' 'ONCE A HERO,' 'WITH KIND REGARDS,' and 'THANKS FOR NOTHING.'

Grand National

Four in work, 2 editing, 13 preparing. In work: 'HITTING THE TRAIL,' 'THE GIRL SAID NO,' reported VARIETY, March 24. Started last week.
'SING, COWBOY, SING,' produced by Edward Finney, directed by R. N. Bradbury, original, Lindsley Parsons; screenplay, Robert Emmett. Cast: Tex Ritter, Louise Stanley, Al St. John, Karl Hackett, Charles King, Robert McKenzie, Budd Buster, Heber Snow, Chick Hannan.
Story shows Louise Stanley as owner of a western wagon train. Karl Hackett, the heavy, attempts to disrupt the service so she will lose the property, but Ritter comes in to save the day.
'BOOTS OF DESTINY,' produced by M. H. Hoffman, Jr., directed by Arthur Rosson, original and screenplay, Philip Graham White. Cast: Ken Maynard, Claudia Dell, Vince Barnett, Walter Patterson, Martin Garaloga, George Morrell, Fred Cordova, Sid D'Albrook, Ed Cassidy, Octavo Giraud.
Story depicts Mexican family robbed of its rancho during the Mexican war. For 100 years' outstint is imbued with idea to rob in an effort to recapture the land with its buried treasure.
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Story concerns Louise Stanley as owner of a western wagon train. Karl Hackett, the heavy, attempts to disrupt the service so she will lose the property, but Ritter comes in to save the day.
Readied to start: 'GOVERNMENT AGENT,' 'THE SHADOW,' 'SMALL TOWN BOY,' 'SOMETHING TO SING ABOUT,' 'MARKED MONEY,' 'SWEETHEART OF THE NAVY,' 'DYNAMITE,' 'WALLABY JIM,' 'FACE THE FACTS,' and 'STACKED CHIPS.'

Metro

Six in work, 9 editing, 10 preparing. In work: 'A DAY AT THE RACES,' reported VARIETY, Sept. 16; 'NIGHT MUST FALL,' reported Feb. 17; 'BROADWAY MELODY OF 1937,' reported March 3; 'MADAME WALEWSKA,' reported March 10; 'THE EMPEROR'S CANDLESTICKS,' reported March 24. Started last week.
'TOPPER,' produced and directed by Norman McLeod for Hal Roach, script by Jack Jevenc and Eric Hatch from novel by Thorne Smith. Cast: Constance Bennett, Cary Grant, Roland Young, Billie Burke, Alan Mowbray, Hedda Hopper.
Story is escapade of Roland Young, millionaire, tired of it all. Miss Bennett and Grant supposedly die in a wild auto ride. Fancifully, through their souls, they rid Roland Young of his imprisoned ideas. They disrupt his life. He buys their auto and goes with them through innumerable jams, only to return to his loving wife in the end.
Readied to start: 'FIREFLY,' 'ONCE THERE WAS A LADY,' 'SARATOGA,' 'THIRTEENTH CHAIR,' and 'ROADSHOW.'

Paramount

Six in work, 9 editing, 10 preparing. In work: 'HIGH, WIDE AND HANDSOME,' reported VARIETY, Jan. 13; 'I MET HIM IN PARIS,' reported Feb. 3; 'MOUNTAIN MUSIC,' reported March 17; 'NIGHT OF MYSTERY,' reported March 24. Started last week.
'ANGEL,' produced and directed by Ernst Lubitsch, no writing credits. Cast: Marlene Dietrich, Herbert Marshall, Melvyn Douglas, Ernest Cossart, Edward Everett Horton, Herbert Mundin.
Story concerns Marlene Dietrich, wife of Herbert Marshall, English governmental official, fed up with married life. She goes to Paris alone to forget. She meets Melvyn Douglas who describes her as 'Angel.' She returns to London and in time Douglas is invited to her home. However, when Douglas called her by the rendezvous name of 'Angel' she tells husband of the escapade.
'HOTEL HAYWIRE,' general office production, George Archinbaud, di-

Total number of pictures before the lenses remains at 41.
Survey shows 83 pictures are being edited; 86 in preparati

rector, no writing credits. Cast: Leo Carrillo, Lynne Overman, Mary Carlisle, Colette Lyons, Benny Baker, John Patterson, Spring Byington.
Story is comedy centered on jealous wife of a home-loving husband. She consults a numerologist, Carrillo, who advises her to hire a detective to watch her spouse's antics. Husband also asks Carrillo for advice. Farcical development.
Readied to start: 'MIDNIGHT MADONNA,' 'LAST TRAIN FROM MADRID,' 'ADVENTURE WITH MUSIC,' 'EASY LIVING,' 'ARTISTS AND MODELS,' 'EXCLUSIVE,' 'THE ASCENDING DRAGON,' 'THIS WAY, PLEASE,' 'TIGHTWAD,' 'FORLORN RIVER,' and 'DOUBLE OR NOTHING.'

RKO-Radio

Four in work, 11 editing, 10 preparing. In work: 'THE TOAST OF NEW YORK,' reported VARIETY, Dec. 23; 'MISSUS AMERICA,' reported March 24. Started last week.
'THERE GOES MY GUY,' William Sistrum, producer; Ben Holmes, director; original, George Beck; screenplay, Harry Segal. Cast: Ann Sothern, Gene Raymond, Paul Guilfoyle, Richard Lane, Gordon Jones, Frank M. Thomas, Alec Craig, Maxine Jennings.
Story is newspaper yarn concerning couple of young scriveners wanting to get married. Their tyrannical boss prevents them from doing so through innumerable pranks. Eventually things are straightened to permit the wedding.
'TOMORROW'S HEADLINES,' Cliff Reid, producer, Richard Rosson, director; original, Thomas Ahearn; screenplay, J. Robert Bren and Edmond Hartmann. Cast: Lee Tracy, Diana Gibson, Donald Meek, Tom Kennedy, Philip Huston, Paul Guilfoyle.
Story depicts Tracy and Diana Gibson as two reporters, with Tracy carrying around a lapel mike. He sends the stuff through a portable sound truck and scoops 'em all. He hangs his coat in a bathroom. Holdup is being planned and the thugs' conversation is heard on the outside of the building. She steals the mike, but is picked up on a Federal warrant. In the end she is released through a broadcast.
Readied to start: 'NEW FACES OF 1937,' 'SHE SANG FOR HER SUPPER,' 'YOU CAN'T BEAT LOVE.'

Republic

One in work, 13 editing, 8 preparing. Started last week.
'FANGEROUS LILLY,' William Burke, producer; Nick Barrows, director; no writing credits. Cast: Ra Hould, Guinn Williams, Hedda Hopper, William Bakewell, Lynn Roberts, Virginia Sale, Franklin Pangborn, Harvey Clark, Jack LaRue, Jack Mulhall, Jeannie Roberts, Michael Jeffrey.
Story depicts Ra Hould as young violinist tied down by his guardian. He runs away in an effort to escape the drudgery of practice. He ends up in Harvey Clark's lodge. Two gangsters, hiding out, learn of the kid's identity. One of them, Guinn Williams, strikes up a friendship with boy. Police attempt to rescue Hould, and Williams is killed trying to protect him from the other gangsters. Lad is perished to live his own life afterward.
Readied to start: 'RIVIERA IN THE CLOUDS,' 'IT COULD HAPPEN TO YOU,' and 'ROMANCE ON THE RUN.'

20th Century-Fox

Five in work, 7 editing, 9 preparing. In work: 'THIS IS MY AFFAIR,' reported VARIETY, Feb. 24; 'SHE HAD TO EAT,' reported March 17; 'LOVE UNDER FIRE,' 'ONE MILE FROM HEAVEN,' reported March 24. Started last week.
'ESCAPE FROM LOVE,' Leslie Landau, producer; Eugene Ford, director; no writing credits. Cast: Gloria Stuart, Cora Witherspoon, Michael Whalen, Jack Brewster, Maurice Cass, Joe O. Smith, Charlie Williams, George Sanders.
Story is romance between Gloria Stuart and Michael Whalen, located in New York and south of France. She, and her socialite mother, are fussy about the wedding details so he brings a judge to marry him to Miss Stuart about the end of the dress rehearsals. Hectic chase follows with many complications.
Readied to start: 'SING AND BE HAPPY,' 'ISLAND IN THE SKY,' 'RINGS ON HER FINGERS,' 'LAST YEAR'S KISSES,' and 'ALI BABA GOES TO TOWN.'

United Artists

Three in work, none editing, 5 preparing. In work: 'WOMAN CHASES MANY,' reported as 'THE WOMAN'S TOUCH,' reported Feb. 24; 'THE RISONER OF ZENDA,' reported March 17; 'VOGUES OF 1934,' None started last week.
Readied to start: 'STELLA DALLAS,' 'HURRICANE,' 'LET ME LIVE,' '32 SECOND ST,' 'STANDIN,' 'PERSONAL HISTORY,' 'DEAD END,' and 'GOLDWYN FOLLIES.'

Universal

Two in work, 11 editing, 9 preparing. In work: 'WINGS OVER HONOLULU' and 'THE ROAD BACK,' reported VARIETY, Feb. 3. No new pictures started last week.
Readied to start: 'LOVE IN A BUNGALOW,' 'WEST COAST LIMITED,' 'I COVER THE WAR,' 'CARNIVAL QUEEN,' '100 MEN AND A GIRL,' 'HEATHER OF THE HIGH HAND,' untitled Karloff pic, 'ARMORED CAR.'

Warners

Seven in work, 14 editing, 5 preparing. In work: 'THE SINGING MARINE,' reported VARIETY, Jan. 27; 'ONE HOUR OF ROMANCE,' reported March 3; 'THE DEEP SOUTH' and 'WAR LORD,' reported March 10; 'LIFE OF EMILE ZOLA,' 'EMPTY HOLSTERS,' and 'LADY LUCK,' Started last week.
'EVER SINCE EVE,' Earl Baldwin, producer; Lloyd Bacon, director; original, Gene Baker and Margaret Lee; screenplay, Lawrence Riley, Earl Baldwin, Lillie Hayward and Jerry Wald. Cast: Marion Davies, Robert Montgomery, Patsy Kelly, Marcia Ralston, Allen Jenkins, Hugh Herbert and Barton MacLean.
Story concerns Marion Davies, stenog, with dual personality. She becomes tired of being pawed by her big-shot boss and quits. She disguises herself with specs and wig and joins publishing outfit. Later has contracted Robert Montgomery, lackadaisical writer, for book. Pic rights have been sold, necessitating speed. Montgomery falls in love with the bespectacled Davies sent to him as a secretary to hustle out the tome. Later, she meets Montgomery as her other self. He falls in love with her again. She disappears merely by dropping the wig and specs, but stays on with Montgomery. She ekes out sufficient pointers from him for a final chapter of the book. She writes it by the deadline, falls asleep with her disguise dropping to the floor, revealing her true identity.
Readied to start: 'THAT CERTAIN WOMAN,' 'HE WOULDN'T GET MARRIED,' 'DEVIL'S SADDLE LEGION.'

STORY BUYS

Hollywood, March 30.
'The Red Rope,' by Johnson McCulley, has been purchased by Supreme Pictures as a Bob Steele star.
'Crazy People,' original by Jefferson Parker, purchased at RKO.
Jackson Parks and Merian C.

Cooper have sold their original, 'Racing Keys,' to C. C. Burr. It's centered around a typewriter contest.
'Fiddlers Three,' yarn by David S. Levy, taken by Conder.
Universal has bought 'Mad About Music,' original by Frederick Kolmer and Marcella Burke.

Hollywood, March 30.
Ward Bond, Granville Bates, Charles Arnt, Billy Burrud, Arthur Loft, 'Once a Hero,' Col.
Sheila Bromley, Frank McDonald directs, untitled picture, Col.
William Benedict, 'White Heat,' Col.
Mike Simmons, treatment 'Steamed Up,' Col.
Alberoni, 'Pasha Kahn, D. Ferdi, John Cocci, Torben Meyer, 'Madame Walewska,' MG.
Theodore von Eltz, Charles Judels, 'The Emperor's Candlesticks,' MG.
Ray and Ella McKenzi, 'They Gave Him a Gun,' MG.
Scotty Matraw, 'Broadway Melody of 1937,' MG.
Heather Thatcher, Elissa Landi, Dame May Whitty, Madge Evans, Janet Beecher, Lewis Stone, Henry Daniell, Thomas Beck, Robert Coote, Lili Shand Mehra, Eliza Buchanan, David Suel, 'The Thirteenth Chair,' MG.
Dorothy Christy, Viria Saje, 'Topper,' Roach-MG.
Arthur Aylesworth, 'Parnell,' MG.
Buddy Ebsen, 'The Girl of the Golden West,' MG.
Albert Morin, Louis LaBe, 'I Met Him in Paris,' Par.
Genevieve Tobin, 'The Ascendi Dragon,' Schulberg-Par.
Wally Mayer, 'Mountain Music,' Par.
Akim Tamiroff, 'The Buccaneer,' Par.
Clarence Muse, 'The Barrier,' Par.
William Saroyan, untitled script, Schulberg-Par.
William Lipton, untitled script, Major-Par.
Rian James, original musical, Par.
Sidney Jarvis, Jack Richardson, Leonard Arthony, Jay Upson, Bobby Moore, Mira McKinney, Valerie Bergere, 'Missus America,' RKO.
Jack Stewart, Charles French, Ray Stewart, Ronald Gordon, Robert Milach, Walter Rostitz, William Humphrey, Mike Lally, George Cleveland, Dick Rush, James Quinn, 'The Toast of New York,' RKO.
Ed Ford, 'There Goes My Girls,' RKO.
Stanley, Bruce Riley, Lynton Brent, Gaylord Pendleton, Edith Craig, Pedro Regas, Selmer Jackson, Ralph Duran, 'Tomorrow's Headlines,' RKO.
John Beal, Leona Roberts, George Irving, 'Mexican Quarter,' RKO.
Winthrop Togglen, writing orig for Nino Martin, 'Lasky,' RKO.
Buster West, Melissa Mason, Radio City Revels, 'Lasky-RKO.'
Andrew Tombes, Lella McIntyre, 'Ali is Coming,' RKO.
Harry Clark, scripting untitled yarn, RKO.
Glady's Atwater, Joseph Lerner, original, 'Public Health,' RKO.
Duke York, 'The Rake,' Frank LoRue, H. L. Smith, Grady Stout, Jack Mulhall, William Bakewell, 'Dangerous Holiday,' Rep.
Edwin Packer, 'The Rake,' Merton, Grace Kern, Peggy McKim, Esther Bruckley, Lee Ford, Bob Burns, Richard Beach, June Johnson, 'Gun Smoke Ranch,' Rep.
Nell Craine, Edgar Allen, Barry McLaren, Jack Mulhall, Victor Wong, Dagmar Oakland, 'Michael O'Halloran,' Rep.
Billy McClain, John Eldridge, Douglas Fowley, Mimi Medart, George Chandler, Maurice Cass, Chic Chandler, Russell Horton, Roy Walker, George Sparks, Sally Blane, 'Vine Mile from Eden,' 20th-Fox.
Maurice Cass, J. P. McGowan, H. M. Stahl, Wallis Clark, 'She Had to Eat,' 20-F.
Philip Dunne, screenplay 'Lancer's Spy,' 20-F.
Syd Saylor, Charles Williams, Maurice Cass, William Wagner, Howard Hickman, 'Escape From Love,' 20-F.
Stanley Jones trio, Berton Chancery, Allan Lane, 'Sing and Be Happy,' 20-F.
Raife Haroldo, Sig Rumann, James Flavin, Don Rowan, 'This Is My Affair,' 20-F.
Movita Casteneda, Clyde Cook, 'Love Under Fire,' 20-F.
Arthur Hohl, Dwight Frye, Otto Hoffman, Edward Van Sloan, Margaret Seddon, 'The Road Back,' U.
Lester Cole, James Mulhauser, screenplay 'Carnival Queen,' U.
Mervyn Frank, 'Oh, Doctor U,' U.
A. Dorian Otvos, scripting 'Behi the Mike,' U.
Adele St. Maur, Lane Chandler, Earl Dwire, Raymond Whier, Raymond Brown, Mabel Turner, A. Porterfield, Otto Kruger, Granville Bates, Catherine Lohden, Leonard Mudie, 'The Deep South,' WB.
Max Hoffman, Jr., 'Harry Worth, Charles Richman, 'Life of Emile Zola,' WB.
Alfred E. Green, directs 'Mr. Dodd Takes the Air,' WB.
George Hale, 'The Singing Mari WB.
Dick Foran, Jean Muir, 'The Perfect Gentleman,' WB.
George Hollingshead, directs short, 'Men Without a Country,' WB.
Elta McDaniels, Ann Shoemaker, Winifred Harris, Al Shean, 'Stella Dallas,' Goldwyn.
Kurtis DeClercq, Goldwyn.
Philip Sleeman, Mary Jane Irving, 'The Prisoner of Zenda,' S-I.
David Levy, David Adams, Arthur Hoer, Cynthia Moore, George Rosner, writing originals Hirliman-GN.

PRODUCTION TABLE

(This table shows number of features promised to be delivered to exhibitors by the major distributing organizations, and the independent producers contributing product to their producing organizations for the 1936-37 season.)

Producers and contributing companies.	Number		Balance		Stories in the before prep-	Stories in the before prep-
	Number now promised.	Number now completed.	Pix now placed in editing the ar-	Pix now placed in editing the ar-		
COLUMBIA	50	21	2	7	20	5
Larry Darmour	4	3	1	4	4	4
GRAND NATIONAL	48	16	4	22	12	12
METRO	48	20	5	14	10	10
Hal Roach	4	2	1	1	1	1
PARAMOUNT	48	27	6	8	7	7
B. F. Schulberg	8	2	6	6	1	1
Emanuel Cohen	8	3	3	3	1	1
Harry Sherman	6	2	1	3	1	1
Frank Lloyd	1	1	1	1	1	1
RKO RADIO	39	11	1	7	7	7
David Low	2	1	1	1	1	1
George Hirliman	6	2	1	1	1	1
Sol Lesser	3	1	1	1	1	1
REPUBLIC	56	14	7	7	7	7
A. A. Hackel	16	3	3	1	1	1
20TH CENTURY-FOX	63	2	2	9	9	9
Sol Lesser	6	2	2	2	2	2
UNITED ARTISTS	7	2	3	3	3	3
Samuel Goldwyn	7	2	3	3	3	3
Walt. Wanger	5	3	1	1	1	1
Selznick	5	3	1	1	1	1
E. Berger	1	1	1	1	1	1
Criterion	2	2	2	2	2	2
Korda London	4	1	1	1	1	1
UNIVERSAL	44	15	1	8	8	8
Buck Jones	8	1	1	1	1	1
WARNERS	60	50	7	14	11 over	8
Totals	556	253	41	82	170	86
					11 over	

HISTORY *is made at* NIGHT



"IT CONTAINS THE MOST
THRILLING CLIMAX OF THE
SEASON!" WILLIAM BOENNEL
N. Y. World-Telegram
"As likable a film as we
have chuckled over and
snorted at this season!"
—FRANK S. NUGENT, Times

HISTORY *is made at* NIGHT



"An exciting amusing and
generally engrossing enter-
tainment, Miss Arthur and
Mr. Boyer make a superla-
tive team of stars!"
—HOWARD BARNES, Herald-Tribune
"Featuring a splendid cast,
this romance artfully blends
comedy and melodrama...
extraordinarily well-made
and exciting...Women who
love love will be stirred!"
—BLAND JOHANESON, Mir

HISTORY *is made at* NIGHT



Held over N. Y. Rivoli as
2nd day's business betters
first by \$2,000!
Held over at the Aldine,
Philadelphia, where it
opened to \$891 better than
"You Only Live Once!"
Opened to biggest Sunday
business in months at
Loew's Victory, Evansville!
Held over in San Francisco!
Biggest holiday gross in
Sacked Seattle! With each
day topping previous day's
gross! That's building!
Brought the crowds storm-
ing to the Majestic, Dallas!
The wires are pouring in!
Watch for the others!

Charles BOYER ★ Jean ARTHUR
WALTER WANGER
IN

HISTORY *is made at* NIGHT

LEO CARRILLO and Colin Clive
Directed by FRANK BORZAGE

Original Story by Gene Towne and Graham Baker Released thru United Artists

FILM BOOKING CHART

(For information of theatre and film exchange bookers, VARIETY presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of the reviews as given in VARIETY and the running time of prints are included.)

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WEEK OF RELEASE	TITLE	PRODUCER	DISTRI.			DIRECTOR	DOMESTIC OR FOREIGN	TIME MINS.	WHEN REVIEWED BY VARIETY
2/12/37	Clarence We're On the Jury Two Wise Maids On the Avenue Great O'Malley	Par RKO N. Levine G. Markay H. J. Brown	Par RKO GN 20th WB	Comedy Drama Com-Dr Musical Melodrama	Karns-E. Whitney H. Broderick-V. Moore A. Skipworth-F. Moran D. Powell-M. Carroll F. O'Brien-H. Bogart	G. Archinbaud B. Holmes Rosen R. D. W. Dieterle	Domestic Domestic Domestic Domestic Domestic	60 71 70 90 70	3/10 2/17 3/10 2/10 3/10
2/19/37	Maid of Salem Last of Mrs. Cheyney John Meade's Woman Sea Devils When's Your Birthday? Gambling Terror Paradise Express Off to the Races Wings of Morning Man Who Could Work Miracles Green Light Head Over Heels in Love Everybody Dance	Lloyd Weingarten B. Schulberg E. Small D. Loew A. W. Hackel N. Levi M. Golden R. T. Kane Korda Cosmo GB Alliance	Par MG Par Par RKO RKO Rep Rep WB WB WB	Drama Com-Dr Drama Comedy Comedy Western rama Comedy Drama Comedy rama Musical Drama	Colbert-MacMurray Crawford-Powell Arnold-F. Larrimore Foster-McLaglen J. M. rown G. Withers-D. Appleby J. Prouty-Summerville Annabella-Fonda E. Young-J. Gardner E. Flynn-A. Louise Jesse Matthews C. Courtneidge-E.	F. Lloyd Boleslavsky R. Wallace Ben Stoltorf H. Beaumont S. Newfield J. Kane F. Strayer H. Schuster L. Mendes F. Borzage Hale C. Reisner	Domestic Domestic Domestic Domestic Domestic Domestic Domestic Domestic Foreign Foreign Domestic Foreign Foreign	85 95 81 85 77 55 60 59 88 82 85 84	3/10 2/24 2/24 3/17 3/24 3/10 2/24 2/3 3/17 2/24 2/17 2/17
2/26/37	Law of the Ranger When You're in Love Espionage Borderland Park Ave. Logger Nancy Steele Is Missing Girl Overboard Penrod and Sam	E. iski H. Rafp H. Sherman G. Hirliman N. R. Presnell B. Foy	Col Col MGM Par RKO 20th U WB	Western Musical Drama Western Outdoor Drama Drama Comedy	Allen G. Moore-C. Grant Lowe-M. Evans W. Boyd-J. Ellison George O'Brien McLaglen-Lorre G. Stuart-W. Pidgeon E. March-F. Craven-S. Byington	S. G. Bennett R. Riskin K. Neumann N. Watt D. Howard G. Marshall S. Salkow W. McGann	Domestic Domestic Domestic Domestic Domestic Domestic Domestic Domestic	110 68 78 86 88 88	2/24 3/17 3/10 3/3 3/17
3/5/37	Trapped Parole Racket Murder Goes to College Hit the Saddle Circus Girl Love Is News Fire Over England Ready, Willing and Able Midnight Court You're in Army Now Navy Spy	H. L. Decker Cohn Par N. N. Levine E. Carroll H. Wilson A. Korda WB WB GB Condor	Col Col Par Par RKO 20th WB WB GB GN	Western Melodrama Mystery Western Com-Dr Comedy Spectacle Musical Drama Comedy Drama	C. Starrett-P. Stratford P. Kelly-R. Kelth E. Karns-M. Hunt-L. Overman L. Crabbe B. Livingston-E. Corrigan J. Travis-W. Livingston T. Power-Young F. Robson-L. Massey-L. Ollivier E. Keeler-Lee Dixon A. Dvorak-J. Littel W. Ford-A. Louise C. Nagel-E. Hunt	L. Barsha C. C. Coleman Ri M. V. Wright J. H. Auer Garnett W. K. Howard R. Enright F. McDonald R. Walsh C. Wilbur	Domestic Domestic Domestic Domestic Domestic Domestic Foreign Domestic Domestic Foreign Domestic	62 70 64 78 88 93 64 56	3/10 3/10 3/24 3/10 3/17 3/10 3/24
3/12/37	A Family Affair Swing High, Swing Low Crime Nobody Saw Don't Tell the Wife Fair Warning Land Beyond the Law Romance and Riches	L. Hubbard S. Marx A. Hornblow Par R. Sisk S. Wurtzel WB WB WB GN	MGM Col Par Par RKO 20th WB WB GN	Comedy Musical Mystery Comedy Comedy Western Comedy	Barrymore-S. Byington Lombard-MacMurray L. Ayres-R. Coleman Merkel-Kibbee J. E. Braumberg-B. Furness D. Ferris C. Grant-M. Brian	G. M. Leisen C. Barton C. Cabanne N. Foster B. R. Eason A. Zeisler	Domestic Domestic Domestic Domestic Domestic Domestic Domestic	67 92 63 56	2/24
3/19/37	Personal Property Trouble in Morocco Her Husband Lies China Passage Get Along Little Dogies Bill Cracks Down Time Out for Romance Her Husband's Secretary Trouble in Texas	J. W. Considine Col B. P. Schulber Cliff Reid A. Schaefer W. Berke M. Feld WB WB GN	MGM Col Par Par RKO 20th WB WB GN	Drama Drama Drama Drama Western Drama Rom-Com Rom-Com Western	J. Harlow-R. Taylor Jack Holt E. Cortez-Patrick Lee Tracy Gene Autry J. Withers-J. Allen C. Trevor-M. Whalen W. Hall-B. Roberts-J. Muir E. Ritter	W. S. VanDyke E. Schoedsack E. Ludwi E. Killey J. Kane W. Nigh M. St. Clair F. McDonald R. N. Bradbury	Domestic Domestic Domestic Domestic Domestic Domestic Domestic Domestic Domestic	84 62 75 75 75 61	3/17 3/24
3/26/37	Maytime Let's Get Married Waikiki Wedding Quality Street Trail of Vengeance Seventh Heaven We Have Our Moments King and Chorus Girl 23 1/2 Hours' Leave	H. Stromberg E. Riskin A. Hornblow Par B. Berman A. W. Hackel R. Griffith C. Rogers M. LeRoy D. McLean	MGM Col Par Par RKO 20th U WB WB GN	Musical Com-Dr Musical Drama Com-Dr Rom-Com Rom-Com Musical Comedy	MacDonald-Eddy Denny-Lupino Crosby-M. Raye-B. Burns Hepburn-Tone J. Travis-W. Livingston S. Simone-J. Stewart J. Dunn-S. Eilers Gravet-londell J. Ellison	R. Z. Leonard A. E. Green F. Tuttle G. Stevens Newfield H. King A. L. Werker M. LeRoy J. G. Blystone	Domestic Domestic Domestic Domestic Domestic Domestic Domestic Domestic Domestic	132 90 85 100 88 90 70	3/24
4/2/37	Man Who Found Himself Motor Madness Racketeers in Exile Song of the City Midnight Taxi History Is Made at Night When Love Is Young Men in Exile Backstage Silent Barriers Girl Loves Boy Hittin' the Trail Lightning Crandall	C. Reid H. L. Decker Col Hubbard M. Feld W. Wanger R. Presnell WB H. Wilcox GB GB GN GN GN Rep	RKO Col Col MGM 20th UA WB WB WB GB GB GN GN Rep	Drama Com-Dr Drama Drama Melodrama Rom-Com Rom-Com rama rama rama Rom-Com Western Western	J. Beal-P. Huston-J. Fontaine D. Wilson-C. Quigley G. Bancroft-E. Venable J. Dean-M. Lindsay A. Dinehart-B. Donlevy C. Boyer-J. Arthur V. Bruce-K. Taylor Purcell-J. Travis Nagel-A. Tracy E. Arlen-L. Palmer E. Linden-C. Parker Tex Ritter Bobby Steele	L. Landers D. R. Lederman E. C. Kenton E. Taggart E. Forde F. Borzage H. Mohr J. Farrow H. Wilcox M. Rosner D. Mansfield R. N. Bradbury S. Newfield	Domestic Domestic Domestic Domestic Domestic Domestic Domestic Domestic Foreign Foreign Domestic Domestic Domestic	68 72 95 65	
4/9/37	Two Gun Law Girl from Scotland Yard Too Many Wives Soldier and Lady Jim Hanvey, Detective Fifty Roads to Town Masked Woman The Gold Racket	Col Cohen W. Siskin B. Berman A. Levoy R. Griffith WB WB GN	Col Par RKO RKO 20th WB WB GN	Western Mystery Rom-Com Com-Dr Mystery Com-Dr Melodrama Melodrama	Charles Starrett K. Morley-R. Baldwin Shirley-J. Morley Wallbrook-E. G. Kibbee-T. D. Amesche-A. Sothorn B. Davis-H. Bogart C. Nagel-E. Hunt	Barsha Vignola Holmes G. Nichols Rosen N. Taurag L. Bacon L. Gasni	Domestic Domestic Domestic Domestic Domestic Domestic Domestic Domestic	70 97	
4/16/37	Guns in the Dark Romeo and Juliet Internes Can't Take Money Navy Blues Step Lively, Jeves Under the Red Robe Let Them Live That Man's Here Again Call It a Day King Solomon's Mind Two Who Dared Hills of Old Wyoming Man in the Mirror Outcasts of Poker Flat	A. W. Hackel I. Thalberg B. Glazer B. Kelly J. Stone R. T. Kane E. Grainger WB WB WB GB E. H. Sherman J. Hagen R. Sisk	MGM Par Par Rep 20th 20th 20th WB WB WB GB	Western Rom-Com Drama Comedy Comedy Drama Drama Comedy Comedy Spectacle Drama Western Comedy Comedy	M. Brown Shearer-Howard McGee-Stanwyck C. Purcell-W. Hyme A. Treacher-P. Ellis C. Veldt-B. Massey Barrett-J. Howard-N. Gray M. McGuire-rown O. de Havilland-Hunter C. Hardwicke-R. Young-P. Robeson A. Sten-H. Wilcoxon William Boyd E. E. Horton-G. Tobin P. Foster-J. Muir	S. Newfield G. Cukor A. Santell R. Staub Forde V. Seastrom H. Young King A. Mayo R. E. Frenke N. Watt M. Elvey C. Cabanne	Domestic Domestic Domestic Domestic Domestic Foreign Domestic Domestic Domestic Foreign Domestic Domestic Domestic Domestic	130 60	10/26/36



Seldom does a two-reel motion picture have such timeliness as does "Servant of the People", which literally stands as a HEADLINE subject because of the nation-wide, even international, interest in the Government's aims to liberalize the Constitution. Staged and produced with diligence and patient effort, telling in effective dramatic style how the Constitution came into existence, and why, and what its authors meant it to be.

Motion Picture Herald

STUDY IN SHOWMANSHIP!

A subject that has made the nation's *headlines* is bound to make *long lines* at the nation's box-offices! It is already hailed as the **GREATEST Short Subject in History!**

METRO-GOLDWYN-MAYER'S TWO-REEL SHOWMANSHIP SPECIAL

"SERVANT of the PEOPLE"

The Story of the Constitution of the United States

GIVE IT THE GUN—Book it Early—Bill it Big—Grab that Extra Gross
READY FOR APRIL 9th RELEASE!

EXPLOITATION

By Epes W. Sargent

Two Safeties

Omaha.

Present emphasis on safety measures and accident prevention and consequent leniency of officials in regarding tie-ups at this angle allow an easy and effective approach for exhibitors on two current releases, "You Only Live Once" and "Green Light." Two hit Omaha screens concurrently in picture houses, by the way.

Manager Bill Miskell of the Orpheum and his assistant, Brock Fagin, decided on driving home the implied warning of the title for their run of "You Only Live Once," and turned to sidewalk stencils as the prime shot of the campaign. Street departs from the picture house has used a stencil to warn pedestrians at congested intersections to "watch the lights." Finally was arranged with street and police departments to add the title of the film to the stencil to read "Watch the Lights—You Only Live Once" with the film house furnishing the extra stencil. Payoff came when a painter from the stencil called for the additional stencil at the theatre and then went out to do the double stencils on orders from commissaries of the theatre's costumed flock of passes. Most effective sidewalk tie-up here to date. Other angles approached were Fonda as home town boy and safety cooperation on romantic side. Louise Crotter and John Quinlan at the Brandeis went for a civic tie-up on "Green Light," and arranged with mayor's office to post shields captioned "Watch the GREEN LIGHT at Brandeis" on all traffic light posts. Some 250 were attached either just below or just above lights where both drivers and jaywalkers couldn't miss them.

Brandeis was first with the punch getting posters up day before Orpheum stunt, but Orph evened the count by getting city to do the work. An agency extra stated all missed a cue by not getting together on a caption reading "watch the Green Light—You Only Live Once," but forgot this wasn't Omaha. "Green Light" campaign rounded out by contacts with all local book review clubs and libraries and book stores, heavy national ads in Hearst's Bee News, and emphasis on romantic side of film in contrast to medical or possible detective angles inferred by non-readers of book.

Contests

Stealing from one of the national magazines, the theatre rocked the town on a brevity contest. Idea was to pay a premium for the fewest number of words in a slogan to express the supremacy of the theatre's entertainment. The contest "Best because..." with the contestant to fill out the sentence. If but one additional word was used, the payoff was \$10, with \$5 for two words and \$2.50 for three. Winner was to be selected for value, regardless of length. If the best slogan ran four words, the winner would be paid the \$10 prize, but no \$10 prize, but all receiving honorable mention were handed trip passes. Contest ran three weeks and had the entire town whittling words. Got their times the attention of a mere slogan contest.

In a larger theatre a prize of \$25 was hung up for best nickname for Robert Taylor. The contest was sent the star. They're still working on that one and wasting plenty of thought. Not likely to stick, since nicknames have been used as they once were, but the local paper, which was sold the idea, is making plenty of copy from the various suggestions.

One contest with a decidedly practical side was financed by a local department store on the question "What would you buy at the Metropole if you had only \$100 to spend for a spring outfit?" Stipulation was that the list must be itemized, with actual prices and must spend the entire sum. During the time the list was being made, there were clearly price tagged and the store was overrun with shoppers with pads and pencils. Store figured a big upsurge in sales through the stress on the bargains.

Made It a Party

Barclay V. McCarthy, who is perpetuating the country ahead of "Meet the Girl," reports that J. D. O'Rear, of the Colorado, at Pa., pulled a fast one for "Love Is News." Pauline Love Moore, step-daughter of Jesse James Moore, former head of the Harbinger, who had a part in the picture, so O'Rear threw a party for the newspaper men, editorial as well as critical, members of the legislature and some of Miss Moore's personal friends. After the night show the party adjourned to the auditorium where the film was previewed. Got plenty of newspaper and personal mention and gave the pix a strong shove-off.

Much for 'Maytime'

Seattle.

Topping greatest campaign for this burg in months, Fifth avenue went to town for "Maytime," currently shown. Local creation was the "Maytime Wave" introduced in a flock of leading downtown beauty parlors. This was in the style of hair dress worn by Miss MacDonald. Beauty spots displayed placards telling about the wave and the pix at the Fifth, while Berliners had special educational stunt for hairdressers, demonstrating the "Maytime," and recreating coiffure as used in the picture.

Bon Marche helped with display in show window of dresses worn by the star, and had "May Time Sales" throughout store. Rosaia Bros., florists, put on a flower show in foyer of theatre and had developing tie-up. Andrew Saso, manager of theatre, was photographed receiving the prints in gold cans, from airplane had had pushed them to Seattle. This broke into the press for publicity. Vick's distributed 300 doggers to drug stores, bringing out Nelson Eddy's singing of their theme song, "Sweet April." A perfume spray, "April Shower," is being shot through the theatre at apocryphal spot in pix. Postcards were mailed to Ladies' Musical club members stressing Eddy, who has been heard locally to capacity. Added theatre press, radio and lesser stunts.

Due to local interest in wrestling and particularly in the mysterious "Red Shadow," Manager Don Geddes captured "Wrestling the Green Light" at Brandeis" on all traffic light posts. Some 250 were attached either just below or just above lights where both drivers and jaywalkers couldn't miss them.

Brandeis was first with the punch getting posters up day before Orpheum stunt, but Orph evened the count by getting city to do the work.

High 'Horizon'

Buffalo.

Good exploitation campaign was put on by Mark Freelander for "Lost Horizon" roadshowing at the Erlander. Editors went for column splashers over the Hollywood opening premiere. Opening night Buffalo got its first taste of outdoor cameras, klieg lights and microphones with a prelude to the picture. Out of a sidewalk broadcast, after the performance, the amateur critics going into raves over the air for the benefit of the stay-at-homes.

The "Hollywood" feature was biggest over all local radio stations for days beforehand. Swell slogan was adopted for this, i.e., "Multiply a favorable audience by the radio coefficient." Another interesting angle was a tie-up with the silk-stocking clubs resulting in an ermine opening. By special afternoon meetings, clubs were promoted to purchase blocks of stock in the Chamber of Commerce, Junior League, Studio Players, Lawyers University Club and even the exclusive Athletic and Buffalo Clubs were in the tie-up.

Heavy mailed campaign combined with trucks, blow ups, heralds, postcards running into tens of thousands and a fantastic parade. The build of the theatre front above and below the marquee finished up the job.

Lobby Novelty

Looking for something different and not too expensive for lobby work, one house is using the semi-circular three sheet banner. It has acquired a set of heads of the stars he mostly plays up. Some were taken from old paper, but most had to be blown up from photographs and then colored in about the same size. These work with a special board, three sheet size, to which the heads can be affixed. Board is first covered with white paper, off of which the draw or of the heads and in bold strokes the artist adds bodies to these heads. Sometimes the bodies are in proportion, but they also can be foreshortened, making the heads appear thinner. For "After the Thin Man" for example, Powell's body was merely one stroke for the torso and four lines for the arms and legs. The big idea is to be different. In spite of the fact they are very evidently home-made, these posters are getting more attention than the regulation three sheet banner, and the three sheet banner has been after a time, the present appeal is so strong that the manager is planning to use the same idea for his newspaper and throw away the regulation three sheet banner. Figures on making it a sort of trade mark. If he does, he can dominate the page unless someone else copies. Stunt requires a sign co-operation of the draw or of the heads and is almost always possible to locate someone who can give more than the conventional three sheet banner. The answer is efficiency with economy, since the heads can be used repeatedly.

They Come Back

Des Moines, March 30.

It's been many years since the old slide, "Ladies, Please. Remove Your Hats," has been seen on a local theatre screen, but because of the increased number of squawks starting this winter and increasing daily from "those behind," Tri-States Theatres is threatening to use the slides again.

With the Easter bonnets either going horizontal or perpendicular to establish a new 'high, wide and handsome' record, theatre managers are tearing their fingernails for a subtle suggestion to the stylish sex.

BEHIND the KEYS

Recent managerial changes in the Fox Intermountain set-up: John Taylor, Salt Lake City, now city manager in Sheridan, Wyo., replacing William Fowers. Fowers now in Sterling, Colo., and Lee Crawford has been moved from Sterling to manage the Intermountain in Denver. Roy Nothies is now manager of the Mayan. Nothies was manager of the Webber ever since it was built about 18 years ago. Clarence Gelder, city manager of Delta, Colo., has resigned to go to Montana, where he will be connected with the W. A. Simons Amusement Co. Replacing him in Delta is Don Dungan, who has been at LaJunta, Colo. Lou Williams, formerly at the Mayan, Denver, is in LaJunta now.

Regular Hollywood opening, complete with entertainment. Kleig lights and all the trappings marked the opening of the club rooms of the Rocky Mountain Screen Club here on March 20. On the fourth floor of the Cosmopolitan hotel the rooms have been thoroughly remodeled and redecorated for the boys, and contain, among other things, a writing room, library and well-stocked and modern bar.

Fire occurring in the booth of the Grove theatre at Gering, Neb., after the last show was out, destroyed part of the equipment and severely burned the operator.

T. B. Noble, former general manager for Westland Theatres, Inc., here, has opened his new State Theatre at Columbus. The theatre is remodeled buildings in Santa Rita and Hurley, N. M., and the two new theatres will be seen by May 1. Both houses will seat 500.

H. E. McManus for several years assistant manager of the Palace, Akron, named manager of the Allen, inde house there. Succeeding McManus at the Palace will be Dempsey Rice.

Climaxing 12 years of theatre operation, C. A. MacDonald has announced the opening, March 30, of the Westmont, a \$125,000 suburban theatre at Columbus.

Ulling & Anderson, theatre operators, with headquarters at Wellsview, have opened a new theatre at nearby Salineville. The house is all new and has been under construction since last year. It's the towns only pix house.

Plugged Time's Cancer

Spartanburg, S. C.

Playing up only one detail of a short subject the Carolina "went to town" so far as exploitation is concerned, recently—with cancer. Manager Bob Talbert noted the cancer section of the current March of Time feature and was so thoroughly sold on its possibilities as a scientific subject that he went out forthwith to sell the public on the importance of seeing the film. He used newspaper and other publicity, appealed to medical men and nurses as well as average citizens, and chalked up a large gain in attendance during the two nights the subject was shown.

An exposure of cancer cure racket in the film attracted much attention in this large industrial section, long a stamping ground for fly-by-night quacks. The manner in which the feature was played up and shown attracted much comment and praise for the theatre.

Talbert figured the cancer angle was the most valuable feature of the week—so far as the public good was concerned—and did a civic duty by selling that angle. Responsive newspaper publicity for which no charge was made took care of the balance of his show.

St. Louis.

Huckstep theatre, Bowling Green, Mo., has been torn down, giving way to the newly completed State.

Opera House, Mount Sterling, Ill., renamed Brown.

Mrs. F. Stanley has sold Opera House, California, Mo., to Henry J. Hallway, the Nash-Hallway Theatres Corp.

Lew Berg has been appointed mgr. of sales for Metro Premiums in local territory.

S. E. Pirtle, Jerseyville, Ill., has opened Bijou, Abington, Ill.

Park, Valley Park, Mo., now a 500-seater, Charles Mound, owner.

Blaschi, Charleston, Ill., and Frisina Amusement Co., headed by Dominick Frisina, Taylorville, Ill., have formed partnership for erection of \$75,000 pix house at Charleston.

Starr, Vandalia, Mo., has been taken over by Frisina Amusement Company.

Construction has begun for new exchange bldg. for Warner Bros. Pictures, Inc., on film row, St. Louis.

Indianapolis.

With the naming of Malcolm Conder as manager of the Ohio theatre by George Settos, operator, Indianapolis has one of the youngest theatre managers in the country, Condon being only 18. Condon replaces Don Muchmore, who resigned.

George Settos, operator of the Ohio theatre here, has leased the Moose Opera House from the Moose Lodge at Linton, Ind. He is remodeling the house and installing modern equipment. This makes the fifth theatre in the Settos chain.

Los Angeles.

Bob Rothafel has been shifted from the Fox Western to the Iris theatre as manager. He replaces Charles Gore, who quit to assume the management of the new El Rey, which Gore Bros. and Ramish opened. Jpe Wade succeeds Rothafel at the Western.

Greenville, S. C.

Jefferson, pic house at Pickens, S. C., near here, damaged by fire last week. Building was only slightly damaged, but Manager Stephens suffered severe burns on his right hand.

Spartanburg, S. C.

Jack Headrick, manager of Strand, one of four local Wilby-Kinney houses, transferred to Carolina at Greenwood, S. C., as manager.

Carolina observing 10th anniversary with special advertising splurge, etc.

Oceanside, Cal.

Fred W. Siegel, operating the Palomar, is taking over the recently completed Marjorie. Policy of latter will be first and second runs.

Des Moines.

Monogram Film is opening distribution office in the old Colony building here with F. E. Judd as manager.

Spokane, Wash.

Amateur nights have staged a comeback here. Two theatres started them this week.

James Keefe, assistant Orpheum manager, is sponsoring a most popular Irishman contest conducted by the press.

Hays Office Effects

Tie-In with News Synd. For WB's 'Pauper' Pic

Hays office has tied up for the first time with a newspaper syndicate in a semi-educational exploitation program which will bring special plugs and window displays in book stores throughout the U. S. Details have been worked out for "Prince and the Pauper," Warner Bros. feature set for release in May.

Exploitation campaign is a joint endeavor whereby the New York Herald-Tribune books section will employ special Research Exhibit displays in its Children's Spring Book festival, which is sponsored by the syndicated feature and 100 book shops in 75 different cities of America. The three-panel displays are supplied through the Hays organization.

That this is an indication of how far the industry has traveled in recent years in grabbing the attention of the nation's youth is the claim of Haysians because the book festival obviously is aimed to interest juvenile readers. They also feel that it illustrates to what a high plane exploitation ideas have been lifted, since this campaign would reach the younger generation into reading the classics.

Living Poster

Looking around for something different a small town hustler hit on the idea of a tableau repeating a scene still from the play to be advertised. He selected a pose with four figures, dressed a window in a furniture store to suggest the background and arranged with members of an amateur dramatic club to do the posing. Then he advertised a Living Poster in the store window on a certain day and urged everyone to come and see a poster come to life. It really was a scene still and not a poster but the manager was not bothered by so small a technicality.

In one corner of the window he set the still in a frame with the urge "watch this come to life." Every few minutes the players at a signal would rise from the chairs in which they had been seated, strike the pose of the still, hold it for 30 seconds and then break the pose. They resumed their seats and their conversation, letting the gazers gawk and even the few who went past the window without stopping were attracted by the unusual sight of people in the window and caught the message from the streamers across the top. Most, however, not only watched one pose but hung around for a repeat to see if they did it right.

That was the real trick of staging the stunt. The actors had been rehearsed for several hours to strike the exact poses, positions were marked on the floor, and the players were taught not to strike the pose until the leader gave the signal, when they all snapped into the exact position required. It was this which contributed most to the effect.

Worked so well the store keeper wants a repeat.

Down Easters

New Haven.

Ben Cohen went contest-crazy for a series of plugs on "Rembrandt" at the College. The first was a large cut of happily-married couples mixed up around a central photo of Laughton and Elsa Lanchester. Oakleys went to those who matched up the couples. Next was a "Woman in their lives" contest. Several famous men in history were named and prizes given for first ten correct answers giving names of women who had outstanding effects on their lives.

Third was a coloring contest on Laughton stills. Fourth was a jigsaw of a famous Rembrandt painting with keys for pasting it together correctly. Final contest was publication of a group of stills from various Laughton pix with prizes for identification of films.

Bob Russell landed a previously inaccessable spot on mezzanine of the Taft hotel, with a blowup of Grace Moore for "When You're in Love" at Poli's. A window display tied in with opening of a photo gallery was a most popular item in campaign was a jingles contest in daily paper. Idea was to submit nutty things people do when they're in love. One winner was "When I love you I want to eat your pancakes and butter your back." Specified that answers must include film's title.



Pictures are good and getting better all the time...people have money and they're spending it for entertainment...and National Screen Service is always in the background with a seat-selling trailer for every picture you play. Its service organization (more than 900 strong) watches every booking... checks every playdate...making assurance doubly sure that a showmanship trailer is on your screen at the right time every time. That's why

NATIONAL SCREEN SERVICE

prize baby of the industry

ANTI-DUALS .VS. TRIPLES

Con Labs' Walkout Crystallizes IA Intention to Unionize Workers

Reported the International Alliance of Theatrical Stage Employees may step into the laboratory situation and organize this group of workers in defiance of the strike pulled on Consolidated Film labs in Ft. Lee, N. J., by a recently formed independent union, Motion Picture Workers' Union, which has no affiliation with the American Federation of Labor. If taking any action in the matter, the I. A. T. S. E. no doubt would force itself into the laboratory picture through the Film Technicians, Local No. 69, an affiliate of the A.F.L.

This local union has done little toward organizing the lab workers and, in fact, is presently in the hands of the I.A., rather than having local autonomy.

The Motion Picture Workers' union a few months ago absorbed the Film Exchange Employees' union which made a futile effort to organize film exchange people and had intended to line up the lab workers. All companies having lab work done by Consolidated Film reported their prints coming through without delay. Besides some of the newsreels, Universal, Metro (for exports), RKO and Grand National use this company's laboratories.

Herbert J. Yates' Consolidated Film lab is working 40% of capacity, but the strike staged last week is not expected to tie up release points.

After the walkout of the lab workers, who are demanding a 25% increase in wages and a 40-hour week, the Consolidated plant managed to get enough help to continue operating at 40% of normal the following day. Position taken by distributor representatives is that they must get their prints, as needed, and that it's up to Consolidated to see that they do. Consolidated lab so far is delivering.

Rocky M. Unionization

Denver, March 30. Exchange employees here and in Salt Lake City are being organized by representatives of the IATSE, and both groups have applied for an American Federation of Labor charter. George Brayfield, stage hand, Denver, international representative of IATSE, is spending considerable time in Salt Lake City, where some opposition has been encountered, the CIO sentiment having shown up there. Here R. E. Sturdevant, motion picture projectionist, is acting as Brayfield's deputy, and meetings will be held this week to take further action.

It is planned here not only to unionize exchange employees, but to start corraling all unorganized theatre employees as soon as the exchange job is done. The exchange plan calls for unionization of all exchange employees who wish to join. No demands as to hours and wages have been formulated, nor have officers been elected.

F-WC BUY OF WARNER PIX MULLED ON COAST

Los Angeles, March 30. Before pulling out for New York last weekend, Goddard Searls and S. Charles Einfeld sat in with Charles P. Skouras and other Fox-West Coast film execs for preliminary discussion of circuit's buy of Warner's Product for the new season.

Deal will be negotiated later in the spring in New York. Also sitting in here on the powwow, was N. H. (Jack) Brower, WB's western sales chief, and W. E. Calloway, local branch manager.

GN GOES CONSOLIDATED

Grand National has signed a pact whereby its laboratory work will be done in the future by Consolidated Film Industries. Agreement was made on the Coast, according to reports received here. GN formerly put lab work through Pathe Films, presumably because of old affiliation with First Division.

Windsor, Ont., Refunds When Power Lines Fail

Detroit, March 30. Severe sleet storm here last week played havoc with theatres in Windsor, across the river in Ontario, and houses missed final shows Wednesday night (24), when town's hydro power plant failed.

Rain checks were passed out at 100,000-pop town's theatres, but lone vaudeville, the Palace, rigged up an auxiliary lighting system which allowed presentation of vaude, but no flicker.

Joe Bernhard Makes It Plain He's Agin' Duals

Always antagonistic toward double features, Joseph E. Bernhard, Warner Bros. theatre head, just before he sailed for Europe Saturday (27), left behind him some salient opinions on the matter, the first he has officially rendered. He calls duals 'a shot in the arm' for some houses but points out that they eventually lose their stimulus, with grosses in time falling back to the single feature levels.

Bernhard cited that the studios blame the exhibitors and that the theatre operators blame the manufacturing plants but that aside from this public opinion is swaying against twin bills as indicated by number of phone calls asking theatres what time the No. 1 feature goes on. This would indicate, in Bernhard's opinion, that the public is getting wise to the fact that the No. 2 feature is no bargain.

Promising to give the dual evil serious consideration on his return from Europe May 1, Bernhard meantime suggests the solution may be a new type of film half-way between the feature and short, a three or four-reel picture built around short story classics, historical characters, etc.

NO MO. CENSORSHIP; NEB. KAYOES PIX RAPS

Oppose Mo. Censorship

St. Louis, March 30. Members of Better Films Council of St. Louis and St. Louis County, representatives of MPTOA and leaders of various women club organizations voiced protest against proposed state motion picture censorship bill introduced in state legislature by Representative Hess of St. Louis. Protestors appeared at public hearing on measure and asserted they were satisfied with cooperative policy through which Better Films Councils eliminate undesirable films from screens in local territory. Fred Wehrenber, pres. of MPTOA of Eastern Missouri and Southern Illinois also attended session.

Neb. K. O's Pix Raps

Lincoln, March 30. Axe fell on film legislation here in short order this week. Biggest relief for the exhib was the killing of the 10% b.o. tax and the 10% gross film rental measures fathered by Senator Tracy Frost. Although the latter is aimed at the fore the labor contracts let them out and pass the tag right on to the exhibs.

Next to get lopped out of the running was Senator Charles T. Vank's bill asking installation of toilets in all booths not already so equipped in Nebraska. Heard but without a committee, it was ousted without a dissenting vote. Sole remaining measure to keep lobbyists busy is the \$1,000 annual license fee bill for

CHI NABES ADV. 'NO SIT-DOWNS'

Carrying Their Double-Featuring Antipathy to the Public—One Theatre Balloons Triples

QUITE A TIFF

Chicago, March 30.

What looks like the start of a general campaign by a number of the indie nabe exhibitors to do away with double features is under way, the exhibitors now having begun a battle among themselves, instead of a wrangle between exhibitors, circuits and distributors.

Those exhibs, who still believe that single bills are the only legitimate policy are going direct to the public in an effort to convince the customers that singles are more to the public interest than twin features. While the circuits and the exchanges also are shrugging the advertising angle off as immaterial, there is no question that there is growing unrest throughout the film business locally over the advertising inference. Industry leaders are afraid of the consequences, fearing any move that might reveal to the public any internal strife in the film business. The leaders feel that policy wrangles should be kept within the trade.

But the exhibs who are getting the push-around on the double feature (Continued on page 65)

BLANK AND PAR PERMANENTLY 50% PARDS

Deal has been closed making A. H. Blank a permanent 50% partner with Paramount in the midwestern Tri-State circuit as a substitute for the previous arrangement under which Par held a buy-back privilege, as in other partnerships.

The new deal not only embraces the Tri-State group of 45 theatres but also takes in the Central States circuit of around 20 houses in Iowa and Illinois which up to now had not been a part of the 50-50 partnership between Par and Blank.

About six months ago the Par partnership with Karl Hoblitzelle and Bob O'Donnell over Texas theatres was placed on a permanent basis.

BRANDT-INDIES' INJ. SUIT VS. CHAINS DUE

Hearing on the injunction action brought by Harry Brandt and 33 other indie motion picture ops against Loew's and other first-run houses is scheduled for today (Wed.) before N. Y. Supreme Court Justice Ernest Hammer.

The ops are seeking to prevent the defendants from running pictures on a divided week of five and two-day basis, instead of four and three-day schedule, in accordance to present agreement. Other defendants include Metro, Paramount, Columbia, Universal, Big-U Film Exchange and United Artists.

distributors, and included in it, the paragraphs providing that it shall be illegal for any exhib to be overbought at the expense of another in the same situation.

Pat Casey Anticipates No Studio Labor Demands at Parleys Next Wk.

L. A. Ace Day-Daters In 4th Week of Solos

Los Angeles, March 30. For fourth straight week, Loew's State and Grauman's Chinese theatres, day-dating, will play single feature policy for the stanza starting (31).

New solo film will be 'Loyds of London', (20th), following week of same company's 'Seventh Heaven', and two weeks of Metro's 'Maytime.'

WB Joins Par, MG In Operating On Its Own Abroad

Warner Bros. may be the third of the big major producer-distributors to enter theatre operation abroad, Paramount and Metro being the only companies which are engaged in exhibition in Europe.

With the thought of organizing a circuit of its own abroad, Joseph E. Bernhard, Warner v. p. over the streets, sailed Saturday (27) for London. He will meet Harry M. Warner and Sam E. Morris there and together with them, Bernhard will look the ground over in Britain, France, Scandinavia and possibly other countries.

Warners believes it advisable to control its own theatres abroad to guarantee proper outlet of the company's product, in view of the fact that the Teddington London studios have been enlarged to increase production capacity. It is now more imperative than before that WB set itself up in exhibition on the other side.

Warner, Bernhard and Morris will be back in five or six weeks. Warner and Morris went over about three weeks ago, landing in Italy first. Toward the end of May, Warner and Morris may go to Australia to check distribution and consider theatres there.

MINN. DIVORCEMENT BILL LOOKS KAYOED

Minneapolis, March 30. Theatre divorcement bill which would compel the Minnesota Amus. Co. (Publix) to dispose of its 87 theatres in Minnesota apparently is having tougher sledding in the state legislature than a similar measure experienced in North Dakota, where it now is a law. Present indications are that it only has a 50-50 chance to pass.

After a public hearing last week, the senate general legislation committee deferred a vote on it until this week. Although Publix insists that the measure is unconstitutional, it is opposing its passage and L. J. Ludwig and Theodore Hays of its executive staff, and Joseph Finley, its counsel, appeared at the hearing and urged its defeat. W. A. Steffes, who is leading the national Allied fight to bring about divorcement throughout the country, and H. M. Richey, national Allied secretary, Detroit, told the committee the law is necessary to prevent independent exhibitors from being forced out of business.

The lower House civil administration committee voted unanimously to recommend the bill for passage after hearing W. A. Steffes and S. D. Kane, Northwest Allied executive secretary, speak in its behalf. But it later decided not to report it out until after another hearing when John J. Friedl, Publix general manager, will be heard.

No independent exhibitor or anybody else has come to bat for the

Any demands for increases or changes in working conditions among the five international unions, under the studio basic agreement, are not expected to be served on the producer-group represented by Pat Casey prior to meetings scheduled to begin next Monday (3). These meetings will be conducted at Casey's office in New York. Casey came on from the Coast Friday (26) to be on hand for the parleys and to consider any angles that may be presupposed in connection with the five-year basic agreement.

At the moment the producers have no inkling as to what the five internationals may ask for this year nor whether any action may be taken in line with inclusion of the Screen Actors' Guild under the basic agreement. It is expected, however, that this matter will be discussed at the meetings starting next week.

CIO DISCUSSION FOR STUDIOS

Hollywood, March 30. Empire projectionists, operators for small indie houses, and classified by IATSE as outlaws, are flooding studios with notices of a meeting to be held April 1 to discuss affiliation with the Committee for Industrial Organization.

Diell Coleman, CIO rep from Detroit, said he is taking no cognizance of the gathering. In reference to vertical union for all studio workers, Coleman said it was possible but would require majority strength of workers to organize. Coleman also stated that he is here to consider applications of organized groups seeking affiliation with CIO.

Report Shows RKO Reduced Its Debts -\$4,216,356 to Date

The debts of RKO and its subsidiaries were reduced by \$4,216,356 from July, 1934, to Dec. 31, 1936, according to the report filed Saturday (27) with the N. Y. Federal Court by the Irving Trust Co., as trustee, in bankruptcy, for the organization. The report showed that \$7,268,696 was liquidated during this time. Of this amount the bond and note issue of \$6,950,529 was loaned to subsidiaries on new notes. A digest of the report follows:

The theatre operating subsidiaries reported a gross income of \$1,900,000 for 1936 over 1935. The net subsid profit report was \$1,414,886 for 1936 as against \$87,065 for 1935. RKO Radio Pictures Corp. showed a profit of \$1,088,386 as against \$777,183 in 1935.

However, RKO Pathe Pictures, Inc. losses were \$195,051 in 1936 as against \$187,936 in 1935. Total claims filed against the corporation amounted to \$55,121,179. Many of these have been settled for considerably less.

The cash reserve increased from \$4,696,004 in 1934 to \$7,955,974 in 1936. The consolidated net profits of RKO and all its subsidiaries jumped over a million during 1936 over 1935.

bill now before the House civil administration committee aimed to knock out zoning and protection. It will be given a hearing this week, but indications are that it will die in committee. It requires exchanges to release all pictures at the same time to theatres charging the same admission and to base rentals on seating capacities of showhouses as well as time of releases.

YOO HOOOOOOOO
 LOOK WHAT
 ALL THE BOYS ARE
 SAYING!

"Lavish . . . massive . . . original . . . spectacular music by McHugh and Adamson bound to catch on over the radio and with the bandmasters . . . an eye-filling show with lots of funny gags! You will enjoy all of it!"
Herald Tribune

"A lavish and glittering song and dance show . . . nothing less than intriguing . . . an elaborate finale of 'Jamboree' . . . tuneful and eye-filling!"
.. New York Journal

"Top of the Town is so damn big it takes your breath away! If it doesn't knock your imagination's eye out, nothing ever will!"
.. New York Post

"Comedians galore, dancers ad infinitum, more than enough singers of hot songs . . . gags by the yard . . . a big production!"
.. Daily News

"A rare film! . . . fresh and frothy entertainment . . . What a show! . . . as exhilarating a spring tonic as the current films provide . . . it never lets you down!"
.. New York American

"This musical is one of the most elaborate ever staged in Hollywood . . . colorful, tuneful and amusing . . . staggeringly big, handsome and elaborate . . . fans who see it will applaud . . . it's highly entertaining!"
.. Daily Mirror

"Admirable departure from routine musicomedies. It seems to have the variety of pop entertainment that will get the crowd . . . A lavish show that will be rated tops in any town!"
.. Film Daily

"Colossal filmusical! Overwhelming! Entertainment in diversified profusion!"
.. Daily Variety

TOP OF THE TOWN

YOU CAN'T STOP THAT NEW UNIVERSAL CROWD!

YOO HOO
 AGAIN! LOOK AT
 THE ROXY BUSINESS!
 IT TURNED GOOD FRI-
 DAY INTO GREAT FRIDAY!
 IT TURNED EASTER SAT-
 URDAY AND SUNDAY
 INTO THE BIGGEST
 HOLIDAY JAM IN
 YEARS!



Sex Film Spieler and Model In His Pitch on Trial in Mpls.

Minneapolis, March 30.

Although Robert Marcus, sex lecturer at the Savoy theatre, purported to be an authority on the subject, he admitted on the witness stand in municipal court here that he never had heard Havelock Ellis, Marcus and Margaret O'Keen, model, used by the former in illustrating his sex lecture, were on trial charged with disorderly conduct. Police morals squad officers who raided the theatre alleged that the Marcus lecture was obscene and the undraped of Miss O'Keen indecent.

The Marcus O'Keen exhibition was given conjunction with a nudist and sex film for men only. During the trial Judge F. B. Wright also cleared the courtroom of all women.

Robert Vaughn Hollis, who alternated with Marcus the lecture platform, testified that he was "doctor of naturopathy" in Indiana and is title "professor" was only an one. He admitted under cross-examination being a "graphologist," one who "delineates character" by handwriting, having worked in that capacity at the Minnesota State Fair.

Miss O'Keen admitted that she had signed an application for relief and that she had her husband arrested recently on an assault and battery charge. She stated in her testimony that she possessed a perfectly formed body.

Leo McHale, assistant city attorney, described the booklet sold in the theatre "mere pornography," put out by pitchmen in the sticks.

John Groza, a tailor near the theatre, testified he had dropped into the showhouse "three or four times just to rest and be amused at comments of customers around in and at revelations concerning sex, which I studied in Hungary 40 years ago." He asserted that the film garment worn by Miss O'Keen was "too much for a dancer." He also testified that he had taught dancing with Ned Wayburn and "other masters" and when they taught pupils were "in the raw."

Judge Wright took the case under advisement.

Philly's Fire Inspec

Philadelphia, March 30.

Immediate inspection of city's 155 theatres was ordered Friday (28) by Fire Marshal Jacob Clinton after an accumulation of gas, seeping in from sewers, was discovered in basement of Fairmount theatre. House was closed until repairs made.

With recent Texas school blast in mind, Clinton said his inspectors will look particularly for such leaks. City's new gas detector will be used to ferret out odorless fumes. Clinton said his men will also check fire-preventive measures being used in projection rooms.

Legal Battle Over Dress

Designs in Par's 'Moon'

Miriam Jouslogue, dress designer, 33 East 57th Street, N. Y., filed suit last week in U. S. District Court, N. Y., against Paramount Pictures, Inc., for infringement of dresses worn by Margaret Sullivan and Beulah Bondi in "The Moon's Our Home." Plaintiff claims two gowns which she named "Halle Selassie" and "The Nun's Robe," were her brain children and Par did not even give her credit. Instead Helen Taylor, of Paramount's staff, was awarded the dress design credit. The plaintiff avers.

The Leo Whites' Twins

Hollywood, March 30.

Twin boys, each with a different birthday, were born to Mrs. Leo White, wife of the Warners contract player, here.

One lad was born at 11:58 p.m. March 28 and the other at 12:27 a.m. next day.

VEIDT'S COMEBACK TRY

Hollywood, March 30.

Conrad Veidt, German actor of silent pictures, is leaving Berlin shortly for Hollywood to attempt a comeback in films.

Veidt is being offered to local studios by Abraham Lehr.

LOEW'S FINDINGS

Audience Poll Indicates Trend to Single Pix

Loew circuit poll of its houses in Greater New York, which is now nearing completion, shows trend among readers of its Movie-Goer, monthly fan mag, away from double features and audience games. Replies received to date represent the opinion of 100,000 or more theatre-goers patronizing the Greater N. Y. circuit, according to Oscar Doob, Loew's advertising-publicity chief.

Though votes received thus far indicate a trend towards solo features, vast majority still want two and a half to three and a half hour shows. Actual vote to date shows about as many favoring bank nights, screenos, etc., as those opposing it.

FREUCHEN'S SIBERIAN MISSION; PIX ANGLE

Moscow, March 15.

Peter Freuchen, Danish explorer who authored "Esquimo," has been invited to discover Siberia by the Soviet government in the hope that he will come out with a book which will bring Hollywood in as a build-up to the Arctic.

Inventor has been invited to spend 10 months mooseing around at government expense. He was about to go to Hollywood to talk over an actor-author deal when the Russian offer came through.

Having lost one leg in the Arctic, Freuchen is still a sucker for anything below freezing.

Det. Rules Out Screeno

Detroit, March 30.

In a suit brought by United Detroit Theatres against Colonial Theatrical Enterprises, Judge Henry C. Nicol Friday (28) declared screenos used in the Colonial and numerous other houses here to be a lottery and a violation of state gambling laws.

The suit asked for an injunction restraining the Colonial theatre from using the device. Judge Nicol said he would issue the injunction as soon as the request is made on the basis of his ruling. The UD circuit brought the suit, as operators of the State theatre (located on Woodward avenue, with the Colonial), claiming to be suffering greatly from the screeno at the Colonial.

CONTRACTS

Hollywood, March 30.

William White was upped to director at Republic after serving as cutter and assistant director.

Option on Claire Trevor has been picked up by 20th-Fox, marking her fourth year as a featured player on that lot.

Warners picked up option on June Travis.

Eric Hatch had his writing option lifted by Hal Roach. Studio also took an option on screen rights to Hatch's next novel, untitled.

Seton I. Miller draws a new two-year contract as writer at Warners. Edwin Olmstead, former publicity head of Columbia, tagged to writer pact at 20th-Fox.

Dolly Haas, Viennese actress, termed at Columbia.

Universal lifted option on Harold Adamson, song writer.

Cameron Rogers has been signed to a writers contract at Warners. First assignment is scripting "White Rajah."

Metro retagged Slavko Vorkapich, who did the musical pictorial montage in collaboration with Herbert Stothart on "Maytime."

Republic picked up option on Phil Regan.

Sol Lesser ticketed Paul Kelly to term for Principal Pictures.

Matthew Bolton has his acting contract extended at Metro. Studio also hoisted option on Dick Winslow, actor.

John Morley received term acting contract at RKO after his debut in "Too Many Wives."

Donald Henderson Clark got new writing contract at Metro and has joined Michael Fessier's unit.

TITLE CHANGES

Hollywood, March 30.

Lazing "Gloria" will be release title to a western starring Dick Foran, filmed as "Miracle Mountain."

Warners has condensed title of its feature, "The Life of Emile Zola," to eliminate first three words.

Now Booko—Not Banko

Philadelphia, March 30.

New theatre premium stunt, modeled on lines of those now being used by newspapers, hit town last week. Robert F. Bogatin, local attorney, devised it to circumvent any possibility of illegality. William Goldman's 56th St. theatre ill give it first whirl on April 8.

Patrons are presented with a book on certain "book nights."

FOX-W.C. CLOSES FOR HUFFMAN'S DENVER 7

March 30.

Culminating months of negotiation, Fox Intermountain Theatres, Inc., has taken over the seven theatres in Denver operated by Harry Huffman. The new operating company for the Fox Denver houses will be the Fox Greater Theatres, Inc., which is wholly owned by Fox Intermountain.

Huffman has been given a long-term contract, and will be city manager. Gerald Whitney, recently city manager, has been upped to manager of the northern district, comprising northern Colorado and Wyoming.

The deal gives Fox entrance into the first-run situation in Denver for the first time, although long having the only second-run houses in the city. Fox now has a dozen houses in Denver—a third of the total now operating.

The Huffman houses taken over by Fox include the Denver, Paramount, Aladdin and Broadway, all first-run, and the Tabor, Rialto and Bluebird. Fox already had in Denver the Webber, Mayan, Ogden, Hiawatha and the Isis. Two of the first-runs in Denver are not controlled by Fox—the Denham and the Orpheus.

In the first-run situations Fox will have under contract films from Universal, 20th Century-Fox, Columbia, Warner Bros., United Artists and Gaumont-British.

Fox now has 60 theatres in the territory, with headquarters here. Fox took a 10-year lease on the houses acquired from Huffman, and it was necessary to sign five contracts for the various properties. The Bluebird and Aladdin were leased from the Aladdin Theatre Corp., controlled by Huffman; the Paramount and Denver were leased direct from the owners, the 15th St. Realty Co. and the 16th St. Realty Co., respectively, and the Tabor from the Bi-Metallie Investment Co.; the Rialto from the Joslin Dry Goods Co.; the Broadway from the Cosmo-politan Hotel Co. The leases for the Tabor, Rialto and Broadway were assigned by General Theatres Corp. — Huffman controlled—the Fox company.

Rick Rickerton will continue as division manager as well as president of the Fox operating companies. Other officers include Albert J.

Now Looks Certain Pix Biz Won't Further Contest the 2% Tax Thing

While no decision has been made by attorneys for distributors as to whether to seek a reargument or petition

of certiorari in the N. Y. city 2% tax case, present sentiment seems to be against carrying the action further. Since the N. Y. Court of Appeals upheld the tax on film rentals in the United Artists test action, other distributors serving New York City must either further combat this decision by seeking reargument, taking it to the highest court, or pay the tax.

Final decision by distribution company legal staffs on whether to carry the battle further probably will depend on the extent of penalties that may be asked by the city for failure to pay on time. If no added penalties are asked, the companies will probably vote to drop further legal action and pay up.

Latest estimates are that more than \$1,000,000 now is due from the distribution companies since the assessment has been paid right along by the exhibitors. Distributors, ex-

Educational Picts' Refinancing Would Loose Co. from A.T.&T.-Chase Bank

Washington, March 30.

Rocky Mt. Screen Club Formally Opens in Denv.

Denver, March 30.

New clubrooms of the Rocky Mountain Screen Club formally opened. City and state officials were present as well as theatre and film men, more than 500 in all.

The Cosmopolitan hotel quarters were remodeled for the boys and are of modernistic design. There is a large room, a lounge, a room, a cardroom and bar. RCA donated a Magic Eye radio for the room; Graham Bros. Theatre Supply gave the furniture for the barroom; and the National Theatre Supply, the furniture for the writing room. The new club rooms being in the Cosmopolitan will probably make the hotel the headquarters for out-of-town theatre and film men while in Denver.

Officers of the club are Harry Golub, president; Chester Bell, Harry Goodridge, and Ross Bluck, sec. Jack Langan is chairman of the house committee. More than 100 have joined the club already.

Cleve. Exhibs Favor Auto-Parking Meters As Stimulant to B. O.

Cleveland, March 30.

Theatre exhibitors are approving project to install auto-parking meters on main drags here, on theory that it will bring more film-goers by eliminating parking problem. With only four dissenting votes, city council also passed the ordinance to establish zones for meters.

In downtown area a total of 2,200 meters will be set up in the next two months. Outlying theatrical sections and business corners to get 2,000 more. Five-cent machines allow 30 minutes of parking, earning city a revenue of \$100 per year, on each one. Some exhibs are campaigning for one-hour parking for a dime or 15c, saying a half hour isn't enough to see a film.

Jap Pic Actor to H'wood

Tokyo, March 9.

Koaru Nakano, w.k. local motion picture actor, expects to leave for the U. S. next month on a visit to the studios.

Wants to pick up some pointers.

Gould, secretary, and I. Weiner, treasurer. Directors are Spyros Skouras, chairman of the board; Rickerton, Weiner, Henry C. Van Schaack and Arthur Bosworth.

Policies of the houses acquired will remain the same at present, and the personnel of the Huffman organization will be retained. William Agren, Fox booker, will book the Denver houses.

Shea's Kensington, local nab, has been sued in City Court by Betty Stiller, who claims the her name was drawn on bank note last month for win \$105, and that the prize was refused her because she was under 16 when she registered for the drawing. Her counsel claims that she is entitled to the money, as she became 16 before the day her name was drawn. The theatre claims that the rules as posted at the time of registry barred anyone under 16 "from participating" in the drawing.

Eric County Grand Jury on Friday returned indictments against six persons allegedly implicated in bank note swindles. The defendants pleaded not guilty to charges of grand larceny, second degree. The trial will be held next month.

The Skibo transaction will involve (Continued on page 67)

Col. Readies 'Regards'

Hollywood, March 30.

Columbia is readying "With Kind-est Regards" to feature Claire Trevor and Ralph Bellamy. Picture is scheduled to start early part of April from an original and screen play by Harold Buchman and Lee Loebe.

D. Ross Lederman will direct.

Latest estimates are that the tax currently is running about \$500,000 annually, based on the theory that gross rentals in New York City will total \$25,000,000 annually. This in turn is based on the supposition that rentals average 20% to 25% of gross take.

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Refinancing plan by which Educational Pictures, Inc., expects to wrench loose from financial overlordship of American Telephone & Telegraph Co. and Chase National Bank, besides obtaining cash to expand operations, was submitted to U. S. Securities & Exchange Commission Friday (28).

Proposing moves which will bring about \$3,800,000 into the till, management asked Federal permit peddle 150,000 shares of \$5 par convertible preferred and issue to insiders 498,729 shares of \$1 common. Anticipated eventual yield is \$3,833,900, of which more than \$800,000 will go to creditors and \$149,000 will be used for purchase of a new producing unit, Skibo Productions, Inc.

Indication that Educational contemplates entry into the feature field and may renege in distribution on national scale was seen in details of the registration statement. Noting that bulk of business has been in shorts and non-theatricals and distribution has been handled by 20th Century-Fox, management told the Government that undecided amount of the new capital will be used finance production of feature films and other corporate purposes. Papers pointed out that the distribution pact with 20th Century-Fox, expiring July 31, 1938, may not be renewed. No further details were forthcoming about potential expansion, however.

The money to be used for retiring present indebtedness will virtually cut all strings held by Electrical Research Products, Inc., and Chase. Explaining \$10,332 is to be devoted to discharging obligations, management said \$315,582 is earmarked for notes held by ERPI, \$264,753 will go to Chase, while RCA and Finellm, Inc., will receive \$16,055 and \$13,991, respectively.

Expansion The balance of the revenues preferred sale will be devoted to expansion. Advances planned are \$350,000 to Educational Productions for 40 two-reelers skedded for 1937-38; \$25,000 to Atlantic Pictures Corp. to buy old features and turn out new, and \$25,000 to \$50,000 to Educational Films Corp. for exploitation of the 16 mm. and non-theatrical field.

The \$2,618,990 which the company expects to raise from common to be issued under warrants to present stockholders, underwriters and Earle W. Hammons, president, is all slated for production and other operating expenses, including work in 16 mm. field. Papers said much of this part of the proceeds may be used for manufacture of features, although no concrete program was sketched.

Only the preferred is going on the market. The common will be withheld, 150,000 shares being ticketed for conversion of the new \$5 preferred; 89,730 shares being swapped for \$5 preferred, 5 to 1 basis; 5,000 shares being sold as part payment for stock of Skibo Productions, and the balance being reserved for satisfaction of warrants to insiders.

The Skibo transaction will involve (Continued on page 67)

Buff's Banko Woes

Buffalo, March 30.

Shea's Kensington, local nab, has been sued in City Court by Betty Stiller, who claims the her name was drawn on bank note last month for win \$105, and that the prize was refused her because she was under 16 when she registered for the drawing. Her counsel claims that she is entitled to the money, as she became 16 before the day her name was drawn. The theatre claims that the rules as posted at the time of registry barred anyone under 16 "from participating" in the drawing.

Eric County Grand Jury on Friday returned indictments against six persons allegedly implicated in bank note swindles. The defendants pleaded not guilty to charges of grand larceny, second degree. The trial will be held next month.

Col. Readies 'Regards'

Hollywood, March 30.

Columbia is readying "With Kind-est Regards" to feature Claire Trevor and Ralph Bellamy. Picture is scheduled to start early part of April from an original and screen play by Harold Buchman and Lee Loebe.

D. Ross Lederman will direct.

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Cummins

(Continued from page 3)

copyright. It was this which led the judge to his caustic remarks anent 'reluctantly' deciding the case for the defendants.

Dates Back to '29

Matter goes back to Feb., 1929, when Daniel Davenport and two Europeans left for an African expedition. Nathan Braunstein furnished him with 6,000 feet of raw stock. After shooting, Davenport returned it to Braunstein, who developed it, cut it and edited it, together with 2,000 feet of additional film purchased by Braunstein from a library and taken by Major Dugmore, a London explorer. Combined film was exhibited by Davenport as 'Jango' and bore the phrase 'copyrighted by Daniel Davenport, 1929.' Later, Davenport, for \$500, sold to

Braunstein 'all my title, and interest in and to a certain negative of a motion picture film dealing with jungle life, said negative being six reels in length, and also one positive of the same negative film, together with the cases containing same.'

The judge, in his decision, pointed out that, in this contract, there is no reference to the word 'copyright.'

On Jan. 7, Braunstein delivered two copies of film, consisting of one reel, to the Register of Copyrights at Washington, D. C., and received a certificate of copyright in the name of Davenport Quigley Expedition, Inc. Braunstein says both these prints were put into service, used up and destroyed. The original, he says, is in Germany, subject to litigation there. But he showed the court eight reels of what he testified to be an exact copy and they

were projected in the courtroom. These shots, he claimed, had been shown around 'Century' (Cummins) in Nov., 1932, under the copyrighted title of 'The Jungle Killer.'

Evident Guilt

Referring now to the other case (at that time already in the court and referred to in detail in this trial), Judge Murray said, 'It is clearly established by the evidence that the defendants, Century Productions, Inc., and Samuel Cummins, purloined the scenes in question from the plaintiff's film. . . . To establish title to other scenes in 'The Jungle Killer' claimed to be an infringement of 'Jango,' the defendants put in evidence a bill of sale purported to have been executed in New York at a time when the testimony indicates that the vender was in California.'

Later in the trial, Carveth Wells testified that Cummins had hired him to synchronize, edit and write dialog for 'Jungle Killer.' Wells says he looked at the material, recognized a lot of it, told Cummins

so and turned down the job. Cummins then asked to look at one of Wells' pix, 'Hell Below Zero,' and it was subsequently 'discovered' that Cummins 'lifted' some scenes from it and incorporated it in 'The Jungle Killer.'

I dismiss entirely as incredible upon the proof, and unfounded in fact, the claim of the defendants, Century Prod., Inc., and Cummins of a valid title to the plagiarized scenes, Judge Murray said. The defendants, however, he pointed out, contended that Davenport never assigned to Braunstein any copyright and therefore, 'with great reluctance' dismissed the case, without costs.

In the other case N. Y. Federal Judge Vincent L. Liebell last Thursday (25), granted a permanent injunction to Frederick Beck Patterson, of the National Cash Register Co., and the film's originator, Century Empire Labs, and its head, Richard Fiedler, and the Bobbed Theatres Corp., besides awarding

any damages a special master may decide, and turning over of all negatives containing the infringing material.

In his opinion, Judge Liebell said in part: 'There is evidence, that the plaintiff took 15,000 feet of film of wild animal life in Africa and that at least 8,000 feet of it was edited to make up the privately owned and copyrighted film, 'Shooting Big Game With a Camera.' The film was shown to the employees of the National Cash Register Co. free of charge and to various Y.M.C.A. organizations. The maker of the picture spent a large sum in its production with no intention of making or receiving a profit.'

The evidence produced here is that one of the defendants, Cummins, in some way obtained a copy of the original negative, turned it over to the laboratory and used it in the picture, 'The Jungle Killer.' He, Cummins and the Laboratory did so illegally and the other defendants are equally guilty.'

The court decided that if the plaintiff and defendants could not arrive at a satisfactory agreement as to what damages should be awarded he would appoint a referee to decide on the question.

Murder Goes to College

(Continued from page 19)

newspaper scribe and special Sherlock roles. Pair garners beaucoup guffaws and rate a repeat in farcical films as a team. Especially if they get Charles (Chuck) Riesner as director, and are aided by an intelligent cutter like Edward Dmytryk, Riesner's sense of comedy is standard but seldom has he held to such a brisk pace and with such commendable results. Way extraneous matter obviously was trimmed from the original speaks much for the film editor.

A murder involving college folks is beginning to become a filmdom habit. Hence, there is nothing particularly novel about having a professor bumped off before the picture is well along in the third reel. But in 'Murder Goes to College' what transpires afterwards and the manner in which the various breads are neatly brought together make the unextinguishable master sleuth, Hank Hyer, lift it above typical fare of this kind.

The director and scripters have deftly kept the identity of the real killer hidden to the blow-off scene. And at the same time, they heighten interest by the detective in the hot water, first at the hands of the local gendarmes, from a threatening numbers racketeer, and in prodding suspects.

Lynne Overman, as the private operative, turns in what amounts to a new high in droll, humorous characterizations for him. Roscoe Karns, too, reaches for high comedy peaks as the bottle-dropping, constantly imbibing newshound on vacation, Larry Crabbe makes an excellent menace as the racketeer, involved in the slaying.

Astrid Allwyn in the role of the former cabaret singer married to a professor is socko. Marsha Hunt was fabbed apparently for the featured femme part, but Miss Allwyn's importance to the plot and the way she handles character makes it stand out. Charles Wilson furnishes a convincing police inspector while the support has been picked well. Outstanding in this group are Harvey Stephens, Purnell Pratt and Barlow Borland.

Dialog crackles with humor and up-to-date wit. Laurels for this and excellent plot development go to Brian Marlow, Robert Wyler and Eddie Welch. Workmanlike camera duty has been done by Henry Sharp. Wear.

PROVIDENCE

(Continued from page 10)

around \$7,200, oke. Last week 'Ready, Able and Willing' (WB). Fair at \$5,400, considering Lenten difficulties, and a surprise department store strike which had everything topsy-turvy.

Loew's State (3,200; 15-25-40)—'Maytime' (MG). Off with a bang; plenty of publicity for Nelson Eddy. Providence native; gross headed for \$17,000, and holdover. Last week, 'Fire Over England' (UA) and 'Lady from Nowhere' (Col); \$6,975 was poorest figure house has had in years.

Majestic (Fay) (2,200; 15-25-40)—'Seventh Heaven' (20th). Seems to be no doubt about this one, earning \$8,500, at least, fine. Last week 'Stolen Holiday' (FN) and 'Midnight Court' (20th) was the best bet in town at \$7,000.

RKO Albee (2,300; 15-25-40)—'Quality Street' (RKO) and 'Love and Kisses' (U). Nice going here; if opposites was not so tough, biz would be tops; as is \$7,500 is plenty good. Last week 'Everything Is Thunder' (UA) and 'Girl Over and' (U). Bad at \$4,100.

Strand (Indie) (2,200; 15-25-40)—'Murder Goes to College' (Par) and 'You're in the Army' (GB). Pace okay, considering everything; \$6,800 in prospect. Last week 'Head Over Heels' (Globe) and 'Husband Lies' (Par). Off; too, at \$5,000.

Jane Wyatt says:

"Luckies are a light smoke my throat approves
and my taste prefers"

"I first chose Luckies about five years ago because I had noticed that other actors and actresses seemed to prefer them. I enjoyed Luckies so much I've smoked them ever since. In the new picture, 'Lost Horizon,' in which I was Ronald Colman's leading lady, the film ran 36,000 feet—almost 7 miles—before it was cut down. That gives you some idea how much work it was and what a strain it put on my throat. Luckies, I feel, are the obvious cigarette for an actress. They are a light smoke that my throat approves and my taste prefers."

Jane Wyatt

FEATURED IN NEW COLUMBIA PICTURE
"LOST HORIZON"



THE FINEST TOBACCO—
"THE CREAM OF THE CROP"

An independent survey was made recently among professional men and women—lawyers, doctors, lecturers, scientists, etc. Of those who said they smoke cigarettes, more than 87% stated they personally prefer a light smoke.

Miss Wyatt verifies the wisdom of this preference, and so do other leading artists of the radio, stage, screen and opera. Their voices are their fortunes. That's why so many of them smoke Luckies. You, too, can have the throat protection of Luckies—a light smoke, free of certain harsh irritants removed by the exclusive process "It's Toasted". Luckies are gentle on the throat.

A Light Smoke "It's Toasted"—Your Throat Protection

AGAINST IRRITATION—AGAINST COUGH

Academy Stance on 'Time' Award May Bring in Haysian Supervision

Blast from editors of all newsreels, excepting Universal, relative to the Academy's special award for 'having revolutionized one of the most important branches in the industry—the newsreel to 'March of Time', brought the reply from the short feature officials that 'M. of T.' never laid claim to being a newsreel. In fact, the reel executives claim they always insisted that they were not a newsreel.

While reference to newsreels in the award was deemed rather unfortunate by some 'March of Time' officials, and newsreel editors raised further points regarding the status of the reel sometimes as a newsreel and other times as a short subject, eventual outcome as concerns 'M. of T.' is that it may be brought under the Hays organization production code supervision. Sufficient resentment is reported to have been aroused to have the matter brought to the attention of the Hays office.

In the past, Haysians did not attempt to classify the category of 'Time' reel, feeling that in a way it came closer to being a newsreel than a short subject. However, newsreel execs may force a showdown in the near future, particularly since the reel is sold on basis of being a short subject. Pressure would have to be brought through RKO-Radio, releasing company, if it is made a Haysian matter.

Short or a Newsreel?

Some newsreel editors contend that 'March of Time' in the past assumed the role of a short subject at one time, and that of a newsreel in other instances. When covering a story it is a newsreel, they charge, because of obvious advantages, but when offering exhibitors it is billed as a short subject because, as such, it can obtain higher rentals.

On the other hand, 'Time' reel editors claim they operate with a different crew set-up than used by newsreels, employing a director, cameraman, sound man, electrician, a production cast of players, and any additional workers that the director may require. Also indicative that 'M. of T.' is not regarded in some coverage as a newsreel is the fact that the reel does not receive public passes in New York City.

Another angle that irks newsreel executives, according to industry opinion, is that 'March of Time' undoubtedly has upped production costs for the weekly reels, whereas thus far this has meant little added revenue for the newsreels. In one phase alone, that of getting name commentators to spiel the description has 'Time' forced the newsreels to loosen the purse strings. In more sweeping coverage, better photography and all-round production the newcomer has made itself felt, according to trade opi-

Efficiency Crumpets

Hollywood, March 30.
In order to keep Fox-West Coast employees from sneaking out for mid-morning and mid-afternoon bracers, Charlie Skouras is contemplating the shoving of a cart among the staff.

Coffee and wafers will be on the handout.

CHI HAS THAT BLDG. URGE

Chicago, March 30.
Theatre Acceptance Syndicate, under Archie G. Spencer, in business to build, rebuild and finance new theatres, hit an unexpected business boom when 'VARIETY's' story was picked up, and carried by four Chicago dailies. Story resulted in steady demand from operators and would-be operators who wanted money and service building new houses and remodeling old sites.

firm is financing the building of the Harbor theatre, to be erected in the exclusive Wilmette, Chicago suburb, at a cost of \$150,000. To be a 1,000-seater with modern shop motif throughout, including ship's lounge, and neon lighted revolving tower which will give lighthouse effect. House, which will be the first in this restricted territory, is to be of glass brick and metal. Will be completely equipped with the latest in theatre fixtures, air conditioning and decorating. Also, allowance is being made for huge parking space nearby.

T. A. S. is considering plans for building a theatre and cafe just north of Wrigley building. Theatre, on the ground floor, will seat 800, and cafe will be located on upper floor. Both are to be constructed along modern-luxury lines.

Old Wilson theatre, on far northwest side, will probably be remodeled by Theatre Acceptance Syndicate, according to Spencer, and, if plans go through, will be ready for an early fall opening.

Denver, March 30.

Theatre openings are cropping up with the spring weather, with five new towns, all in New Mexico, getting houses.

Ed Ward is remodeling old theatre buildings in Hurley and Santa Rita, to be named the Tejo and El Cobre, respectively, and will open them April 2 and 4. RCA sound installed in both. Ward also operates at Silver City, N. M., and is connected with Gibraltar Enterprises, Inc., of Denver.

The other new houses are the Mission, 450 seats, in Mesilla Park, built by Rod Bason; the West in Vaughn, 200 seats, built by John Burton, and new theatre being built in Artesia, 400 seats, by Ray Bartlett. He already owns one house there.

Power Stalled, but He

Finally Flies Back

Tyrone Power was all set to fly to the Coast Thursday (25) night, but delayed plans for 24 hours when learning of the fatal crack-up near Pittsburgh earlier in the evening. Power and his party had gone to the Newark airport early in expectation of taking the late night plane for Los Angeles but abandoned idea of trip upon hearing news of the crash over the radio.

He took the 8:30 a.m. transport the following (Friday) night, however, in order to reach Hollywood in time to start his next picture for 20th Century-Fox. He is to be co-starred with Sonja Henie in 'Thin Ice'. Miss Henie arrived on the Coast on Thursday after eastern personal appearances.

Cal. Collegians

Hollywood, March 30.
California Collegians, who recently completed picture parts in 'Top of The Town', (U) and 'Champagne Waltz' (Par), open an eastern tour in Chicago April 8.

Ork plays Detroit April 15 and move into Loew's State, New York, April 29.

MPTOA vs Radio

(Continued from page 2)

kendall arrives and announces the personnel of the exhibitors' committee, no steps in anticipation of the meetings will be taken at the Hays office.

Comprehensive Survey

robabilities are that the first steps in any joint program will be to make a comprehensive study of the situation. It is regarded as one of the most complex subjects which has been before the film industry in many years. All radio stars who have been signed for films during the past two years are said to have contractual provisions which recognize their other obligations—in fact, most of them were signed for pictures on the basis of their radio popularity. Sizeable investments in their film careers might be jeopardized by any limitation at this date of their air appearances.

On the other hand, some of the major studios that lately have resigned some of their film stars for extended periods have purposely omitted the customary clauses which would prohibit broadcasting except with the studio's consent. Compensation, to the film stars from advertisers has been taken into account, in negotiations for services, and in several instances it has been known that film players have agreed to modified terms in consideration for freedom to contract for air engagements.

Radio Transcriptions

Another phase of the problem concerns the continuance of the practice of the exploitation departments of some of the larger distributors of circulating wax transcriptions of music and dialog from films which are being used liberally in many sections of the country where theatres have close tie-ins with local radio stations. The transcriptions are substituted for ordinary sustaining time and a plug for the theatre is broadcasted before and after the disk is run off.

Paramount currently is distributing a disk advertising 'Waikiki Wedding'. Although the film is in its first fortnight of release, more than 200 disks have been requested by first run theatres. Carefully assembled at the company's Hollywood studio, the transcription record contains a brief description of the picture and some of the dialog and musical numbers sung by the principals, including Bing Crosby, Shirley Ross, Martha Raye and Bob Burns. Any commercial tie-up with these advertising disks, except the local theatre announcement, is strictly prohibited.

Because of the personalities on these disks, the smaller radio stations candidly solicit the latest releases from film exchanges in the various key cities. Film bookers have been known to hustle up playdates with broadcasting offers as an additional bait to first run houses.

Despite the condemnatory attitude of the Miami convention it is well known that some important first run theatres which have used local radio stations as advertising aids to the showings of filmicals are not in sympathy with any movement which might seriously disturb relations between films and radio. Many theatres appropriate sums for broadcasting from their advertising budgets every week. Some insist that radio advertising already in effectiveness has supplanted large newspaper display copy, and have cut down proportionally on their daily id advertisements.

Other 10-Point Plans

Further steps to advance the 10-point program of the MPTOA will be determined to some extent, according to sources by legislative developments of next six weeks, not because laws may be passed bearing on any of the 10 proposals directly, but due to the fact that all points will have to be guided largely by exist.

Conciliation, it is pointed out for instance, will depend on any laws under which it could successfully operate, either in force now or to be legislated, notably any new NRA machinery. Understanding in MPTOA and other circles is that a revised NRA is being delayed until the U. S. Supreme Court issue is settled.

Should a revival of NRA principles cover trade practices, as under the old Blue Eagle, then it is supposed that conciliation boards would be much easier to effect since the laws would be in support of any type of suitable machinery within the industry for settlement of disputes.

Federal Quizzier in L. A. for Another Sortie; Mystery Probe on Distribbs

Rassler's Progress

Hollywood, March 30.
Nat Pendleton pulls out this week for London to support Jessie Matthews her next Gaumont-British picture.

It's the actor's first trip abroad since he won a wrestling title from Robert Roth in Paris in 1924.

Los Angeles, March 30.

New Department of Justice probe into distribution and exhibition has been launched here. Inquiry is being conducted by Albert J. Law, special assistant to the U. S. attorney general, sent here from Washington.

Subpoenas have been issued for a number of independent exhibitors to testify as to conditions against which complaints have been made. Probability is that distributor and circuit execs will also be summoned.

Not known whether newest probe covers recent complaints, alleging violation of the Sherman anti-trust law, or whether it is a kickback to complaints registered last August by Frank L. Hutton, attorney for the Independent Theatre Owners of Southern California, in which he charged that the government's consent decree, entered into in 1932, was being violated.

Principal squawk at that time was against continued first runs and day-date first runs. Contention was raised that distributor policy was 'one of the greatest evils of the industry.'

Unkindest Cut

Lincoln, March

New angle on bank night developed at Blair, Neb., this week when Roy Hall won the pot at C. M. Robinson's Home theatre. Both Hall and Robinson are also in the cafe business, across the street from each other.

Hall took the bank night pot and bought a big new neon sign to flaunt in Robinson's face.

six towns each. Dusenberry also furnishes cinema entertainment in CCC camps. Shows are given in high school gymnasiums, auditoriums, lodge halls and other places in towns that boast no regular theatre buildings. St. Louis film exchange execs expect scope of entertainment methods to be increased during summer months when sound equipment can be used in outdoor places.

New York Theatres

There's a Better Show
at the **RKO THEATRES**

STATE
SYLVIA SIDNEY
"You Only Live Once"
VAUDEVILLE
HELEN MORGAN
SALICI PUPPETS

PARAMOUNT SQUARE
HELD OVER
'WAIKIKI WEDDING'
with BING CROSBY
—ON THE STAGE—
EDDIE DUCHIN and HILY ORC.
ALSO GARGARY BROS.
NEILLA GOODELLE

CAPITOL
JEANETTE NELSON
MACDONALD • EDDY
MAYTIME
an M-G-M picture
with JOHN BARRYMORE

"HISTORY IS MADE AT NIGHT"
UNITED ARTISTS
RIVOLI B'way at 45th St.

RED-BLOODED ADVENTURE!
SILENT BARRIERS
with RICHARD ARLEN, LILLI PALMER,
ANTHONY QUINN, and a Cast of Thousands
All Seats Reserved (plus tax).
Due to \$1.00. Even. 75c to \$2.00 (incl. tax).
Twice New Criticism
2:45-8:15 3 Shows
Daily Sat., Sun. & Holi.
B'way & 45th St. & Holi.

RADIO CITY MUSIC HALL
HELD OVER
"SEVENTH HEAVEN"
Spectacular Stage Productions

ASTOR
All Seats Reserved
Twice Daily, 2:45, 8:15
Sun. & Holi. 2:00, 8:00, 8:45
Show Sat. Fri. 2:00, 8:00, 8:45
(tax) Mat. (ex. Sat.)
Sun. & Holi. 2:00 to 8:00
St. Kva. 55c to \$2.00
Sundays 8 P.M. 50c to \$1.50

ROXY
10th Av. & 50th St.
HELD OVER
"TOP OF THE TOWN"
On the Stage—
LOUISE MARSH & WESTCOTT
—BOB HIZA—ROSS WYSE, JR.
ALL 25¢ to 50¢
SUNDAY 2 P.M.

Pix Fear AP

(Continued from page 2)

and one burlesque sites and sheets over ad rates, all oakleys are being returned to those houses likewise.

When getting into the matter of the rate-fight, the publishing heads of sheets, who also squat in the tall editorial chairs, seemed to become aware for first time that all the workaday departments of the rags were on the receiving ends of a constant flow of passes. That publishers Pittsburgh decided the oakleys for other than reviewers constituted a form of 'graft' that the Sunpapers did not want to be associated with, hence the new ruling.

Policy, it is understood at the papers, will continue ad infinitum.

Brock on U's Radio Pic

Hollywood, March 30.
Universal's radio yarn, 'Behind the Mike,' goes under Lou Brock's direction.

A. Dorian Otvos is working on the screen play with production set for early May.

TO THEATRE MANAGERS 'Personal Appearance'

LEGAL IN ALL STATES
Good for \$200.00 to \$500.00 weekly.
Patrons enjoy novelty of winning personal appearances.
E. A. Booking Office, Stockton, Calif.

Connery Finds Colleagues Lukewarm; Radio Probe May Get Nowhere

Washington, March 30. Steady efforts of anti-investigation elements has within the last few days become a hydraulic pressure on various individuals. Apparently there is now in full progress a move to head off and chill any probe of the F.C.C. Now looks as if next scheduled committee meeting in the House will be postponed on request from sources whose requests mean a lot.

Fear that any investigation of radio regulation might get bogged down kept the politicians worrying.

Approval of the Connery resolution authorizing a select House of Representatives committee to grill licensees and the Federal Communications Commission expected Wednesday (31). House Rules Committee, which held two hearings on the need for probe of monopoly charges, meets then for a vote on the matter of reporting the resolution to the House.

While the Rules group is believed top-heavily in favor of the proposition, doubt whether the inquiry ever will take place has been engendered by lukewarmness of House members toward the idea. While ordinarily any probe sanctioned by leaders is authorized, there is a notable lack of interest by rank-and-file members on the floor. A final vote, consequently, is likely to be deferred while Connery et al. engage in missionary work and line up colleagues to support the measure.

Committeemen
Composition of the committee is partly set. With the probe sponsor, Rep. William P. Connery of Massachusetts, slated for chairmanship, Speaker Bankhead will be urged to name Representative Richard Wigglesworth of Massachusetts as ranking Republican member. In view of his work in the Appropriations Committee on license-trading and administration of the Communications Act, who the other Republicans will be is conjectural. Two of the other three Democrats are likely to be Representative W. D. McFarlane of Texas and Robert Ramspeck of Georgia.

Name of Sol Rosenblatt has been advanced as counsel, although no serious discussions have been held about identity of legal adviser.

Manhattan Participating Show Varies Sponsors Daily to Meet Union Rule

'Father Time' program limited to WABC, New York will be backed starting in early April by a five piece orchestra and a vocal trio. Phil Cook, Lew White are the toppers. Call for a different sponsor every morning for six mornings weekly, 8-9 a.m., but with the same artists. Otherwise, under union rules, if the six different sponsors were to be all mentioned every day it necessitates sextuple union-scale payment the musicians under the union

BIG BOATS' \$50,000 POOL FOR AIR ADS

Newell-Emmett is figured to get the air campaign which the Transatlantic Steamship Association is planning for the spring. Program, devised to promote north Atlantic travel, would run 15 weeks and absorb the \$50,000 which the shippers have chipped in for it. Among the objectives plugged will be the Paris Exposition and the Coronation. Among lines tied in for the campaign are the Cunard, the White Star, the French, the Lloyd-German, the Swedish-American and the Hamburg-American.

'WIRE's 'Lovable Gadabout'

Indianapolis, March 30. Mrs. DeMarchus Brown, is known to practically every clubwoman in Indiana through extensive lecture tours, will do a 30-minute travel show over WIRE starting Friday (2) for E-Z Bake Flour. Program will be titled 'Lovable Gadabout.'

DANKER'S AIDE

Cal Swanson Returns to N. Y. Office of Thompson Agency

Hollywood, March 30. Ickenbacher has resigned as executive assistant to Donald Thornburgh, CBS West Coast head, to join J. Walter Thompson as aide to Danny Danker. Cal Swanson returns to agency's New York office. Rickenbacker's network duties will be absorbed by Jack Dolph.

EDGAR BERGEN FOR COFFEE SHOW?

J. Walter Thompson declared yesterday (Tuesday) that it wasn't bringing Bert Ambrose or any other band leader from England to handle the Chase & Sanborn hour on NBC Sunday nights, following the exit of Haven MacQuarrie's 'Do You Want to Be an Actor?' May 2.

Coffee packer's program is set to go variety again with Edgar Bergen's ventriloquist act figured as one of the regular items. Agency said that Nelson Eddy won't be part of the cast which debuts in May, but it's hot to do an m.c. show.

NEW YORK DEALS KEEP LOWMAN FROM L. A.

Lawrence Lowman, CBS v. p., has again postponed his proposed visit to the west coast. He is waiting on the closing of a couple propositions in New York, one of which is a hookup with the bands in the Rockwell-O'Keefe organization. Network has a contractual alliance with the Music Corp. of America whereby it assures 24 hours of pickup time for MCA band per week in return for a guaranteed income of \$50,000 a year.

Possibility of a break in the CBS-MCA setup was scouted by the network. It explained that all it sought was to make its facilities available to other band organizing organizations. New chief of the CBS Artists Bureau, now known as Columbia Artists, Inc., has not been set. Nor has there been anything final done about the Coast organization.

Visiting

In New York

Sam Pickard, WGST, Atlanta.
John E. Lowry, CKY, Winnipeg.
J. J. Kendrick, WBS, Chicago.

In Chicago
Paul White, CBS, New York.
John Winnie, U. of Iowa, 10 Dept.

Bob Hotz, New York.
Les Fox, KMBC, Kansas.
Les Wienroth, Los Angeles.
Father Wagner, WBY, Green Bay.

COTTON CARNIVAL IS BIG STUFF IN MEMPHIS

Memphis, March 30.

Radio will take a major part in the annual Memphis Cotton Carnival following the plan to inject considerable showmanship into the pageant this year under the guidance of Milton Simon as chairman of the radio committee. Simon of the Simon & Gwynn advertising agency is being assisted by H. W. Slavivk and F. W. Roth of WMC, and Emmett McMurtry, Mallory Chamberlain and Grover Godfrey of WBNR.

Elton Anderson is script chairman, with Julia Marie Schwi and Bunny Hough handling the casting and production of the Cotton Carnival radio plays.

There will be a series of broadcasts tagged 'World's Greatest Party', depicting in humorous vein the Boston Tea Party, etc., ending with the 'South's Greatest Party', the Cotton Carnival. Special local and out-of-town programs, as well as regular commercial programs, will be dedicated from time to time to the carnival, which is planned to become a nationally-known event around these parts, comparable to the New Orleans Mardi Gras.

Kenny Plugs Winchell At Gabriel Heatter's Cost; WOR in Rebuttal

Wick Kenny, radio columnist on the New York Mirror, delivered himself of a little logrolling in behalf of Walter Winchell, fellow worker on the Mirror, yesterday (Tuesday), and laid himself wide open.

Kenny claimed the North American Insurance Co., which has Gabriel Heatter on WOR on Sunday nights opposite Winchell on NBC-blue, 'will find Heatter a poor risk, bucking Walter Winchell on WJZ-The Whole Country.' Kenny continued, 'has grown used to tuning in on W. on Sunday nights, and habit is hard to change.'

WOR promptly answers that the insurance firm bankrolling Heatter's period is completely pleased and mail has been averaging more than 6,000 letters weekly. Ca. Kenny crack an invidious comparison.

Burt McMurtrie Rejoins L.&M. for Temporary Job

Burt McMurtrie, who left Lennen & Mitchell agency after a disagreement involving authority, has returned to the fold on a temporary assignment. He left Monday for Hollywood as production man for the Judy Canova part of the Woodbury program.

McMurtrie will be back in Manhattan in two months.

Lou Jacobson Joins Agency

Chicago, March 30. Lou Jacobson, formerly production man at WBBM, joins radio department of J. Walter Thompson agency. Jacobson is the third man to be added to the department within the last three weeks, and plans are to use him as co-producer with Buck Gunn.

Move ill; leave John Marvin free to devote his time exclusively to creation of new programs.

Petrillo Declines Invitation To Unionize Chicago Radio Actors

March 30. Omen, possibly occurred last week when a committee (names withheld) of announcers, both freelance and contract players, went to James C. Petrillo, president of the Chicago Federation of Musicians, and asked him to organize the announcers in Chicago. They promised Petrillo at least 250 members. Petrillo went directly to the heads of the networks and stations here and asked them flatly what they wanted in the situation. Petrillo told 'em that it was okay with them; he'd take the announcers over; if not, he'd turn down the announcers' proposition. Stations and networks unanimously asked Petrillo to lay off. Petrillo abided by their decision and told the announcers he couldn't handle 'em. This was not particularly surprising, since Petrillo is a staunch American Federation of Labor man and believes firmly in the craft setup of unions, as opposed to industrial organization a la C.I.O.

Gambie-No Pay Off
Radio performers here have had a number of yelps for some time, and have been looking around for some way of combating what they believe to be evils and injustices. Especially do the performers resent the audition setups, whereby the performers can be worked for

Drys Dramatize Drunk Driving

Schenectady, N. Y., March 30.

Liquor advertising bulks small in the radio picture, but the temperance and abstinence forces are stepping in with programs designed to carry their messages. New York State Alcoholic Beverage Control Board is to release in April a series of five-minute transmissions carrying talks by Gov. Herbert H. Lehman and the five board members.

Women's Christian Temperance Union is upholding, on the air, the banner of abstinence through an eight-episode story 'Americans to the Rescue,' which started March 14. Program is broadcast in 41 states on Sunday afternoon. WHAM in Rochester is the New York transmitter for the 15-minute program. Total cost of promotion is reported to be \$140,000, money coming from the \$1,000,000 Alcohol Education Fund now being raised by WCTU for nation-wide radio, press, billboard and pamphlet advertising.

Signoff on each episode is: 'If you drink, don't drive—If you drive, don't drink.'

WCAU's Union Feud Brings Up Grief On Benny Goodman's Camel Remote

SPI TALNY'S THIRD 13

Expands iri Orchestra from 34 to 40 Musicians

Italy, and his all-femme program has been renewed for its third 13-week cycle by General Electric. The act moves to a Monday night NBC's red (WEAF) li

Program has been on a Monday matinee schedule for the past 26 weeks. Spitalny will, with the shift, increase his organization from 34 to 40 girls.

NBC Closing for Old Metro Lot as Holly Studio Site

Hollywood, March 30.

Negotiations are nearing the closing in New York that will transfer site of old Metro studio to National broadcasting for the network's new Hollywood plant. Arthur Kempner, real estate head on the Coast for Loew's, Inc., hurried east after conference here with Don Gilman, NBC head man for the western division.

He is just off the main stem and has a spread of 10 acres. Purchase price is said to be \$420,000. Deals for other locations have chilled due to high price tags and refusal to split up the plots.

The Kid From Arabia Radio Adventure Hero

Radio version of 'Lawrence of Arabia' is being readied by the program division of the Transamerican Broadcasting & Television Corp. Sample installment had been produced in Hollywood in disc form for client audition. Lionel Atwill in the lead role.

Each installment is slated to run a half hour.

WADE AGENCY REQUEST DENIED BY MUSICIANS

icago, March 30.

icago Musicians Union set up two precedent-making rulings' last week. First was the union's refusal of the request of the Wade agency to take the Hoosier Hot Shots group to Milwaukee to make recordings. Refusal was based on the feeling that this would be a subterfuge to evade the purposes of the union's rulings regarding recordings.

Second was the union's ruling on RCA Victor's request to use pianist to make a recording of an audition disc for Montgomery Ward program which would be a live talent show. This request was granted by the union, with the provision that the disc contain two announcements that it was an audition record only, and further, that the master record must be filed with the Chicago Federation of Musicians, be stamped exclusively for Montgomery Ward audition and must not be used outside the Chicago jurisdiction.

E. Sowers, WPHR, Heads Virginia Radio Regional

Earl Sowers, managing director of WPHR, Petersburg (Va.), has been elected proxy of the Virgi Broadcasting System. Sowers is also promotion director for the Richmond News Leader, whose principals hold a cross stock ownership in the station, which will be moved into Richmond this summer as WRNL. Rest of the VBS board of directors remains as is: Hugh Curtler of WCHV, Charlottesville, previous proxy is retiring from active affairs in the VBS.

BARNUM BUG BITES WEBS

Willis' Oxford Accent Wows Cincy; Goodman Misses Own Dedication

By JOE KOLLING

Cincinnati, March 30. Dedication of new radio and mechanical setup of WKRC in Hotel Alms, observed Saturday (27) was a Columbia Broadcasting System field day in local radio circles, although Mr. Tim Goodman was absent in Florida.

Frederic A. Willis, assistant to the network's head man, William S. Paley, and a flock of associates from scattered points, were present for the opening of the station's enlarged quarters and improved facilities.

Baptismal event was signalized with an hour's program, starting at 6:30 p.m., on WKRC. Special blast was carried in its entirety by Crosley's WSAI, which, like its big brother, WLW, is affiliated with both NBC and Mutual. Another good will gesture by WSAI was its airing of a separate salute show, from 9:30 to 10 p.m., that was picked up by WKRC.

This spirit of friendliness among broadcasters was similarly manifested a couple of years since, when WKRC bowed into the new defunct ABC web with a commemorative show that was also sent out by L. B. Wilson's WCKY.

Revamping job of the WKRC home stands its backers \$100,000, according to Frank Moore, of the CBS architectural department, who supervised the installation. Under new order of things, the station increased its day signal to 5,000 watts, continuing at 1,000 watts after dark. New auditorium studio seats 125 persons.

Attending

CBS visitors, besides Willis, were A. B. Chamberlain, construction department; Leonard Erickson, midwestern sales manager; George Byard, of the Chicago office; James D. Shouse, manager of KMOX, St. Louis, and his assistant, Mrs. St. Louis; and from the Radio Sales staff; J. Kelly Smith, general sales manager; Arthur Hull Hayes, eastern sales manager; Kingsley Horton, William Williamson, Chicago sales manager; Paul Wilson, Chicago; Owen Uridge, Detroit sales manager; Arthur H. Kemp, Pacific Coast representative; Howard S. Meighan and Stephen Fuld.

Mayor Russell Wilson expressed congrats to the station for its entertainment and educational service to the people. Telegrams conveyed good wishes from Governor Martin L. Davey, of Ohio, and Governor M. Clifford Townsend, of Indiana.

Highlight of the program, from an oratorical standpoint, was furnished by Frederic A. Willis. In rich English accent that clouded his New York identity, Howard S. Meighan, suffering from a high fever, caught the special program over a set in his hotel room.

WSAI salute show was a variety musical offering, with front and tail end puns for WKRC. In signing off its broadcast of this program, the WKRC announcer chimed in with: "Thanks a million, WSAI!"

On the WSAI program were Tom Ichley's orchestra, announcers James Leonard and Durward Kirby, M. Paxton, pop vocalist; Three Speeds Ahead, Negro male instrumental and vocal swing trio; Charlie Dameron and Ray Shannon, blackface comics under name of Spic and Span; Ralph Nyland, tenor, and a male octet, all from the WLW-WSAI staff. Framing was by Naiph Abodaher.

Three Speeds Ahead, newcomers in the Crosley talent fold, were formerly the "Three Blotters, on an Indianapolis station.

Attending WKRC shindig from Cincy stations were Bob Jennings of WSAI and Lee Goldsmith, Elmer Dressman and George Moore of WCKY.

route Familiarizes

Cincinnati, March 30. Norman R. Prouty, newcomer to Transamerican, assigned to the sales, put in most of past week in Cincinnati, huddling with Crosley's WLW-WSAI, commercial crew. Will work in New York.

Louisville's Normal

Louisville, March 30.

First hillbilly radio show and fiddlers' contest to be held in town since the flood and Lent was staged at the National, Saturday and Sunday (27-28).

J. L. Frank, local manager of hillbilly troupes, promoted the jamboree, and acts included Golden West Cowboys, Kentucky Mountai, Kentucky Red, Abner Sims, Texas Daisy, and Bluegrass Sally, The Indiana State Champion square dancers, and some 50 fiddlers, guitar players, and assorted rural entertainers filled the stage, and participated in the various contests.

BOWES INCOME NO. 1 DESPITE LOSSES

Major Bowes' income is now at the rate of nearly \$1,500,000 a year. This easily makes him the top money maker of show business of all time.

About a year and a half ago the Bowes earnings were figured as approximately \$19,000 a week from all sources, or about \$1,000,000 annually. Although that figure was considered a new peak for steady income on a week-in-and-week-out basis, his take at present tops it by almost 50%. This despite the lesser number of road units on tour. His radio salary increase offset shrinkage elsewhere. He is thought to get around 20Gs from Chrysler, a secret between himself and the motor-maker.

Two of Bowes' former big coin sources are now all or in part washed up. Film shorts, using amateur talent, that brought him about \$50,000 for 26 pictures a year and a half ago are now entirely dead. Amateur stage units, which were bringing the Major around \$12,500 at that time are now down to estimated \$3,000 or so a week. Instead of from half-a-dozen to a dozen units, the Bowes touring outfit now number only five, playing strictly percentage dates on a part-time basis.

His managing director berth at the Capitol, N. Y., still pays Bowes \$500 a week.

Cost of Trial Slapped Against Writer Who Sued NBC, Dawson, Ad Agcy.

NBC and Nick Dawson individually took judgment last week in the New York County Clerk's ice against Carl Lyndon Bixby in connection with the latter's Supreme Court's suit for the rights to the script seri, "Dangerous Paradise." Bixby had also named Lennen & Mitchell in the action to establish a property right in the serial and to keep its continued airing for Woodbury. Judgments, involving trial costs, was \$643 for NBC and \$631 for Dawson.

Bixby claimed that he had created the "Paradise" idea and that by ousting him from the writing picture, Dawson had not only violated the former's rights but affected the literary value of the script. Bixby is appealing from the unfavorable decision he got from the State Court.

Lynn Willis' readkown

Philadelphia, March 30. Lynn Willis, former production manager of WIP, is in Bell Mead Sanatorium, Somerville, N. J. Had nervous breakdown.

NBC TO PRODUCE RCA MAGIC KEY

Understood That David Sarnoff and William S. Paley Have Agreed That Loss of Program Control in 1932 Should Now Be Counteracted

AGENCIES SKEPTICAL

What is interpreted by agency men as the opening shot in a fight by both NBC and Columbia to regain control over the programming end of their commercials is the sudden move by RCA turning over the complete direction of the "Magic Key" program to NBC. Shift from the Lord & Thomas agency becomes effective following the program's April 4 broadcast and will involve a loss of business to L & T of between \$1,000,000 and \$1,250,000 a year.

Understanding in the agency field is that, with NBC taking the initiative, the two major networks have come to the decision that drastic steps must be taken to stave off critical pressure from Washington, and that this end can best be served by bringing the production and book-keeping phases of commercial shows back into the network studios. Agency executives are skeptical of NBC or Columbia getting anywhere in this direction. Point out that it's been the competitive flavor which has played an important part in furthering the quality of air entertainment since 1932. It was in this latter year that the networks started to lose their

Still Has Account

Lord & Thomas, despite the loss of the RCA Matinee program, retains every other phase of the RCA and subsidiaries' advertising. This is estimated to involve considerably over \$5,000,000 a year.

hold on commercial program production, and it is this hold that they purpose to make a sturdy try at re-winning lost prestige.

We feel that only by getting together on some common ground of procedure can they have any effect in disciplining the agencies and the accounts which have objected to strictures as to entertainment content and commercial copy which the networks have tried to impose. In the past when an agency or account has been put on the carpet the invariable reply has been, "if you don't like it, we'll pull out and go over to another network."

Impression in the agency craft is that David Sarnoff and William S. Paley have got together on the problem and mapped out a far-reaching mode of operation, which it is hoped will eventually find the advertisers subject to stronger network influence. RCA Sunday matinee was created in the L & T agency a year ago last fall. Its last rating on the Crosley Reports was 8.2.

DICK DUNKLE'S DUTIES

All Time-Buying at Benton & Bowles Concentrated With Him

Benton & Bowles has co-ordinated all its spot and network time buying into a single department with Richard C. Dunkle in charge. Under the previous arrangement it was bought by whichever spacebuyer also did the newspaper and magazine spotting for particular account.

Four media men who formerly did the buying of spot time were Charles Reed, Milton Kiebler, George Robertson and Edward Small. Dunkle, who conceived the slide-rule method of picking football game winners, was at one time in charge of all radio buying for Geyer, Cornell & Newell in Dayton.

Runyan, Kesten Due for Added Work; Lifting Detail Pressure Off Klauber

\$15 a Week Versatility

Memphis, March 30. Memphis radio station broadcast its own want ad for girl typist-clerical help and was promptly stampeded.

Opportunity turned out to be 9:30 a.m. to 5 p.m. job, including general office work, reviewing the shows, writing script, and broadcasting—for \$15 a week!

VARIETY' MUGG TO SPIEL AT ANA CONFAB

Association of National Advertisers will devote a full half-day to radio discussion at its annual convention in Hot Springs, Va., April 26-28. There will be four talks followed by general discussion.

John Karol of Columbia Broadcasting System will discuss "Testing a New Program." Louis D. H. Weld of McCann-Erickson agency will discuss statistical aspects of radio. D. P. Smelser of Procter & Gamble and Al Lehman of the A. N. A. and the Cooperative Analysis of Broadcasting will contrast city and rural listening habits and program tastes. Fourth speaker will be Robert J. Landry of VARIETY, who will deal with showmanship aspects of radio. Landry was a speaker at the White Sulphur get-together of the American Ass'n of Advertising Agencies last spring.

A. N. A. meetings are strictly off the record with only members and invited speakers admitted.

No Promotion from Ranks' Thomas Canning's Reason For Leaving NBC Position

Thomas Canning, night manager of NBC in New York, resigned last week after eight years with the network. Reasons for quitting was friction with immediate superiors over what Canning alleges is a fixed NBC policy of bringing in outsiders to fill superior positions instead of graduating employees.

Canning will make radical change. Is now en route to Rio de Janeiro, where he will locate for two weeks as part of a survey of S. A. radio situation he has outlined for himself. Will spend about four months on lower continent between Argentina, Uruguay, Brazil, and Chile to familiarize himself.

Helen Menken's Series

Bayer Aspirin gets new program on its NBC-blue Wed. night half-hour on April 14, when original dramatic serial, "Her Second Husband," starts starring Helen Menken, legit actress.

New program will replace that Barrymore. Blackett-Sample-Hummert the agency; it Features, Inc. producing.

Texaco's Summer Fare

Hollywood, March 30. Texaco will strip its summer air show down to an ork, guest soloists and Jimmy Wallington as ring-master when Eddie Cantor takes his summer respite in June. Comic rests up through July and August.

Lester Horn, of Pittsburgh, added to continuity staff at WHAT, Philly.

Columbia is reorganizing its management setup, with a view to ordinating more closely the direction of affiliated departments under two assistant general managers, determining the detailed of each asst. g.m., having drawn up tional charts showing how one department is related to the other, and who is now reporting to whom and why.

New management setu would have Edward Klauber, executive v.p., remaining at the top, but a goodly amount of his present duties which deal with management being divided between Mefford R. Runyan and Paul Kesten, each a v.p. Matters of sales and servicing would, for instance, come under Kesten's authority, while management of stations would continue to come within Runyan's jurisdiction. Runyan's authority would also take in management factors which have to do with general network operation, exclusive of sales and servicing.

Craney Guides Burton Wheeler In Court Fight

Ed. B. Craney, mgr. of Station KGIR, Butte, Montana, has been spending a good deal of his time in Washington acting as adviser to Senator Burton K. Wheeler on the broadcasting end of the latter's fight against President Roosevelt's Supreme Court reform measure. Craney was in New York the week before contacting the networks on getting the best hookups for the Wheeler anti-court reform coterie.

Craney is also chairman of the copyright committee of the National Association of Broadcasters. He has a proposed amendment to the copyright law for which he is trying to line up broadcaster support.

Maxwell Joins Parade

Hollywood, March 30. Maxwell House Showboat switches to Hollywood origination on July 8 with entire new setup. Expects heavy play on film names. Herschel Willi, here contacting writers and doo tims, left for N. Y.

Woman Manager of KRKD

Los Angeles, March 30. First woman manager of a Coast station is Hazel Ryan, recently elevated to the helm at KRKD. She takes over from V. G. Freitag, who concentrates on sales.

Transmitter passes to ownership of J. F. Burke, pending approval by commission.

AIR-DRAMATIZING HOUDINI Steinberg - Gilman reductions prepping script show on the late Harry Houdi - Harry Gilman writing.

Outfit has made financial arrangements with Hardeen, Houdi's brother, for right to radio dramatize late magician's life, lore an the disclosures of tricks and fakery he made.

Bonnelli Joins Ford

Richard Bonnell has been paired for next 13 "Universal Rhythms" (Ford Motors) Saturday night programs on NBC.

Period is being padded out. Month ago Olga Albani was added to the roster led by Rex Chandler's or.

NBC BOYS AND GIRLS
PLOT OWN OLYMPIAD

NBC employees have formed a group sports club and are now drumming up interest in project with eye to some extensive athletic activity during approaching 'outdoor' months.

George McElrath, of the engineering dept., is prez; R. J. Techner, of the treasurer's office; Alexander Nicol, treas.; Frances Barber an added v.p., and Jane Miles, sec.

Late spring and summer sports planned are golf, tennis, swimming, baseball, rifle range and horseback hauls. Next winter, basketball, bowling, handball, squash, table tennis and badminton.

NBC proposed is to form teams of both sexes to compete against outside competitors, preferably from show biz environment. If enough interest can be excited around the place, inter-departmental leagues will be formed in various sports.

To date, greatest interest among the NBCers has been expressed in bridge-path, bouncing. Girls especially are interested; that sport gives 'em the opportunity to swing around in fancy-colored breeches.

Network Chart

NBC NEW PROGRAMS

Standard Brands (Fleischmann's Yeast for Health): Unnamed show (consisting of an all-colored revue), Fridays, 8 to 9:30 p.m., beginning April 9; for 12 weeks. Basic Blue with WLW, NC, Blue Mountain and Blue Coast. WSPD and WOWO start May 7.

Freder & Gamble (Crisco): "Woman's Magazine of the Air," Mondays through Fridays, 8:30 to 9:45 p.m., PST through April 23 (thereafter 2:30 to 2:45 p.m.), beginning April 5; for 12 weeks. Basic Pacific Red.

International Shoe Co. (Peterson shoes): "Professor Peter Puzzlewitz," brain teasers, with cash awards for members of studio audience, Tuesdays, 8:30 to 9 p.m., PST, beginning April 4, for 12 weeks. California Blue, and KFKB, KWG, KML, KERN.

Sherwin Williams Co. (paints): "Woman's Magazine of the Air," quarter-hour participations on Thursdays, 3:45 to 4 p.m., PST, beginning April 1, for 13 weeks. Basic Coast Red, KJAR, KIDL, KFKB, KML, KWG.

Sperry Flour Co. ("Woman's Magazine of the Air," five quarter-hour participations, Wednesdays and Fridays, 3:15 to 3:30 p.m., PST, beginning April 21, Basic Coast Red, KIDL (KOA May 7 only).

NBC Renewals

Albers Bros. M.H.M. Co. (cereal): "Good Morning Tonight," musical program with ork and singers, beginning April 27, for 36 weeks. Basic Coast Red.

American Can Co. ("Ben Bernie and All the Lads," beginning April 27, for 13 weeks. Basic Blue (except WSPD, WOWO and WTCN), WEBC, KSTP, WLW, SE, WWCN, WSO, SC, WDX, SW, KTHS, KTB, NC, NW, Blue Mountain, Blue Coast, KJAR.

CBS New Programs

American Tobacco (Lucky Strike): "Your News Parade," with Edwin C. Hill, 12:15 to 12:30 p.m. (rebroadcast at 2:30 p.m. after May 3), beginning April 5, for 13 weeks. Basic 21, Akron, Columbus, Dayton, Rochester, Worcester, Atlantic City, Bangor, Binghamton, Charleston, Fairmont, Harrisburg, Milwaukee, Peoria, South Bend, Springfield, Topeka, Utica, Wheeling, Wichita, Youngstown, Charlotte, Durham, Greensboro, Richmond, Roanoke, Savannah, Winston-Salem, Atlanta, Birmingham, Chattanooga, Knoxville, Memphis, Mobile, Montgomery, Nashville, New Orleans, Pensacola, Portland, Dallas, Houston, Little Rock, Oklahoma City, San Antonio, Shreveport, Tulsa, Waco, Wichita Falls, Jacksonville, Orlando, Miami, Tampa, Davenport, Minneapolis, Sioux City, Yankton. After May 3, a rebroadcast will include Colorado Springs, Denver, Great Falls, Reno, Salt Lake City, Pacific Coast Group, Honolulu.

Mutual New Programs

Chicago Engineering Works, Inc. (air-conditioning, refrigerating, institute): Unnamed show, with Kay St. Germaine and the New Dixie Demons orchestra, Tuesdays, 7:45 to 8 p.m., beginning March 30; for 13 weeks. WGN, WOR, WLW, CKLW, WGAR, WCAE.

Note: New programs or renewals for more than 13 weeks are generally cancellable in cycles of 13 weeks on 30 days' notice.

F.C.C.'S WASHINGTON DOCKET

DECISIONS

Washington, March 30.

Arkansas: KUOA, Iloam Springs, application for frequency change from 1260 to 620 kc and power boost from 2 1/2 to 5 kw denied as in cases of default.

Florida: WLAK, Lakeland, granted authority to transfer control from E. I. Mack to J. P. Marchant, on 1310 kc with 100 watts (also granted license renewal from Dec. 1, 1936, to June 1, 1937).

Illinois: Howard A. Miller, Galesburg, application for new station to be operated days on 1500 kc with 100 watts, dismissed at request of applicant; Galesburg Printing and Publishing Co., Galesburg, application for new station to be operated on 1500 kc with 250 watts, days only, dismissed at request of applicant; WCAZ, Superior Broadcasting Service, Carthage, granted request to withdraw application for daytime power boost from 100 to 250 watts.

Kansas: KSJS, R. J. Laubengayer, Salina, granted day power increase from 100 to 250 watts.

Mississippi: WMFN, Grenada, granted voluntary assignment of construction permit from Atlanta Broadcasting Corp., to P. K. Ewing; WGCN, Gulfport, granted authority to transfer control of corporation from Sam Gates to P. K. Ewing, 1210 kc with 100 watts nights, 250 watts days.

Missouri: KGBX, Springfield, application for power boost from 500 watts to 1 kw, dismissed at request of applicant.

New York: WHDL, Olean, granted modification of license to change name from Olean Broadcasting Co., Inc. to WHDL, Inc.; WVEF, Howitt-Wood Radio Co., Inc., Binghamton, granted day power increase from 100 to 250 watts; WSAY, rown Radio Service and Laboratory, Rochester, denied petition to reconsider and grant without hearing application to increase power from 100 watts daytimes only to 100 watts nights and 250 watts days, full time.

Ohio: WAAJ, Toledo, granted voluntary assignment of construction permit to the Fort Industry Company; WTK, Cleveland, application for day juice-jump from 2 1/2 to 5 kw dismissed at applicant's request.

Oklahoma: WBBZ, estate of C. L. Carrell, Ponca City, granted day power boost from 100 to 250 watts; KVOO, Tulsa, application for juice-jump from 35 kw to 50 kw dismissed at applicant's request; Paul R. McEvoy, Hobart, granted petition to withdraw without prejudice application for new station to be operated days on 1420 kc with 100 watts; C. Kenneth Miller, Tulsa, denied petition asking commission to reconsider and grant new station application for 1310 kc with 100 watts.

Oregon: KOOS, Marshfield, denied petition asking commission to reconsider and grant without hearing application for assignment of license to KOOS, Inc.

Pennsylvania: WCAE, Pittsburgh, granted renewal of license on a temporary basis only, subject to commission action on renewal application; WDAS, Philadelphia, application for power boost from 100 watts nights, 250 watts days, to 500 watts nights, 1 kw days, denied as in cases of default.

South Dakota: KGFX, Ida A. McNeill, Pierre, granted involuntary assignment of license from Dana McNeill, to Ida A. McNeill, administratrix of the estate of Dana McNeill, deceased (also granted renewal of license from March 1 to Sept. 1).

Virginia: WPHR, WLBG, Inc., Petersburg, granted renewal of license from the period ending Sept. 1; Staunton Broadcasting Co., Inc., Staunton, application for new station to be operated on 1500 kc with 250 watts dismissed at applicant's request.

Washington: J. P. Sudweeks, Spokane, denied new station to be operated on 950 kc with 500 watts nights, 1 kw days, as in cases of default.

Wisconsin: WLBL, State of Wisconsin Department of Agriculture and Markets, Stevens Point, granted renewal of license for the period ending Sept. 1.

EXAMINERS' REPORTS

Alabama: Failure to show up at a March 15 hearing before a commission examiner cost H. O. Davis a chance for a new station at Mobile. Davis' application for an assignment of 1610 kc with 250 watts nights, 500 watts days, was passed along to the commission by Examiner P. W. Seward with recommendation that it be denied. Fact that all other interested parties were represented "considerable expense to them" was cited by Seward as ample reason for a turn-down.

Applicant sent no attorney to the hearing. Commission was represented by Walter Johnson. Connecticut: Frequency shift from 900 to 930 kc and an increase in operating time from days only to day and night was conditionally okayed for WELI, City Broadcasting Corp., New Haven, by Examiner Seward. Station now uses 500 watts days and is asking additional power of 250 watts nights.

Granting of application was recommended to the commission, providing transmitter constructs a directional antenna to protect CHNS, Halifax, N. S., as well as stations in the U. S. which might suffer objectionable interference through the change.

Connecticut transmitter was championed by Attorneys Ben S. Fisher and Charles V. Wayland, with James D. Cunningham batting for the commission.

Iowa: Repeated effort of J. L. Stalter, head of the Baker Hospital, Muscatine, to wangle permission to shift his programs into Canada and Mexico, appeared doomed by an adverse report turned in by Ralph L. Walker.

A. G. Bush represented the hospital head, while Frank U. Fletcher appeared on behalf of the F. C. C. Massachusetts: Setback was suffered by Harold Thomas, licensee of WATR, Waterbury, Conn., transmitter, in his plans to establish a new transmitter at Pittsfield, Mass.

No need for additional service exists in the area proposed to be served, Examiner Seward found, in proposing denial of the application, and granting of the plea would not prove in the public interest, convenience or necessity.

Thomas, a naturalized citizen born in Armenia, holds 89% of the stock of WATR and is general manager of the Connecticut station. The new transmitter would be operated on 1310 kc with 100 watts nights, 250 watts

days. A Hartford advertising agency partner reported interference in Thomas' Pittsfield venture.

Legals appearing in the docket: The applicant were Horace L. Lohnes and E. D. Johnston, Walter Johnson represented the commission.

Second application for a Pittsfield transmitter was frowned on by Seward in a joint report in which he recommended frequency change and extended operation for WELI, New Haven, Conn. Granting of the plea of Lawrence K. Miller for a daytime station on 820 kc with 250 watts would preclude granting of the WELI application, Seward pointed out. Additional interference would be suffered by CFCL, Prescott, Canada, if CFCL were classed as a regional station, Seward declared.

Elmer W. Pratt appeared in behalf of applicant with James D. Cunningham representing commission.

Nebraska: Smallie for Falls City was placed on the skids by Examiner Walker, because its operation would cause "serious and objectionable interference" to KCKN, Kansas City, Kans. Filed under the name of Falls City Broadcasting Corp., application was for 1310 kc with 100 watts, unlimited time. Principal objections of Walker were concerned with night-time operation of the proposed transmitter, though—in the event the request should be changed to a daytime application—he questioned whether sufficient program material and advertising revenue could be collected to provide a desirable service.

Applicant was represented by James H. Hanley. Commission retained Andrew G. Haley.

North Carolina: Daytime station for Wilson received encouragement from Examiner Seward, on the condition that the equipment selected should meet with commission approval and that the tower should be marked in accordance with engineering department regulations. Applicants, H. W. Wilson and Ben Farmer, are seeking a daytime smallie on 1310 kc.

Frank Stoltenwerck represented the petitioners and Walter Johnson appeared in behalf of the commission. Pennsylvania: Change of hours from specified to unlimited was sanctioned by Examiner Brannhall for WBAX, Wilkes-Barre, despite apparent confusions of engineering testimony appearing in the report.

After citing information based on the interference curves of the engineering department, to the effect that "severe objectionable interference" would occur to WKOK, Sunbury, at night if the WBAX plea should be granted, Brannhall stated on the next page of his report that "simultaneous operation of WBAX and WKOK could not possibly cause an objectionable interference to WKOK either at night or in the daytime." Latter information was based on measurements introduced by the applicant. In his conclusion, Brannhall declared that WKOK's interests "will not be adversely affected by reason of interference."

WBAX, now operating weekday mornings from 7 until noon; Sundays from 1 to 11 p.m., and Tuesdays, Thursdays and Saturdays from 6 until 11, 11:30 and 12 p.m., respectively, requested unlimited operation. John H. Stenger, Jr., owner, operator and chief engineer of the station since 1922, proposed to spend approximately \$9,000 for improvements and additional equipment, in addition to \$60,000 expended on the transmitter since its construction.

Stenger was represented by Joseph C. Nunnally and Thomas A. Farrell. Commission retained James D. Cunningham.

Texas: Scuffle between two companies for the privilege of constructing a daytime smallie at Lufkin was temporarily ended when Examiner Seward recommended a commission okay for Red Lands Broadcasting Assn. Radio Enterprises, the competing outfit, showed equal qualifications for the construction permit, but J. R. Curtis and R. Lacy, comprising the corporation, were counted out because of their residence in Longview. Ben T. Wilson, Thomas W. Baker and R. A. Corbett, copartnership forming the Red Lands broadcast association, won the decision because all three live close to the proposed site of the transmitter. Both companies showed large assets and a need for a daytime station was found to exist in the locality.

Red Lands was represented by James H. Hanley, with Radio Enterprises retaining Frank Stoltenwerck. Hugh B. Hutchison appeared for the commission.

NEW APPLICATIONS

Alabama: WSFA, Montgomery, night juice jump from 500 watts to 1 kw.

Arizona: KOY, Phoenix, boost power from 500 watts nights, 1 kw days, to 1 kw day and night.

California: Warren B. Worcester, San Diego, new station to be operated on 1400 kc with 250 watts nights, 1 kw days.

Georgia: WRDW, Augusta, day power jump from 100 watts to 250 watts.

Illinois: Galesburg Broadcasting Co., Galesburg, new station to be operated on 1500 kc with 250 watts, days only; Metropolitan Radio Service, Inc., Chicago, new station to be operated on 1570 kc with 1 kw.

Indiana: WOWO, Westinghouse Radio Stations, Inc., change hours of operation from simultaneous days share WWVA, Wheeling, W. Va., nights, to unlimited (contingent on granting of WWVA's application for change in frequency).

Massachusetts: WAAB, Boston, boost power from 500 watts to 1 kw.

Minnesota: KVOX, Robert K. Herbst, Moorhead, voluntary assignment of construction permit from Robert K. Herbst to KVOX Broadcasting Co.

North Carolina: Capitol Broadcasting Co., Raleigh, new station to be operated on 1210 kc with 250 watts power, days only.

Oklahoma: KVOO, Southwestern Sales Corp., Tulsa, change hours of operation from simultaneous days with WAPT, share WAPT nights, to unlimited, and install directional antenna for night use.

Rhode Island: Colonial Network, Inc., Providence, new station to be operated on 720 kc with 1 kw.

Washington: KKA, American Radio Telephone Co., Seattle, install vertical antenna, increase power from 250 watts nights, 500 watts days to 1 kw all times.

West Virginia: WBLK, Clarksburg, new transmitter and changes in hours of operation from daytime to unlimited, requests 100 watts all times and equipment changes.

RADIO ADVERTISING
PLACED IN LONDON

London, March 30.

Placement of radio time on continental radio stations for longwave return to Europe and continues space. Latest compilation of accounts by International Broadcasting, London radio advertising brokers, gives a fairly representative picture of status quo. It reveals, among other things, that all programming is entirely by either gramophone records or transcriptions, with the latter decidedly minor. Radio Normandy and Epte Parisien handle (mostly quarter hours) the following advertisers:

BAKING POWDER
Borwick & Sons Ltd.
BAKES, HAZES AND CUBES
International Chemical Co., Ltd.
BEEF EXTRACTS
H. Peck & Co., Ltd.
BISCUITS AND CAKES
Huntley & Palmers Ltd.
BREAD
Vibbe Flour Mills
CEREAL FOODS
A. C. Fincken & Co.
Quaker Oats Co.
CHEESE
Kraft Cheese Co., Ltd.
CHOCOLATE
Rowntree & Co., Ltd.
Aero.
Black Magic
Chocolate Crisp.
CINEMAS
Associated British Cinemas Ltd.
Moussongier & Sons Ltd.
CLEANERS
R. S. Hudson Ltd.
CLOTHING
S. Schneider.
Applicants: H. W. Wilson and Ben Farmer, are seeking a daytime smallie on 1310 kc.
COUGH AND COLD CURES
International Chemical Co., Ltd.
MacLeans Ltd.
CYCLES
Currys Ltd.
DENTIFRICE AND DENTURE
Coleman & Co., Ltd.
Colgate-Palmolive-Peet Ltd.
Proprietary Advertisers Ltd.
DISINFECTANTS
Reckitt & Sons Ltd.
DYES
Dyer Sales Ltd.
EMULSIONS AND MALT PREPARATIONS
Scott & Bowne Ltd.
FACE POWDERS
Fonds Extract Co.
Society Ltd.
FOOTBALL POOLS
Empire Football Pools.
Goodway Football Pools.
International Sporting Pools.
Western Sports.
FOOT TREATMENTS
International Chemical Co., Ltd.
FRUIT AND BABY FOODS
Coleman & Co., Ltd.
Cow & Gate Ltd.
Fortley.
Vital Ltd.
Vitrol Ltd.
HERBAL TREATMENTS
Society of Herbalists Ltd.
JEWELRY
Splink & Son Ltd.
LOTIONS
D.D.D. Co., Ltd.
Stoltenwerck Ltd.
MAGAZINES AND PERIODICALS
Bernard Jones Publications Ltd.
Macfadden Magazines Ltd.
News Periodicals Ltd.
Periodical Press Ltd.
MEDICINAL
Allen & Hanbury Ltd.
C. E. Fulford Ltd.
Fynnon Ltd.
Griffith & Jones Proprietaries Ltd.
International Chemical Co., Ltd.
Bham.
Limestone Phosphate.
International Laboratories Ltd.
MacLeans.
Merchandising & Service Corp., Ltd.
Middlesex Laboratories of Glaxo Ltd.
search Ltd.
Don S. Moman Ltd.
Proprietary Advertisers Ltd.
California Syrup of Figs.
Phillips Milk of Magnesia.
Worcester.
MOUTHWASH AND GERMICIDES
Sanitas Co., Ltd.
PERFUMES
C. E. Fulford Ltd.
Shurline Pharmacy Ltd.
OVERALLS
W. A. Smith & Co., Ltd.
POLES (GRATE)
Reckitt & Sons Ltd.
PORTABLE BUILDINGS
Currys Ltd.
Radio Acoustic Productions Lt.
SAUCES
Mason & Co., Ltd.
SHAMPOOS
Thos. Hedley & Co., Ltd.
Colgate-Palmolive-Peet Ltd.
SOAPS
A. C. Fincken & Co.
Thos. Hedley & Co.
Oxy Soap.
R. S. Hudson Ltd.
Freemove Soap Co. Ltd.
C. E. Fulford Ltd.
Lever Bros., Ltd.
SOLES AND HEELS
Phillips Patents Ltd.
TEA AND COFFEE
Brooke Brothers Ltd.
J. Lyons & Co., Ltd.
TOILET AND HAND CREAMS
Fonds Extract Co.
TONIC WINES
Coleman & Co., Ltd.
Phosphoric Products Ltd.
MISCELLANEOUS
Laddery & Sons Ltd.
Rish Cigarette Paper Mfrs.

"IN LAWS" FOR PUREX

Los Angeles, March 30.
Long time Coast fav among the serials, "The In-Laws," goes sponsored again over the Don Lee network five times a week starting April 19. Lord & Thomas bought the script for Purex.
Program had a long life on KNX before Columbia took over the Hollywood transmitter.

'STOP MUTUAL' CAMPAIGN

Line Charge May Become New NBC System for Feeding Sustainers

Deal which NBC has offered a southern station seeking affiliation indicates that the network is embarking on new variation of station relations. Under the policy which the offer suggested NBC would assess newcomers whose location is on a regular round-robi for line charges and credit such collections to sustaining program charges.

Station involved is in the vicinity of the network's regular line which runs from Richmond to Florida. To hook on this outlet the cost to NBC would be negligible. Proposition made to this broadcaster would entail his putting up in advance between \$5,000 and \$6,000 to cover what the web described as line charges and out-of-pocket expenses. From further remarks the broadcaster deduced that what the network was actually interested in, since there was little likelihood of selling the market, was making the station a source of income for sustaining programs. It was pointed out to the broadcaster also that as it was NBC had an affiliate whose signal had proved strong enough to cover the former's town adequately.

NBC has always made it a policy of absorbing the line charges. This angle was retained even when the network put its new station compensation contract in effect two years ago. A monthly charge for sustaining programs was replaced by the station's conceding gratis 16 hours of nighttime and a like number of daytime periods.

'Under Federal Control' Can't Be Taxed by City, Radio Stations Argue

Little Rock, March 30. Validity of a recently enacted city measure assessing a \$100 annual privilege tax against radio stations was challenged Thursday (25) by the Arkansas Broadcasting Co. owners of stations KGH and KLR. A corporation secured a temporary Chancery Court injunction restraining the city from enforcing the ordinance. No date for hearing was set. Mayor Overman, city clerk and chief of police were named defendants.

City council in session last December unanimously passed the ordinance. Petition charges the stations are under authority of the F.C.C. and the city lacks jurisdiction over them. It also points out that the stations engage in interstate commerce and cannot be subjected to municipal regulation.

Radio Institutionalizes At Billboards' Expense

Los Angeles, March 30. First Los Angeles major department store to switch its institutional advertising from billboards to radio Bullock's, sponsoring 'New Horizons' on KNX. No sales plugs or mark-downs will be used on the show, the only semblance of a commercial being mention of the store's name at opening and sign-off.

Harrington to Texas

Chicago, March 30. Kellogg's and WJJD get the jump on other sponsors and outlets in this vicinity in baseball broadcasting, by sending John Harrington to Texas and Arizona to air the six Sox-Cub games from there, beginning Friday (2).

Will follow with the seven games the two teams play on their way up here, thus giving the Kellogg-WJJD combination a two weeks lead on other broadcasters.

'13' Jinx Hurdled

Buffalo, March 30. Nat Cohen, WGR salesman, said to Walter Amidon, assistant commercial manager, 'Draw up a contract, will you, but don't say for how long.' 'But I have to say for how long,' said Walter. 'Yes, but if you say for how long, this fellow won't sign,' said Nat.

'Why not?'

'The contract is for 13 weeks but he is very superstitious.'

Finally they got around it by making out a contract for 39 programs—three a week.

CBS' Birmingham Deal Adds 50 Kw. To Dixie Loop

Columbia will have another high-powered southern station before the opening of the next broadcast season. Network is slated to become affiliated with WAPI, Birmingham, Ala., when that station changes operators Aug. 15. With the shift the outlet will operate at 50,000 watts and at full time. WAPI's license is held by a group of Alabama educational institutions.

As an affiliate of NBC, WAPI is currently operating at 5,000 watts and sharing time with KVOO, Tulsa. Present CBS affiliate in Birmingham is WBRC, a 1,000-watter on 930 K.C. CBS started on its drive to strengthen its power setup in the southern area a couple years back when it tied up with WWL, New Orleans. Other current southern big lingers on the CBS list are WBT, Charlotte, N. C., and WRVA, Richmond. It tried hard last year to wean over WSM, Nashville, but the latter decided to accept a renewal deal from NBC.

QUIZ FILM AUDIENCE

WNEW, New York, Sponsored Program Direct From Theatre

Bi-weekly Quiz Contest, is to be broadcast from the stage of the Paramount theatre, Newark, over WNEW, New York. Ted Webbe, chief announcer of WNEW, will conduct programs starting this week on Tuesdays and Fridays for 13 weeks. Roessler Furniture Co. is sponsoring, with the theatre taking care of the program, line charges and prizes.

Original contest routine followed by Webbe. Has theatre audience suggest questions, with those submitting ones used on program receiving prizes, theatre passes. Those answering questions correctly are given merchandise prizes.

Durelle Alexander with CBS. Durelle Alexander, 18-year-old warbler, has been squiggled to a pact by Columbia Artists. She starts in getting a sustaining buildup on the new 'Bill Wright-Vice President' twice weekly afternoon Columbia web programs, spotted on a week-to-week arrangement, with CBS searching for another niche for her.

Lass radio debuted two years ago on the old 'Paul Whiteman programs for Kraft-Phenix.

Mumps Cramps Spieler. Columbus, March 30.

WCOL staff members are gingerly feeling their jaws since Announcer Bob Seal contracted mumps last week.

In his absence, Seal's daily 'Hollywood Gossip' program is being handled by his wife, the former Marian Barton of Hollywood.

NBC, CBS LOADING UP WITH STATIONS

Broadcast Trade Sees Big Networks Signing Stations They Don't Need Simply Because Mutual Wants 'Em—Also 'Political Favor' Angle

AVERAGE HOOK-UPS

Epidemic of station-grabbing by the affiliation route, which has been going on along the network front in recent months, is beginning to develop mixed reactions in trade circles. Some are wondering whether NBC and Columbia have been motivated by a definite and crystallized policy which seeks to consolidate coverage position by plugging up all the holes, while others harbor the suspicion that the two major webs are primarily interested in keeping whatever stations there may be loose from Mutual.

With but few exceptions the new alignments in the case of both NBC and Columbia have been outlets in the small-water class. Most of these stations have been available for affiliation for years, and it was not so long ago that the majority of them were knocking repeatedly at network doors for admittance and without the slightest encouragement accorded them.

Two major networks aver that the demand for broadcast facilities has reached the point where national advertisers by and large are willing to expand their appropriations to cover the minor strata of markets. Skeptic among trade observers say that this sounds more like wishful thinking or an effort to obscure the real motive, and to back up this viewpoint

Weber Picks 'Em

Wisecrackers in broadcast circles are calling Fred Weber, general manager of Mutual, the greatest deal-closer for CBS and NBC station affiliations now on the long-distance telephone.

Stations that have never been able to get a tumble from CBS and NBC now get overnight action on Weber, advance agent for Mutual's expansion, contacts them and the whisper comes back to Manhattan on the wings of a sparrow.

Cite CBS' own statement that the average commercial hookup last year figured 47 stations at night and 33 during the day. These doubters also pose the estimate that in the case of NBC the average nightly hookup is not much above 40 stations for the red link and around 25 for the blue.

Obliges Politicians

Some allowance for the profusion of new alliances is made to political expediency. Is no easy matter for the networks to resist the pressure brought by some U. S. senator or congressman with an important committee assignment or strategic Washington connection who would like to see his local station made happy with a network connection, not to speak of the statesman's self benevolence which might accrue from such occasions when he is given a crack at a mike in Washington.

Insiders say that these political favors have constituted but a minor percentage of the recent network take-ons. They are of the opinion that the drive from the NBC and Columbia fronts predominates in freezout intentions and that the common objective is Mutual. These observers are also beginning to wonder what political repercussions there may be in store for the two major networks as a result of the current gobble. They foresee some hostile coterie in Washington making capital of the fact that 227 stations are gath-

Columbia May Buy WHAM, Rochester; Stromberg-Carlson Approached WSAY

Offset to Bridge

NBC has designed a program labeled 'Woman's Matinee' aimed at the ladies of the land who entertain at bridge, lunch and dinner. Seeking a sponsor who will bankroll the half-hour show, preferably late in the afternoon, NBC has outlined some angles network thinks will bait the bridge-playing girls into tuning in during their parties.

Music is in sweet style, with a romantic tenor inserted to further the cause. Listeners, especially hostesses, are invited to submit requests, which will be played for specifically announced party.

To make 'Woman's Matinee' attractive in even greater degree for afternoon party-throws, questions will be answered on air and suggestions for party stunts, recipes, menus, favors, etc.

Reports have come into New York that the Stromberg-Carlson interests of Rochester, N. Y., have undertaken a couple of station maneuvers, one of these being the possible sale of its own 50,000-watter, WHAM, to CBS, and the other involving an attempt to purchase WSAY, 100-watter. In approaching Gordon Brown, owner of WSAY, a Stromberg-Carlson official explained that his company was interested in providing a Rochester release for NBC's red (WEAF) network.

Info from broadcasters in upstate New York is that the deal on WHAM, now part of NBC's blue (WJZ) link and rated as one of the latter's strongest links, has been pretty well ironed out, but that CBS has elected to hold off exchanging signatures until it saw what disposition the Federal Communications Commission made of the pending WOAI, San Antonio, case. Columbia's original attempt to get possession of the lower Texas 50,000-watter met with a sizzling rebuff from one of the commission's examiners. In his report, issued the day before New Year's, the examiner scored CBS' purchase price as being away beyond the station's physical or actual value and he also took the occasion for a blast on the practice of trafficking in wavelengths. Columbia's present affiliate in Rochester is WHYC.

Proposition which the Stromberg-Carlson official made to Brown called for a cash payment of \$25,000, his retention on the station's payroll over a period of years at \$60 a week and 20% of the network profits. Brown, who is an inventor holding some valuable communications patents and who built WSAY's transmitter according to his own plans and devices, refused to consider any deal from Stromberg-Carlson.

Brown has an application with the commission for night time operation and a boost in power to 250 watts.

KMBC PROGRAM WAXED IN HOLLYWOOD

Kansas City, March 30. Arthur B. Church, of KMBC, Kansas City, is preparing a transcription series on 'Phenomenon-Electrifying History' for sponsorship by individual power companies in various parts of the country. Program has been running on KMBC for some time under the K.C. Power & Light Co. label.

Show is being stencilled in Hollywood by World and will include several film names signed by Church while he was on the Coast this winter. First disc in the series will have Claude Rains impersonating Napoleon. Others on the show include Robert Frazer and Jean Colbert. Announcer and narrator is Hugh Conrad (Westbrook Van Vooch), with Fran Heuser, production director of KMBC, doing the directing. Albert Von Tilzer has written a special musical score.

George Halley, national rep for KMBC shows, is handling the series' sales from Chicago.

In a settlement made between Church and Ted Malone, creator of the 'Phenomenon' series, Church retained the rights to the entire 144 scripts already prepared. Church, in return, ceded to Malone the exclusive rights to his 'Between the Bookends' program. Malone, who was Church's program manager, has for the 26 weeks been on CBS for Lehn & Fink.

Lathering Up Comment

Hollywood, March 30. Sweetheart Soap sponsors Thomas Conrad Sawyer in a weekly commentator program. He hails from Boston.

Show airs on National Broadcasting coast red. Margaret MacDonald will do a fashion spiel.

ered within two network folds and that these constitute anywhere from 75% to 85% of the country's available broadcast power units.

Mutual and its philosophy of station compensation has from the start been unpopular with both Columbia and National networks. Based on cooperative foundations, Mutual is attempting to reverse the usual network attitude of station pay-off on card rates. Where CBS and NBC, broadly, are taking the long end of 70-30 with the Mutual set-up the station gets the long end on commercials.

WPA USES WMCA SPACE FOR AIR REHEARSALS

WPA radio project, recently moved into WMCA, New York, building, is for first time having its own studios, although they will be more or less dummies of the McCoy in that no actual broadcasts will emanate from 'em; they'll be utilized strictly as rehearsal rooms, though are replete with control cubicles, mikes et cetera. Uncle Sam wouldn't put up the pesos for wire charges that would permit his nieces and nephews to pipe out their programs to the N. Y. stations airing their seven weekly programs.

This week the WPA Theatre concentrated its camp in the Chanin building, to save rent money that will be used to spread out on payroll. One of the reasons the radio outfit, a wing of the theatre project, didn't camp in was that in the WMCA building, housing the station, it does, also permits the project to use studios of WMCA for practice when rooms are not in commercial use.

There are at present 225 on the WPA radio roster, headed by Evan Roberts.

WHK-WJAY Start 'School'

Cleveland, March 30. WHK, Cleveland, and its sister outlet WJAY, have started a dramatic training school for listeners with a mike yen. It's brought in Gene LaVall, former vaudevillian, to do the teaching.

Tyro will be given two lessons a week and after two months of it the cream of the crop will be given a chance to emote in playlets over WHK and WJAY mikes. (Not reported if La Vallie charges a fee for coaching.)

V. Kaltenborn out on lecture tour of the mid-west.



WHAT

"WAIKIKI WEDDING" it's a B

Here is the story picked up from the early reports passed to the Home Office...

Rialto Theatre, Louisville — Sets all

Fox Theatre, San Francisco — Sets gross against what is usually bad show this town.

Paramount Theatre, Newark — Opens than "Big Broadcast" which was a hit

Omaha Theatre, Omaha — Biggest five years!

Buffalo Theatre, Buffalo — Right up big grosses on "Big Broadcast."

"WAIKIKI WEDDING"
BING CROSBY • BOB BURNS
MARTHA RAYE • SHIRLEY ROSS
GEORGE BARBIER • LEIF ERIKSON
A Paramount Picture • Directed by Frank Tuttle



'AN OPENING!

'KI WEDDING' Already Proves Box-Office Lulu from Honolulu!

dominating in

Michigan Theatre, Detroit—Broke every house record for the past three years.

ow high.

Paramount Theatre, Salt Lake City—Equals high holiday grosses and already beats "Big Broadcast."

record days in

Metropolitan Theatre, Boston—First four days' business equals "Lonesome Pine," which sure is going some!

bigger pay.

Alabama Theatre, Birmingham—Better than "Big Broadcast" and neck and neck with "Rhythm on the Range," which was aces.

dash in

Des Moines Theatre, Des Moines—Ringing the bell as biggest in years. Up with "Rhythm on the Range," and that was tops.

with the

Fort Worth Theatre, Fort Worth—Twenty-five per cent better than "Texas Rangers," which did sensational business in this situation.

Metropolitan Theatre, Houston—First three days 25 per cent better than "Rhythm on the Range," and way ahead of "Texas Rangers," two attractions that they're still talking about.

Pulaski Theatre, Little Rock—Best opening day in months.

Malco Theatre, Memphis—First three days turned in average week's gross business.

Roosevelt Theatre, Chicago—Tremendous business Saturday and Sunday. Gross is biggest theatre has experienced in past six or seven years.



HOLDOVERS indicated everywhere . . . the best proof that "It Pays to Play a Paramount Picture"

PARAMOUNT ON PARADE

With Lynne Overman, Mary Carlisle, Bob Burns, Shirley Ross, Phil Harris, Alvin Karpis, Rufe Davis, Victor Young Orchestra, Boris Morros

30 Mins.
PARAMOUNT PICTURES
Sustaining—CBS
WFAF-NBC, New York

First half hour from the Paramount lot in Hollywood to hit transcontinental NBC loop was a brilliant entertainment. It contained within its unfoldment a whole series of kindergarten mistakes. What the production end seemed to know about broadcasting technique was ample.

Paramount prestige will suffer if more broadcasts of this loose, careless and often-aimless nature are perpetrated. NBC, CBS and Mutual consistently average higher on their sustainer than did this program that professes to be the showmanship of a big Hollywood entertainment factory.

Program rambled. Opened slow with music. Then took up routine of hunting for Lynne Overman and Mary Carlisle, who were due on stage six, but never quite made it with their various spots. It's all supposed to be picture-up from various points of the Paramount lot.

Business life and the mental level of Paramount employees were made to seem silly rather than serious. Presumably the influence behind Overman-Carlisle routine was the Burns and Allen precedent, with Overman doing Grace. He's a good performer, but poor Grace. Miss Carlisle was indifferent, not. She was given too much responsibility for her experience. Lacking anything that can be called a good idea, she might be any ingenue. She doesn't belong as the keystone of a radio comedy arch by which Paramount will be judged.

Mountain Music and Waikiki Wedding were the two Paramount releases to get the plugs. Mostly through songs, the program was of story or plot is revealed. That's probably smart. Especially as the program is dedicated to the exhibitors of the United States who will pay the said pictures.

Along with other examples of bad broadcasting may be cited the several lines of dialog which the radio producer Boris Morros had written for himself. Morros should get that on a record and listen to himself, and Paramount itself must get some things straight. Nothing as an organization will be judged by the persons who are submitted to the public at large as its representatives. Morros' dialect unhappily means he should never become articulate. It fits in too dangerously with those legendary stories heard about some of the Hollywood tycoons.

It was a long half hour. Long in stage waits, pointless idle conversation, a windy many-chorused rendition by Rufe Davis of "Low No Music Played in Here." Long, too, is a story about a pig told by Bob Burns with a throwaway punch-line that had to be signalled afterward with a self-conscious laugh.

Musically, the tie-togethers were first rate. Phil Harris sampled, the See Sisters sang, and the Harris Ross bunted out a safe on first.

There were odd, confusing, unnecessary allusions as when Claudette Colbert, Marlene Dietrich and other Paramount players were mentioned. Reference served only to emphasize their absence from the program. Paramount's other first line personalities, and to remind listeners that lesser constellations were twinkling. Shirley Ross, who had a line that had her looking for the two songwriters who had written the number she just rendered. Log rolling on the air must be done artfully—this sort of gratuitous self-hand comment about a couple of songwriters will mean nothing to the public. On the contrary, it clutters up the script.

Introduction of some of the studio jargon as if the radio mike was eavesdropping at the shooting of an actual film take is good. Judicious use of this patter, in with the illusion of visiting a film studio at work.

It's risky perhaps to draw conclusions, but the "Paramount on Parade" broadcast seemed to indicate that the men in charge did not think radio called for much thought and preparation. This one was a quickie in production values, editing, tempo, marquee names, and the program was rigorously sifted and weighed in advance. It imitated, but did not duplicate odds and ends of standard commercials. The constant suspicion seems justified that the persons who rushed in where self-conscious sponsors fear to tread had not done much listening at the loudspeakers prior to embark on this brave enterprise.

Land.

CLYDE BARRIE

Negro Baritone

Sustaining—CBS

Thursday, 6:15 p.m.

WABC, New York

Clyde Barrie has a robust deep baritone of pronounced musical values. Columbia records his hymn against a background of Howard Barlow's rich orchestral support at an early evening spot. Range runs to the reverential but with more popular stuff than a year or so ago.

Well-trained voice and good diction. Land.

BURNS AND ALLEN

With Elliott Nugent, Norma Lee, Waldo L. Nugent, Howard Lindsay; Elsa Maxwell and Hedda Hopper

Dramatization
60 Mins.
LUX
Monday, 9 p.m. New York
WABC-CBS, Walter Thompson

If Grace Allen had to go in for straight dramatic characterization comedy, "Duley" is as good a vehicle as could be found for her in a hard day's hunt through U.S. dramaturgy. Wisely, she did not try to upstage her type, or go Theatre Guild in her acting. She just read the lines, which not alone sufficed to get her across, but also made successful her bow-on in a play-dramatization.

Character was lucid in his lunacy along lines set by authors George S. Kaufman and Marc Connelly intended when they penned play nearly 15 years ago. Burns overdid by an attempt to mug it up in the last few minutes, and got out beyond his depth several times. His role, that of "Duley's" husband, was a straight for the wife.

Elliot Nugent, Norma Lee (Mrs. Nugent), Waldo Clark and Howard Lindsay were all in original Broadway production, and here lent robust support to the play.

Play in spots showed its age, and the ozone script could have been smartened up more.

Elsa Maxwell, conceiver of "socialistic" motif for socialite parties, was picked up for a short spiel from N.Y. She's old stuff on the air by now, but usually good.

She had a slug of personal publicity by saying she "guaranteed" to throw "the best party in the world" for anyone wanting her services.

Hedda Hopper, pit actress, also had a short spot; spoke on her film work and also on the product plugged by program. Bert.

'JOHNNY APPLESEED'

Dramatization

30 Mins.

OHIO STATE U.

WLW, Cincinnati

Weekly script show put on by Ohio State U.'s Radio Workshop selected good subject in the "Johnny Appleseed" material for a dramatization.

Unfortunately, pace was palsied and script lacked dramatic highlights that would have helped intensity listeners.

"Appleseed" was a chap named John Chapman, who drifted out into Ohio Valley region about the time Daniel Boone was trail-buzzing the sector. A backwoods horticulturist, Chapman, despite the perils that lurked on the frontier, spent his whole life planting and nursing fruit trees. Lived till he was 65.

Script treatment used by Meredith Page, director of Playshop, in fashioning his work was to dramatize the life of this pioneer. It was a life of plainness, but some excitement must have cropped up, and if the records didn't show any, then one could have been manufactured.

Also, Chapman was probably the first American nudist, or rather one who lived that way. He wore sandals, shorts and open shirt virtually the year round. That pleased the Indians, and they let him alone; planter was also a vegetarian, rare find in a frontier-gone-to-seed pioneer. These facts were glossed over, and could have been fore-fronted. Also some incidents might have been introduced to give Chapman a rubbied up against. In the script he met only Gen. Israel Putnam, and the adolescent Abe Lincoln. Bert.

NBC EASTERN PARADE

With Jack Frazer, George Hicks, Elsa Maxwell

Remote Spot

30 Mins.

Sustaining

WFAF-NBC, New York

An annual "special events" stunt by NBC takes a mobile truck down Fifth Avenue for stops in front of the fashionable churches. From the truck Jack Frazer's antics, slipped in lib. Supplemental to the unit, is George Hicks in frock trousers and top hat. In the silk hat is a miniature of the show-bus, and George Hicks has a walking engineering ensemble strapped down under the hankies of formal elegance.

Elsa Maxwell, who does society's thinking for it, trooped along with Hicks to say a few words about the fiery emerging from the tabernacles. The most sensational discovery was George Jean Nathan going to church in a silk hat. She identified Myron Taylor as the head of the show-bus, and slipped in a reference to Princess Paley, one of the second generation Hearsts, etc.

NBC then hopped to Sycamore, Illinois, a town of 4,000 pop to describe the Easter Parade there. This may well have been a social bomb-throwing exercise for it would have every well-to-do family in town was mentioned. Sycamore's society items were given network publicity. The show-bus did not get a tumble may never recover from the setback. NBC even mentioned the name of a college girl's house guest and a local politician was wearing. It's radio! Land.

Follow-Up Comment

Walter Mills, author and N. Y. Herald Tribune editorialist, held discussion with Dr. William E. Bohn on the subject, "Will There Be War in Europe?" at a Round School round table proceeding, WEFU, New York. For names, ideas and delivery, this 15-minute program compared favorably with current events exchanges heard via the networks. It was obvious that Mills as well as his interrogator possessed the background to consider authoritatively the question of a European war and its implications. Mills, like several others, believes that a conflict is inevitable, despite the fact none of the major powers desires one on a large scale. Dr. Bohn is one of the best tracks for a radio interviewer in that he remains on an intellectual par with the celebrity across the table. Has a deep voice and a rather impressive manner.

Polly Moran virtually took over the "Doing the Town Interview" program Monday (29) night in front of Strand theatre, Broadway, while Bill Stern was indisposed. Like several in his audience on possibility of a woman being named president. She wound up her ad lib hysterics by dialating on the subject of her son for chief executive spot. Program airs over WMAA, N.Y. Sponsors, Barney's Clothes, and others connected with broadcast claim it was well framed. So help them, Larry Nixon.

Crosby Galge, broadcasting daily for Mueller's macaroni, is now part of a smooth, more coherent morning quarter hour. Less hectic and choppy. Agency has been ironing out kinks.

Musie Hall Varieties, BBC program short-waved Saturday afternoon for a half-hour to America and rebroadcast over the NBC red, carried typically ritzy-style and British-accented entertainment. Like several previous segments of an evening BBC stanzas, this one lacked some of the balance and diversification which dialaters on this side of the water have come to expect from a variety broadcast. Predominantly masculine, it had, among other acts, a pair of women comedy teams. One used songs with laugh punch lines; the other chattered, climaxed by a vocal number (cut off for the reswitch to NBC's New York studios).

Lawrence Sanders appeared to like both duos, their material being definitely slanted for Britishers. Noticeable that firm-voiced comedian of second twosome had the audience laughing. Sanders' constant chatter, climaxed by a vocal number (cut off for the reswitch to NBC's New York studios).

Victor Moore-Helen Broderick moved from NBC to CBS Sunday night and the script mentioned this so often and so hard that it was annoying. Material for the writers over stanza was otherwise marred by verbosity and blunted points. Comedy veered steadily off the track of amusement, hence unamused, and silliness. Program needs to do a good deal better now that it has hopped aboard the fast Sunday night express. This sample was Podunkish in quality.

Phil Baker's baby got a bit bore-some on the Gulf gas show Sunday night and it may also be reported that Jack Benny's constant references to the first person singular palled a bit. Comedy programs appear to be over-doing their personalities. This is a matter of judgment and length. Fans of Baker may be inclined to share a little in his parental enthusiasm. But after all, it's his baby, not the public's. Similarly, the writers for Benny dramatize his comings and goings and stopovers has dangerous tendency to seem egocentric. The world does not revolve around the private life of any performer and it would seem comedians are riding for a toe-stub if they keep up the family stuff. It's funny when it's funny, but in between what the gas collapse the personal advertising stands out. Perhaps Eddie Cantor is chiefly to blame for starting it.

Another baby, Benny and Benny were below their own average Sunday. Had the material been brighter and the laughs sturdier maybe the family and the personals and the "me" stuff would have been a little more interesting.

Alex Buchan, sports announcer for WTMV started a new program "Sports shots" last week. Golf news will be added to baseball, track, boxing, etc.

Thunder storm, coming in the midst of a snow flurry, put WEBB, Buffalo, off the air for 24 minutes Wednesday night (24).

UNIVERSITY OF DENVER

With John Held, Jr.

30 Mins.

PONTIAC

WEAF, New York

(McManis, John & Adam)

Rah-rah series is still lean on entertainment as such. Except for alumni, fond parents and such, hard to see why one should turn to the show or stay there if they land by accident.

With only student talent available, an obvious solution would be to catch the atmosphere and character of each campus visited. This tenth session did devote attention to Denver U.'s history, but via dramatization that was weaker than straight narrative. Reason apparently, was to drag Abraham Lincoln into the script, but it still sounded like a college student and carried no dramatic punch.

Even after listening to 30 minutes from the Denver campus dialer could be entirely in the dark about the institution's size, courses, aims and countless matters that might be of interest to the general public. Instead, program included plenty of so-so band tooting, inferior glue club singing and untalented individual turns.

Single moment of even mild wallop was close, when entire student audience in campus chapel sang the alma mater. While neither the song nor the singing was unusual, something of the undergrad spirit was briefly stirring. Hobe.

'BOLLYWOOD IN PERSON'

With Art Shank, Margaret McKay, Gwen Wakeling, Michael Whelan, Florence Enright

Film Gossip

15 Mins.

GENERAL MILLS

Mon. thru Fri., 11:45 a. m.

WFL, Los Angeles

(Buggaley, Horton & Hoyt)

Studio program was originally stemmed from Paul Harrison, picture editor of Newspaper Enterprise Ass'n. He was all set to go with it when the sponsor asked for a Hays office check. Harrison passed to individual studios and before Harrison could make the rounds the Hollywood Reporter (trade daily) got busy. Later contacted the show, and having made a bet showing spin was granted the deal for this local.

While this was going on two other film studios were working along the same lines. First to break through was Transamerica in association with Warners. This formed the basis of the new Dick Powell show, shipped each on film several weeks ago for agency perusal. When Paramount hits the lanes it will be with a similar idea. So Harrison hatched the thought and Warners was first to market it.

Basis of this quarter hour show is to go through the various flicker slides, picking up chat items and looking in on this and that department of picture making. Program has in Art Shank a buoyant personality. He is the studio guide who shapes the course and keeps things going. Margaret McKay pokes into the fashion corners and drew from Gwen Wakeling, 20th Century-Fox designer, forecast on what's to be worn on the turn this spring. Also gossip sightings on what the stars wear. Shank interviewed Michael Whelan, actor, and Florence Enright, actress, on their latest work. A few items of fan interest and let go with plugs for stars and pictures on other lots. Fox-West Coast theatre chain came in for a salute and plenty of good words was burned for "Seventh Heaven."

Myrt and Marge are slotted opposite on the other net out here, so for its portion of the dialers. Those morning script shows are gospel with the home makers in this area. Helm.

ALBERT MITCHELL

With Edward Longstreth

'The Answer Man'

15 Mins.

PROVIDENT LOAN SOCIETY

Tues. Thurs., 7:30 p.m.

WOC, New York

(McCann-Erickson)

Country's highest class hockshop is into big broadcast with this sponsorship. Provident has 22 branch three-bell emporiums dotted around Greater New York.

Mitchell is the 'AI' who is the ardent and vainglorious who has trapped stages when m.c'ing a troupe of Town Hall amateurs season before last. Longstreth is a radio dramatist will turn to fight his portion of this one, as well as straightening out program.

It seems the sponsor wants to keep an elevated tone on program, and hence comedy slants of all sorts are out; there should nevertheless be a little levity salted in for variety's sake. Listeners pen in perplexities about Longstreth's pose as a comedian. Of course, sides are never taken, and all sorts of queries are answered. Nice assortment were brought up when caught last Thursday.

Program was given an 'out-of-town tryout' on WICC, Bridgeport, Conn. before it was unleashed in the Big Burg.

Mitchell has nice radio personality. Bert.

EDDIE PEABODY

With Ruth Gillette, Three Shades of Blue, Arthur Bryan, Jones Boys, Ronald Graham, Oscar and Elmer, Leon Leonard's Orch.

One Hour—Local

Sustaining

8 p.m.

KFWB-Hollywood

Third Transamerican Coast-produced show due to be shipped east on wax for agency inspection. Forerunners were the Haven MacQuarri amateur "kit and Dick Powell Movieband."

Hour show in live talent local version is built in and around Peabody, who is the country's top virtuoso on banjo. He also picks away at a half dozen stringed boxes, some of his own invention.

Action is spotted on the Peabody ranch where performers drop in for an exchange of pleasantries and the indulgence of one specialty. Surrounding talent and Leon Leonard's work keep the program moving at a pace brisk to a fault. It can be slowed down and un-noised without affecting the show a nice too much hurrah from the audience and patiently cued by a card holder-upper.

In the talent lineup are many local acts, including Oscar and Elmer, panting rustics. Ruth Gillette, soprano, and Ronald Graham, baritone, Jones Boys, carbons of the Mills freres, and Three Shades of Blue, female trio, give the show a nice touch and are fitted in for the best results.

Peabody has a couple of turns that are pips for novelty. His mocking bird imitation on a violin and a number of songs. "Moonlight and Roses" are top hole. Arthur Bryan, who is on the station's production staff, simulates Bill Fields for an interrupting routine that adds a neat comedy touch. Leonard's arrangement of "Nobody's Sweetheart" definitely stamps the transmitter's new maestro as a swingologist to be reckoned with. He also has a nice grasp of sweet music. Helm.

GEORGE BOWE

With Leo Desjardins, Roy Sedley, Bobbie Lane, Bob Shields, Otto Neubauer

Music, Songs, Comedy

30 Mins.

HELEN'S BEAUTY SHOPS

Sunday, 1 p.m.

WTIC, Hartford

(M. H. Hammer)

Outgrowth of a ride that was once amateur and later semi-pro, this weekly session has gone completely professional, even importing talent from outside the Connecticut area. Guests, augmenting skeleton standing corps, give program a newness sure to retain customers so long as policy is kept as it is.

Show-builders apparently keep eyes on schedules of Hartford radio and sign whatever likely performers are available. If nothing happens to be around, signs are brought in especially for the half-hour. A bill caught (28) examples were Roy Sedley and Bobbie Lane, due at Loew's State with unit show (theatre created).

George Bowe, heavy-pulling WTIC spokesman, at reins; somehow doesn't seem to fit into this vaude frame as tidily as other important stars of the assignment. Otto Neubauer, Diplomat's competent synco organizer, supplies between-the-acts music; Neubauer plays a lot of piano, decidedly helpful. Another regular of program Leo Desjardins, orthodox troubador who is less successful when sharing dialog with the m.c.

Sedley is a monologist, owning a fancy lot of words and bang-bang-ing at a pace attender both at home and in the studio like. Some of the Sedley stuff, perhaps, is better on Broadway. One crack at nearby city of Bridgeport was mainly out of place. Nevertheless, Sedley sounded good enough to warrant further spotting. Other guest, Bobbie Lane, interpreting "Boo Hoo" was less fortunate, a bad booking.

Commercials, plugging bargains of beauty shops in Hartford and Norwich, are effectively staged by Bob Shields. Lots of merchandising, with some come-on, and a lot of theatre tickets (also Loew's State). Evidence of intention to ride high is announcement of Pat Rooney as next week's company. Elem.

THREE ACES

With Red Albright

Songs, Chatter

15 Mins.—Local

OLSON RUG CO.

Daily, 8:15 a.m.

WTIC, Hartford

Three Aces' male songsters.

An old standby at WJR and are aired several times weekly over CBS as sustainer. Their appearance on this early morning spot, coupled with Bob Albright, another fave hereabouts, gives program merit. But the blurring needs pruning. Plenty of it. Besides rendering a hillbilly song and getting some come-on, the commercial, which written ok but much too long.

Aces put an unusual amount of vigor into this early a.m. warbling, and render it so lively, with a bit of "Wont Have to Sell the Farm Now." Pete.

'LAWYERS' DRAMA'

With Mary Barrett, Mary Frances O'Neill, John Barrett, Phil Healy, and Cyril Sharpe.
15 Mins.
KRIC COUNTY BAR ASS'N
Thursday, 7:45 p. m.
WBGR, Buffalo

(Bill's Advertising Co.)

This is the attempt to humanize and respectability lawyers on the air and to place before the public a definite idea of the services rendered by attorneys. It's sponsored by local bar association. Obviously the attitude is to combat unfavorable attitudes toward lawyers, and the idea fostered in recent years that all of them are shysters, gangsters' buddies or obstructionists for corporations fighting reforms, etc.

First program Thursday (25) sought to prove the necessity for a lawyer in drawing up a will. Dramatic sketch presented in which a wife was unfriendly toward his mother. He sought to provide generously for his mother in a will drawn up by him, but after he was killed in traffic accident the will turned out to be improperly drawn, and the program ended with the possibility of the mother getting anything seeming very small. Drama was simply unfolded in about the manner of any of the afternoon network series, and probably got the idea across. There's some question as to whether it was wise to include the mother-in-law angle. It is invidious.

Although the latter was more sympathetically drawn than was the wife, it is very likely the sketch precipitated a mother-in-law vs. wife debate among many listeners, thus becoming the real issue, which was the improperly drawn will. The instance presented is said to have been a true story with phony names substituted.

Possibilities for more compelling dramatic touches may be realized in future airings dealing with the lawyers vs. racketeers, etc. Should be plenty of basic drama. Read.

MARTHA LINN

Tea Time Varieties

Transcription 30 Mins.

Participating

Daily, 4:30 p. m., CST

WMAQ, Chicago

To discover how many products are being sold by radio in this vicinity, all that needs be done is to tune in this daily radio hour on WMAQ, NBC's midwest key station. One musical selection, and one commercial announcement is the routine. And sounds like the producer is crying for shorter time, so he'll have time for more commercials. Shorter recordings of tunes that is, for this 30 minute, late afternoon, five-week program on WMAQ, NBC's midwest key station is one of records.

Martha Linn, as the announcer of the program does a nice job, especially considering that there are so many commercials, and so varied in style. Handles them all, excepting those which are recorded. Reason for the name of 'Tea Time Varieties' is that it's supposed to be listened to over a cup of tea, and listeners are supposed to turn in hints which might be helpful to others who listen over their cups of tea. Tea, though, seems to be the one product which is missing among the list of commercials.

ROGER BAKER

Interviews

30 Mins., Local

Thursday, 11:50 a. m.

WBGR, Buffalo

(Addison Vars)

Here's a case of smart capitalization on an obvious idea. 'Phun Quiz' is an ordinary vox pop usually coming from the streets of Buffalo. But with Roger Baker, the regular quizzer, goes to Plant City, Fla., training camp of the Bisons (he doubles as baseball describer), it was a natural to pipe in Baker from there with his q. and a.

Baker made a good job of it, lining up the home town baseball stars as well as several local political figures who are in the city for the time. Sponsor got plenty of mention because at the conclusion of each quiz Baker presented the interviewee with a box of crackers, making sure to mention the brand. This went on for some 15 interviews.

For his interviews with players Baker wisely picked those who live here as well as play here, to count on that extra interest from friends and relatives.

Altogether a smart job, and one that the Buffalo ball fans will probably talk about. Read.

D. W. MOREHOUSE

The Heavens

15 Mins.—Local

Sustaining

Wednesday, 3:15 p. m.

WFO, Des Moines

Morehouse is president of Drake University, Des Moines, and an authority on astronomy (author of several volumes on subject). Morehouse has an excellent voice and the subject matter was presented well. But definitely too profound for the layman.

Program dealt principally with the sunspot and the change in the positions of the celestial bodies as viewed by observation. Moorhead.

JOCKEY CLUB OF THE AIR

Racing Game
Alka-Nox Local
Friday, 9:30
KFI, Los Angeles
(R. H. Aliber)

Mythical horse-races are broadcast with sound effects and so arranged that radio listeners in their homes could carry the entries for seven weeks of make-believe racing.

For towns that are horse daffy, this race gag should catch on. The gambling element is strong enough to make the dialers want to lay a few wagers on the imaginary nags. To get into the game purchase of a package of the alkalizer is necessary. Package contains the rules, a dope sheet carrying the entries for seven weeks of make-believe racing.

Dope sheet is patterned after a real track program with all the info on each race including the wise racing tip, the probable odds, and the probable odds. Every move of the horses is broadcast from the time they leave the paddock. A bell blows closing the betting ring and that's the signal for the bookie in the family parlor to close the books. Leading nags get the call just like at the track and the winning hay burner is picked from a hat. Four races are run off each Friday night.

Track is laid just outside of Reno (where gambling is legal). Production lacks some of the atmosphere of the McCoy and the crowd noise are there to whop it up in the stretch. Three spieles are used; one to call the races, another on the build up for each race, and a third, Cliff Howell, on the commercials.

There's plenty of laughs in the names of the nags. Some are Proit, Flapier, Headache, Elbow Bender, Morningstar, and the gag being that Alka-Nox is a pickup for what ails you after a night out. One of the jocks is even tabbed Al K. Knox. Heim.

'HOLLYWOOD IMPRESSIONS'

With Benny Kay's orchestra, Jewell

Flayers, Al Chance

'Walkiki Wedding'

30 Mins.

UNITE DETROIT

Monday, 1 p. m.

WXYZ, WWJ, WJR, WJLB, WMBD, Detroit

As part of an extensive bally campaign on 'Walkiki Wedding' flicker opening Friday (26) at the Michigan, Detroit, the half-hour program over all Detroit stations shaped up oke. Bill footed by United Detroit theatres (Par subsid). Whether it'll bring the desired results at the b. o. is another thing.

Using all but one major station in the Detroit area (the biggest single-sponsor setup in town's history), the show naturally got plenty of coverage. But the time, 1 to 1:30 p. m. Sunday may not have been ideal. However, this particular spot apparently was the only one available on the radio simultaneously.

Supposedly providing a pattern for exhibitors to use in advertising their attractions, show ran pretty much along the lines of a film trail, depicting perhaps that the program was planned by a theatre staff. Included, besides a chanting male quartet which ballyhoosed the picture and stars, were impersonations of Bing Crosby (best of the lot), Bob Burns, Martha Raye and Shirley Ross. 'Crosby' turned in couple nice tunes from flicker, with the ensemble, and other personages also providing a few other of the Hawaiian melodies.

Unlike other programs which tabloidize films, this show contained very little of the plot. Mostly a plug of the tunes, and only a couple minutes of conversation between Crosby and Miss Ross. Thus it left the audience to trek to the theatre and see. Perhaps too much.

Program originating in WXYZ studios and being the goods was, as seasoned by any means, but a good try for initial effort. How effective, or ineffective, it really was await b. figures next week. Pete.

CHARLES IRVING

'Lights and Shadows'

15 Mins.,

Sustaining

Friday, 8:00 p. m.

WMIN, St. Paul-Minneapolis

One of the punchiest periods harked to in a long time hereabouts by this 15-minute spot scripted by Robert Greer. Not that the script is the whole works; it's good but Charles Irving, because of 'Post' turned on (on this program) is outstandingly smooth.

Every week the script is dramatic, and timely. Really the goods were given a dramatic dressing-up. This period (26) was the story of Cain, first born of Adam and the world's first murderer, killer of his brother Abel. Time, because of the Easter season, Irving handled the heavily dramatic passages of Cain's suffering, and the 2,000-year-old story of Christ on the cross, with such feeling and Deane Sound effects of the storm over Calvary, and Cain's reaction to seeing the Christ with a crucified thief on his side, splendid and in religious taste.

Irving's performance of the conversation between Cain and one thief on the cross (taking both voices) was powerful and sincere. Rash.

MARY BOLAND

With James Melton, Harold Vermylia, Lyn Murray Choir, Donald Pickson, Lucie Gracser, Robert 60 Mins. orchestra
SEALTEST
Saturday, 8 p. m.
WEAF-NBC, New York

Sealtest program silvered the temples of N. W. Ayer's production department last fall and has since given J. Walter Thompson a ditto surprise—namely, that the one combustible guest star mixture doesn't always detonate with the listening public. Now, after shifts, rearrangements and experiments, the Sealtest program has apparently become a singing society with a comedy interruption.

First of all, there's a singing ringmaster, James Melton. Thompson works him as Benton & Bowles has long steered Lanny Ross on Maxwell show boat. Or again, as Frank Parker has been heard on other commercials. Or, namely, Fred MacMurray for Campbell.

Limes given Melton strive to lighten him up without, of course, converting him into a comic. He does a smiling straight, Melton has been vibrating in the high register several years and has also had a spin or two on the cinematic spools. Vocally he's got it. The Sealtest dialog, his diction is clear and his manner generally pleasant.

Program also includes another member, Donald Dickson. In the vaudeville booking days, he would draw a rap for the layout man who contrasted two acts of similar character in a single program. Excuse here—realistically—must be that the agency is having enough headaches filling out the hour without bothering with (if it knows about) the theatrical traditions. Dickson is first rate. Lucia Gracser for soprano and the Lyn Murray choir (very nice) are other singing elements in the program. Original 'Party' idea and program lyrics are presented with line or two of dialog, but otherwise forgotten. Surgical removal of some of the production lumps has smoothed the much-involvement program to a fairly compact offering. Its present flaws are no longer major.

Mary Boland, with Harold Vermylia of legit as an excellent never-over-boaked foil, tossed off a section of her character, Mrs. Baffin. Latter decided to attend the Coronation because American 'should be grateful to the country that gave them food, potatoes, ships and Noel Coward.' Her demerited interview with a travel bureau agent clocked a nice tally of giggles. Land.

SPELLING BEE PARTY

With George A. Patridge, Joseph

Lopez

30 Mins.

Sustaining

Monday, 12:30 p. m.

WIC, Bridgeport

Attempts of George A. Patridge, formerly associated with Bob Emery at WOR, to establish spelling bee vogue in Connecticut have been played sports.

Show got into double trouble when WICC matched etymological teams representing Bridgeport newspapermen and lawyers. Discussed like a showmanly stunt, but event got so much publicity that it had to be good or else. Latter turned out to be the case, and local columnists especially Ethel Becker of 'Post' turned on such heat that station was compelled to stage a play-over following suggested new rules.

Resultant repeat put on before audience in Hotel Stratfield ballroom, was marked improvement, but nevertheless reshewed weakness of adapting spelling bees to radio. All-important time limitation makes it necessary for word-picker to swing into tough syllables before contestants and listeners are warmed up, and it is practically impossible to achieve a final thrill.

Joe Lopez, WICC supervisor, tries to effect party spirit with communal singing and instrumental interpolations have been used for same purpose. Music doesn't seem to mix in with spellfests, however. Elem.

'THE PUBLIC SPEAKS'

15 Mins., Local

Sustaining

Mon., 7 p. m.

WCRB, Baltimore

Studio invites volunteers to talk three minutes on any subject they wish. Guest may speak at will, personally and in defense of plan, or only on request that script be prepared in advance and in studio's hands 15 minutes before broadcast—No rehearsals.

Charles A. Roeder, and William D. D. handle program from notes only, giving them free hand to step into an embarrassing situation possibly arising from such an unscripted plan. Opening program caught brought two women and a man to mike with subjects ranging from the inevitable Supreme Court case to plan for solving town's increasing traffic problem. Straight talk, no questions and answers or comment. Request for volunteer speakers had phone ringing before conclusion of doings. Roeder and Murray work smoothly, handling matters in easy fashion.

A good idea if kept in bounds with further broadcasts a sure test.

Burm.

'WARNING SIGNALS'

Dramatization
30 Mins.—Local
Sustaining
Friday, 10 p. m.
WMAQ, New York

Scripted and produced by Burt McMurtrie and Geraldine Garrick. 'Warning Signals' has the blessing of the National Better Business Bureau. Aimed at slaying down the countless rackets preying on small business men and Mr. John Q. Public. Besides being occasionally instructive, they're okay for entertainment, though subject on first hearing to considerable improvement.

In general, program is dramatization of various rackets. But show needs more cohesion and more direct line of routine. Might be better if time was cut to 15 minutes and each show devoted to a single example of fraud and puncher treatment. As it is, the 'warning' shot, program seemed mixed up. But it carries plenty of promise and should grow into strong series.

Musical interludes should be drastically shortened. They retard the action. Hobe.

TRUDY LITTLE

With Bill Lewis, Gordon Fleming,

Wally Townsend, John Stinson

Singing, Music

30 Mins.

DETROIT VOCATIONAL BUREAU

Sundays, 2:15 p. m.

CKLW, Detroit

A commercial on Sundays and a sustaining on Monday, this quarter-hour stint has plenty to recommend it. Trudy Little, who pipes a couple tunes, also turns in a nice job with her songs. Miss Little and Bill Lewis combine for pop duet, following which Fleming solos a number. Organ music is provided by Gordon Fleming, and piano by Wally Townsend. Latter pair also contribute a nifty organ-piano duo.

Early afternoon show has zing, and blab about job agency isn't overbearing. Pete.

'CALL IT A DAY'

With Roland Young, Olivia De Havilland, Ian Hunter, Walter Woolf

Frick, Frieda Inescort, Bonita Granville

30 Mins.

CAMPBELL SOUP

Friday, 8:30 p. m.

WABC-CBS, New York

(F. Wallis Armstrong)

Better suited to radio adaptation than home record, 'Call It a Day' is a good lighthearted entertainment. It may or may not have advanced solution of the question of air plugging for tax. suffer left little doubt that in some cases it is possible to offer such programs entertainingly without dishing out too much plot gratis. 'Call it a Day,' in fact, might be expected to intrigue curious about the story's ending and a desire to see the pic.

As radio fare 'Call It a Day' was really suited to bring out the characters of the various players. While the voices tended to become confusing to listeners from time to time, the persons of the story emerged as winning and interesting individuals. Characters, moreover, were all involved in their several difficulties when the show ended. Scripting capably outlined the story situations, but left the listener curiosity unsatisfied.

Performances, for the most part, were okay, but not memorable. Hobe.

'CROSSROADS OF THE NATION'

Radio Interviews

Sustaining

Tues.-Thurs., 4:15 p. m.

KFAB, Omaha

This is an adaptation of the man-on-the-street idea, bringing him indoors. Worked out on the premise of Omaha as the heart of the country where rail, bus and airlines criss-cross. Studio has installed remotes in spots where travelers can be easily encountered, namely the Paxton hotel, Union station, Union bus depot and the Munny airport. At least two spots have been set up for two or more announcers and accompanying technicians. Announcers roam lobby at these spots picking up conversation with travelers stopping off or awaiting connections.

Interviews proceed along line of 'where ya going,' 'where ya been?' 'where'd ya like to be going?' 'how'd you do?' Biggest percentage of interviewees are from adjacent trade territory and stunt thereby proves its worth in picking up out of the city listeners. Less frequently a real idea is brought home. Interviewer gets the mike, and occasionally real personalities are encountered.

On such an occasion is a genuinely interesting broadcast. At other times begins to get stilted as announcers rely on same queries: handicap is that of John Q. Public up against a personal radio appearance and program. Suggests that thereby, result of a daily theme of questions related to travel and provocative of discussion would improve and draw the intellectually curious where now it draws mostly the casual listener.

Program has been changed from time to time (has already operated several weeks), however, and present form is considerably improved over first issues. Quin.

ANICE IVES

Household Hints
30 Mins.—Local
NATURE FRIEND, INC. BISCEGLIA BROS. AND MANHATTAN
W. Koenig
Mon., Thurs. Fri., 11:15 a. m.
WMAQ, New York

(Gardner, Presby, and direct)

Anice Ives is a household hinter and salad whipper-upper from Philly with knack of selling herself and participating products. Her current program is intelligently framed, ringing in the birthdays, letters received, recipes, anniversaries and other sure-register material. Even reads poems, and gets away with it.

Whole 30 minutes is framed in front of background of tasteful music, and warbling of birds (one of sponsors is selling bird food). Commercials are trimly dovetailed into usual chatter. Program appears geared to go places. Wear.

'THE LAND WE LIVE IN'

Drama, Music

30 Mins.

UNION ELECTRIC LIGHT & POWER CO.

Sun., 6:15 p. m.

KMOX, St. Louis

(Jim Daugherty Co.)

First of a series of programs built around this Mississippi Valley metropolis, starting with the outbreak of the Civil War and eventually to be brought up to date, is packed full of dramatic material. Somewhat akin to Du Pont's 'Cavalcade of America,' lots of research work indicated by the first episode.

Whether KMOX or Union Electric Co. is entitled to credit, they'll be thanked by dialers for not breaking the continuity of Jackson, the tension throughout the 30 minutes allotted for program.

Starting in April, 1897, when St. Louis was in the throes of excitement as a city divided against itself on question of secession, Missouri would secede from the Union program moves quickly into dramatic situations as Francis P. Blair, one of the city's foremost citizens, demands loyalty to the Union in the days of unrest, his influence in persuading the city to remain in the Union.

Breaking with the North and the ultimatum he delivers to Gen. Frost of the State militia after he and his men are made prisoners in a surprise maneuver at Camp Jackson, now the site of St. Louis University, by Gen. Nathaniel Lyon reach dramatic heights.

Striking music by orchestra under Ben Feld goes to the heart of New York. Cast is directed by C. G. 'Tiny' Renier and Arthur Casey. Maury Cliffer does announcing job in swell and sound effects are a treat. If the remainder of episodes of 'Land We Live In' are in keeping with high plane set in initial offering KMOX and band of listeners in this territory for not only the entertainment but the educational values in this program. Sahu.

'ALL STAR VARIETIES'

Transcriptions

15 Mins.

NORGE

WGTV, Schenectady

(Cramer & Kressalt)

Name bands, singers and entertainers are listed as bait to catch the attention of the listener. The series advertising Norge kitchen equipment. Twice weekly it's spotted at WGTV on the 2:15-2:30 p. m. block, following a series of questions left holder. Although program boasts an imposing talent list, the headliners are spread over an extended schedule. In most cases, one or a record. First rubies is an exercise routine: Barry McKinley and Jay Noble's orchestra are co-starred. Second grooves the comedy of Tim and Irene; third, Freddy Martin's music; fourth, East and Dumke.

Added to standard entertainment on the discs is household advice, developed through questions asked of 'Mrs. Modern' hostess for a kitchen party attended by a group of women. Combination of music-comedy and tips should make the stanza interesting to femme dialers, regardless of their age.

First and third turntables pack more sustained punch perhaps than the second, which weakens toward the finish. Tim and Irene were supposed to go for long house route, with only a pianist to support them. Use of an orchestra as spacer would have improved the record. East and Dumke also have an extended spot, with piano accompaniment, but they have cultivated a peculiar brand of nitwitty for household shots, filling it out with several choruses of a comedy chant. Miss Modern is a clear-voiced and unaffected hostess. Femme guests applaud the artists. Advertising is rather diffused, with five pieces of related kitchen equipment, Norge refrigerators, washers, ironers, ranges, and heating-air condition devices, tabbed. Terminology is a bit technical, too. Station must be over the top of music, on the freeze boxes. Some of the question-suggestions also dovetail into product plugs, but not lengthy. Jaco.

U. S. REALLOCATION WILL WAIT UNTIL MEXICO, SOUTH AM. WAVES SMOOTHED

Havana Conference Seen as Presaging Mexican Sharing of Certain Yankee Broker Channels—Washington Censors News

Washington, March 30. Bright prospects of satisfactory Western Hemisphere allocation pact were reported here this week by observers returning from the informal Cuban conference called to map out agenda for the Pan American radio discussions next November.

With official data on the proceedings being kept a secret by the State Department and the Federal Communications Commission, there was little concrete knowledge about the nature of trades proposed by which the United States would hand over some of its present facilities to Mexico and Cuba, but sideline coaches understood a generally acceptable trade was in the offing. This country's reward would be stricter regulation by Mexico, including gagging of superpower rates below the Rio Grande, and more satisfactory plan under which the U. S. and Cuba would share a limited number of channels.

Despite lack of authentic information, reports were that the United States may be compelled to turn over some of the present clear channels to Mexican transmitters. Although this is scoffed at in some circles, there were no formal denials that the domestic reallocation plan now under consideration may be modified in the light of informal understandings reached at Habana.

Likelihood that U. S. will grant consent for Mexicans to use some of the broken-down exclusive frequencies was suspected. Since this country is about to scrap from 10 to 15 of the present clear ribbons—which are only theoretically exclusive at present—it was thought probable American negotiators have encouraged Mexicans to think they may be allowed to move in on some

of the frequencies which would be available for duplication here.

Stalls U. S. Reallocation

One unquestionable result of the recent Cuba discussions will be stalling on the domestic reallocation plan for several months at least. With delegates to the preliminary conference holding out hope of a formal Western Hemisphere agreement in November, Federal Communications Commission as a matter of policy will delay final action on American policies for a combination of reasons.

Strongest factor which will cause F.C.C. delay is desire to go into the formal conference with the strongest case. If the U. S. voluntarily cuts down its cleared channels before the international Pan American confab, our delegates would be in a vulnerable position when other nations voice demands for exclusive frequencies. On the other hand, if we stick to the theory of 40 cleared ribbons, the American traders would have something to trade, since it is inevitable that a reduction will occur in the number of stripes reserved for solo operation.

U. S. will stall for other reasons, among them the desire to avoid having to work out a domestic allocation scheme twice and a feeling that good-will can be engendered by holding off until the international divvy is arranged. Promulgation of an American allocation plan before the hemisphere talks would be incompatible with the Roosevelt 'good neighbor' policy. Little sense is seen in adopting a homeland distribution scheme before the anticipated November sessions and in then having to revise it after the hemisphere program is worked out.

Absence of official diplomats on

Are You Nervous?

Chicago, March 30. Herald & Examiner, Hearst morning daily has new 15 minute daily spot on WJJD.

Program is known as 'Court-house Reporter,' an offshoot of a man on the street broadcast, and gives interviews with defendants in criminal cases as they enter the doors of court in which they are to be tried.

the U. S. delegation to the preliminary meeting is believed to have fostered chances of a definite North-South American pact. Since the American delegates were primarily technicians able to talk the same terms as Cubans, Mexicans, and Canadians, formalities were reduced to a minimum, while evasive methods of State Department representatives were eliminated. Sideline snoopers report Commander T. A. M. Craven, chief engineer of the F.C.C. and head of the U. S. contingent, made a good impression on reps of other countries.

Among those who maintained observation posts for the industry were Louis Caldwell, counsel for clear-channel licensees; James W. Baldwin, managing director of National Association of Broadcasters; Glenn Gillette, local consulting engineer; Dr. Frank Jolliffe, former chief engineer of F.C.C. and now research director of R.C.A.; Carl Myers, chief engineer of WGN, Chicago; and Jack DeWitt, chief engineer of WSM, Nashville.

St. L. Religion Fed to Iowa

Des Moines, March 30. tating Sunday, April 4, WHO, Des Moines, will carry a 45-minute program by special wire from St. Louis carrying the services of the St. Louis Gospel Center. Latter headed by O. B. Bottorff.

Radio Station Auditor Funeral Singer on Side

St. Louis, March 30. Elmer Willrick, auditor and office manager of WTMV, East St. Louis, is also a baritone.

He does soloing in east side churches on Sunday and, if it means building good will for the station, Willrick also plies his voice at funerals.

UNAUTHORIZED BLURB GETS NIFTY RESULTS

Indianapolis, March 30.

Morris Hicks, who handles a sidewalk interview for Kay Jewelry Co., jumped the gun on his sponsor's commercial during recent newspaper strike here. Sponsor had 400 sets of fancy dinner plates to move, and had set announcement of bargain sale for Saturday, to tie in with newspaper ads of evening before.

Due to newspaper strike there were no papers Friday, so Hicks threw in the blurb in advance on Friday noon. Surprised sponsor called station, when customers started coming in that afternoon. On learning of his advanced commercial, went ahead with sale Friday and by time store closed had no merchandise left for Saturday shoppers. Which was plenty okay, since radio was only one-time shot used, and sponsor now swears by air advertising.

Lysol Renewed

Starting April 5, Lysol program, under renewal, enters its second 26 weeks. Dr. Allan Dafoe is the main attraction, with Lindsay McPhail's orchestra continuing. In town currently visiting with Reginald Townsend, of Lennen & Mitchell, is John Murray Gibbon, Canadian composer, who has gotten several build-ups on the Lysol program.

Gary Moritt, formerly with WBAL, Baltimore, as performer and continuity writer, returns to station this week after a session in New York. Gibbs Penrose, on announcer and script staff, leaving.

WEED ADDS 6 IN CANADA

Weed & Co. has added six more Canadian stations to its representative list. They are CKY, Winnipeg, Man., 15,000 watts; CKX, Brandon, Man., 1,000 watts; CKCK, Regina, Sask., 1,000 watts, owned by the Regina Leader-Post; CFAC, Calgary, Alberta, 100 watts, owned by the Calgary Herald; CJCA, Edmonton, Alberta, 1,000 watts, and CJOE, Lethbridge, Alberta, 100 watts. Makes 10 Canadian outlets affiliated altogether with Weed.

All the newcomers to the Weed office are managed in Canada by the Alberta firm of Taylor, Pearson & Carson, while CJOE, CFAC and CJOE comprise what is known as the Foothills Network.

John E. Lowry, general manager of the Manitoba Telephone Co., which owns CKY, Winnipeg, and CKX, Brandon, Manitoba, spent two days in New York last week looking over the broadcasting and phone fields.

Sponsors Training Games

Buffalo, March 30. This year for the first time Buffalo will get to hear play-by-play descriptions of the Bison team's training camp games. Wheaties sponsoring on WKBW April 3 to 9.

Roger Baker at the mike. Bisons are champions of the International league.

Fidler's Eastern P. A.'s?

Jimmy Idler, Coast columnist, may come east around June for personals in theatres. It's all strictly in negotiation state. Film chatterer is newly under Procter & Gamble sponsorship.

'Whispers' Waft on MBS

Hollywood, March 30. Fischer's 'Hollywood Whispers' goes transcontinental over Mutual web starting April 17. Fischer's pioneered film chatter broadcasts eight years ago.

ALREADY....

80% of the advertisers whose programs originate on

WLW

have renewed through the summer months.

VARIETY

Radio
Directory

Announcing

A new annual publication.

A Directory and Encyclopedia containing never-before-published facts and figures.

A medium of reference designed exclusively for Radio.

To be issued in July

1937

PETRILLO STIRS UP ALL U. S. A. LOCALS; WANTS STANDBY RULE ON DISKS

Stations Would Have to Employ Same Number of Musicians as Made Recorded Program—Many Locals Promise to Enforce Such Rules

Chicago, March 30.

Some 40 locals of the American Federation of Musicians have expressed sympathy for the movement started by James C. Petrillo of the Chicago Federation of Musicians to forbid the playing of recorded music on the radio stations in their various jurisdictions unless there are as many standby musicians employed by the broadcasting studio as were used in the original making of the disc.

These expressions from the various locals come as the result of direct queries by Petrillo following requests from Chicago recording companies for clearance of commercial disc airing in the various towns. Thus the 40-odd towns which have made these decisions are those which were contacted on actual cases. Other key cities, for instance New York, have not reported their recording rules to Petrillo because they have not been queried as to their regulations or sentiments on such disc broadcasts.

Among the cities which have answered that they will insist on standby musicians are such burghs as San Antonio, Pittsburgh, Butte, Superior, St. Louis, Canton, San Francisco, Jersey City, Boston, Bangor, Akron, Wheeling, Mason City, Atlanta, Omaha, Baltimore, Denver, Minneapolis, Rochester, Wichita Falls, Waterloo, Mobile, Louisville, Billings, Indianapolis, Milwaukee, Seattle and Philadelphia.

L. A. Attitude

Many of the locals have special angles on the recording question. For instance, Philadelphia doesn't insist on standby musicians, but asks only that standby money be paid into relief fund of the Philly local. Los Angeles has registered with Petrillo

Dance Records Nix

Chicago, March 30.

Chicago Federation of Musicians last week okayed members to make pop dance discs if used only in homes. Recording companies will be held responsible in the event the records are used for any other purpose.

This socks use of dance records by broadcasters.

a blanket objection to all recordings on the ether and looks to do away with 'em.

In Columbus no decision on recordings has been made at all due to the fact that the local there has put all the Columbus radio stations on the unfair list for the time being, and won't have any regulations on the matter until they kiss and make up—if ever.

Meanwhile the list of locals demanding standby men steadily increases, as Petrillo daily receives additional letters from locals throughout the country stating their regulations for the broadcasting of disked music. Expected that the total list will reach 75 before the month of April is out. Other towns which would like to make similar rulings at once are prevented from issuing such rulings due to standing contracts now in force with the stations in their jurisdictions, and therefore must wait until these contracts expire before putting any standby rule into operation.

Maurice Hart appointed chief announcer of Station WAAT, Jersey City, N. J., after one year with station.

HANSEN AS AGENCY V.P.

Leaves Rockwell-O'Keefe for Russell Comer Adv. Agency

K. K. Hansen has resigned as radio department head and advertising manager of Rockwell-O'Keefe, Inc., to become v.p. and gen. mgr. of the New York offices of Russell C. Comer Advertising Co. Agency's main office is in Kansas City and it also has a Chicago branch. Comer has the 'Adventures of Dari-Dan' serial (Bovey, Inc.) on the NBC's red (WEAF) link.

Hansen is taking the Rockwell-O'Keefe advertising and promotion account with him.

Hollywood, March 30.

Tommy Rockwell has engaged Harold Kemp to handle radio and picture bookings for Rockwell-O'Keefe on the Coast.

Kemp recently left Fanchon & Marco. He formerly was with National Broadcasting artists bureau.

Ralph Wonders, ex-CBS artists' bureau head, is in a like capacity with R-O-K in New York.

HEINZ MAY REVIVE BEERY-HATTON PAIR

Deal is looking for Wallace Beery and Raymond Hatton to do a radio series of their old pictures in which they were teamed.

Heinz is interested.

Louis Tappe Joins Schillin

Louis Tappe, script writer and producer at WHN, N. Y., leaves station this week to join Schillin Advertising agency as assistant to J. Lewis Reid, head of program department. Tappe will do scripts and programs.

He has been writing and producing 'Flamefighters' for WHN.

Inside Stuff—Radio

Constant progress of radio in advertising field was emphasized today (Tuesday) by Census Bureau report showing broadcasters took more than one-sixth of total propaganda outlay in 1935. While newspapers and magazines remained unchallenged, censuses reported that 15.6% of total billings via agencies two years ago went to lubricate ether lanes. Aggregate take of agencies for air ads was \$63,307,000, which covered web programs, spots and talent.

In studying the agency business, Commerce Department subsid. disclosed advertisers poured out \$405,865,000 in 1935. Rags grabbed 37.7%, or \$153,152,000, while general mags, farm sheets and religious pubs took \$107,330,000, or 26.5% of total. Nation's 1,212 agencies made \$70,840,000 as their cut.

Significant in the growing interest the U. S. government is taking in broadcasting is the poll now being conducted by James D. Strong, director of the radio activities of the Office of Education in the Dept. of Interior.

Five network programs, 'Let Freedom Ring,' 'The World Is Yours,' 'Treasures Next Door,' 'Have You Heard?' and 'Education in the News,' which the Office of Education underwrites and produces have drawn nearly 250,000 letters this season. Strong has had 10,000 of 'em selected and is directly querying the authors of 'em to learn average number listening to the programs in households of the letter-writers, how many listen on each set and whether programs are discussed afterward.

Bernard C. Schoenfeld, author of the legit comedy, 'Hitch Your Wagon,' which bows onto Broadway next week at the 48th St. theatre, is a radio scribe on the payroll of the Office of Education of the U. S. Dept. of Interior.

Writer pens some of the programs on the 'World Is Yours' period which is aired Sunday mornings over NBC-red. He also edits the monthly mag titled same as program which is sent out to more than 50,000 each issue to plug the weekly shows, dramatizations of items preserved in the Smithsonian Institute.

Ever since he came to New York from Cincinnati to take over the presidency of the Transamerican Broadcasting & Television Corp., John L. Clark has continued the habit of spending his weekends on his farm in King Williams County, Va. Farm covers 148 acres, breeds hogs, steers and horses, and is treated by Clark as a business investment as well as a home. Last year it turned in a profit of over \$6,000.

No effort will be made by Young & Rubicam to protect its time on National Broadcasting net for the Packard show when current contracts wash up in June and the program mute for the summer. Agency is hopeful of landing a better time slot in the fall, as against its present eastern signoff at 10:30 p.m. Broadcast moves up an hour on the Coast with the advent of daylight savings.

KYW, Philadelphia, broadcast 15-minute commercial spiel by Mayor Wilson from moving bus. Although no announcement of it was made Ford Motor sponsored. Arranged through N. W. Ayer. Mayor is experimenting with the buses, made by Ford, to replace Philly trolleys. Gab was short waved from bus to a North Broad street ballroom where station has remote control pickup.

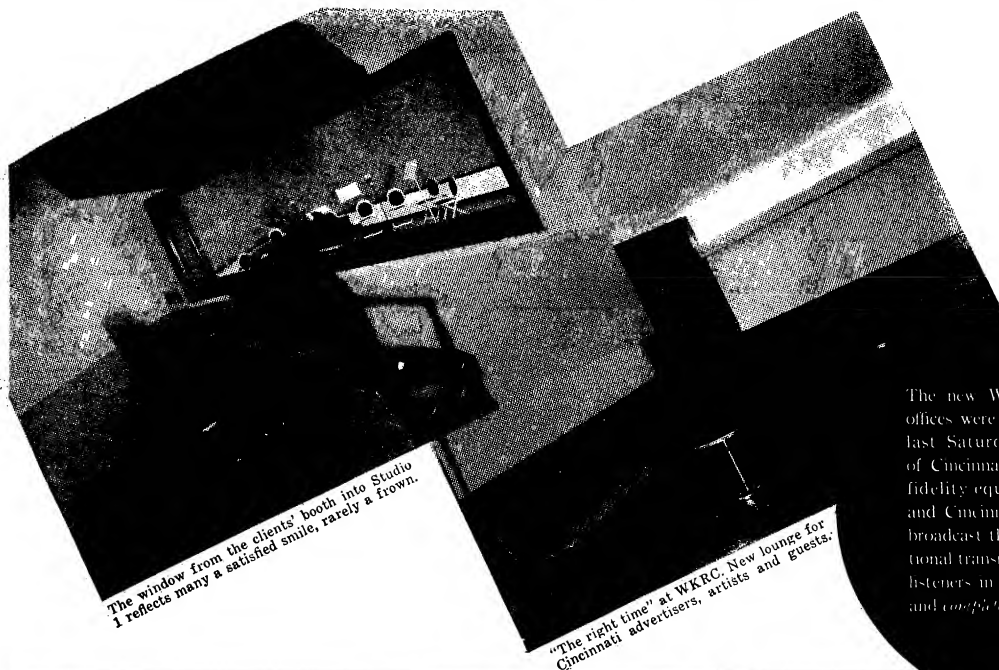
As a gesture to Quebec, CBS fed a special Easter eve program to CKAC, Montreal, 8:30-9 p. m. Saturday. All-Canadian (French) talent included Wilfred Pelletier, of the Metropolitan opera, Nicholas Massue and Joseph Royer. Yves Bourassa, program director of CKAC, came to Manhattan from Montreal to supervise the program, which was in French language.

"And we're going on WCAU"

Perhaps the best
argument to use
when opening new
Philadelphia outlets

WCAU
50,000 WATTS
Philadelphia

ROBERT A. STREET, Commercial Manager



The new WKRC studios and offices were officially dedicated last Saturday to the people of Cincinnati. With this high fidelity equipment Columbia and Cincinnati advertisers will broadcast through a new directional transmitter to millions of listeners in the rich, responsive and complete Cincinnati market.

This is what *we* told Cincinnati (March 27, 1937)

"first on your dial"

W*K*R*C

tonight dedicates to the

PEOPLE OF CINCINNATI

its new high-fidelity Transmitter,
its new increase in Power, and its new Studios.

It is *your* loyalty and *your* pleasure in hearing all Columbia
Network, and outstanding Cincinnati programs, over
WKRC that have made these improvements possible.

WKRC, HOTEL ALMS, 550 KILOCYCLES, "FIRST ON YOUR DIAL"
CINCINNATI STATION OF THE COLUMBIA BROADCASTING SYSTEM

Hear the special inaugural show tonight at 6:30

This is what *Cincinnati* told us

WE MAKE A PRIVATE STUDY —PUBLIC!

We wanted to check the size of the Cincinnati audiences of certain WKRC programs. We asked Alberta Burke, Advertising and Market Research Counsellor, to do it for us by coincidental telephone calls—to catch people *while* they were listening. Here is what Alberta Burke found:

A FEW OF THE WKRC "FIRSTS" OVER ALL CINCINNATI STATIONS

THURSDAY, February 18th, 9 to 9:30 P.M.		
WKRC (Major Bowes)	• • • • •	69% of all listeners
Next Station	• • • • •	23% of all listeners
FRIDAY, February 19th, 9 to 9:30 P.M.		
WKRC (Hollywood Hotel)	• • • • •	47% of all listeners
Next Station	• • • • •	27% of all listeners
SATURDAY, February 20th, 1:15 to 1:45 P.M.		
WKRC (Meet the Missus; Buffalo Presents)	• • • • •	50% of all listeners
Next Station	• • • • •	17% of all listeners
SUNDAY, February 21st, 8:30 to 9 P.M.		
WKRC (Eddie Cantor)	• • • • •	65% of all listeners
Next Station	• • • • •	27% of all listeners
MONDAY, February 22nd, 9 to 9:30 P.M.		
WKRC (Lux Radio Theatre)	• • • • •	60% of all listeners
Next Station	• • • • •	19% of all listeners

These are only *some* of the dominant WKRC-Columbia audiences in Cincinnati. The people of Cincinnati *know* WKRC and they turn to it again and again—as program after program of the Columbia Network schedule wings out over the Ohio River Valley. That's why WKRC on a listener-per-dollar basis is the best "buy" in the Cincinnati radio market.

WKRC, 8000 watts day, 1000 watts night, CINCINNATI
Owned and operated by the Columbia Broadcasting System

WKRC

Represented by RADIO SALES. Offices: New York, 485 Madison Avenue, Wickersham 2-2000 • Chicago, 410 North Michigan Avenue, Whitehall 6000 • Detroit, Fisher Building, TRinity 2-5500 • Los Angeles, 5939 Sunset Boulevard, HOLLYwood 3101 • San Francisco, 601 Russ Building, GARfield 4700

Agencies—Sponsors

General Electric last week started test campaign of foreign-language spots on WBNX and WEVD, New York, and WARD, Brooklyn. Using et's, made by Steinberg-Gilman Productions.

In announcing its part in the affair, the producing outfit says spots are aired in four foreign languages, Italian, Jewish, Spanish and Irish. Irish spots are merely in old sod brogue, and get exclusive airing on WARD, the Brooklyn green-weari- lence.

Over a mimeographed signature G. ictor Lowrie of the McCann-Erickson agency in Chicago has given to media representatives that he will be available only on Wednesday and Friday between 2-4 p.m.

Irving Allen has left the Kastor agency in Chicago and moved over to the E. H. Brown agency. Has the Zenth Radio and Hurley Washing Machine accounts.

Moser & Collins has spotted 10 quarter-hour transmissions over WGY, Schenectady, for Ivanhoe Foods, Inc.. Will be heard once weekly from May 6 to July 8.

Leighton & Nelson is handling for H. S. Barney Co., Schenectady department store, one-minute dramatized announcements over WGY from March 27 to April 22.

Southern New England Telephone Co. financing 'Sunday Call' with Joseph Blume's string ensemble and vocals by Bradford Reynolds, on WDRG, Hartford. Utility has been testing wax show at WELI, New Haven.

Cannay Soap (Procter & Gamble) is placing recorded minute announcements contracts through Max Hacker of Pedlar & Ryan agency, with most of them to start April 28. Lot figures 25 records, with the stations to run them off at a rate of between 10 and 20 a week. Releases in each case are being left to the discretion of the local P&G offices.

Household Finance sponsors a new local program starting Monday (5) on WABC, N. Y., for which Jean Paul King will do a Monday-through-Saturday 7:45-8 a.m. commenting chatter. B.B.D.&O. set.

Libby, McNeill & Libby going on WJBK, Detroit, with a series of announcements in Polish starting April 5. Through the J. Walter Thompson

agency by Roesler & Howard foreign program rep outfit.

Wedgewood stoves, through Long agency, San Francisco, using spot announcements daily for one month on KSFO, San Francisco.

Hirsch & Kaye (optical service) back on KGO, San Francisco, with five-minute transcribed dramas Sundays for 11 weeks. Through Long agency.

Manhattan Soap Sales Corp., New York, through Milton Weinberg agency, Los Angeles, begins 13-week series, 'Looking at the World with Thomas Conrad Sawyer,' April 16 over KPO, San Francisco, and KFI, Los Angeles. Will plug Sweetheart soap.

Washington State Apples, Inc., through J. Walter Thompson, San Francisco, using series of one-minute announcements on WTAM, Cleveland; WJAX, Jacksonville; WHN, New York; WRC, Washington; KDKA, Pittsburgh; KOA, Denver; also 12 five-minute spots on WBAA, Boston.

J. Walter Thompson, San Francisco, has placed 35 four-minute participations on KDKA, Pittsburgh, 'Home Forum' for Western Growers Protective Assn. of Salinas, Cal. Product is 'iceberg lettuce.'

Daily time signals being spotted on KMX, Fresno, and KERN, Bakersfield, Cal., by Monolith Portland Midwest Co. of Los Angeles (building products), through Bobb Nichols, Portland. Signed for three months.

H. Suttiff Tobacco Co. (Heine's blend) sponsoring Harry H. Balkin, character analyst, twice weekly on KYA, San Francisco.

Nebbia Pastry Co. spotting thrice-weekly announcements on KYA, San Francisco, for one year.

National Accessories Stores (auto supplies chain) has renewed for 10 weeks its thrice-weekly noon-hour 'Man in the Street' program over WIBX, Utica.

General Mills, for the fifth successive year, will sponsor Minneapolis Baseball Club games over WCCO, Minneapolis-St. Paul.

Western Greer Co. manufacturers and jobbers for Rite-Way Food Stores, began a new series of news

broadcasts over WCCO, Minneapolis, Monday (22). On daily except Sundays, from 7:15 to 7:30 a.m. Runs through June 19. Coolidge Advertising Co. Des Moines, handling the account.

Gluek Brewing Co. increases its time on WCCO, Minneapolis, doubling its current five-minute daily spot. Rolie Johnson, sportscaster, will review daily highlights in sports. Contract indef. Hutchinson Agency.

Associated Distributors placing spots daily, Monday through Friday, 'Essence of Life,' H. W. Kastor & Sons agency.

B. B. D. & O., Gold Dusting, twice daily via spots Mondays through Friday, starting Monday (29) for 26 weeks.

Moorman Mfg. Co., poultry food, ayem spot daily for 13 weeks on KSTP, St. Paul. Agency, Ralph Moore & Co., St. Louis.

Lord & Thomas placing New Departure Mfg. Co.'s coaster brakes three station breaks weekly.

Atherton & Currier, New York, placed 26-week contract for Rumford Chemical Co., 12 spots a week, on KSTP, St. Paul.

Weich Grape Juice placing spots. H. W. Kastor & Sons, Chicago.

Matt O' Meal buying participations. Mitchell & Faust, Chicago.

Dr. Strasska (toothpaste) through Glasser agency, Los Angeles, has weekly quarter-hour talks over KSFO, San Francisco.

Georgia O. George Laboratories of Los Angeles (Hair-a-Gain), through Milton Weinberg, buying daily spot announcements.

The Songfellows, WHO, Des Moines, have a new commercial every Monday evening, from 8:30 to 8:40, for Acme Foods, Inc.

A. Renda Co., New Haven, is footing 'Wonderland of Music,' Sunday matinees on WELI, New Haven.

'Vocal Varieties' billed at WELI, New Haven, three times a week to Acme Moving & Storage Co.

Kik, Inc., beverage manufacturers of New York, has turned over its account to M. H. Hackett, Inc.

Schlitz beer is using World transcriptions on a test run over WHO, Des Moines, and a small town in Louisiana. McJunkin agency, Chicago, handles. 'Musical Palm Garden' is program title.

WPA 'Professional Parade' Flops

Washes Up at NBC With Some Friction Left Behind — Was Opposite Fred Allen

'Professional Parade,' WPA radio project's proudest and most pretentious program, fades off the NBC-blue after tonight's (Wed.) show. Thereafter Frank Black and a string symph will occupy the hour.

Since it first hit the ozone last November, 'Parade' has caused much friction 'tween NBC and WPA. Government group was exceedingly anxious to have program deemed a success, and for a time had high hopes that period would be plucked by a sponsor. NBC did try to sell

show but, fault-finders say, not too strenuously.

More trouble cropped up when NBC began nixing aspirants sent over by WPA to audition for spotting on period, and in recent weeks the network has been supplying from its own list more than half the talent aired under the governmental group. WPA arts it is now claimed, were not given very much of a chance, but the project says it could not beef very loudly because, after all, NBC was doing a favor by paying expenses of program and cufing the network time. WPA acts were paid \$20 a head by NBC for each airing.

The Beginning

About a month ago the Leopold Spitalny house orchestra, which had started 40-men strong, was whittled down to 18, with Spitalny subsequently surrendering his baton to another leader and dropping off program. WPA then began to definitely know NBC had lost interest in experiment.

Phillips Carlin, of the NBC program dept., says 'Parade' has not been dropped because of unsuccessful selling efforts, or because of any real rift with WPA, but merely because 'it had served its purpose and was not justifying its expense.'

Program replacing is likewise sustainer, and one which NBC deems 'more fitting to oppose the Fred Allen show' on the red ribbon.

Don Abert in Radio

Milwaukee, March 30. Donald Abert has been appointed assistant to the manager of WTMJ, local Journal station. Abert was formerly active in sales promotion on the Journal.

Before the appointment Abert was sent by station chief Walter Damm on a 5,000-mile inspection tour of radio station operation in the east and south.



HISTORY REPEATS ITSELF...

the spring of '36 the Omaha Electric Kitchen Bureau and radio station, WOW made history—with a new and different "trick itchen of broadcast actual

ir complete success,

renewal recently—on a

scale,

over WOW.

Follow t advertiser — a. knows local preferences, sells through WOW. too, can sell the rich trade territory of western Iowa and eastern Nebraska—over WOW.

WOW

Omaha, Nebraska

John Gillin, Jr., Mgr.
590 KC 5,000 WATTS
On the NBC Red Network



THE ONLY RADIO STATION IN LANSING

WHAT IS THE M-R-N?

Group of Eight Stations Operating Simultaneously from Morning to Midnight Sign-off.

WBCM Dominates BAY CITY and SAGINAW Markets.

WFDF First Choice i ig FLINT Market

WJIM Supreme i ING.

WIBM Dominates JACKSON area.

WELL 1st in BATTLE CREEK

WKZO Southwest Michi

WOOD-WASH Leads in GRAND RAPIDS.

WXYZ Detroit (Key Station)

- WJIM -

The only station in Lansing. Thoroughly modern facilities and up-to-date management marks this station as a valuable commercial medium, and an important factor in the many successful sponsorships broadcast on Michigan's only state network.

IGHT BASIC STATIONS OF THE

MICHIGAN RADIO NETWORK

Effectively Covers a Territory of Over Four Million People

OPERATED BY

KING-TRENDE BROADCASTING CORPORATION

ICHI

BULOVA RIVETS REGIONAL

Georgia Takes Over WGST, Atlanta; Last Minute Law Passes Assembly

Atlanta, March. Ten minutes before zero hour struck for Georgia's General Assembly Thursday (25) at midnight, House of Representatives passed bill setting up a Radio Commission in Georgia to take over and operate Station WGST and any and all other radio stations commonwealth may acquire.

Measure was passed in essentially same form as when Senate puts its okeh on it week previously. Sponsored by Governor E. D. Rivers and introduced at his request, it now awaits his signature to become law.

It calls for commission of seven members to be made up of state's chief exec, prez of senate, speaker of house, prexy of Georgia Tech (which owns WGST), and three others to be named by governor.

Rivers has announced his intention of securing power hike for station, liming at 500kw., and intends to use it to advertise state, and also add short wave system for use by new department of public safety, and department of agriculture for disseminating market reports.

Title of station, Columbia outlet, is now vested in Georgia School of Technology, which has it leased to Southern Broadcasting Co. Present lease has about three years to run, with privilege of 10-year renewal. Station was given to Tech by late Clark Howell, Sr., publisher of Atlanta Constitution, and school carries a valuation of \$100,000 on property.

One amendment tacked on by house provides for radio commission to pay Tech the amount of the en-

Pickard's Predicament

Sam Pickard, former v. p. in charge of station relations, was in New York over the past week-end, leaving Monday (29) for Atlanta to confer with the Governor of Georgia on the action taken by the state legislature on WGST, Atlanta, which Pickard and others have currently under lease. Pickard is in hopes that the law cancelling leases on state assigned wavelength licenses will be suspended long enough for the WGST lease to run out its remaining course of three years.

If the state authorities reject his proposal, it will then be up to the former to work out a purchase agreement with Pickard for the WGST transmitter and other equipment. The transmitter is practically a new one.

downment for an annual sum to be decided upon.

Measure will give state authority to rent station out commercially except for such time it might be needed for state purposes.

WNBR, Memphis, set for eighth consecutive year of baseball broadcasts for the same sponsor, Coca-Cola. Station will carry half a dozen exhibition games and all the regular out-of-town games of the Memphis Chickies, Francis Chamberlin giving the play-by-play accounts.

QUIETLY READING SMALL-WATT LOOP

Watch Man Now Financially Concerned, In Control of Five Stations and With Connections in Other Directions

FIX FACILITIES

Washi, March 30.

Creation of new regional network serving small cities in New England and along the Middle Atlantic seaboard appeared a step nearer last week when a Federal Communications Commission examiner recommended frequency shift and additional time for WELI, New Haven. Transmitter is one of the group in which Arde Bulova is interested and which is reported likely to form nucleus of independent regional web comprising local outlets.

Disclosing Bulova is now the second biggest stockholder in City Broadcasting Corp., licensee of WELI, Examiner P. W. Seward suggested the Commish greenlight New Haven's station's plea for permit to move from 900 to 930 kc., changing from daytime to unlimited operation. No power increase sought, station asking only 250 watts for post-sunset activities. Shift will improve service and permit exploitation of much Connecticut talent, including bands, debaters, and other educational entertainers at Yale University. (Conti used on page 52)

Dealer Discretion As Perfect Timing Guarantee for Strawberry Season

RACKET RASH

N. Stations Break Out With New Dewey Victory

Racket programs bobbed up fast in New York last week following the recent new flash of front page publicity when special prosecutor Thomas E. Dewey got new convictions.

Program, 'Warning Signals,' arranged with Better Business Bureau by Burt McMurtrie and Geraldine Garrick, had been pending for six weeks. It was rushed in abruptly last Friday (26) on Station WMCA, New York, in order to have official priority over a somewhat similar stunt which Jules Seebach, at WOR, had scheduled for Saturday (27).

Other 'racket' angles also inspired local stations.

Bowes, New in Macon, Disturbs Sleeping Habit

Macon, Ga., March 30.

WMAZ, which joins CBS Sunday (4), has struck a snag in trying to rearrange its schedule so that it can clear the Bowes' Capitol Family program Sabbath mornings. Required time is used by a local church but after the minister had agreed to a Saturday night switch one of the church service's underwriters complained. He goes to bed at 6 p.m. and the time of the church broadcast would interfere with this habit.

Church has been on the station for seven years, broadcasting a regular morning service. Station still hopes to effect the switch.

Dealer discretion will guide placing of special blurbs in a unique set-up which Benton & Bowles has devised for Certo (General Foods). Though the contracts for time are placed by the agency direct, the local G. F. rep determines how and when the announcements are to be used.

Food combine's rep makes it part of his business to watch the local perishable foodstuffs market. As soon as strawberry time approaches in area he issues word to the station to let loose with two or three announcements a day calling attention to the inflow of the berries, their prices and the value in using Certo for preserving purposes. Same idea is carried out when the grape season breaks in the locality. In between the season breaks there are other announcements released, but with these worded in general plug terms.

Each station contract calls for the airing of between 52 and 60 announcements within what might in many instances be a period of four weeks.

Other manufacturers who make it a practice of placing announcements in batches through New York agencies but assigning release discretion to local sales or distributing reps are Procter & Gamble and Lever Bros. Among such products are Crisco (Ruthrauff & Ryan), P & G White Naptha (Compton) and Camay soap (Pedlar & Ryan).

Essaky Products Co., meat packer, of Baltimore, is including radio in the campaigns which it has turned over to Brown-Alexander, Inc., of the same city.



THE PERFECT COMBINATION

A Line with the world's greatest broadcasting station on one end and the world's greatest market on the other, running right through the center of the richest area. This is truly "THE MOST SENSIBLE BUY IN BROADCASTING."

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THE WLW LINE

(WLW PLUS PITTSBURGH, PHILADELPHIA AND NEW YORK)

MAKES IT POSSIBLE TO COVER ADEQUATELY AND ECONOMICALLY AT A COST OF \$1,300 PER EVENING HALF HOUR THE RICHEST SECTION OF THE COUNTRY WHERE OVER 30% OF THE SALES ARE MADE. THIS IS "THE MOST SENSIBLE BUY IN BROADCASTING!" BECAUSE IN NO OTHER WAY CAN THE ADVERTISER REACH SO MUCH BUYING POWER AT SUCH LITTLE EXPENSE.

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CHICAGO

333 North Michigan Avenue
STAt 0366

HOLLYWOOD

5833 Fernwood Avenue
HOLlywood 5315

HERE AND THERE

Jo Ranson, radio columnist on Brooklyn Eagle, writing volume to be called 'Crime on the Air,' which will trace history of criminal-tracking down on radio. Charles Martin's 'Circumstantial Evidence' scripts will be given much space in book, ditto Phillips Lord's stuff on 'Gang Busters.' Most of the pages, however, will be devoted to police radio.

Bert Lytell will guest on 'Kate Smith A. & P. program on April 8, over CBS, and do his one-acter, 'The Valiant.'

Elena Jimenez, receptionist at WHN, N. Y., resigning in May to wed Charley Redlick, one-time staff salesman at station who is now in the furniture biz in San Francisco. Miss Jimenez will trek west for the nuptials.

Don Voorhees will swish the stick over the pit one for forthcoming legit musical, 'Between the Devil.'

Pearl Buck will do a guest stint Monday (5) on 'Treasures Next Door,' U. S. Dept. of Interior-endowed CBS afternoon weekly period. Author will discuss her authoring.

Kate Smith will receive the gold medal offered her as reward for 'outstanding radio service' by the 16th Annual Women's Expo of Arts and Industry, on her Thurs. (1) CBS period for Atlantic and Pacific. Ted Lewis will do a guestee on same show.

Phil Baker planes to Florida from N. Y. directly after each of his Sunday night shows for Gulf Gas, to see his new baby son. Will continue the commuting for at least six more weeks, returning to N. Y. each Friday to prepare his next program.

Nella Goodelle, currently on the Paramount, N. Y., stage, guestes on Ed Wynns' program April 24. Set by Harry Bestry.

A. E. Nelson, manager of KOA, Denver, and Austin McCarthy, spent a week in Albuquerque and El Paso.

looking over radio stations and Ford agencies, and taking a vacation.

Claire Shadwell, of WBT, Charlotte, N. C., has been elected to the honorary Forty and Eight section of the American Legion.

William A. Schudt, Jr., and Dewey Long of WBT, Charlotte, did a week in Atlanta, working on new contracts. In absence, H. H. Holshouser, treasurer, acted as manager.

Lee Kirby, WBT, Charlotte, N. C., announcer, who has been dangerously ill, is recovering slowly. He had a long siege in the hospital with a stomach ailment and several blood transfusions were necessary.

Warren Pearl, Rockwell-O'Keefe auditor, leaves for Hollywood this week on business and a vacation.

Buccaneer quartet, formerly an octet, starts a sustaining series on NBC this afternoon (Wednesday).

William H. Voeller is no longer with the Conquest Alliance Co. Voeller, who had the title of v.p., has been on the West Coast for the past several weeks.

Bob Murphy out of WDAY, Fargo; in at KSTP, St. Paul. Bob's a kid brother of Pat Murphy, NBC dramatic player.

Cedric Adams and Ed Abbott may barnstorm a microphone act through the sticks.

Winthrop Orr, head of WCCO's production, resigns and flits to Chicago, where he's to be production chief for NBC.

John T. Parsons, who has worked in metropolitan New York and New Jersey radio, is a new member of the sales staff at WNBX, Springfield, Vt.

WHKC, Columbus, carries Father Coughlin's Sunday broadcasts starting April. Mutual program was formerly on WCOL.

'Banners in the Breeze,' a march

tune written by Gustav Klemm, program director of WBAL, Baltimore, has been chosen as musical background for Fox Movietone filming of the Coronation.

Barney Rapp and his New Englanders, with Edith Wright as vocalist, has moved into Hotel Chase; St. Louis.

Tom Reid, formerly with KWTO-KGBX, Springfield, Mo., latest addition to KSD's announcing staff.

Grace Dalby, secretary to Sales-manager Ed Hamlin, KSD, St. Louis, back at desk, fully recovered from injuries suffered in auto accident six weeks ago.

'The Basin Street Blues,' Linda Raye, Jack Bordeaux and Bill Washum, from New Orleans, have washed up two years' engagement at KWK, St. Louis.

Archibald MacLeish's experimental poetic drama for radio titled 'The Fall of the City' will have its first performance on the Columbia Workshop program on Sunday (11). Irving Reis will direct.

Jackie Heller set by Herman Bernie agency to chirp a guest stint on the Ed Wynns (Spud ciggie) program of April 17.

'The Fall of the City,' first poetic drama in blank verse ever penned for radio, rides the CBA web on April 11, 7:30 p.m. Written by Archibald MacLeish, who won Pulitzer poetry prize in '32, with musical score by Vernon Hermann, play will be directed by Irving Reis, who produces CBS Workshop programs.

Howard Brown, formerly WHAT, Philadelphia, has been added to WIP gabbing staff. Jack Plumly, ex-WPBN spieler, pinching on WIP while Lynn Willis takes leave of absence.

Eugene Trace, announcer, lately on WALR, Zanesville, O., is a new addition to Peter Grant's staff of announcers on Crosley's WLW and WSAI, Cincinnati.

Emmons Carlson, NBC Chicago sales promotion chief, and Carl Webster, on NBC Chi sales staff, off on three-week vacash jaunt to the west.

Radio License Forward-Passing

History of Trades, Deals, Shifts Revealed in Washington by John Bramhall

Washington, March 30.

Some of the fastest forward-passing of station licenses to come to the attention of the Federal Communications Commission came to light last week when a Commish examiner listened to the sad tale of an off-again-on-again friendship between J. B. Roberts and Virgil V. Evans of Gastonia, N. C.

After a lively association, during which they alternately tried to sell each other construction permits, assignments of license, booking rights to radio scripts and station equipment, two gents wound up on opposite sides of the fence, each trying to beat the other to the draw on an application for a 100-wattor on 1,420 kc.

Roberts, who several times had tried to unload his construction permit on Evans, applied for an extension of time to construct the station—leaving Evans out of the deal. Evans, owner and manager of WSPA, Spartansburg, S. C., put in his own plea for the same assignment. Examiner John F. Bramhall, in a 15-page report consisting largely of a section entitled 'History of Radio Activities of Virgil V. Evans,' threw up his hands and advised the Commish to toss both applications in the ash-can.

Fact that Roberts was 'without funds, even to meet his actual living expenses,' and that judgments rendered against him in Gastonia have been outlawed by North Carolina's 10-year statute of limitations, was brought out at the hearings to show that he was hardly financially qualified to proceed with construction of the station. Evans, on the other hand, was revealed as a buyer-upper of small stations throughout the South.

Evans' Active Career

In 1929 Evans started his radio career by trying to get a station at

Atlanta, record revealed. Denial of his application resulted in a second attempt to win a construction permit from the Commish and the establishment, in 1930, of WSPA. Third venture consisted of a dicker with an outfit having a permit to build a station at Huntsville, Ala., whereby Evans agreed to construct the transmitter for 85% of the stock. Eventually, Evans became sole owner of the property, WBHS, which he moved from Huntsville to Durham, N. C.

After attempting to move the station three more times, to Rock Hill and Greenwood, S. C., and to Chattanooga, Tenn., Evans agreed to surrender his license to a Chattanooga group, providing they would pay him \$2,250 for the equipment of WBHS.

Evans received his first spanking from the Commish on the WBHS deal, Commissioners' pointing out that 'we are impelled to find that the \$2,250 the applicant agreed to pay, Mr. Evans for the Huntsville equipment was not alone consideration for the equipment, but included, in part, payment for the discontinuance of WBHS.'

In another deal, Evans was connected with WNOX, Knoxville, for a year, receiving \$10,000 and the equipment of a second Knoxville station, WFBC. During his management of WNOX, he arranged with the First Baptist Church, owners of WFBC, to broadcast religious programs free for three years, if the church would sell him the WFBC equipment for \$1. In this dicker 'the contract specified that the sale included the permit which, of course, was a violation of the Radio Act,' Bramhall's report pointed out. After moving WFBC to Greenville, South Carolina, Evans again profited by selling WFBC for \$5,000, though the contract did not provide for the sale of any equipment.

Clarence C. Dill, James W. Gun and Frank Bostwick appeared as lawyers for applicant, F. V. Fletcher acted for F.C.C.

WORK BECOMES PLEASURE

WHAS, Louisville, Creates an Artificial Lake—Help Will Splash

Louisville, March 30.

Staff members of WHAS, the Courier-Journal station, will have a summer playground made to order for them, when new transmitter house in Oldham County, near here, is completed.

Lack of water facilities necessitated damming a stream, which will form a lake of considerable size. Dam will be approximately 12 feet high, and lake will be of sufficient depth to permit swimming and boating. It will also be stocked with fish, and the WHAS staff are looking forward with keen anticipation to the coming summer months, when they will frolic during their spare moments and week-ends.

NO MacMURRAY CUT; MARTIN 'HOTEL' M. C.

Hollywood, March 30.

Declining to take a 50% cut for the summer stretch as Hollywood Hotel emcee, Fred MacMurray checks off the Campbell souter April 30. Current stipend is \$2,500 a week.

Tony Martin takes over, is drawing \$750, which represents a nice increase over his remuneration on the Burns and Allen show last week ending its Campbell affiliation. Louella Parsons had been championing George Murphy for the spot. Martin's deal partitioned off, in 13 week options.

10% Frijoles

Hollywood, March 30. Four Esquires were paid off in 100 cans of beans for a guest spot on 'Hollywood Hotel' program. Agent got the usual 10% in canned frijoles.

New Faces at WIP

Philadelphia, March 30. Mary Katherine Fenerty added to WIP staff this week as scribe to President Ben Gimbel, Jr. Ed Wallace, night supervisor at station, has been upped to production direction. Announcer John Facenda being spotted into Wallace's old post.

RADIO SHOWMANSHIP

Attention-Getters, Tie-Ups, Ideas

Outstanding Stunts

REMINDER LEAFLETS FOR RADIO SETS WSYR, SYRACUSE

For the Listener's Knob

Syracuse, N. Y. WSYR is obtaining good publicity results for itself at moderate cost through a miniature program guide designed to hang from a string around the knob of the family radio receiver. Leaflet is indexed by days of the week and gives various WSYR commercials; reminder advertising scattered through blank spaces for family write-ins on favorite programs.

A brief reference on the reverse urges owners to keep their sets in repair. This obtains circulation for WSYR through the retail radio stores and service men.

Salute to a Lonely Guy

New York. Columbia is dedicating a special program this Sunday (4) from 9 to 9:55 a. m. to what it described as the

world's most isolated radio listener. He is Frederick C. Bennett, who lives alone on Herschel Island in the Arctic Circle. Program will consist of songs Bennett used to sing as a Canadian frontiersman, news comment, poetry reading and a talk by the Right Reverend Pierre Fallaize, the Flying Bishop of the Arctic, and a friend of Bennett.

Network got the program idea through info it had received from a string of amateur radio stations and a letter he sent KSL, Salt Lake City, which took two and a half months to get there by divers means of transportation.

Masked Sandwichman for WHBQ

Memphis. With the old parlor game of Charades as a pattern, Bob 'Hurty' Manager WHBQ, has a new mystery program series, 'Who Am I?' It is built around an interrupting ghost voice, giving clues to his or her identity, with prizes for best letters of identification.

Promotion includes film trailer on screen at downtown Warner theatre, and black-robed, masked sandwich man parading business district with signs reading 'Who Am I? Am I Dead? Am I Alive?' Tune in WHBQ, 8 p.m., Sponsor, Armstrong Furniture Co., awards six nightly prizes with grand prize each week. Picture of the robed, mysterious figure appears in all the sponsor's newspaper space.

KLZ Takes to Outdoors

Denver. This spring KLZ will broadcast by remote from city park. The broadcasts will be from outdoor spots when the weather permits, first the monkey island, then the duck pond, the bears' cages; when the weather is bad the mike will be taken to the Colorado State Museum, in the park, and the director of the museum will talk on the specimens, how secured, prepared, etc.

George Cranmer, manager of parks, is cooperating.

Develop Accordion Band

Des Moines. A 40-piece piano accordion band recently formed in Des Moines will appear in the WHO Iowa Barn Dance Frolic. Band includes both sexes. Players range from six to 65.

phil baker

THE GREAT AMERICAN EDITOR
GULF REFLECTING
COMEDY
SUNDAYS
7:30-8 P.M. EST
WABC
CBS

JERRY COOPER

KRUEGER BEER
Mondays at 10:30 P.M.
WEAF - NBC
DRENE SHAMPOO
Wednesdays at 7:45 P.M.
WEAF - NBC
Thursdays at 7:45 P.M.
WEAF - NBC

Management
COLUMBIA ARTISTS
BUREAU

'THE O'NEILLS'

By JANE WEST

NOW RADIO'S MOST POPULAR
FAMILY BRINGS YOU MORE

LAUGHTER TEARS AND HEART-THROBS

Presented by Ivory Soap · 99% pure

LISTEN TWICE DAILY

NBC Blue Network, Mon. to Fri. 11 a.m. EST

NBC Red Network, Mon. to Fri. 3:45 p.m. EST

COAST TO COAST

Dir. BLACKMAN ADVERTISING, INC.

MGT., ED WOLF—RKO BLDG., NEW YORK CITY

MYRT AND MARGE

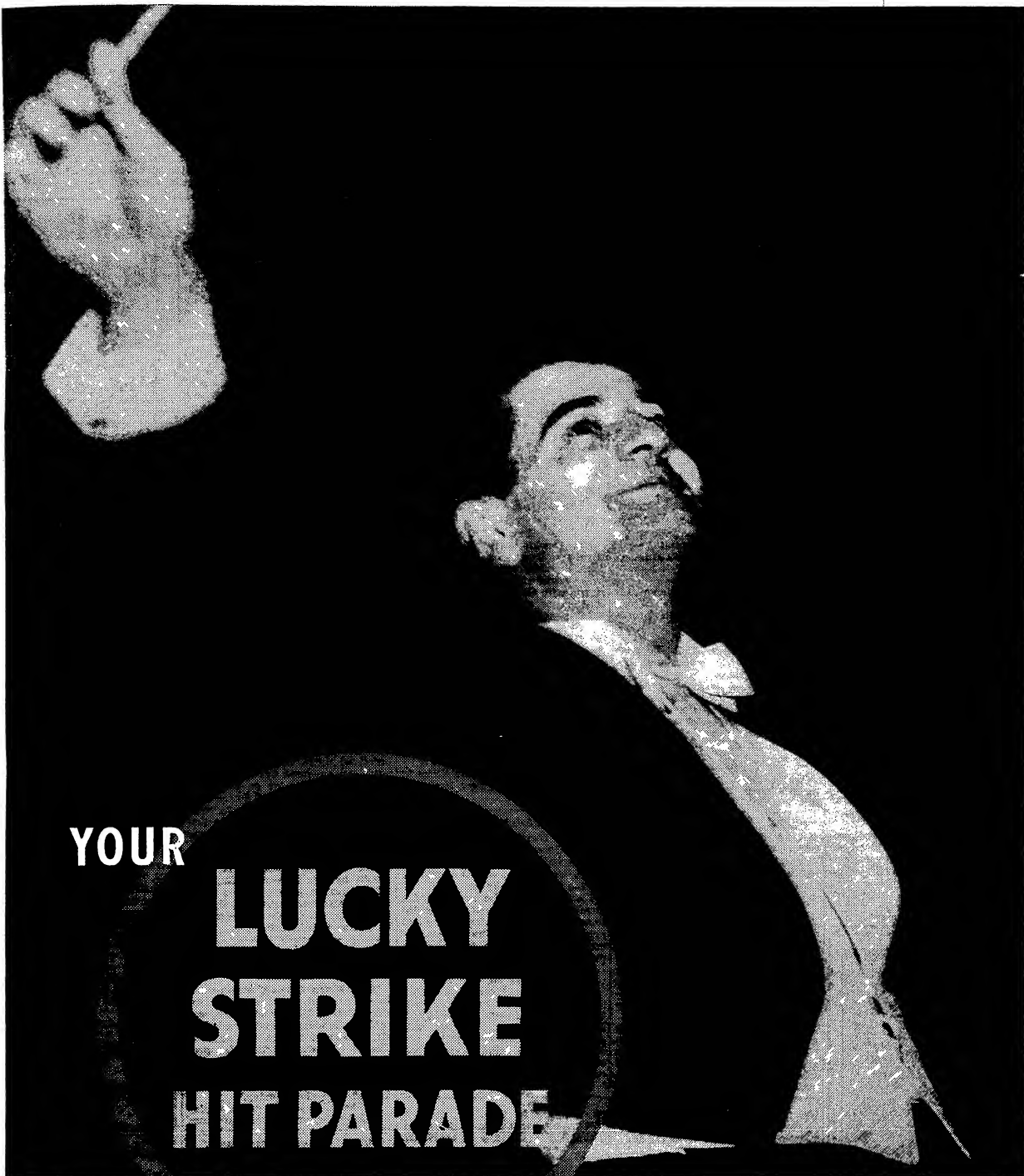
Colgate-Palmolive-Peet
2:45 P.M.—Mon., Tues., Wed.
NBC-TV, New York
WABC - CBS

JACQUES FRAY
MARIO BRAGGIOTTI

NBC Network—Weekly
Personal Appearance • Capitol
Wash., April 2nd

"BARON MUNCHAUSEN"
JACK PEARL
RALEIGH and
KOOL CIGARETTES
WJZ-10 P. M. E.S.T.—Fridays
NBC Network
Dir.: A. & S. LYONS, Inc.

"The Musical Tonic of the Southland"
—NICK KENNY
N.Y. Daily Mirror
FRANCIS CRAIG
AND HIS ORCHESTRA
NBC Mondays, 11:30 p.m. CST
Management—CRA



YOUR

**LUCKY
STRIKE
HIT PARADE**

under the musical direction of
MARK WARNOW

SATURDAY NIGHTS 10 to 10:45 P.M. EASTERN TIME

over 90 stations of the

COLUMBIA BROADCASTING SYSTEM

Mutual's Horse-Racing Exclusives Peddled at \$1,000 Wk. Over Summer

Mutual network has tied up exclusive broadcasting rights to all the stake races to be run this spring, summer and autumn at New York's five major tracks. Web made the deal with the N. Y. Racing Assn., laying an undisclosed sum on the line for the exclusivity on the gee-gee gallops.

Network's deal calls for airing of the two feature stake runnings at each of the tracks each week, with the broadcasts consuming 15 minutes of race. Bryan Field, the N. Y. Times' racing reporter, will do the mike descriptions through the season. In trying to snag a sponsor for the series, Mutual is asking \$1,000 per week. It also is trying to sell the month-long Saratoga meeting for a flat \$7,500. Figures cover program costs only, with network time extra, of course.

Races start April 15 at Jamaica, with Belmont Park, Aqueduct, Empire City, Saratoga, Aqueduct, and Belmont Park following in that order, closing on Oct. 2.

Mutual is also toying with idea of sinking the grappling irons into the late autumn racing season in Maryland, in event network gets an interested sponsor for its summer series around N. Y. Hearst-owned WBAL, Baltimore, is a Mutual outlet and that station has exclusive on Pimlico and Bowie autumn meets, which it would be eager to feed the chain.

Plenty Paint on Air

Rash of paint-accounts are hitting radio this spring through waxings made by World Broadcasting. Dupont has two 15-minute musicals weekly on wax (B. B. D. & O'agency). J. Sterling Getchell's two paint accounts, Bay State in New England, and Peaslee-Gaubert in Dixie, are using five-minute transmissions. National Lead, through Marschalk & Pratt, and Berry Bros, through Maxon, are others.

Improved business conditions around U. S. inspires the paint firms to foresee a boom spring for house spruce-ups.

Procter & Gamble had two auditioning proposed programs, picked from N. Y. to soap-makers' Cincinnati headquarters last week. Both were submitted by Ed. Wolf, being 'The Junior Review,' with Mary Small and Jackie Coogan, and a script serial, 'Hilltop House.'



MARIO BRAGGIOTTI
WITH HIS ORCHESTRA
Recording For Master Records
(HEARD ON NBC NETWORK)
MGT. CONSOLIDATED RADIO ARTISTS, INC.

Fred Allen
Portland Hoffa
in "Town Hall Tonight"
SAL HEPATICA-IPANA
WEAF—Wednesdays 9-10 P.M. EST
Dir.: WALTER BATCHELOR

Hearst's Frisco Station Opens Cross-Bay Studio

San Francisco, March 30. Local Hearst transmitter, KYA, opened its new Oakland studios in the Hotel Oakland (25), to the accompaniment of all the usual verbal back-patting by civic biggies and execs of KYA and the California Radio System, with which the station is affiliated. Governor Frank P. Merriam of California broadcast his message from Sacramento. Several hundred guests at a banquet in the hotel witnessed broadcasts of Ernie Smith's 'Sportlights' and Hugh Barrett Dobbs' 'Ship of Joy,' with KYA staff artists.

New studios will give the city of Oakland its first network outlet. Also marks the first time a San Francisco transmitter has built studios across the bay.

Pacific Coast Notes

Ben McGlashan heading for Washington to put in his plea to get KGFV (Los Angeles) a power increase and band move.

Ray Appleby KEHE (Los Angeles) production manager, on the mend at Hollywood hospital after blood transfusion by Bob LeMond of the announcing staff.

David Broekman auditioned his work for Lucky Strike, which may switch one of the Hit Parade broadcasts to Hollywood.

Paul Riekenbacker, Columbia Hollywood exec, taking a respite at Muirfield Hot Springs.

Bing Crosby gives his April 1 broadcast a baseball flavor by pitting June Travis, whose dad is prexy of the Chicago White Sox, against Charley Grimm, Cubs manager.

Ann Graham, radio singer with eastern bands, being tested for picture work at Warners.

Carlton Kadell outscored a score of other announcers for the Barker role on National Biscuit's Twin Star show when it swings over to Columbia next month.

Storm Silences CKLW

Detroit, March 30. Blinding sleet-snow storm crippled hydro power plant in Windsor, Ont., across the river, and cut off CKLW's airings for almost an hour Wednesday night (24). Break came in midst of speech by Senator Hugo Black, supporting President Roosevelt's court proposal, shortly after 10 p.m.

Station rigged up auxiliary battery power in time to pick up Golden Gloves tourney from Chicago at 11 p.m. Town's power plant was fixed during the night, and regular broadcasts resumed Thursday morning.

SEATTLE MAKES NOISE ABOUT TOTEM PAIR

Seattle, March 30. Celebrating the formal dedication of a flock of new equipment and the rise of stations KOMO and KJRH, Totem Broadcasters, Inc., operators of these NBC red and blue outlets, recently threw a big booray day.

Seattle Post-Intelligencer joined in the shouting with an eight-page section in its Sunday edition devoted to radio in general and KOMO-KJRH in particular. In view of past animosities between radio and press here, this might seem surprising. But with the stations in for a full page, and affiliated industries in for a lot more, the Post-Intelligencer didn't do so badly in promoting the tie-up. All handled very impressively, too.

A one-hour lecture broadcast was staged simultaneously over KOMO and KJRH, Sunday afternoon. Program reviewed the growing pains of both stations and ballyhooed the brand new equipment developments. Consisted of music by a 25-piece orchestra and 16-voice chorus, and interviews with the old-timers and big-wigs. Talks by the Rev. Dr. James E. Crowther, who participated in KOMO's opening in 1926, and Don Gilman, NBC vice-president, were piped in from San Francisco.

WMAZ's New Rates

Macon, Ga., March 30. New booklet with pictures and coverage figures mailed out this week by WMAZ. Had already gone to press when affiliation contract was signed with Columbia network. Only mention of chain is in the letters 'CBS' superimposed on back cover. New General Rate Card No. C-1 now being printed to take effect April 4, when network affiliation goes into effect.

BRYANT JOINS WORLD

F. W. Bryant, formerly of McCann-Erickson, Chicago, has joined World Broadcasting's station relations dept. under Bill Hoppes. Latter is currently embarking on a fortnight's swing through the southwest. A. J. Kendrick, World's Chicago manager, is now in New York for biz huddles.

Sportscaster in Politics

Birmingham, March 30. 'Bull' Connor, who has been broadcasting ball games over WBRC for years, has announced his candidacy for the City Commission.

Three years ago he was elected a member of the House of Representatives of the Alabama legislature and principally because he fought increased taxes he has increased his popularity.

4 Columnists on One Show

New Haven, March 30. Radio newspaper made up of columnists set for April debut by WELI. Half-hour 6 p.m. offering will present Sid Goluboff covering national and local events, Jeanne Poli on women's stuff, Michael J. Goode on politics. Phil Buxbaum on sports.

Sponsored Sports Would Make School Bands Commeresh Under Proposed Law

San Francisco, March 30. San Francisco radio execs, school official and execs of the Golden Gate International Exposition have united in protest against a bill introduced in the Assembly at the state capital, Sacramento, which will, if passed, make it unlawful for any elementary or secondary school band or orchestra to perform or participate in any parade, ceremony, exhibition or program sponsored by any person, firm, corporation, club, society or other organization of a civic, fraternal or religious nature for the furtherance or any private profit or gain.

Measure, introduced by Jack B. Tenney, vice-prexy of the Los Angeles Musicians' Union, has been referred to the committees on education and on exhibitions and fairs. It is directed at bands and orchestras of elementary and secondary schools, or penal or reformatory institutions,

supported state funds. Bill was set for a committee hearing last week, but because representatives of the San Francisco Musicians' Union, which is supporting the measure, failed to appear, the hearing was rescheduled for Monday (29).

Local school department is opposed to the Tenney bill because it will prevent school bands from playing at any games which are broadcast, as well as participation of bands and orks in all types of fairs and parades, and also force discontinuance of school programs now being aired over radio stations and networks.

Tournament of Roses Parade and the Rose Bowl game in Pasadena last New Year's Day were cited by Tenney in his complaint against the schools. With hundreds of musicians out of work in Los Angeles, he said, the musical representation in the parade was almost 100 per cent non-professional talent drawn from the schools.

Baseball Feud on Ford Show

New York Giants' and Brooklyn baseball team managers, Bill Terry and Burleigh Grimes, respectively, will be given the opportunity to air the teams' bitter rivalry night of April 20 on the Ford program. That's the same day the teams engage one another in the opening game of the season at Ebbetts Field, Brooklyn.

It'll be the first debate between rival baseball managers on radio early in the season. Heretofore such events have taken place after a season closes, or just prior to a World Series. Their opinions of one another's teams will be aired in interview style.

Curtis & Allen agented the baseball execs.

COLLEGE PROF. FILES SQUAWK VS. NBC, CBS

San Francisco, March 30. Charging discrimination against speakers opposing Federal judiciary reorganization, League for Supreme Court Independence, Inc., last week accused NBC and CBS of attempting to stifle discussion of this issue. Group squawked in telegram sent to Senator Burton K. Wheeler, local representatives of both networks, according to David P. Barrows, of Univ. of California and prexy of the League, refused to sell time to the organization for talks by prominent speakers opposed to the President's program. The Mutual-Dun Lee network, however, aired the first of a series of 13 broadcasts sponsored by the League last Friday night (28).

Don E. Gilman, NBC vice-prexy in charge of the Western Division, released the following statement in answer to Barrows:

'NBC does not sell time for controversial broadcasts of a political nature, except during political campaign. In the present instance, with reference to the request for the purchase of time, NBC is giving the use of its facilities and its broadcasting time nationally in order that both sides of the Supreme Court question will be presented. The policy of the company does not permit additional periods to be sold.'

CBS execs had no statement to make officially. Barrows declared that when first approached by the League, the local CBS management had quoted prices and discussed broadcast times, but that later network execs refused verbally to continue negotiations or to put their reasons in writing. League was merely told, states Barrows, that after a coir Lee and Gilman's office they were unable to go ahead with previous plans.

Barrows' views on the Supreme Court question were aired last month by the University Explorer (Hale Sparks) in one of the semi-weekly sustainers presented by the University of California over the NBC-Blue web in California.

Cosmetic Switches Shows

'Rich Man's Darling,' five-a-week daytime script serial on CBS for Edna Wallace Hopper cosmetics, was replaced Monday (29) by serialized air version of a play, 'Sunday,' by Thomas Riceward, which was produced on Broadway over score of years ago, starring Ethel Barrymore. On the air the episodic yarn is labeled 'Our Gal, Sunday.'

Incidentally, it was in that play that Miss Barrymore had the famed line still associated with her: 'That's all there is; there isn't any more.'

WOR Curfews at 2 A.M.

Time from 2 to 4 o'clock in the morning now is being offered to sponsors by WOR, N. Y. Station short time ago extended its sign-off from 1:30 until 2 o'clock in the morning.

New morning space is being offered at one-half daytime rates.

Annapolis Band on WFBR

Baltimore, March 30. Two band programs, both re-motes, were lined up by WFBR today. First to go on the air will be the monthly concert of the U. S. Naval Academy Band from Annapolis, to be followed by the Chester-tore band from the Eastern Shore. Latter tie up in line with recent efforts of station to build up listener following on Shore, heretofore dialing Philadelphia stations in preference to locals.

Shayne-NBC Dicker

NBC is talking a deal with Al Shayne, now on 'Sally's Studio' program on station WMAZ, New York, for a sustainer on NBC. Shayne is anxious to get off the local program where he has been for five years.

20 New Panelmen For 40-Hr. Week At Chi Webs

Chicago, March 30. Both NBC and Columbia have decided to put engineers on a five day, 40 hour week, with the set-up to start not later than Sept. 1, and before, if arrangements can possibly be made. Each net has approximately 40 men regularly employed at the present time for studio and memo work, and the new deal will require the addition of 10 more apiece.

Behind the move is reported to be the action of International Brotherhood of Electrical Workers Local 1 attempting to organize all stations. At present time the setup is the same as it has been for a number of years, with only two stations, the Tribune's WGN, and WCFL, Voice of Labor, having union affiliated operators and engineers, but recently, Robert Brooks was elected business agent for Local 134 of IBEW, and is reported to be very active in attempting 100% organization.

Claim is made that at the present time, Local 134 is sending electricians, rather than operators, to the two stations which are affiliated with it, thus hampering production. Neither WGN nor WCFL, however, would verify the claim. Both NBC and Columbia are taking men on now in order to break them in to work during the vacation period, after which the five day 40 hour week will be put into effect.

'First Offender,' correctional dramas emanated by WELI, New Haven, in co-operation with Sheriff E. J. Slavin, being piped to WNBC, New Britain, and WATR, Waterbury.

AL GOODMAN
and his
ORCHESTRA

featured on
PALMOLIVE
BEAUTY BOX THEATRE
EVERY WEDNESDAY
CBS
9:30 P.M.

SHOW BOAT
EVERY THURSDAY
NBC
9 P.M.

BOOKED EXCLUSIVELY
BY
MUSIC CORP.
OF AMERICA
FOUR IN A COMBINATION

JACQUES FRAY
and His
Orchestra

RE-ENGAGED
2ND YEAR
OPENING IN MAY
HOTEL ST. REGIS
NEW YORK

MGT. M.C.A.

College Girls Take Over WESG in All-Day Stunt; Wives Didn't Fancy It

Elmira, N. Y., March 30. WESG staged novel stunt last week when station turned itself over to be operated by group of girl students from Elmira College. Lassies threw the switch when broadcaster bounced onto the ozone at 7:30 a. m. and held the helm till station (on limited time) sank with the sun at 7:15 p. m.

Studes had received advance coaching from control room, announcers and program dept., and when on own did pretty competent job. The station's regular had rather wearisome toil beyond-the-veils seeing that broadcasts ran smoothly and complied with FCC rules.

Advertisers didn't squawk, because listening interest was at white-hot heat, due to advance publicity on stunt. One complaint was that all the girls' voices sounded alike, and hence tended to make the gab monotonous after some hours.

Gals put on sports' periods, household hints, news, singing and musical programs, and all the other varied stuff making up the log at small-town station.

Only unfavorable outside comment on stunt came from wives of some of WESG staff. Weren't so fond of having co-eds around.

Utilities Engineering Institute aboard WHN, N. Y., for 13 Tuesday late-afternoon quarter-hours corded dance music.



WMCA
NEW YORK'S
OWN STATION

leads in
PROGRAM PLANNING



CATHEDRAL OF THE UNDERWORLD
SUNDAY 1 TO 2 P. M.

J. C. Baseball 'Casts For Wheaties on WHN

Jersey Giants, uprooted International League Albany franchise club, will broadcast this season over WHN, New York. A farm for the New York Giants, the club in Jersey City has an elaborate new plant and will give the metropolitan district about 35 night games. Some of the latter may be broadcast by WHN if summer time clearance can be effected.

However, bulk of the play-by-play will be of afternoon games. Out-of-town stuff will be reconstructed off the ticker tape. Joe Bolton, from WOR, joins WHN to spotcast.

It's one more baseball deal for Wheaties, which has 'em scattered all over the country.

Cleveland, March 30. Cleveland Indians play-by-play will be jointly sponsored over WHK this year by Socony Vacuum and General Mills. Jack Graney and Gil Gibbons will be the spikers.

Same station has highly resume of baseball stuff, with same spikers under P.O.C. Beer sponsorship

Basketball Magnetizes Radio-Press Collaboration

Indianapolis, March 30. Finals of the Indiana High School basketball tournament were handled by WFPM and WIRE, of Indianapolis; WOWO, Ft. Wayne; WHBU, Anderson, and WIND, Gary.

With a tie-up two ways, WIRE had the paying end. Sponsored by Ford on a national basis, Indianapolis News, an unprecedented action came in for the publicity sharing tie-in. The News, evening daily, which has long been known locally as most-drawn-on radio of the local sheets, even went so far as to give front-page box to the airing of the net tourney.

In the box, wording ran as follows: Through the courtesy of the Ford Motor Co. and the Indianapolis News, WIRE will carry complete radio coverage on the finals of the state basketball tournament. The front page box also carried a large-type blackface head, "WIRE to Give All Details of Net Tourney."

WFPM carried the tourney in full, but without benefit of sponsor or newspaper tie-in. Blythe Hendricks, a former manager of the station, handled the microphone for WFPM.

Sports in Baltimore

Baltimore, March 30.

WCBM has International League baseball games of the Orioles, daily except Sundays for Wheaties, and WBAL is lining up the Pimlico Race Meet for the American Oil Co.

Lee Davis will handle the ball games, locally and on tour, season opening April 22. Pimlico opens April 29 with highlight of meet, the running of the Preakness, on May 15.

Preakness running which will be fed to NBC blue network will be handled by Clem McCarthy and will highlight a four hour variety program set for studio.

'BASEBALL OR NOTHING' AFTERNOONS TO RADIO FANS IN MANY U. S. LOCALITIES

Sponsors Easy to Sell, So Everybody Climbs on Bandwagon, Leaving Listeners No Choice of Programs

Chicago, March 30. Despite the efforts many baseball managers and owners to kill off radio broadcasts of their games, baseball in 1937 reaches a new high water mark in the ether, with the broadcasters giving more attention and more time, and getting more revenue from baseball than ever before.

Indications are that at least 260 stations will broadcast baseball play-by-play both in the major and minor league towns, which will mean night-time ethering for the bulk of the minor league stations.

In many cities as many as five stations will be blasting play-by-play simultaneously. For instance here in Chicago, baseball will be carried from the diamond by WGN, WBBM, WJJD, WIND, WCFL, and possibly WAAF. NBC, too, have sold baseball many times over on its WMAQ and WENR outlets but rejected these bids due to network commitments. Same goes for WLS which shares time with WENR.

This situation holds forth in many other towns, and in a number of instances the entire roster of a town's ether outlets will carry baseball which means that the residents of that burg will have baseball or nothing.

Rates on baseball have gone up nearly 25% since last year, with stations collecting as high as \$35,000 for a season's play-by-play. These rates have hit up so high, in fact, that a number of sponsors are eager to make deals for dual sponsorship on the broadcasts. And in cases where the sponsors were willing and ready to shoulder the entire coin burden in exchange for exclusive commercial rights they made dual deals in order to get onto stations which are controlled by the other sponsor.

Four Hours
Most of the stations taking baseball will devote at least four hours daily to the diamond, and in many instances will run close to five hours. This is due to the number of by-product periods that have sprung up from the baseball broadcasts. In addition to the play-by-play, there are pre-game interviews with the players for a regular 15-minute session and after the game a summary 15-minute program.

Number of other stations are carrying a full 60-minute re-creation program of the game that was played during the afternoon. Some of the stations re-create the same game that they had on the air play-by-play during the afternoon, while other stations re-create out-of-town games. That is not all, however, for

practically every station has a sports review at around 6 p.m. iving the final scores of all the games in the major leagues and the important minor league games.

Thus, the play-by-play runs between two and three hours of time during the afternoon, plus 15 minutes ahead and 15 minutes following, plus 15 minutes or 30 minutes around 6 p.m. for sports reviews, plus 60 minutes around 8 p.m. for a recreation, and, to top it off, several stations have a late sports column on the air around 11 p.m., which contains informal chats about the day's games and hints and prophecies of the next day's tussles. And none of it is sustai ing.

Globe Refining Co. has 15 minute daily before-baseball-game sports review on WIND. Station now has booked a daily sport schedule which amounts to approximately five hours daily, and makes Russ Hodges the busiest sports announcer in Chicago. Jimmy Dudley coming from WYSP, Syracuse to be his assistant. All sports periods are commercial, and all have been sold with Hodges, making it impossible for anybody else to do anything but assist.

Begining his day with the 15 minutes before the game sports review for the Globe Refining Co., Hodges continues with a play-by-play description of the home game of either Chicago Cubs or White Sox (which might be a double header) for General Foods, follows at seven o'clock with an hour's re-enactment of the out-of-town game, and from that, goes directly into a half hour of race results plugging Webster Cigars and Penn Tobacco. Winds up the day with another 15 minute commercial sports review.

This schedule gives the announcer

the afternoon ball games plus an extra 15 minutes of solid talk in the afternoon, an hour and a half, uninterrupted, at night with another 15 minutes added after a 75 minute lay-off. And the schedule is for seven days a week, with the only off time coming on Sundays when the race results are dropped.

Hodges comes into the spring and summer programs fresh after a winter spent on the same station, doing basketball, polo, and hockey games, auto races, sports reviews, maff on the street, and in the department store broadcasts, commercial news periods, and a regular studio schedule.

BIKE RACES SPONSORED

WHAS, Louisville, Lap-by-Lap Remote for Sears-Roebuck

Louisville, March 30. Arrangements have been made by WHAS to air the Third International Six-Day Bike Race, to be run at Jefferson County Armory, March 30 to April 5. Races will be held as formerly, under auspices Jefferson Post, American Legion.

Airings will be sponsored Sears-Roebuck, and will be first time that the pedal-pushers have hit the airwaves twice daily, under sponsorship of local concern.

Swaps Prove

ROCHESTER PREFERS WHEC

CBS

Opening Tonight!

RUBY NEWMAN

And His Orchestra

In the
RAINBOW ROOM

Atop
Radio City
New York

For

A LIMITED ENGAGEMENT

Broadcasting
via the RED and
BLUE NETWORKS

Sports Craze

(Continued from page 1)

casting the same baseball game at the same time isn't anything the broadcasters are worrying about.

Sports announcers are frequently the highest-salaried members of station staffs. Most of them handle more than one sport, often jumping from baseball in the afternoon to the boxing ringside at night. Even such limited audience sports as handball, billiards, sailboating, dog-sledding, etc., have gotten radio attention. All of which tends to make the guy who knows his sports jargon the white-haired chappie around radio studios.

Indeed, sportscasting is radio's fastest-growing profession and the one sub-division of talent, not requiring theatrical background or qualities, in which potentially the spiker can get into the money.

20 Grand B.R.'s Eschen

St. Louis, March 30. Starting April 5 Axton-Fisher Tobacco Co. of Louisville, Ky., makers of Twenty Grand cigarettes, will sponsor Frank Eschen's Sportcasts over KSD.

Program will hit air at 6:45 p.m. until daylight saving time is effective when it will be moved up 60 minutes.

Gaylord McPherson is leaving WHO, Des Moines, for WDOZ, Chattanooga, Tenn.

SONJA HENIE has it — KLZ has it, too!

PERSONALITY

What Sonja has on the screen—KLZ has on the air... the ability to attract and hold people, to make them think about talk about and want to listen to KLZ.

SONJA HENIE IN
"ONE IN A MILLION"
20TH CENTURY-FOX

KLZ
Denver

Affiliated in Management with WKY and the Oklahoma Publishing Co.

\$650,000 From British Radio Under New Pact; Cost 100G's to Arbitrate

London, March 30. After months of negotiation the British Performing Rights Society and the British Broadcasting Corp. have settled their fee differences. Agreement calls for the payment of 14c per license plus 10% for the inclusion of the tune in an Empire broadcast. This means the society will in 1937 collect \$650,000 from the government-owned broadcasting system. Amount is more than double the BPR's income from the same source last year.

American songwriters and publish-

ers will profit substantially from the new fee setup, since a goodly percentage of the music broadcast derives from Tin Pan Alley and the Hollywood studios.

Cost of arbitrating the fee controversy was approximately \$100,000.

Time Limit on Yankee Bands May Be Lifted During Paris Expo

Paris, March 30. In view of the French Exposition season, the local band agents are trying to offset the official edict against limiting American and other foreign dance bands to only a month in Paris. Another month at the Riviera casino is also permissible, but the local bookers feel that the two months are inadequate. It's believed they'll work it out.

This tabu doesn't apply to engagements at Monte Carlo which, being the Principality of Monaco, although under French influence and using French currency, isn't governed by French law.

'THE BEE' STARTS BUZZING

Fable Domain Tune Inspires Special Edition With New Lyrics

Chappell Co. appears to have cashed in nicely on the feud which Jack Benny and Fred Allen carried on for several weeks on their respective radio programs. While Benny was New York Henry Spitzer, Chappell, gen. mgr., got the two comics to let him use their pictures on the title page of a special edition of 'The Bee' by Franz Schubert, with Edward Heyman providing the lyrics.

By the end of last week Chappell had disposed of 8,500 sheet copies of the public domain melody and practically closed out its first special edition of 1,000 orchestrations on the melody. Curious angle about Spitzer's bit of enterprise is that previously reports had been received from standard pubs that the feud had not caused the least spurt in the sale of their 'Bee' editions.

Many a current pop tune, with lots of plug effort put behind it, does not sell anywhere near 8,500 copies.

Bobby Meeker as Booker

Memphis, March 30. Bobby Meeker's orchestra has returned to Hotel Claridge here for its fourth engagement. Recently established a booking agency, Meeker Music, Inc., St. Louis, handling several bands, including Dusty Rhoads, Carol Lofner and Red Pepper.

Now broadcasts from Memphis over WHBQ.

Southern Bookers in N. Y.

Willie Harr, promoter of Tybee Beach Pavilion, Savannah, Ga., is in N. Y. on annual band shopping visit. Sidney Banks of Chamberlain hotel, Hampton Roads, Va., also in for same reason.

Former opens June 1 for 12-week season with name band, attractions.

DUQUES' BANKRUPTCY

Augustin Duques, musician employed by the National Broadcasting Co., has filed a petition in bankruptcy in N. Y., listing liabilities at \$11,988, and no assets.

Debts are chiefly loans.

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 March 21-27.

Boo Hoo
'Too Marvelous for Words
'Little Old Lady
Trust in Me
What Will I Tell My Heart?
On a Little Bamboo Bridge
'Love to Keep Me Warm
'This Year's Kisses
When Fopples' I'm Again
'Swing High, Swing Low
'Moonlight and Shadows
'My Last Affair
Gee, But You're Sweet!
Serenade in Night
'Sweet Is the Word for You
'Goodnight, My Love
'One in a Million
'You're Here, You're There
'May I Have Next Romance?
I Can't Lose That Longing
'Our Song
When My Dreamboat Comes Home
'Slumming on Park Ave.
Mood That I'm In
How Could You?
 * Indicates musical song.
 † Indicates stage production song. The others are pops.

BULOVA STATIONS

(Continued from page 48)

sity, and other institutions, Seward explained.

Full-time assignment for WELI is understood to have been a major factor in Bulova's reported plans to link the five transmitters in which the watch-maker is financially interested. Others are WNBC, New Britain; WCOP, Boston; WNEW and WOV, New York. Furthermore, Bulova's close link with other transmitters which deemed natural for such a chain. Mentioned are WRAX-WPEN, Philly, controlled by John Iraci, and WTFL, Athens, Ga., in which Harold A. LaFont, stockholder in some of Bulova's enterprises, has a stake. When all of these stations have received what promoters think are adequate facilities, plan supposedly calls for linking in a seaboard.

Web ambition report is based partly on fact that WNBC and WELI already are swapping programs, operating simultaneously as the Connecticut Broadcasting System nearly half the time they are on the air. Extension of this connection is thought in the offing, with Bulova's other stations being tied in, as well as the two Iraci transmitters. Such a lace-work would tap many of the nation's best markets through local transmitters.

In discussing the WELI application, Examiner Seward brought to light the full extent of Bulova's holdings. Previously the watch-maker has described himself as only indirectly interested, by virtue of a note which he holds. Station ostensibly belongs to Patrick J. Goode, who, besides having cash in WNBC, is postmaster at New Haven. As president, Goode has 2.85 shares of City Broadcasting common. Bulova has 1,250; LaFont, former Federal Radio Commissioner, has 1,000, and other officers account for 100 between them. Bulova controls 430 of the 500 shares of preferred, with LaFont holding the remainder.

Established in the of 1936, WELI lost money during its first year, evidenced showing. Starting out with a deficit of \$5,000, first four months' business picked up so that 12-month red figure was \$10,000, due to inability to operate at night, according to the management.

Meyer Davis Music For F.D.R., Jr.-DuPont

A Meyer Davis' ore of between 40 and 50 musikers will play at the June nuptials of Franklin D. Roosevelt, Jr., and Ethel Du Pont.

Wedding takes place at home of bride's father, Eugene Du Pont, near Wilmington, Del.

Ben Edwards has gone over to Miller Music's professional staff. He was formerly with the Isham Jones Music Co.

Leon Stone, formerly with WIRE in Indianapolis, joins WJJD, Chicago, as salesman.

Charles Henderson goes to RKO on loanout from Universal as voice coach and to do musical arrangements on 'New Faces of 1937.' Walter Bullock and Harold Spinnia sold their song, 'Widow and Lace,' to RKO for the pic.

Berlin, Inc., has made a tieup with around 125 department stores from coast to coast as part of the publisher's exploitation on 'Spring Cleaning' tune written by Teddy Powell, Walter Samuels and Leonard Whitcup.

Ted Choate, Tex Ritter and Frank Sanucis, turned out four ditties for 'Sing, Cowboy, Sing.' They are 'Sing, Cowboy, Sing,' 'Twilight Reverie,' 'Cowboy Medici' and 'Goodbye, Old Paint.'

Jimmy Grier, Harry Tobias and Raymond Jasper will do two songs for 'Don't Fall in Love,' next Finky Tomlin musical. Titles are 'Lovely Little Y-O-U' and 'A Beautiful Memory.'

Casper Carson, harpist, draws featured spot in Universal's 'Broadway Jamboree.' Reardon, formerly with the Paul Whiteman band, is heading coastward from New York.

Harry Warren and Al Dubin clefied music for 'Mr. Dodds Takes the Air' for Warners. Team is also writing music for WEA's 'Casino,' which Max Reinhardt will supervise.

Lee David and John Redmond, who contributed 'Where Is the Sun?' to the current Cotton Club revue, is under an exclusive writing contract to Exclusive Music.

'Red Hot Heat—Burn Your Blues Away,' ditty by Lou Alter and Paul Webster, has been purchased by Walter Wanger for his 'Vogues of 1938.'

Chester Forrest and Robert Wright completed lyrics for 'The Donkey's Serenade,' based on the Rudolph Friml music, for 'Firefly' at Metro.

Berbert Stothart, Mike McLaughlin and Leon Raab planned to Mexico City from Hollywood to record guitar orchestrations.

Benny Miller, general counsel in New York for Rockwell-O'Keefe, and Tom Coakley, outfit's Frisco rep, in Hollywood for confabs.

David Snell is preparing the musical score for 'You'll Be Married by Noon' at Metro.

Rudolph Friml Gus Kahn have completed a new tune, 'He Who Loves and Runs Away,' for 'The Fireway' at Metro.

Roy Music has 'My Poor

Childs Dates Dances on Way to Decca Spinning

Reggie Childs closed at the Commodore Perry hotel, Toledo, O., and is due in N. Y. April 13 to record for Decca. Plays Monessen, Pa., April 4; Frankfort, Ky., 8, 10, en route.

Austin Wylie replaces him at Toledo spot, having come over from Webster Hall hotel, Pittsburgh, Pa., on CRA booking.

LEIGHTON NOBLE WED

Miami, March 30. Illi rafton, nitery warbler, was married yesterday (Tuesday) to Leighton Noble.

George Olsen's ore was on hand to play the wedding march. The same crew formerly was that of the late Orville Knapp, killed in plane crash last autumn. Knapp's widow is Gloria Grafton, sister of yesterday's bride.

GORDON and REVEL Click Again!

7 — SONG HITS — 7

In 20th Century-Fox's 'WAKE UP AND LIVE' Featuring Walter Winchell, Ben Bernie and 'Uke Faye

NEVER IN A MILLION YEARS IT'S SWEET OF YOU
 WAKE UP AND LIVE I'M BUBBLING OVER
 THERE'S A LULL IN MY LIFE OOH, BUT I'M HAPPY
 I LOVE YOU MUCH TOO MUCH, MUCHACHA

Robbins Music Corporation • 799 7th Ave., New York

Music Notes

'Prune' by Phil Levant, Vivi Gardner and J. V. de Cimbri.

Victor Schertzinger's tunes for the Grand National film musical, 'Something to Sing About,' will be published by Irving Berlin.

Eddie Ward doing the musical score for 'Madame Walewska' at Metro.

Saul Bernstein, Irving Berlin v.p. returned last week from a six weeks stay in California.

They got into New York from Hollywood, Monday (29).

Harms Presents

From WILLING

TOO MARVELOUS FOR WORDS

JUST A QUIET EVENING

SENTIMENTAL AND MELANCHOLY

European Hit

VIENNA DREAMS

CAFE CONTINENTAL

A New Swing Hit

52nd STREET

From "The King and the Chorus Girl"

FOR YOU

HARMS, INC., RCA Bldg., N. Y.
 MACK GOLDMAN, Prof. Mgr.

Songs You'll Hear and Rave About

When Love Is Young

Did Anyone Ever Tell You?

From the new Universal picture, "When Love Is Young"

I Hum A Waltz

A new waltz hit by Gordon and Revel from the 20th Century-Fox film, "This Is My Affair"

MILLER MUSIC, INC.

PRESENTING: The greatest score ever written

IRVING BERLIN'S "ON THE AVENUE"

(20th CENTURY-FOX RELEASE)

YOU'RE LAUGHING AT ME

I'VE GOT MY LOVE TO KEEP ME WARM

THIS YEAR'S KISSES

SLUMMING ON PARK AVENUE

HE AIN'T GOT RHYTHM!

JUST RELEASED!

LOST HORIZON

(WALTZ)

From the Greatest Motion Picture "LOST HORIZON"

FLASH!

CARELESSLY

WATCH! LOOK! LISTEN!

The New Song Hit of the New Season!

SPRING CLEANING

(Getting Ready for Love)

IRVING BERLIN, Inc.

799 7th Ave. New York

REVEY LINE

Get Set for the Song Barrage on the New Universal's "Top of the Town"

"WHERE ARE YOU?"

"THAT FOOLISH FEELING"

"JAMBOREE"

"TOP OF THE TOWN"

By JIMMY McHUGH and HAROLD ADAMSON

© REIST, Inc. 1629 BROADWAY • NEW YORK

INDIE PUBS SEE FILM OGRE

Maestro-Publishers No Menace

Despite the increase of music publishing firms owned by band leaders and mike performers, the consensus of opinion among publishers is that this development offers no serious competition to the rest of the trade. Even if these publisher-entertainers favor their own songs and engage in the practice of exchanging plug for plug, or logrolling, the sum total of their efforts when compared to the number of tunes played every day over the air can be rated as almost negligible.

Where the entertainer-publisher element may expect to profit most is from their membership in the American Society of Composers, Authors and Publishers. As a favor to a fellow musician or as a plug for plug payoff, a leader can play half a chorus, with the knowledge that it will count a full point in the ASCAP count and also help the song gain some standing in the week's accumulative list of plugs.

List of the firms which are owned by band leaders and mike performers, with the personalities involved, follows:
Melo-Art Publishing Co.—Freddie Rich, CBS staff conductor.
Major Music Co.—Ray Block, CBS conductor and arranger.
Universal Music Publishing Co.—Mark and Harry Warnow, the former maestro on several CBS and NBC commercials, and the latter, both an arranger and swing unit recorder.
Words & Music, Inc.—Paul Whiteman, Fred Waring, Lombardo, Jack Denny and Abe Lyman.
Landy Trio Music Co.—Landy Trio, one of the oldest harmony acts in radio.

Carson Robison has maintained his own catalog for years, while Isham Jones recently turned over his holdings in the Isham Jones Music Co. to the Max Mayer Music Co. Frank Crumit formerly operated under a publishing arrangement with Jerry Vogel.

SESAC Vs. Pennsylvania Hotel

Seek to Restrain 'Unlicensed' Use of Broadcast Music By a Commercial Establishment

What will likely rate as one of the more important decisions in connection with the copyright laws is the finding which Judge Woolsey of the Federal Court, New York, is slated to hand down on the test case brought by the Society of European Stage Authors and Composers against the Pennsylvania hotel, New York. Action which seeks to restrain the hotel from pouring SESAC controlled music through its loudspeakers was argued last week with Judge Woolsey reserving decision.

It is the first time that a copyright owner or agent has resorted to the courts in this country to stop a hotel from the specific practice of relaying to its rooms music broadcast from a radio station. In the noted Jules-LaSalle case, which dealt with a hotel which had not taken out a performing license for either the resident orchestra or its room loudspeakers, the courts ruled in favor of the copyright owner who had instigated the litigation.

What makes the SESAC-Pennsylvania action different from the LaSalle case is that the former revolves around the right of a hotel operated for a profit to pick up broadcasts with which it is in no way allied and to relay it to its guests. In defending itself, the Pennsylvania hotel contended that it could not be prevented from making secondhand use of the broadcast since the copyright owner had collected a performing fee from the originating station, which in this complaint happened to be WJZ, New York.

SESAC counsel argued that there can not be lawful reception of such broadcasts in a place operated for a profit unless the spot had first obtained a performing license covering the music involved in the reception.

TAPS SCHORNSTEIN CLAIMS FREEZE-OUT

Taps Schornstein, band booker, has preferred charges against Paul Whiteman with the national office of the American Federation of Musicians for alleged non-payment of commissions due on Whiteman booking into Biscayne Kennel Club, Miami, Fla., last month.

Booker charges that interference of Jack Lavin, Whiteman's manager, and NBC, has resulted in his not collecting 5% of the \$7,500 weekly, which Whiteman earned at the Miami spot. Deal was closed with NBC, he states, after he negotiated the deal. Paul Birnback of AFM is now considering matter.

DAVIS CALLS CODE BIG BOYS' CUDGEL

Strong Wire to Federal Trade Commission Follows Other Small Publisher Protests—Sees Industry Straitjacketed to Suit Motion Picture-Owned Houses

McKEE PUBLICITY

Code of fair trade practices which the Music Publishers' Protective Association is trying to get from the Federal Trade Commission was assailed Monday (29) by Joe Davis, indie pub, as a step toward monopoly of the music industry by motion picture producers. Davis made his attack in a telegram to the commission while John G. Paine, MPPA chairman and the MPPA's counsel, were going over the final draft of the code with FTC reps in Washington and arranging for a general trade conference to be held in New York.

Davis' wire had been preceded by letters of protest sent by other indie pubs to the commission. Davis' wire read: 'As sole owner of Joe Davis, Inc., possessor of over 1,000 musical copyrights, I would like to send my protest to the code which the Music Publishers' Protective Association is trying to inflict on the music industry. Their policy of fair play will turn into foul play and the independent publishers' future will be of no consequence. With the motion picture companies buying up publishers little by little they now have every advantage as to writers and exploitation over the independent publishers. If the code is passed the Music Publishers' Protective Association will undoubtedly change its title to the Motion Picture Publishers' Association. Please investigate thoroughly before you make the music business a real monopoly.'

Ominous Publicity

In commenting on his objections to the proposed code, Davis described as ominously strange the blast of propaganda which was released Sunday (28) for Monday publication in the New York dailies by a publicity organization retained by Joseph V. McKee, MPPA general counsel. First page of the release, Davis pointed out, contained four mentions of McKee's name. McKee filled a part term as mayor of New York. Davis charged that the code as framed by McKee could serve only to make it still tougher for the small publisher, if not drive him out of business altogether. It is Davis' contention that if the financially powerful are to be permitted to set up the rules of doing business, then the government is countenancing the breakdown of the very foundation of the anti-monopoly and interstate commerce statutes.

Other indie publishers who have come out against the code have asked the Federal Trade Commission to inquire of McKee whether the covenant is not primarily primed to help the motion picture controlled publishing firm to keep down its expenses of exploitation. These same pubs are convinced that the commission will not grant the code after it has heard their side of the case. The code which McKee's office associate, William Griffith and Paine presented to the commission Monday was in most respects similar to the documents which governed the music industry during the NRA. The proponents of the latest code refer to it as a 'Little NRA.'

Paine's Defense

Paine, on his return from Washington yesterday (Tuesday), declared that the trade conference would be held either in late April or early May. He said that he was conversant with the code as Joe Davis had sent to the Federal Trade Commission and that when it was read him in the FTC offices he had re-

Take Care of Charter Members Some Other Way, Not at Active Pubs' Cost, Opposition Urges

Gesture for Sullivan

Chicago, March 30. Bob Crosby is staging benefit swing April 18 for Joe Sullivan, former pianist in the band. Sullivan is recovering from lung trouble on Bing Crosby's ranch in California. Latter may fly to Chicago for the event.

FOREIGN MUSIC ANGLES UP FOR WEIGHING

John G. Paine, chairman of the Music Publishers' Protective Association, has submitted to counsel for the various motion picture companies the phraseology of an agreement on foreign rights which he thinks might be acceptable to the music industry. Film lawyers recently asked Paine to devise some contractual assurance in synchronization deals which would protect producers from infringement suits in countries where the American copyright owners had no performing society alliances.

Producer legalities explained they were not looking for any special grant but they did want the American publishers to refrain from asserting performing rights which they lawfully did hold in countries where there were no performing rights societies to license exhibitors. A case in point is Mexico where theatres are not licensed for performing rights by any organization affiliated with American publishers. If the clause asked by the producers is consented to, once an American publisher disposes of his synchronization rights for a tune used in a film he is restrained from insisting that the film company pay him also for its performance in Mexican houses.

Film lawyers want this verbal understanding so that some publisher can't, after licensing the sync right, act to tie up the showing of a picture in such foreign countries.

HELEN SUMIDA'S APP.

Tokyo, March 9. Helen Sumida, American-born Victor artist, yesterday (8) had her appendix out. Will be o.k. by month.

marked that in every industry, as President Roosevelt has often stated, there is a 10% which is not amenable to discipline and that the proposed code, like the NRA, was framed to hold that 10% in line.

Paine described as absurd the threats made by some of the indie publishers that if the code is granted they will bring injunction proceedings. No code could be granted by the FTC, said Paine, unless it complied with the provisions of the Federal Trade Commission Act, which in itself has been tested in the courts over and over again and held constitutional.

Paine added that the small pubs who were fighting the granting of a code of fair trade practices were bringing disadvantages to themselves. What they apparently want, he said, was to have the motion picture controlled pubs stopped from paying for plugs and giving free orchestras, but to be allowed to engage in these practices themselves. With a code all advantages become equalized, averred Paine. Without a code the film-controlled pubs can use their superior musical product and enormous coin resources to swamp any efforts at competition from the small indie contingent.

Special committee which was named by the publisher membership of the American Society of Composers, Authors and Publishers to devise a mathematical formula for determining availability ratings has practically completed its labors. It is arranging for informal discussions of the prepared system with various members of the ASCAP board, with a view to getting their individual reactions before submitting it to the directorate as a whole.

Along with the availability formula the committee proposes to submit a report recommending that changes be made also in the seniority and performance phases of the Society's system for allocating publisher royalties. The committee, chairmaned by Henry Spitzer, of Chappell Co., will contend that unless these other changes are made the whole system of allocation will continue to prove inequitable and unsatisfactory.

Charter Members' Edge

First change that the committee will ask concerns the present method of ranking seniority. Committee is of the opinion that the idea of measuring a member's seniority ending by the performances he got the previous year is unfair and tends to give all the advantages to the major firms. It wants the performance angle eliminated entirely when considering seniority and suggests that if the older but inactive firms are to be rewarded for charter services to the organization this can be taken care of by way of permanent classification.

It is also the belief of the committee that the system of paying off on special arrangements of music in the public domain should be completely junked. Committee holds that such standard pubs ought not to be reimbursed with large chunks of royalty coin by the society when they are reserved from making huge exploitation investments and easily get back their original outlays through the sale of sheet music and arrangements.

Committee proposes to urge that the field covered by performance surveys be enlarged so the society doesn't have to depend merely on music originating from New York by NBC and Columbia for the breakdown of individual pub's performance credits. At the present time ASCAP's only other source for this data are the program reports collected now and then from various hinterland radio stations. It is the committee's contention that the plug data gathered now isn't broad enough for a fair allocation.

Another change that will be advanced by this committee is one that is expected to encounter stiff opposition from the older members on the ASCAP board. The committee believes that the word 'quality' should be struck out of the by-laws and the word 'usefulness' substituted when it comes to classifying the value of a composition to the society. As long as this word 'quality' is included in the by-laws, holds the committee, there can not be put in effect an automatic system of classification.

Kostelanetz in Album

Andre Kostelanetz is making a new series of recordings for Brunswick to be called '20 Minutes with Andre Kostelanetz' and to be sold in albums containing three records each.

Sets will each feature different musical rhythms of rumbas, tangos, fox trots, etc. Kosty has also been set for three guest conducting turns with the Chicago Civic Orchestra next summer.

Lee Bennett's band plays for Notre Dame College prom at South Bend, Ind., April 8.

On the Upbeat

Maury Sher Casi Parisi will play for the strawberry festival at Humboldt, Ten., on May 7. All depends a good crop.

Cab Calloway has added another week to the solid 12 of theatre dates set by Mills Artists. Goes into the Palace theatre, Milwaukee, May 28, after closing at Palace, Cleveland, O.

Ruby Newman's band succeeds Casa Loma at Rainbow Room, N. Y. Eddi Le Baron's Latin crew re-

places Don Azpiazu's band at same spot.

Earl Hines, playing out of CRA's Dallas, Tex., office, plays Tallahassee and Pensacola, Fla., on April 8 and 10, respectively. Greenville, Miss., April 14; Little Rock, Ark., 15, and Shreveport, La., 17.

Harold Stern booked to follow Jerry Johnson at New Kenmore hotel, Albany, N. Y.

Fletcher Henderson continues eastern one-nighters until opening Ed Fox's new Grand Terrace niter, Chicago, on May 15.

Charlie Agnew, closing at Casino Parisien, Chicago, April 1, begins one-nighting colleges. West for CRA. Plays at University of Iowa April 8.

Dusty Roades crew leaving Muehlebach Grill, Kansas City, Friday (2), after a six-week stay. Johnny Hamp ork replacing.

Lakeside Park and Elitch's Garden, Denver, Colo., open around May 25 with name band policy.

Al each ork, with Buddy LaRoux, vocalist, opened at the Sunset club, Hollywood, Cal.

Jimmy Dorsey ork playing series of one night stands in Pacific north-west.

Hudson-De Lange band being set for one nighters by Shribman office out of N. Y.

Antobal's Cubans, now under CRA on NBC, ball, starting April 11, 6 to 6:30 p.m.

Willard Keeler band has replaced Mischel Gerner at Murray Hill hotel, N. Y.

King's Jesters renewed for four more weeks at La Salle hotel, Chi., beginning April 7.

Joe Rines, Tom Gentry and Nano Rodriguez bands joined up with CRA.

Lee Elliott's band opened at the Four Towers, Cedar Grove, N. J.

Eddy Duchin's band into Plaza hotel, N. Y., Thurs. (1).

CRA Routes Hines in Dixie

Earl Hines' colored band takes to south for CRA and thence to the west coast for further one nighting out of Pacific office.

Opened March 28 in Durham, S.C., then to Charleston, S. C., St. Petersburg, Ft. Lauderdale, Miami, Lakeland, Ft. Myers and Tallahassee, all in Fla., Gainesville, Ga., Memphis, Tenn., Little Rock, Ark., Shreveport, La., Long View, Galveston, Houston and San Antonio in Texas. Moves to coast on April 23.

Jimmy Joy at Stevens

Chicago, March 30. Jimmy Joy orchestra set at Stevens Hotel here by Music Corporation of America, after wrangle over spot by MCA and Consolidated Radio Artists. Orin Tucker band was scheduled to go into Stevens under CRA banner, but found to have contractual obligations with other firms, and was prevented from doing so.

Red Nichols on Swing

Red Nichols' opinion on swing, the Dixieland Jazz Band, etc., is set forth in his letter in the current week's Forum on page 63 in this week's VARIETY.

Theron Meader's Super-Ballroom At Newport, Vt.

Theron L. Meader will build Vermont's largest dance pavilion at Lake Memphremagog, Newport, as soon as mild weather comes. Opening tentatively skedded for Memorial Day.

Giant floor will be feet long and 60 feet wide when completed and will accommodate about 1,500 couples, according to specifications. Promoter is running a local contest to select a tag for the spot.

Alternate Nights for Races; Waller Tours for C. R. A.

Fats Waller has been booked for a three-week tour of single stands out of the Cleveland office of CRA, starting April 16, at Henry Wagner's Eastwood Park, Detroit.

Opening date is also seasonal opening for park, where he stays three days. Youngstown, Dayton and Cincinnati, O., follow with white and colored dances at Trianon ballroom, Cleveland, on nights of April 25 and 26 respectively.

BUS SMASH KILLS 2

Utah Musicians

tonio

Salt Lake City, March 30.

Two Utah musicians were among the five persons killed and two seriously injured when a Glenn Lee dance orchestra truck collided head-on with a sedan nine miles south of Austin, Texas, on the San Antonio highway, March 23.

Dead musicians are Sanford Hendry, of Salt Lake City, and Edgar Ewell Williamson, of Ogden, Utah. Injured critically was John H. Heiden, of Freeport, Ill., a member of the orchestra.

Orchestra van was en route to San Antonio from Shreveport to open an engagement. Hendry and Williamson well known in these parts, having appeared with numerous bands in several Utah towns.

Tom Archer's New Spot

Tom Archer, head of the Archer ballroom chain, will open his new \$65,000 ballroom in Des Moines, Iowa, April 10. Name not yet selected.

Initial band at new spot is CRA's Carl (Deacon) Moore.

Chauncey Cromwell In Buff

Chauncey Cromwell's band opened at Club Hollywood, Buffalo, N. Y., March 27, for CRA. Band stays put until early summer, then moving to Sagamore, Lake George, N. Y., until Labor Day.

Thelma White Heads Band

Thelma White, former vauder, will head an all-man orchestra being built for her by Consolidated Radio Artists.

Men are being selected now by Charli Green, head of CRA, who expects to put it in rehearsal within a fortnight. Girl is former half of White Sisters of vaude and musical comedy.

Asbury Park Under Way With Shribman Bands

Reade's Casino, Asbury Park, N. J., opened Easter Saturday (27) with Bunny Berrigan's band.

Bands slated to go into the Shri-man-booked spot are Tommy Dorsey, Mal Hallett, Horace Heidt, Hal Kemp, Benny Goodman, Kay Kyser, Russ Morgan, Casa Loma and Charlie Barnett. All are one-night stands. Charlie and Si Shribman now dickering for CBS wire.

Theatres for Whiteman Follow Drake Hotel, Chi

After concluding one-nighters, Paul Whiteman's band goes into the Drake hotel, Chicago, April 9. Whiteman follows Clyde Lucas, first CRA band to get the exclusive hotel spot.

Stays about month at Drake and then opening two-week vaude tour, also for CRA, at Loew's State, N. Y., May 13 to be followed by Capitol theatre, Washington, May 21.

Mal Hallett's Busy Month

Mal Hallett's crew exited the Meadowbrook Country Club, Cedar Grove, N. J., March 28, after a sock 10-day engagement. Set for a solid month of one-nighters by Charles Shribman offices. On return to N.Y. after April he will do a short for Warner Bros. and Decca recordings.

Opening date at Sunset Park, Carroltown, Pa., immediately follows N. J. exit on March 29. Others are Penn Charter School, Roseland, B. R., N. Y., 31; Armory, Mt. Holly, N. J., April 1 and following up to April 24; Utica Hotel, Utica, N. Y.; Webster Hall Hotel, N. Y.; Reade Casino, Asbury Park, N. J.; Ritz, B. R., Pottsville, Pa.; Masonic Temple, Bethlehem, Pa.; Butterfly, B. R., Springfield, Mass.; Boston College, Boston; Mass. Institute of Technology, Cambridge; Roseland State B. R., Boston; Hamilton Park, Waterbury, Conn.; Nuttings-on-Charles, Waltham, Mass.; Mealey's Auditorium, Allentown, Pa.; Armory, Albany, N. Y.; Masonic Temple, Danbury, Conn.; Colby College, Waterville, Me.; University of New Hampshire; Danceland, New London, Conn.; Providence College, Providence, R. I.; Fireman's Ball, Franklin, N. H.; Police Ball, Hartford, Conn.; Skidmore College, Boston; Montclair C. C., Montclair, N. J., and Ritz B. R., Bridgeport, Conn.

Bestor's College Proms

Don Bestor will play three \$1,000 college dates after exiting the Netherlands-Plaza hotel, Cincinnati, April 2, while on one-night tour. Next location opening is at the Adolphus hotel, Dallas, Tex., on April 28.

Tour includes Purdue University, Lafayette, Ind., April 16; University of Missouri, Columbia, Mo., April 17, and St. Louis University, St. Louis, Mo., April 18. On April 15 he plays at dedication ceremony for a new factory in Seymour, Ind.

Norvo-Bailey Dates Big

Chicago, March 30. Red Norvo-Mildred Bailey combination, doing month of one nighters in this territory, reported to have broken two attendance records during past week. One, at Kekane, Ill., where they played to 2,000, topping former record by 600. Second was the University of Wisconsin Inter-fraternity Ball at Madison.

Tulsa Ballroomers Due In

Dick Wheeler and John Mullins, Tulsa, Okla., dance promoters, will come to N. Y. within two weeks on band shopping tour.

Pair plan opening a new location in Tulsa and are lining up musical crews to fill it before proceeding with season's plans.

FRANK DAILEY TOURS; RETAINS UNION STATUS

Frank Dailey exited his own club, Meadowbrook Country Club, Cedar Grove, N. J., March 29, for placement by CRA at another location because of musicians' union ruling which forces him to take to the road to retain his road band status.

Jerry Johnson out of the New Kenmore hotel, Albany, N. Y., replaced Dailey and will in turn be replaced by Jack Denny in two weeks.

Russ Morgan's band plays College prom, Schenectady, May 14. CRA set.

Let's repeat those Mam'ries Sweet and dance the

SORORITY WALTZ

MOVIETONE TOPICS

JUST OUT!

"CURLY TOP'S BIRTHDAY"

dedicated to Shirley Temple

The New KATMAR-RUBY SONG HIT

"THE MOON IS IN THE SKY"

MOVIETONE MUSIC CORPORATION

1250 SIXTH AVENUE

NEW YORK

Remick

WARREN AND DUBIN

At Their Best in These

SEPTEMBER IN THE RAIN

MELODY FOR TWO

HOW COULD YOU?

SUMMER NIGHT

A TERRIFIC HIT!

GEE! But You're Swell

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1250 Sixth Ave., RCA Bldg., N. Y.

CHARLIE WARREN, Prof. Mus.

FOX

FLASHES

THE BALLAD SENSATION

THE WORLD IS MINE

(TONIGHT)

NOW THRILLING THE WORLD

SAM FOX PUBLISHING COMPANY

1310 SIXTH AVENUE

NEW YORK

VISIT OR WRITE

OH, SAY, CAN YOU SWING?

YOU'RE JUST A LITTLE DIFFERENT

IT'S STILL BEING DONE

YOU'RE PRECIOUS TO ME

'S HIGH TI

IT'S NO SECRET THAT I LOVE YOU (Waltz)

THE LADY LIKES TO LOVE (Rumba)

Rehearsations: 50c each

EDDIE LAMBERT—Gen. Prof. Mus.

RADIO CITY - N. Y.

The Love Song That Has Become a Classic

SERENADE IN THE NIGHT

5 New Cotton Club Classics

WHERE IS THE SUN? OLD PLANTATION

Sweet Music From Will Hudson

I'LL NEVER TELL YOU I LOVE YOU

Pinky Tomlin's Swaggy Hit

From "With Love and Kisses"

THE TROUBLE WITH ME IS YOU

MILLS MUSIC

HOLLYWOOD SONGS

The Nation's New Song Favorite

'SEVENTH HEAVEN'

From the 26th Century-Fox Picture

"Seventh Heaven"

From "One in a Million"

'WHO'S AFRAID OF LOVE'

'ONE IN A MILLION'

HOLLYWOOD SONGS

RCA BUILDING-RADIO CITY-NEW YORK

PHIL KORNHEUER, Gen. Mgr.

Witmark Presents

The Sensational Hit

When My Dream Boat Comes Home

From "CHENOKEE STRIP"

Starring DICK FORAN

GREATEST WESTERN BALLAD IN YEARS

MY LITTLE BUCKAROO

M. WITMARK & SONS

1250 Sixth Ave., RCA Bldg., N. Y.

CHARLIE WARREN, Prof. Mus.

Last Week's 15 Best Sellers

[The trade will be interested in comparing the selling relativity to the most-played-on-the-air tabulations. Shown elsewhere in this department. Song title and publisher of the best selling 15 are included; only the title of the song is recorded in the air plugs.]

Little Old Lady	Chappell
Boo Hoo	Shapiro
Moonlight and Shadows	Popular
When My Dreamboat Comes Home	Witmark
This Year's Kisses	Berlin
What Will I Tell My Heart?	Crawford
When the Poppies Bloom Again	Shapiro
On a Little Bamboo Bri	Morris
'Goodnight My Love	Robbins
Serenade in the Night	Mills
'Too Marvelous for Words	Harms
Trust in Me	Ager
'I've Love to Keep Me Warm	Berlin
'Sweet Is the Word for You	Famous
'You're Laughing at Me	Berli
*Indicates flimsical song	icates
others are pops.	uction son

Free Show Ghost Walks Again; Drink Outfit After 30 Fox-WC. Theatres

Los Angeles, March 30. Revival of free advertising-sponsored shows, against which exhibitors put up considerable of a howl several seasons ago, threatens here with overtures made to Fox-West Coast for the rental of 30 of its theatres over a 10-week period, at the rate of three to be used each Saturday afternoon.

Sponsor is the Bireley Orangeade Co., of Mansfield, O., with distribution offices here, which plans to stage a 10-act vaude and picture show gratis on three consecutive Saturdays. Particular play would be made for juve trade, with the beverage manufacturer planning to distribute samples among the audiences. Overtures to F-WC have brought a rental proffer of a sum equal to the average Saturday afternoon gross at the house, plus a small premium. Deal is being negotiated with F-WC because it has more theatres stage-equipped than do indie houses in this area.

Belief is that plan will not get very far, as exhibitors are still antagonistic to free shows and have not forgotten similar shows staged by various commercial organizations in auditoriums and halls during previous years.

Point is made that virtually every theatre has a regular set policy for Saturdays and that most percentage pictures are played on that day of the week.

Tooters Scram, Niterly Customers' Sit-Down Strike Brings 'Em Back

With industry all over the country nipped by the sit-down strike craze, the process was reversed last week at the Boulevard Farms, roadhouse outside Alexandria, Va., when the customers conducted a sit-down.

Spot shutters each morning at 1 a. m., but biz was good and the mob wanted some more dancing when the curfew hour arrived. They squawked when members of Phil Lorrain's band began packing up instruments and, as a last resort, 50 or so customers seated themselves on the dance floor, notifying management they wouldn't leave till they had some more music.

After a quarter-hour parley among customers, musicians and management, band returned to stand and dished dansapation till 2:15.

Actor-Agent Combo Set U. S. Talent in England

London, March 21. Latest combo to import American medium-priced vaude acts is Robert Luft, indie agent, and Vic Oliver, Importations are in association with Simon agency of New York, and acts already lined up are Bert Nagle, Harris and Shore, Edison and Louise, Red Skelton, Steve Evans, and Ford, Marshall and Jones.

Acts get eight weeks guarantee, playing for the Stoll circuit, Syndicate Halls, and Horace Collins circuit.

CHI MAYFAIR CLOSING

Chicago, March 30. Blackstone hotel closing its Mayfair Room (3) for the spring and summer.

Planning to reopen Labor Day with a new policy which will call for a name band plus a bigger floor show.

Clark with Morris in Chi

Chicago, March 30. Sammy Clark, indie niterly booker, will take over the cafe and hotel department of the local William Morris office beginning April 1. Clark was formerly a cafe and vaudeville performer, but has been operating as an agent here for past several years.

Wilbur Touring Tab

Los Angeles, March 30. Dick Wilbur is sending his musical tab, "Hawaiian Nights," on a tour of the Wilbur Cushman circuit. Outfit, opening April 9 in Oklahoma City. Wilbur is spot-booking a few Arizona and Texas dates to break the jump from here.

L. A. TO LONDON—1 JUMP

Corinna Mura of WOR Has International Booking Route

Corinna Mura, WOR singer who has been doing extensive niterly work lately, will be giving her traveling clothes plenty of workout during next month.

Planes west this week for a week-stand at the Coconut Grove, Los Angeles, then returns east and hops a ship for London, where she opens first week in May at the Grosvenor House for a three-week engagement during the Coronation celebration.

Miss Mura is getting \$750 for the Coconut Grove date, and \$1,000 a week at the Grosvenor House. WOR Artists Bureau set.

Hildegard, NBC's personality warbler, sails April 24 for three weeks niterly time in London during the Coronation fete.

Opens at the Ritz on May 7. After engagement returns to the U. S.

AM FIGHTS AS PART OF N. Y. NITERLY SHOW

Amateur boxing bouts went into a New York cabaret for the first time last night (Tuesday) in the Hotel New Yorker's Terrace Rest. Six bouts, of three rounds each, will be a regular Tuesday night occasion hereafter, hotel management figuring on the fights to stimulate trade in the niterly.

Hotel has formed the New Yorker Athletic Club for the purpose, getting the necessary license from the N. Y. Boxing Commission, and is conducting the fights under the sanction of the Amateur Athletic Union.

A special portable ring is constructed for the battles, latter running in with the floor show headed by Leon Belasco's orchestra.

Cleveland Nixes It

Cleveland, March 30. Niteries that have been mixing boxing exhibitions with floor shows on special nights, without any interference for two years, are taking a rap through new police order banning fights in amusement spots.

Freddie Rogers, ex-lightweight and trainer for Johnny Risko, is chief one hit by taboo directed at his Ringside Cafe. Promoter built up his place as sporting rendezvous by staging Saturday night shindigs with amateur mitt-slingers from his own stable between revues. Cops suddenly put the screws on him, ordering him to drop exhibitions as he didn't have a permit.

Rogers is blaming niterly rivals with political influence for the unexpected interference. Pressure actually was brought to bear by Tris Speaker, former baseball ace, and Charles P. Murphy, of boxing commission. Both expressed disapproval of mingling young athletes with likker. They also contended cafes weren't proper spots to develop coming boxers and that stunt wasn't helping the fight game.

About a dozen suburban niteries at present are featuring slug-fests one night a week.

Fields' Option Lifted

Benny Fields has had a second option lifted at the Hollywood Restaurant, New York. Originally in on a two-week guarantee, singer will stick for at least four weeks.

Bennett's Production Post

Detroit, March 30. Production of shows for Coconut Palms niterly in Eastwood Park, which opens April 16, will be supervised by Jim Bennett.

Shows will include a 14-girl line, combined with several acts into a musical production. They will be changed weekly (Friday). Art Mooney's band, current at the Potawatomie, has already been signed.

With Subway Straps

Some of the booking agents' offices have become so crowded with desk space takers that the lessees are now renting standing room.

One vaude booking office, measuring 12 by 20 feet, has as many as 11 sub-tenants. They're taken in as long as there is room for their names on the door.

BRIT. CIRCUITS IN VAUDE WAR

London, March 30.

raging between Paramount and Union Cinemas against General Theatres Corp., Moss Empires and Gaumont-British to obtain biggest local and international vaudeville names. Paramount and Union Cinemas, which have joint vaudeville booking arrangement, are now ready to give 18 weeks of big-time in their de luxers and prepared to spend up to \$5,000 for weekly vaudeville programs besides pictures.

Policy will be one film feature, instead of two, and vaudeville to last two hours, making over three hours entertainment instead of two and a half hours in GTC and Moss theatres. Against this vaudeville spurt is the experience of Kessex cinemas circuit of five theatres, jointly owned by Charles Woolf interests and Kay Bros., which played vaudefilms for 18 months, spending \$2,000 on vaudeville end per theatre, and has now abandoned vaude policy and going in for films solely.

Rudy Vallee will play the Holborn Empire week of May 3. Maestro was offered several weeks, but decided to take only this one date.

EAST ST. L. NITE CLUB OP-SINGER MURDERED

St. Louis, March 30. Charles Vaughn, 45, operator of the Venice, East St. Louis niterly, where he also doubled as entertainer, was shot and killed by an unidentified man in the club Sunday night (28).

Vaughn had just sung "Let Your Heart Make Up Your Mind" and "When Will the Sun Shine for Me" when slayer asked to talk with him in rear of niterly. Vaughn complied and shooting followed, slayer escaping through rear door after firing three shots.

Vaughn's widow told police husband's slayer was man ejected from niterly two months ago by Vaughn.

Coals to Newcastle—Paris Imports 3 Strippers; Diane Ray's Publicity

London may be out for strippers, but Paris apparently isn't. William Morris agency, which booked Diane Ray, New York burley underdresser, for the Palladium, London, where she never opened because of censorship restrictions, setting three strippers in Paris opening in May.

June Marshall, teaser currently at the Gaiety, New York, goes into the A.B.C. Paris vaude house, last week in May, on light-week contract. Other strippers are scheduled for a production show at the Alhambra in the same city starting May 15. Under consideration for this engagement are Della Carroll, Terra Noah and Cecil Vordell, with two of these three to be chosen.

London's Taboo on Strip

London, March 30. Diane Ray, N. Y. burlesque stripper who wanted to undress at the Palladium all the way or nothing at all, is now threatening to sue General Theatres, Ltd., for \$50,000 damages. She claims "loss of reputation and embarrassment" because GT wouldn't permit her to shed to the cuticle in the current Jack Hylton show at the variety house in England.

General Theatres is giving Miss Ray a full settlement on her six-week contract, plus transportation back to the U. S., although her contract doesn't call for return fare. Prior to sailing from N. Y., Miss

Moss Will Renew Drive to License N. Y. Reps. as Employment Agencies

JAIL PREFERRED

Femme Pianist Prefers Reformatory to Parents After Forgery Conviction

Cleveland, March 30. For check-forging, Helen Le Breton, niterly pianist and daughter of a former college prexy, chose a reformatory term rather than be sent home to her parents under parole when a lenient Cleveland judge asked which sentence she preferred.

Novel case came up when piano-pounder at Avalon club was arrested for writing a \$60 check against her mother's bank account. Girl said she needed railroad money to send her husband to Chicago for a job. Husband didn't appear in court.

James Engleman, her father, resigned as prez of Kent State U. shortly after his daughter's arrest.

ESSANESS, CHICAGO NABE CIRCUIT, GOING VAUDE

Chicago, March 30.

Essaness circuit, operating 33 theatres in Chicago, has decided to try vaudeville in its houses. Decision was reached after couple of months deliberation and trying to put double features over, but finding them not drawing the kind of money Essaness wants.

Circuit experimented with occasional special attractions, such as the WLS Barn Dance units, and has found, in almost every case, that fresh attractions pull big in the Essaness houses. It is now ready to begin regular vaude layouts immediately in two of its houses, with others to follow quickly if stage shows pay. Sheridan, 2,650-seat north side house, and North Centre, 2,500 seater, are to be the key theatres. Bookings will be handled by Billy Diamond office.

Guizar in Detroit

Tito Guizar, who closed three-week stand at Roney-Plaza, Miami, Sat. (27), opens Friday (2) in Detroit for a one-weeker for the Detroit and Michigan Expo. Columbia Artists set.

New York License Commissioner Paul Moss has signaled his intention to renew his thus far futile drive to license all theatrical reps., especially vaude and niterly, as employment agencies. In a discussion with a lawyer last week, Moss stated that he would again get busy after May 1, the deadline for licensing of all sorts of businesses in the Metropolitan area.

Last year Commissioner Moss used Bill Shilling, indie agent, as a test case against theatrical reps. Shilling was summoned to court on the misdemeanor charge of operating an unlicensed employment bureau, but the case was dismissed in Special Sessions. Similar treatment was given the case against Charles Allen (Curtis Allen) in 1934, the agents at that time digging up a defense fund of \$1,000 and engaging Maurice Goodman, former chief counsel of Keith-Albee, to defend their business against the employment agency statute.

New law, which made provisions for theatrical representatives, was drafted last year, before the Shilling trial by Moss' office and the agents' counsel, I. Robert Broder. This statute, however, has apparently been stymied by the Board of Aldermen. It never came out of committee.

Licensing fee for agents in N. Y. is \$25, plus a \$5 fee for bonding. Majority of the agents thus far haven't shown any real objections to the fees, refusing, however, to undergo licensing for fear that it might mix politics and prying inspectors into their business.

Class Chi Niterly Ops Want Dailies to Place 'Em Apart from Joints

Chicago, March 30.

Hotel and top niterly ops of Ai city are planning a campaign to obtain a revision of the manner in which the Chicago dailies are handling advertising and 'news' copy for the local niteries. Hotel cafes and the big niteries feel that they are getting the unfair end of the deal by the newspapers when their advertising and 'reviews' are mixed in with those of the cheap joints of south-State and north Clark streets.

The class spots resent being included with the dumps.

Hotel men, particularly, are huddling over the situation and preparing to ask the newspapers to set up a clear-cut classification so as to differentiate between the joints and the real cafes. The men feel that the newspapers are hurting them by giving a laudatory notice to some hotel cafe, and then in the same column print the same type of copy for a hideaway joint that's known throughout the city as strictly dynamite room.

Wash. Theatre Cancels Elephants—Stage Fright

Washington, March 30.

Capitol, Cap's largest vaude house, had to drop elephant act after first two performances of its Easter Week Indoor Circus. Pair of pachyderms cut up during parades down the center aisle from lobby to stage.

House used pair of elephants in same way last year and got away with it with no trouble at all. Report is that last year's were used to theatre work and this pair, imported from Wallace Bros. Circus, were new to footlights.

Agcy. Suit Vs. Mogul

Suit for \$1,000 instituted against Mogul mindreader, by the Boone & Roehm agency comes up today Municipal Court, New York.

Agency is suing on an alleged breach of a managerial contract it claims to hold with Mogul. I. Robert Broder is counsel for the mystic.

Hamadas to U. S.

Los Angeles, March 9. Lila and Nina Hamada, American-born Jap tap dancers, leave next month for America. Have several months engagements set.

U. S. Acts Click in Hylton's Palladium Show; Bill May Stick Four Months

London, March 30. New Palladium bill, built around Jack Hylton, is splendidly mounted, but has weak sketches. Hylton, with a practically new band, is excellent. American contingent's outstanding acts are Moore and Revel and Frank (buse). late Bros. and Flanagan and Allen are the comedy mainstays. Roy Smek went over splendidly, despite followi everything on the show.

Wilbur Hall and Dick Murphy interpolated numbers. The Hylton band icely, Afrique, back from America, got over strong.

With Hylton here after a two-year absence, show is assured of at least a four months' although the present schedule calls for only 12 weeks. Which, of course, is not so bad either for two-a-day-vaude in these days.

Plenty headaches for the acts, particularly the American, with most called in by Val Parnell and told to cut, as the show was 30 minutes overboard. Biggest sufferer was Roy Smek, who was told to cut to one number and badly spotted, following everything, including 40 minutes of Hylton.

As an alternative, Smek asked to it show after this week and finish

balance of engagement at other GTC houses.

Slate Bros. also asked to cut drastically and at present they're threatening to quit, as their picture contract with Paramount was signed by their agent yesterday (Monday). Matter is still being discussed.

Pitt. Stanley Continues String of Band Shows

Pittsburgh, March 30. Parade of band shows may continue uninterrupted at Stanley, WB de Luxer, well into spring. Latest booked is Ted Lewis, who comes in week of April 16 to give house four such layouts in a row.

Roger Pryor is current, coming in on heels of Johnny Hamp, with Don Redman next and then Jan Garber. Management tried to get Lewis originally for this week's Easter biz, but he was tied up elsewhere.

Stanley's warm weather policy still remain somewhat clouded. Harry Kaimi, zone manager for WB, says site will continue right through summer with stage show if right attractions are available, but he admits possibility of keeping house away from straight films for any length of time is remote.

Bethke Leaves Henric's For F. C. Chi Nitery Post

Chicago, March 30. After nearly 16 years as head-waiter and manager of Henric's restaurant, Fred Bethke is leaving the Randolph street eatery to go with the Casino Parisi in the Hotel Morrison as general manager and maitre d'hotel.

Bethke is reported to have taken a three-year contract with the local outfit of the French Casino in a deal set direct with Lou Blumenthal, of the International Casino Corp., who was in town last week to make arrangements for a new operation setup for the nitery.

Duchin to Tour

After he closes at the Plaza hotel, New York, in June, Eddy Duchin plays several college one-nighters, then goes into the Palmer House, in Chicago, for six weeks. After that he moves to the Cocoanut Grove, Los Angeles.

Currently at Paramount, New York, band is week begins doubling at the Plaza. Will stay three weeks in all at the Paramount.

Set 'King's Scandals'

Chicago, March 30. Harry Gouffain's 'King's Scandals' unit being set for RKO dates by local William Morris office. Unit plays Fort Wayne week April 11.

New Acts

JOE HERBERT

Songs, Talk. Club Caliente, N. Y. Herbert, m.c.'s the Caliente's modest little floor show, and, working in a free 'n' easy reformed, speakeasy environment, he does a highly creditable job in peeing the house, with a pop and his takeoff on Harry Richman's delectable travesty.

Herbert has been in and out of vaudeville and niteries — although not recorded under New Acts — and evidences an effective m.c.'ing future with some added special material. Abel.

MILDRED LAW

Dancing 5 Mins.

Paramount, N. Y. Mildred Law is a youthful, bright-looking lass who took tap lessons from Bill Robinson, and shows it. Her rhythmic heel-and-toeing is quite nice, but she can develop further.

Did pair of routines when caught, first an attractive little prance, in which she made most of her footing knowledge and ability as well as her pert personality. Second stepping was an announced imitation of Bill Robinson, with which she doesn't fare as well. Tappers usually lead with their chins when announced competing with Bojangles.

Wore an attractive frock dress that set her off well. Bert.

BOY FOY (2)

Cyclist Juggler 5 Mins.

Iridium Room, N. Y. Boy Foy has been around. He's a juvenile looking young man — which makes the Boy part of that odd billing — while perches on a tall unit juggling while perches on a tall unit juggling. His juggling, balance and general equilibristic work is ally expert. Combined with the uncertainty of his pedal perch, it's flash foot show entertainment.

Foy has been at the French Casino, Biltmore hotel and other metropolitan N. Y. spots. He's adept for the mass or the class joints, and, considering the high perch, danger point, particularly well suited for cafes where the off-the-ringside customers can see him just as readily. In an ultra snooty spot like the fashionable Hotel St. Regis' Iridium Room he's socko. Foy now has a femme aide with the props instead of the former male assistant. Abel.

Nitery Placements

Evelyn Chandler, fancy skater, goes into the Shoreham hotel, Washington, beginning April 13.

Charles Shribman will open a new roof garden atop his Casa Madrid, Louisville, Ky., for the summer months around Decoration Day.

Ruth Robin, featured vocalist with Larry Lee's band at Beverly-Wilshire hotel in Beverly Hills, has joined Phil Harris combo. She's a sister of Leo Robin, songwriter.

Dee Collins, widow of Jimmy Collins, the aviator, opening with Emery Deutsch's act at the Rainbow Grill, N. Y. At the Rainbow Room opening tonight (Wed.) are Eddie Le Baron and Ruby Newman bands.

Jack Holland and June Hart, dance team, in return engagement. Russell Swann, magician, returned yesterday (Tuesday) from year's engagement in London and goes into the Palmer House, Chicago, with Henry King, beginning Mario and Floria beginning April 9.

Andy Kirk moves his band into Sebastian's Cotton Club, Culver City, Cal., April 27. Opening date for Jimmy Lunceford has been set back.

Never Too Late

Followi the ing of Fu-Chan's magic show in N. Y., one dealer received 50 telephone calls for a trick included in the show, the colored sand trick.

Proves that the quicker-than-the-eye men know good trick when they see one, if it is very old.

Marshall at Versailles

verett Marshall will top the show at the Versailles, N. Y., opening April 15. His booking calls for two weeks.

William Morris office agent.

Medrano-Donna to Frisco

Medrano and Donna, just closed at the St. Regis hotel's Iridium Room, N. Y., open at the Fairmont hotel, San Francisco, and then go to Hollywood for further cafe engagements.

Merriell Abbott's Dancers (Mary Ellen Berg, Marie Jones, Betty Olds and June Taylor), recently returned from European engagements, succeed at the Iridium. Boy Foy continues.

Paradise on Parade

(ORIENTAL, CHI.)

Chicago, March 27. Good, playable unit that will get money. Backed by the reputation of the Paradise restaurant in N. Y., figures for natural publicity, exploitation and public curiosity.

There is plenty of good, solid production, plus excellent wardrobe. Line of 12 neat gals, backed by a set of 10 looker show-girls make for a basic foundation upon which any unit can be built. Has all the makings, and it just misses being a standout show.

What it needs particularly is another act, but a good one. An act, for instance, to replace the current Dorris and Seamon' turn, which is everything that a vaude turn shouldn't be. Joe Dorris can dance a good eccentric routine, and Primrose Seamon still wobbles a nice song. But they are without excuse on their crosstime talk. It's strictly lowgrade burley, and woefully unfunny. They can't help this completely unsatisfactory hole in act.

Harry Rose is a standard m.c. and showman, but a little new and better material wouldn't hurt him, either. Rose is on and off through out the show, and could be cut down to two appearances to advantage.

Freddie Zay makes up for much of the weak stuff in the show with his solid juggling act. Has an unquenchable sense of balance, which en- either, Rose is on and off through out the show, and could be cut down to two appearances to advantage.

Clean-cut handling of the most difficult tricks makes them easy and simple. Best bet and a sure winner.

Girls make up the rest of the talent. Three Co-Eds are a good-looking set of tumblers, and over nighly, they do a good job of front-covers. Can fit in anywhere and make good. Frances McCoy is a hotcha singer developing a good delivery and style. Gold.

Parisienne Red Heads

(Princess, Youngstown, O.)

Youngstown, O., March 28. Karanova is current at the Princess here with her 'Parisienne Red Heads', a highly enjoyable entertainment, avoiding the usual blue stuff long associated with stock burlesque in the smaller cities.

Karanova has a different type of talent from anything seen at the local theatre. Aside from her chaplines, she uses an unusual style of wardrobe, presenting an oriental dance, yet maintains a catchy tease manner that makes her different.

Jean Jones is another feature attraction with the production and her style of routine, too, has novelty and variety. Several new faces appear in the line of 16 girls, presenting pose and dance novelties.

Hal Rathburn and Homer Meechum lead the laughs, while Pat McCarthy stoozes comics again in good shape and Bob Evans clicks, as usual, with his songs.

Adri-Ann, 'Melancholy Baby of Burlesque', inger Faye and Kitty Swanson are also featured in specialties. Staging is better this week and bill moved briskly. Mack.

MELODIES OF 1937

(STATE, EAST LIVERPOOL)

East Liverpool, O., March 26. 'Melodies of 1937', a clean fast-moving revue, serves to revive stage attractions at the State here, which, for several months, has been playing straight films.

Paced by Billy Farrell, m.c., revue presents its many turns with life and sparkle to the swing music of the unit's orchestra.

Not only is Farrell an able master of ceremonies, but he also is a

Unit Reviews

tap dancer of no mean ability and scores heavily. The show is well supplied with hoofers. Kay Ray, diminutive brunetta, performs military tap that wins much applause. High up in the list of principals are the Strand Twins, a pair of blonde dancers and an adagio number is their most ambitious effort.

The Three Arnolds offer acrobatic turn that requires great deal of skill, and Ben Chavez and Co. perform a half a dozen tricks that leave the audience slightly dazed. Many of their illusions are new. Marimba selections are con- siderable. The Stanards, and Lucy Booth also Farrell in his comed repertoire. Patronage was big and management intends booking in other units. Mac.

GIRLS IN PLATINUM

(CAPITOL, ATLANTA)

Atlanta, March 28.

Unit, produced and owned by Irving Lewis, boasts speed and variety, with well trained line of five lookers who can really dance. Combined with Easter prologue, in which some 40 moppets of Reese School of Personality take part, consuming 12 minutes, show moves fast and is clocked in 45 minutes flat.

After stage is cleared of kids, traveler parts with line on in a soft shoe routine. Setting is in platinum motif, with silvery streamers in front and back of band car, occupied by 12 tooters, half with show.

Harry Tyler and Yolande St. Clair, man and wife, follow, pounding a xylophone that looked as big as a flat car, from out front. They do a

(Continued on page 69)

Saves time, travelling cost and wardrobe expense. Eliminates delays or misdirected baggage. Comfortable in any weather. Jumping bed — built-in cooking facilities — plenty of cubbyholes and space for wardrobe and baggage. Accommodates 2 to 4 people. There's a AUTOCRUISER for any act.

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LOEW'S STATE, NEW YORK
THIS WEEK (March 25)

helen morgan

Rose Vs. Marshall Texas Expo Issue

Rival Towns Feverish and Jittery as Plans Are Made to Exceed Each Other

Dallas, March 30. — Things look like it might be hectic in Texas this summer, what with George Marshall coming down from Washington to do for Dallas what Billy Rose did for Fort Worth last summer and what he proposes to do again this summer.

Right now Marshall is in Hollywood but is scheduled back here April 20 by his producer, Hasard Short, who will handle the projected theatre-casino at the Dallas fair. Jo Miefziner will be in and out intermittently conferring with Architect George Dahl on scenic plans for the casino show and on interior decorations for the building, air-cooled structure which was occupied by General Motors.

Rose reported, before leaving for Hollywood, that the staff he used last year will again be in this summer. He is to be joined shortly by John Murray Anderson, Albert Johnson, Carlton Winkler and Victor Layton, with Ned Alford once more painting the word pictures. He plans to open his show June 26 and run seventeen weeks.

He declined to indicate the sort of spectacle plotted for the open air. (Continued on page 70)

15 YEARS AGO

(From VARIETY and Clipper)

Joe Schenck and First National in a jam over valuation of 'Smilin' Through.' He wanted it rated at \$1,200,000 and the exhibitor committee said not more than \$800,000. Rentals were based on appraised valuation by First Nat. He won.

Science Service Films had a short showing how to build a radio set for \$6.25. U. S. Bureau of Standards cooperated. Never cut much ice.

Universal started something when it revived an old Mary Pickford-King Baggett Imp picture and kidded it. Made 11 years before and hoked times accentuated its faults for laughs.

Motion Picture Theatre Owners already in the saddle against Hays organization. One Conn. exhib cut his picture out of the newsreel.

Klaw & Erlanger sold Goldwyn rights to 'The Great Metropolis' for \$4,000. Before payment it was discovered K. & E. had permitted the copyright to lapse. Turned back to the producers.

Shaw and Lee got into New Acts for a show at the Columbia. Got over well, even at the start. Same type act as now.

Nine songsmiths from the list staff doing a vaude turn and using only. That was the novelty.

Effie Shannon and Jessie Busley, old-time leggers, did a travesty on 'The Bat' at the Palace. May Tully promoted the turn. Miss Busley ran away with the act, in spite of Miss Shannon's popularity.

Keno and Green Winter Garden, parents. Mitzi's

Roy and Arthur were doing the Bedini act on their own at the 23rd St. But Bedini took the turn from the earlier Baggessees.

Dani Fendell troupe wowing Buffalo. Doing old-time mellers at 10 and 20c. Changed twice a week and playing to near capacity.

E. H. Sothern told the world that never again would he and Julia Marlowe play Montreal. Sore at the management which made him pay overtime for deck-haps.

British raised the ban on German pi Had played none since the war.

OKAY FOR N. Y. STAGES

Mary Small, Now 16, Work Theatres

Mary Small, young warbler, has been set on bill with Shep Fields band at the Paramount, N. Y., week of May 1.

Recently turned 16, Miss Small can now appear on N. Y. stages without hindrance from child-performer law. Two years ago she was dated into the Paramount, but had to cancel after second performance due to her being under age at that time.

FLA. AUTO TAX KAYOING SHOWS

Atlanta, March 30. — Florida motor license law is playing with shows that travel via motorized equipment while playing Alligator State.

Irving Lewis, now playing Atlanta's Capitol theatre with his 'Girls in Platinum' revue, was forced to pay \$27 for a 1937 license for his ton and a half truck, plus \$9.55 court costs, at Arcadia, Fla., last week, just before leaving state to play Cap day. Unit uses three cars in addition to truck, but Lewis hid the cars from the authorities or he would have had to buy licenses for them, too, which would have run his bill well over \$100.

Lewis is not first vaude producer to run into this trouble. He declares it is virtually a racket down that way. Companies are allowed to come in to play state, and told nothing about law's requirements. High sheriffs spring it when shows prepare to quit state and owners or managers have to dig up or else.

BANKROLLERS TRYING TO PUT 'BUM' IN BLACK

Philadelphia, March 30. — Illure of Benny the Bum's to clear out since moving to new spot here is scari its backers, it is understood. Known that several have already stepped in and are actively taking hand in management in attempt to ebonize the ledger.

The Bum for several years was located in converted house on side street and di socko biz. Moved to ultra-slinky spot on Broad-street on Christmas eve and has been in hot water since. Patronage has been fairly good, but nut is tremendous for Philly.

Saranac Lake

Tommy Vicks goes, i new Swiss lamp treatment

Frisco DeVere, ex- illtop ozoner, is now Scarsdale, New York, fighting off a mess of different things. Frank Fitzgerald, formerly connected with the theatre and the N. Y. fire department, back here airing. Mrs. William (Mother) Morris and Aunt Ella sailin the South Seas.

Chris Hagedorn, k.o'd flu, then went to Hotel Saranac and knocked off first prize at the local Bridge tournament.

Ex-show-folks up here who are doing well in business include Monty Fisher (Packard Motor Co.), Russ Kelly (Innan & Co.), Henry Hudson (udson Cottage, Inc.), Ted Sherman (Birkes Chotel).

Write to those you know in Saranac and elsewhere who are sick.

TBO

icago, March 30. — Marcus laser, indie agent, joins the Theatre Booking Office here this week. Will handle club booki

Sucker Bait

Kansas City, March 30. — very so often it crows up here.

'Cat Calloway's band' is currently at the 'Cotton Club'. Another hot spot has tunes by 'Hal Kempie.'

B'KLYN PAR'S PROF'L NIGHTS

Professional Nights are being inaugurated at the Paramount, Brooklyn, Friday (2). Shows might develop into a testi spot for new talent.

Gerald riffin ill put on Prof' Nights, all acts to be paid by the theatre. The Nelson orchestra, ich handles the amateur Monday night shows at the Fox, Brooklyn, ill furnish the music and the Michaels Furniture Co., which sponsors the a.m. performances there, may also sponsor the tryout shows at the Par, airing them over WMAA or some other station. Joe Lee, of the Brooklyn Par, who was first ith basketball games on the stage and other stunts as b.o. stimulus, believes the proposed Friday night shows with professionals, rather than ams, ought to interest night club, radi, theatre, film and other scouts to the extent that they will cover these shows.

Edgar Allen Before N. Y. Grand Jury on Grand Larceny Ch'ge

Case against Edgar Allen, vaude agent, for alleged attempted grand larceny, ill be presented to the grand jury in New York today (Wednesday).

Allen was arrested on the complaint of istric attorney's office, which charges that he accepted \$300 from a policeman whom he was to reinstate on the force.

MORRIS AGCY. SUING BERNIVICI FOR \$3,180

Cincinnati, March 30. — A plaster was slapped on the Striber box office last week to satisfy a claim by the William Morris Agency, Inc., of New York, for \$3,180.94 against Court Bernivici, whose ices of 1937 unit was playing there.

Morris office filed suit in Common Pleas Court claiming \$1,680.94 as commission and \$1,500 on a note dated October 5, 1936. Salary attachment was granted pending outcome of the suit.

The contract, according to the petition, called for a booking commission of 10% of Bernivici's weekly sums up to \$3,500; 20% from \$3,500 to \$4,000; 30% from \$4,000 to \$4,500, and 50% of all above \$5,000.

F&M Mulls Plan to Drop N. Y., Coast Talent Agcy. Branches; Unprofitable

Fanchon & Marco is playing with the idea of dropping its talent agency branches, both in New York and on the Coast. Discussions along these lines have been going on for the past couple of weeks.

Hal Kemp, former Warner ros. vaude booking manager and later with the NBC artists bureau, who recently became head of the F&M Coast agency branch, has already turned in his resignation, as of April 1. John Schultz, in charge of the N. Y. end, is reported awaiting the outcome of the F&M exec confabs before arriving at a decision.

Original of agency branches on the Coast and in New York was for Kemp to concentrate on selling talent to pictures and at the same line up film names for radio and stage dates in the east. According to reports, idea didn't turn out profitable for F&M.

One of the plans being mulled for the eastern agency branch is for Schultz to continue, but strictly on a percentage basis, with F&M permit-

Philly Nitery Sit-Downers Refuse To Pay Tabs, So Cops Toss 'Em Out

NTG Grabs Chi Acts

Chicago, March 30. — No dearth of talent here as far as N. T. G. is concerned.

Impresario, at the RKO Palace last week, picked up a number of local acts to take along with him, including Alfredo and Dolores, Mary Grant, ie, Isabell Rolick, ickie Nichols the Miss Chicago of 1936, Genevieve Anderson.

MIAMI SPURTS AT END OF SEASON

Miami, March 30.

Two weeks ago it was eight-to-five and better that the season was over—and a pretty poor one at that. Now it looks as though a new season is beginning, at the end of March, when the niteries and casinos usually duck till next winter.

If there's anything to explain the sudden upswing, it must be gambling. Latter, taboo all season except for the legalized slot-machine operated tables in the Royal Palm Club, has suddenly become wide open everywhere. With the lid off, the customers are flocking in, attracted by both the games of chance and the name performers rushed into some of the spots.

As an example, the Royal Palm, at its latest date, last week presented Harry Richman was augmented by Jimmy Durante, Ethel Shutta and Joe Lewis. Durante came here for a one-week vacash while 'Red, Hot and Blue' laid off, but accepted the itery booking.

Willie and Eugene Howard wind up a two-week stay at Jack Dempsey's Vanderbilt this week, the comics having been supplemented by Rudy Vallee on week-ends. Name bookings such as these would have been nightmares for the nitery owners in years past at this time of the season. Like the Royal Palm, Dempsey's is also running a casino end.

George Olsen's band is playing at the Biscayne Kennel Club, Peter Higgle is at the Erolia, while Jack Irving and Murray and Allen continue at the Bagdad. Murray and Allen, who came here four months ago on a ix-month contract, will stick at the Bagdad a full year as a result of having a six-month option picked up.

Sudden spurt of nitery activity will save the season for some of the spots, which went on the nut plenty during January and February. Those places which shuttered a few weeks ago, due to poor biz as a result of the gambling ban, might have recouped some of their losses had they remained open.

Philadelphia, March

'Latest thing in sit-downs hit' swank Arcadia-International here last Tuesday night (23), when entire staff of 150 waiters, cooks and bartenders swallowed labor's newest pill. The group sat down at tables in a corner of the itery, which gave Entrepreneur Art Padula a chance to levy the regular \$1.50 minimum fee on them. When they refused to pay, Philly cops hustled them out into patrol wagons of of forcible detainer.

Padula says strike was called because he refused to rehire waiters, who, he claims, made nasty remarks about the place. John Cassidy, iz agent of the Union, says it was called because Padula was systematically firing union help and replacing it with scab labor.

Spot is now running with colored help on 'open shop' basis. Pickets are marching out front and cab drivers are refusing to stop in front of the place. Herbert W. Syme, of Labor Board, is attempting to bring about arbitration.

Cafeteria Style

The sit-down provided humor for about 100 guests who were in the place when it started. They were surprised to see the help pull up chairs and make themselves at home. Then the fun began. An assistant manager manned the bar and the hoity cager went cafeteria. The guys went to the bar and carried drinks to their gals at the tables. With the kitchen cold, food consisted of potato chips and salted nuts. The band played and the floor show went on as usual.

Happy Felton's band, at intervals, swung into 'The Star-Spangled Banner,' and even the sit-downers had to stand.

Both management and strikers bedded for the night in the restaurant. Warrants were issued in the morning as a result of the sit-downers refusal to pay the minimum. Five patrol wagons were called and 25 cops forced the strikers to make a peaceful exit. They were all discharged at a magistrate's hearing.

A. A. Tomei, prez of Musici Union, was asked by strikers withdraw band. He refused, however, as this would violate contract with management. If band was withdrawn, union would have to pay it for length of its contract, which in Arcadia case is on two-weeks notice basis.

Continued operation on 'open shop' basis is contemplated by Arcadia management. Padula is attempting to get injunction to stop picketing, as he claims that due to contract violation there is no strike, but cessation of work.

PHILA. NITERY RIOTERS GET PRISON TERMS

Philadelphia, March 30.

Four men, who started a riot i the Cocoanut Grove Cafe recently, were given jail terms by Judge Harry S. McDewitt here last week.

One was sentenced to two to six years in the Eastern State Penitentiary and the others got 18 months to five years. All pleaded guilty to aggravated assault and battery and carrying concealed weapons. Other charges were not pressed.

Three detectives, as well as the four prisoners, landed in the hospital as a result of the fray.

F&M Sets Errol, O.&J. Units At \$5,500 in Milw.

Chicago, March 30.

John Schultz, of Fanchon & Marco, in town all week to add a representative of his firm to local Consolidated Radio Artists offices, set the place in the Jollibee unit at the Riverside, Milwaukee, for week of April 9, and the Leon rrol it for the following week at the same house.

Price of \$5,500, plus a split, paid for each of these units, is twice as much as Eddi Wiestfeldt, operator of house, has ever paid, but reported to be a forerunner to upping the admission prices.

FRIARS FROLIC

After a comparatively mild first section, the Friars laughed the audience into a gale of merriment Sunday (28) at the Alvin, N.Y. It was a straight vaudeville show, lacking in some of the expected names which were unable to show up for one reason or another. Without program ads the club did rather well, grossing \$4,500 at a \$10 and \$5 top, profit being around \$3,000. This included a gift of \$500 from J. Fox who usually sponsors the Frolic shows on the radio but no time was available on the local stations, it was said.

Abbot-Col. Jay C. Flippen was m.c. for the first part with that London jocularism, Edna, taking over the job for the last half. In the all-male bill there were standouts who were dusted off with witty introductions, while Flippen provided the "star" attraction by doing his strip number. That's OK only for a club show with a female contingent out front, no so good. The King of 52nd street, The songster had his Leon & Eddie's band behind him. Davis trotted out quite a routine, where he repeated the words wanted some spice, but some of his tidbits were wisely kept for the night spot. Ham Fisher and Ken Kling wanted to go to the moon and resort to cartooning. Fisher drew a profile of Davis' seismoize, while Kling messed up his kisser with charcoal. The King of 52nd street, a racing tip—Iron Bound, at Bowie, April 6—will win, maybe.

Benny Flippen came over from the Hollywood where he is repeating and came near stopping the show, at least two of the acts are slated for Hollywood for RKO's 'New Faces'—the King of 52nd street, and the 7 Laurias. Latter is a juvenile Mexican band appearing mostly in benefits, local law barring them from where he is appearing. Flippen added during one introduction that he had met one act that wasn't going into 'New Faces'.

The Rooney's Pat and Pat, were on late and scored as always. Pat, Sr., introduced Adrian Rollini and his xylophone swings. It is a three-piece ensemble, where he is assisted by a guitar and bass viol, not being mostly known for disc recordings. Bert Lahr and Reginald Gardner gave the income tax a good time. The Show is On, for laughs, Gardner made a second contribution with one of his nut monologues. Vincent Lopez brought his blue-eyed band, Fred Lowry, Burre West, Bob Hope and the Swifts were among those present. Eddie Miller opened with the Friars song and singled later with the aria from "Pinafore". The "surprise guest" apparently didn't show. Vaude had given many feature people to radio and it was expected that the Friars would be the studios would be in evidence. But they were not. Tbe.

HIPPI, BALTIMORE

Baltimore, March 28. Hipp brings back an old time vaudeville show, and it is good returns. Coming after a siege of name bands, units and presentations, five-act bill afforded a whole of variety and plenty of entertainment. Customer's opening show and Good Friday too, liked every minute of the 52-minute session.

Opener: James Evans and Co., send matters off to a good start with his socko routine of foot juggling, starting with gilded balls and using a table, bed and colorful matress cross in fast order. Everything smooth and well told. Henry Youngman, on here as a new act, with a short session of flip gagging and introduction of next act, Bob Eastman and Odette, Crossbreed between man and femme midget okay. Have to beg off with speech. Youngman then back with more talk and build-up for Frances Arms on next.

Miss Arms had been before and always scores. Present layout well knit and built on solid showmanship. Takes a goodly number of curtains at finish. Youngman returns, this time doing his act winding up with bit on fiddle capably sold and icily paced. Audience liked him a lot and flash of announcer came on first appearance brought an audible hand, proving effectiveness of radio build-up via Kate Smith program.

Show closes with Sylvia Manon and Co., an okay flash and ideal chaser for this week. The show is of porcelain clock and candlesticks, peopled by characters in guise of dolls, pretty picture and adagio work of Miss Manon and three men to vocal accompaniment of two femme voices.

'Quality Street' (RKO).
Burm.

EARLE, PHILLY

Philadelphia, March 27. Vaude show at Earle's week topped by Mitchell and Durant is fast-moving and decorative. Pic is 'Her Husband's Secretary' (WB). Biz started slowly with Lent still on, but show picked up. Flesh part of bill is headed by 'Greenwich Village Scandals', where there are several extra acts woven into this unit. Highlight is the chorus of 10 girls, who, upon, nicely outfitted and excellent not only in dance routines but also

in the way line puts song numbers across. Voices are okay and, most remarkable of all, girls make the words of songs of their pattern. Practically all of the acts are in which different gals step from line, supposed to represent Ziegfeld Girls, George White Girls, Carroll Girls, and a little bit of vaude. Gals have four or five changes of costume, all clean and fresh and make five or more appearances. The union taping is up to average.

Production is in six scenes, all handsome and not too garish. Of the various acts, Mitchell and Durant headline. Their first appearance is a burlesque of Cinderella with Mitchell as that character and Durant as the Prince. Clever and fairly funny, but received rather tepidly. It used an encore material after the boys do their familiar knock-about biz, audience, then being in the spirit, would probably have enjoyed a A. A. Miller is the story into the mike as the two comics offer their clown version.

Their next (and only other appearance) the old rough-house routine, trimmed to the time, was as funny as ever. Mitchell wows them when he goes through the pantomimic motions of singing a femme hotcha song number, only to stop three times and have the voice come from back-stage. Audience goes into a storm of applause and the boys can take all the encores they want.

Harry King and the Sinclair Twins (femmes) offer a good dance act, mostly taps both in union and solo, each one of the three taking a whack at one of the solo. They are a three time, all fairly shore and okay in routine.

Helen Miller torch-songs a couple of numbers including 'The Night Is Young', Carlton Emmy and his 'Mad Waag' and a few known hits. Miller, clicks as usual with comedy again a dominating note of the tricks done by the pups. All in all, a good combination for entertainment and should please Earle's patrons. Waters.

STANLEY, PITTS.

Pittsburgh, March 26. Top-flight Easter week show needs only a bit more emphasis to appeal to the masses. A band of gals would have worked wonders, but even as things stand, it's sock entertainment. Items are Roger Pryor and his shakers, a little known but Jackie Heller just back from London, as an added attraction.

Routining wasn't so forte at opening performances due to Pryor's insistence that his act be presented intact. That put Heller in a spot since he has to follow Varsity Eight, male octet, but in spite of that disadvantage, he comes through in fine fashion.

Pryor's Inn revue can use some added s.a., but that's its single fault. Turns are all right up an audience alley and they're paced smartly and presented in a nice self-contained by the reformed cinema leading man. Last time here Pryor was doing a single and going through the usual routine of foot juggling, even a single mention of his movie work, and he stands entirely now as a maestro and m.c., and gets by in A fashion.

Steps out cold after the ork's air signature, and plows rights in with a showmanly band number. That's followed by Howard Nichols, hoop-spinning juggler with bag, who makes for a swell flash. Next is Red Hodgson, one of Pryor's toasts, who steps down from the stand for a comedy number, relating in song and story the tragic history of a farm boy who buys a horn and goes successively from the village band to a circus outfit and then the radio, getting laughs and a single mention of his movie work, and he stands entirely now as a maestro and m.c., and gets by in A fashion.

Edna Sedgwick, formerly with Ted Lewis, an attractive hofter, gives the show its first and virtually only leg display with a tap bolero and caps it up with a musical comedy routine. Only other femme is the bantam clown in act of Ames and her partner, a burlesque under heading of lure. Male member of team steps out with clarinet, ostensibly for a solo, but before he gets in a couple of toots, the dame's act develops into a hilarious knockabout. Rough-house dance stuff is down to a science and it's wows low comedy with just a touch of custom they raggo third act. He had a tough time getting off, but it was either that or collapse.

Varsity Eight keeps the ball rolling. Octet is smartly outfitted in a flowing, colorful, capes and would make a great flash if they couldn't sing a note. They can, however, and put over five numbers with zest, winding up with a song and melody of tunes from 'Student Prince'.

Following them on was probably the toughest assignment Heller's ever been handed, but he smacked four the same and has 'em crying for more. For a finish, Pryor comes on with a nice, modest bow in song and curtain closes in on him slowly. Pick-up act, a quartet (orchestra) and biz for Good Friday impressive. Cohen.

MUSIC HALL, N. Y.

Easter and spring serve as the cues for this week's stage doings. Practically all of the acts are in which different gals step from line, supposed to represent Ziegfeld Girls, George White Girls, Carroll Girls, and a little bit of vaude. Gals have four or five changes of costume, all clean and fresh and make five or more appearances. The union taping is up to average. On the screen there's 'Seventh Heaven' (20th), a Silly Symphony, 'More Kittens', and some newswells. The 'Glory of Easter' set projects the altar of a cathedral against a series of beautifully lighted stained glass windows. The soloist and mixed chorus, clad as choristers, are ranged in the auditorium and as the house balletists, laden with Easter lilies, move about the stage with appropriate solemnity. A Te Deum, sung by the house choir, is Marion Rader lends a fine contralto to the majesty and colorfulness of this memorable stage concept.

A. Rollini, the solo vocalist, with the endless supply of bananas, gets an inning all to himself during the 'Springtime' session. He tops off his pulling 'em out of here and there by singing his own compositions together and by a quick switch of panels converting the ensemble into a set of moving trains.

The cherry blossom episode gives J. C. Rader, the soloist, a good assignment, plies the corp de ballet in a neat concept of rhythmic movement and trots but the Rockettes for a fast and snappy mixture of precision taps. Odeco.

PARAMOUNT, N. Y.

The pit band policy at the Paramount is now in its second cycle and is playing repeats of orchestras that helped establish the success of the idea, when it was first given trial.

Eddy Duchin and his crew are in for a second whirl, bracing at the new 'Waikiki Wedding' (Par), on the screen. Orchestra (15) delivers a smooth-flowing and nicely-assorted selection of pops, given lustre by the arrangements which keep to the fore the pacing of the orchestra.

Duchin has a pleasing personality which easily communicates itself to an audience and adds greatly to the general musical impression the band makes. He is a good-looking, capable and bravura, is a lofty highlight when getting in his solo licks. Sprinkling of specialists banked around the band includes Neila Goddelle, Calgary Bros., and a rhythm tapstress, Mildred Law (New Act).

Miss Goddelle scores resoundingly. Her action and animation is not least piece of equipment she has, and an attribute so many warblers of today lack. Her looks and general appearance, plus personality and voice make her the standout warblers around. Selection of songs is thoughtful, opening with zippy 'Love and Learn', then softening into 'Ain't Got Rhythm', cleverly arranged in that special lyrics mask the song, at start, by disguising it as a tear-tearful torch ballad, 'encored' with 'This World's Kisses' and it is only with difficulty that she effects an exit.

Calgary Bros., European comedy act in which the leads mimic with pantomime, are on a shade too long, and would have benefit had some of the minutes just after act's start been sacrificed, length in the closing scenes, and would be wise to clip the deadwood-donings and concentrate on the weighty material.

Lou Sherwood, long-tongue member of Duchin's orchestra, plays trumpet once during band's opening medley to vocalize refrain of 'Little Old Lady'.

Final performance on opening night found 'em stranded on their stiffs up, down and on the mezz. Bert.

ROXY, N. Y.

Roxy's stage and screen combination is a bit of a mixed bag. The 55c top. Universal's musical 'Top of the Town' is augmented by a quantity stage show, which here and there flashes some quality as well, but is cluttered and short. The melange totals more than three hours of entertainment.

The time element is important to the Roxy's new clientele. They come here expecting long sit-down session and they get it.

Stage show is topped by Louise Massey and The Westerners, latter a string of songs, with some arguments or blends with Miss Massey's singing. Act hails from radio, getting a p.a. introduction as stars of Maxwell House Showboat and the Log Cabin (symp) Dude Rains, who sings the gram on the NBC networks, and delivers nicely on the stage, though quietly.

Outside acts this week also include Ross Wyrse, a comedy act and dancing comic, assisted by June Mann; Rob Ripa, excellent Japanese ball and club juggler, and Nadine and Kirk, mild pop-room dance act. Last's technique of four routines, based on Astaire-Ginger

Rogers film dances, is good but its too much dancing from one team in one spot. A fifth routine, though good, is a bit too much of the more superfluous, but that's the Roxy's manner of piling things on till they hurt. Wyrse's session with his acrobatic femme assist is good for several laughs, but the stand-ard practically murdering himself with terrific falls.

Gae Foster girls are presented in a truly unique routine, which is supposed to be a tapper, for last year's bicycle bit. Line can't control the vehicles as well in this one, which kills some of the effect, though setting things partially right by having one of the ensemble dare any of the audience to come on the stage and do better. It's a play for sympathy which draws both applause and laughs.

Biz Friday was okay upstairs and down. Scho.

COLONIAL, DET.

Detroit, March 25. Bangup show here currently, consisting of a variety of acts, plus several solos by Boyd Senter, m. c. and ork leader, sandwiched midway in 40-minute performance. Couple of turns would do justice to 'Class A' spot.

House, recently redecorated inside, has completely altered its stage drops and settings, to very advantageous effect. Senter's six-piece band shapes up nicely in background as a result, and turns are given benefit of surroundings and better lighting effects. With zinger m. c.ing by Senter, show flows smoothly.

Mildred and Gaines provide house with best class act it's witnessed in moons. Ballroom duo garbed neatly and has position. For an encore they offer a faster number. Neat but not up to standard of first effort. Spotted next-to-closing, and deserve it plenty. Manicured stuff furnished by the 'Three B's' has solidly. In all, male trio knows how to sell antics. Knockabout stuff includes some well-executed acrobatics. Off to rocking applause, and return for one to really tell a Scotch tale. Ode.

Opening spot is filled by Russell, Christine and Co., including male and female plus well-trained canines. Turn has good possibilities. Included are instrument playing, lariat numbers, hoofing, juggling and unicycling, and tricks by dogs. Pair appears well and handles various assignments nicely, but act is too cluttered up.

Harry Jordan, deuced, can really whistle but improper use of his hands causes work to be a little awkward. He has his solidly, and he gets a deserved good hand for his effort on 'Poet and Peasant'. In his turn midway in show, Senter scores with medley on sax.

House almost reached at late report caught, at 25c. top. Picture is 'Gold Diggers of 1937'. Pete.

ORPHEUM, MPLS.

Minneapolis, March 28. This week's stage entertainment here consists entirely of Benny Mercurio and his band, plus several specialty numbers presented in front of the musicians. In the last analysis, it's mostly the clever and versatile Mercurio himself who dominates the proceedings, and is the only standout performer.

Meroff returns to Minneapolis for the theatre date after a long and successful New York engagement. For a full stage show running 55 minutes there, perhaps, is a little too much Meroff—much of the time, in the aggregate, show doesn't quite measure up to the best Orpheum standards.

Meroff works almost every minute, m.c'ing, leading the orchestra, clowning, performing individually and aiding some of the other artists. He plays a half dozen instruments, gags, sings, draws with, colored crayons, sings and dances. He's a one-man vaude show in a socko band number that burlesques the old-time variety bills. With the band far back stage, Meroff winds forth on a platform well out over the orchestra pit, thus bringing an intimate touch to the proceedings in this large house.

The band of 14 pieces devotes itself entirely to swing and hot music and clowning. It plays its numbers in snappy and effective fashion. Boys there are good, but not in singing and dancing. Personnel includes Larry Apollo, a laughmaker who stogies for Meroff, but Jack Marshall, a good one-man act who was one of the Nicollet engagement's stars, is missing.

Best of the band numbers is a ragsque on the newswells that affords Meroff a good opportunity for hilarious antics.

Talent on display during the show includes Florence Gast, singing comedian who does a pretty rough act, and dancing, and singing with Meroff; Miss Sonia, good-looking blonde, whose pipes are fully equal to such pop numbers as 'Good Night My Love'. Ray Barnes, a petite miss who contributes a succession of difficult and unusual tap steps that evoke frequent applause, and Ray DeMa, dancing xylophonist, who also plays a selection on empty.

Feature picture is 'Love Is New' (20th). Near-capacity house at the Saturday midnight performance. Rees.

STATE, N. Y.

Right, tight, bright five-act layout at the No. 1 vaudeville of the town this week. Helen Morgan tops and Oshins and Lessy are runners-up, the latter marking their stage debut.

State paces well, opening with 'Shine a Light', a vaude act, and Lew Duthers with 'Dear and Fond', a hootology, running the gamut of the tapster styles, and changing off nicely in costuming (despite its stand a change of pace into something really feminine while Duthers is doing his solo. The girls might open in frocks and go into the caricatures for the challenge dance sequence.

Oshins and Lessy are from the niteries by way of 52d St., N.Y., where they're doubling from the Deuts. Caliente. Team's style of comedy is one of the freshest things in funstering that's come along in years. Their dialectic double-talk, the Russian Cab Cabolovich, the 'Bing Crosby', the 'Odeco', the 'Rachmaninoff' (Nagasaki) nonsense, and the like, is wholly original in concept and delivery. Team has been single-acted attraction at the Caliente, and they've developed into a sock draw. A bit new to the rostrum, they'll ease up and adapt themselves with time, and the travesty of a Broadway m.c. is a devastating burlesque of the Osterman school of confederencing. Their encore, 'Foreign Legionnaires' number an extra act, and they've got family audiences but likewise elicited.

Hal Sherman, in the troy, was whammy with his studiously casual hootology. Bing Crosby, the 'Odeco' of comedy patter, too, which should carry him far. And his exaggerated caricaturing of the various dance styles takes him off strongly.

Helen Morgan, red-hot, glories in the American songs of Jerome Kern. Hers is an exclusively Kern-Hammerstein cycle, opening with 'Why Was I Born?' from 'Sweet Smell of the Rose' and the 'Swanee Song' from the fertile 'Show Boat'—'Make Believe', 'My Bill' and 'Why Do I Love You?' Confessedly nervous, she's a little off in her song, but now is exonerated sitting on a bench, which is perched on the runway over the pit, so that not only does she project her songs well into the State, but she projects her own some-what-as-over personality to full results.

Miss Morgan did a complete switch-about with her song cycle. The opening of the show, her repertoire of new and unfamiliar tunes, and more or less omelette. It was an entirely new and much State for her, and she showed show on opening day, after Manager Al Rosen (now laboring under a Broadway columnist's superlative encomium as one of the Broadway greats—before the war) and Booking Chief Sidney Piermont decided that Miss Morgan had better revert to type. That she can sell her 'Swanee Song' and 'Show Boat' songs, their constant nuance, is of course, of prime credit to her art. She's been away with 'Scandals' on tour for some time, this marking a Broadway return. The 'Swanee Song' and 'Show Boat' is a cinch for a nitery right after the State. Looks as well as ever and needs only Kern's tunes for her return.

Seasonal Easter booking accounts for the very clever Salie's Puppets being rebekooked so soon. They were in for the New Year's show at the State for a crack, and they were, but it's embellished to even top its previously high standards. 'You Live Only Once' (UA) on screen. Abel.

EMBASSY NEEREL, N. Y.

Not much in the way of hot news and the recent developments in the Detroit auto-strike situation is all that saves the Embassy from leading off with a rehearsal of the Supreme Court ruckus. It is, it is, court pulmotor for the second feature in default of anything more important, but the strike gets the bill off with a bang, and the show is a cinch for a nitery right after the State. Looks as well as ever and needs only Kern's tunes for her return.

Metro (Hearst) supplies the opener for the court issue, with Paramount building up with LaFollette. With the exception of some demagogues, the show is a cinch for a nitery right after the State. Looks as well as ever and needs only Kern's tunes for her return.

Fox leads on sports with the Perry-Tilden tennis match, well photographed, an Australian diver, girls playing basketball and some smart boxing, and a cliff. Other show Fox shows socialites playing base ball, while F. mammoth hangs around the Yankee training grounds. Universal clicks with boy bushmobbers coasting down a steep Arizona hill.

Variety Bills

NEXT WEEK (April 5)
THIS WEEK (March 29)

Numerals in connection with bills below indicate opening show, whether full or split week

RKO

ALHANY
Keth's (1-3)
wood Hotel Rev
BOSTON
Keth's (1)
T G Rev
harmion
Relly's
Cappy Barra Ens
Medley & Dupres
Mary Ray's Naid
Grace & Nico
Eton Boys
Corline
4 Kradlocks
CHICAGO
Palace (2)
Merof Ore
(25)
Gautier's Steeples
Mary Small
Eugene Kennedy
Melle Kirk & H
Gomez & Winona
CINCINNATI
Palace (2)
eger Pryor Ore.
(25)
"The World's
City Felnd
Diamonds
Paul Regan
CLEVELAND
Palace (2)
Gautier's Steeples

Samuels Bros & H
Francis Arms
Melle Kirk & H
Schnitz Patchit
Gomez & Winona
(25)
DeCados
Clyde Hager
Arts & Broderick
Ray Hutton Ore
Margie Palms
COLUMBUS
Palace (25)
Olsen & Hanson
DAYTON
Keth's (2)
Count Bernicle Rev
MINNEAPOLIS
Orpheum (2)
Leon Errol's Rev
(25)
Benny Merof Ore
Ruthie Barnes
Ray Vaughn
PROVIDENCE
Keth's (1)
At Home Abroad
San FRANCISCO
Golden Gate (3)
Fred Waring Ore
FREDERICK
Keth's (1-3)
Fate Waller Ore
Conway & Parks

A. Robins
Master Music Maker
Radio City Music Hall, York
NOW
Dir. LEDDY & SMITH, Radio City

Loew

YORK CITY
State (1, 2)
Ted Lewis Ore
PITTSBURGH
Stanley (2)
Don Redman Ore
Buck & Bubbles
Berry Bros

RICHMOND
Loews (2)
Major Bowes Bd
WASHINGTON
Capitol (2)
Kay, Kays & K
Medley & Dupres
Sally's Puppets

Paramount

NEW YORK CITY
Paramount (31)
Edy Duchin Bd
Nella Goodelle
Calvin Bros
Midred Law
AUSTIN
Capitol (2-4)
ell's Havilians
BOSTON
Metropolitan (2)
Winn Shaw
Wells & Paves
Revel Baxter & D
Roy Atwell
Richard
Enrica & Novella
Janelle
CHICAGO
Chicago (2)
Weil Bros
Sally Rine & Rose
Fraser
Oriental (2)
Isen & Johnson Co

DENISON
Radio (25)
Bell's Havilians
DENTON
Texas (2 only)
Bella Havilians
DETROIT
Michigan (5)
Lucille LaVerne
Aaron & Broderick
Lucille LaVerne
Roxeyette
Cradock & White
MONTREAL
Loews (2)
Masters & Rollins
Owen McGivney
Red Skelton
Matthew's Rhythms
Sally Rine & Mary
Fraser
Shea's (2)
Dave Apollon Co

Warner

PHILADELPHIA
Alhambra (3-7)
Ed & Tom Hickey
Hardeen
Frank & P Trade
Top Hat Rhythms
(1-3)
A & M Havel
A Robby's
Earle (2)
Cab Calloway Ore
(25)
"Greenh' VII Se'ds
Mitchell & Durant
Fox (2)
Virginia Lee
Lathrop Bros
Al Bernie
Lester Cole Co
(25)
Virginia Lee
Lathrop Bros
Al Bernie
Lester Cole Co
(25)
Kirk & Duval
(21-2)
Mack & Fay
3 Brodell Sis

Goss & Barrows
Hardeen
Ed & Tom Hickey
Hardeen
Frank & P Trade
Top Hat Rhythms
(1-3)
A & M Havel
A Robby's
Earle (2)
Cab Calloway Ore
(25)
"Greenh' VII Se'ds
Mitchell & Durant
Fox (2)
Virginia Lee
Lathrop Bros
Al Bernie
Lester Cole Co
(25)
Virginia Lee
Lathrop Bros
Al Bernie
Lester Cole Co
(25)
Kirk & Duval
(21-2)
Mack & Fay
3 Brodell Sis

Independent

CHICAG
State Lane (6)
Dare & Yates
Rais & Dunn
Bob Easton & O
D & E Barstow
(One 50)
INDIANAPOLIS
Lyric (2)
Sally Rine Rev
Wm & Joe Mandel
Nell Kelly
Rogers & Maye
Ned Coupland
Thrillers
Eva Garza
Bangereite

KANSAS CITY, Mo.
Tower
Joe Arena Co
Rais & Dunn
Bob Easton & O
D & E Barstow
(One 50)
MEMPHIS
Theatre (31)
Allen & Kent
Leonora Bell Jumps
Rascos Arts
Nicholas Rev
NEW ORLEANS
St. Charles (2)
Royal Bell Ringers

Cabaret Bills

NEW YORK CITY

Berliotti's
Frank Craven
Rita Elmore
Ann White
Jimmy Whalen Ore
Bill's 90's
Yvette Ruger
Joseph E Howard
Ted Boyer
Elmer Hilbert
Gus Wick
Will Ward
Brass Rail
Neil Gordon Ore
3 Continental
Sid Tacholch
Cafe Hall
Clyde Farmer
Edna Lambert
Vivian Ray
The Lincoln
Gene Archer
Virginia Smith
Reina Del
Wanda Marie
Rogers Steele Ore
Jack Wallace Ore
Club Alhambra
Maurice Wagner Ore
Jenn McDuffy
Hotel Commodore
Helen Wenzel
Janis Williams
Dolly Ardren
Freda Sullivan
Don & S Jennings
Tommy Dwyer Ore
Mary Wright
Jack Leonard
3 Esquires
Hotel Hilton
Bobby Hayler Ore
Ralph Torres
Theodora Orr
Chlor
Muriel Byrd
Bob Barry
Hotel Seville
Maxine Thine
4 Broadway
Mona & Marina
Ferns Berhans Ore
L. L. L
Roberta Jonay
Roy Kester
Harvey Dale
Marie Almonte
Charles O'Brien
Shirley Rumba 4
Voodoo Dancers
Raymond Ore
Harry Horton Ore
Cordelia Williams Ore
Lee & Edith
Iris Adair
William Farmer Ore
Lana Tree & Ed
The Barabach
Billy Reed
Harvey Dale
Lew Perrin
Royall Duo
Salome-Salome
Madeline's
Lucille
Joe Grey 3
Merry-Gle-Rownd
Consuelo Flowermont
Helen Sinclair

Helen Bates
Boris Korozyk
Tony Sore Co
Men Paris
Versatile 3
Cady S Wilkins
Gene Fandick
Laurence White
Morton Pierce
Ozys Club
Avon Johnson
Don Lambert
Johnny McKeever
Emperors of Rhythm
Stuff Smith Bd
Paradise
Irene Beasley
Janice Anson
Richard & Carson
Barto & Mann
Joe & Betty Lee
Mary Roland
Florence & Alvarez
Johnny Russell
Jay Freeman Ore
Glen Hutton Ore
Rainbow Grill
Emery Deutsch
Kwalyn Tiner
C. J. Bennett
Jerry Goff
Jack Kerr
Barbara
Rainbow Room
Rudy Newman Ore
Glen Hart
Renee de Jarnette
Alec Templeton
Donald & Debra
George Hayes
Round Room
Nellie Pava
Rosa Burnett
Royal Car
Joey Zee
Revel Carley
Pearl 2
Josephine Huston
Paul Byrd & Spot
Joe O'Neil Ore
Meadowbrook Boys
Village Barn
Larry McMahon
4 Spring Whirls
Willie Solar
M. Montgomery
Grace & Jones
Iris Kitchell
Lew Perrin
Lew Perrin
Royall Duo
Salome-Salome
Madeline's
Lucille
Joe Grey 3
Merry-Gle-Rownd
Consuelo Flowermont
Helen Sinclair

Terry Howard
Hotel Brynort
Jules Lee
Grace Ayles
Bene
Joe Parvato
Drake Hotel
(Silver Forrest)
Clyde Lucas Ore
Noble & Donnelly
Donny Novak Ore
Stanley Twins
Paul Gordon
Florence & Alvarez
Hotel Edgewater
Beach
(Marine Room)
Anson Weeks
Rodriguez & Francel
V. J. J. Budd
John Hale
Harriet Smith's Gie
Hotel Lussale
The Lussale
(Room)
King's Jesters Ore
Marjorie Whitely
Alen Evans
Lew Pury
Ray Francis
Lieber & Howard
Hotel Morrison
(Cathin Parlor)
Emil Boreo
Olive & George
Howard Schall
George Hayes
Bredwin
Archie, Rich & M
P. J. J. Budd
Lou Brasse Ore
Hotel Palmer House
(Emire Room)
Pearl 2
Josephine Huston
Paul Byrd & Spot
Joe O'Neil Ore
Meadowbrook Boys
Village Barn
Larry McMahon
4 Spring Whirls
Willie Solar
M. Montgomery
Grace & Jones
Iris Kitchell
Lew Perrin
Lew Perrin
Royall Duo
Salome-Salome
Madeline's
Lucille
Joe Grey 3
Merry-Gle-Rownd
Consuelo Flowermont
Helen Sinclair

Geo Hamilton Ore
Carl Simpson
Abbey
Hotel Sherman
(College Inn)
Gertrude Hoffm
Cal Vane
Garcia & Perrot
Sonny & Sonny
G. Lindy
Ed Rickard
Chapline Baker
Stanley Stevens
(Continental Room)
Stevens Septette
Donna Day
Janet Evans
Frankie Masters
Tardie Club
Phil Kaye
Molly Manors
Chapline Baker
Lillian Travis
Freddie Janis Ore
Royale Polaris
Dolly Kay
Bill Anson
Edwards & Farney
Peggy Moore
Adair & Richards
Ray Francis
Jack Hillard
Henri Lushon Ore
Chas. J. J. Budd
Via Laro
Jackie Hamilton
Arthur Schall
Sally Keith
Wallace & Lattish
Stan
Frances Fay
Zee
Lou Brasse Ore
Robinson 2
Nine-Note Ore
855 Club
Owen & Parco
Edith Stone
Sally White

PHILADELPHIA

Marion King
Savenders Ore
Ritz-Carlton
(Crystal Room)
Van Laro
31 Club
Frances Renault
Hazel Brown Ore
Mayfair Girls (8)
Lola Nicks
Howard & Corby
Jack & June Blair
Ann Kish
Aronomak Farms
Mildred Benson
Lorraine Cheveller
Joe O'Neil James
John Bailey
Barritt Cafe
Don Ore
Kell Sis
Freddie Fausno
Bellevue-Stard
(Planet Room)
Meyer Davis Ore
Charles Francis
(Georgian Room)
Mae Jaffe Ore
Benny Bum's
Howard Lums
Ralph Brown
Grace Woods
Billy
Patty Gordon
Ginger
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Freddie Fausno
Bellevue-Stard
(Planet Room)
Meyer Davis Ore
Charles Francis
(Georgian Room)
Mae Jaffe Ore
Benny Bum's
Howard Lums
Ralph Brown
Grace Woods
Billy
Patty Gordon
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Don Ore
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Meyer Davis Ore
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Grace Woods
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Patty Gordon
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Don Ore
Kell Sis
Freddie Fausno
Bellevue-Stard
(Planet Room)
Meyer

B'WAY'S GOLD EASTER EGGS

Maxwell Anderson Two-Time Winner Of N. Y. Critics' Prize with 'High Tor'

As generally indicated, 'High Tor' was the New York critics' selection as the season's best play, making two successive wins for Maxwell Anderson and Guthrie McClintic, latter having produced 'Tor' and the former 'Winterse'. Last season's winning bests last year, because dissatisfied with the Pulitzer selection, precedes latter award by about one month. Last season's Pulitzer winner was 'Idiot's Delight,' by Robert E. Sherwood.

Anderson has a chance to cop the Pulitzer prize again with three entrants in the field, his current contributions being 'The Wingless Victory' and 'Masque of Kings,' in addition to 'Tor.' He was not eligible last year, having won (Both Your Houses'). Pulitzer committee, however, has knocked out that rule. Burgess Meredith played the lead in both plays given the nod by the re-

'Tor,' at the Martin Beck, N. Y., is a success, although not among the gross leaders. Publicity given the critics' selection is expected to up the takings. 'Winterse' was on tour when the award was made last spring and, in Philadelphia, the following performance jumped \$400, while the improvement was as high as \$6,000 over week's stand grosses before the play was announced as the winner.

Critics sent out announcements on 'Tor' with details of how they voted, Saturday morning (27), asking that it not be released until Monday. N. Y. Post's Broadway columnist broke the deadline in Saturday afternoon's editions, while Sunday drama sections, printed in advance, surmised the winner, but did not make it official. Previously, the News had been the only one naming the Pulitzer winner, until that committee arranged it so that no paper would repeat that trick.

Critics Circle, or inally composed of first-string reviewers, has taken in some drama commentators on weeklies and other publications but Robert Coleman of the Mirror is not a member. These added people are associate members, but can vote on play selections. Had that not been so, the critics might not have come to agreement at all.

Other plays considered were 'You Can't Take It With You,' 'Johnny Johnson' and 'Daughters of Atrous,' both the latter having flopped. In the final balloting some critics refused to vote and at least four dissented from the 'Tor' selection. A live plaque goes to the winning author, presentation to be made to Anderson at a dinner, during which addresses will be broadcast.

Plaque will be presented to Anderson by the Circle at the Algonquin hotel, N. Y., tomorrow night. Occasion will be a dinner followed by a half hour, broadcast over NBC blue network of award ceremony from 8 to 8:30 p. m. John Anderson will make the presentation speech and Burns Mantle will hand over the plaque. Members of the cast of 'Tor' will air a short scene from the play.

LAMBS' SPRINGTIME GAMBOL, APRIL 17

The Lambs Spring Gambol, second public affair the club will have held this season, is dated for April 17 at the Waldorf-Astoria, N. Y. Upon first announcement to members and invitations to others, 700 reservations were received. Ballroom's capacity is around 1,100.

Spark plug in again is Robert L. Hague, acting at the behest of William Gaxton, Shepherd of the Lambs.

'Penny Wise,' comedy by Jean Ferguson Black, to be presented about April by Juliana Morgan.

Canadian Customers

Visitor influx into New York late last week included a considerable number from Canada, where Easter was made a full holiday from Thursday (25) on. One party of 1,500 came from Montreal. That contingent was primarily promoted to see 'White Horse Inn,' Center, and a special rate of \$2 per ticket was arranged, house absorbing the tax.

Canadian money was in circulation among the agencies, indicating that the vacationists participated in the unusual business during Holy Week.

WPA'S HOPE FOR NAT'L THEATRE

Hallie Flanagan, the Federal Theatre Project's head, addressing her New York staff and departmental aides, told them that her aim is to establish a national theatre out of the WPA's relief show project. Mrs. Flanagan disliking reference to the FTP as a relief agency, and never uses the term.

WPA theatre project offices are under one foot, all branches, which were spotted here and there around mid-town, having moved to the Chanin building at Lexington avenue and 42d street, where the sixth, seventh and eighth floors have been leased. Quarters are elaborate compared with former set-up and give the air of permanency to the project. Rental is believed to exceed that of former quarters.

Mrs. Flanagan seeks an interchange of personnel in the project, particularly for actors. She said that supervisors and directors have sought to hold together the complements under them, with the result that nearly 200 players are on the payroll without assignments, but would rather be in casts. To correct that situation, she explained that when one director needed players, they would be transferred to his unit, also that such people would be requisitioned, when needed. Indicated that some will be transferred to other cities, principally the keys.

Legit Press Agents Meeting to Elect Officers and Board

New York Theatrical Press Agents will hold their first election Friday (April 2) at the Algonquin hotel, N. Y. Nominations were voted on by 32 out of the 40 qualified senior members. Ray Henderson, president; Phyllis Perlman, secretary, and Charles Washburn, treasurer, while Helen Deutsch and Elise Chisholm were opposed for the re-presidency, the former receiving most of the votes, although six members failed to ballot. It is this post which is in contest along with five nominees to the board.

A board of five will be elected from the following list, named in the order of the number of votes cast for each: John Peter Toohy (unanimous), Richard Mancy, Nat N. Dorfman, C. P. Greneker, Emanuel Eisenberg, William Fields, Bernard Simon, Miss Chisholm, Karl N. Bernstein, Ben H. Atwell and James Proctor.

'Curtain Call,' drama by LeRoy Bailey, announced for April production by Jack Quigley and Irving Schachtel.

RECORD BIZ FOR LEGIT SHOWS

Lent's Exit Stanza Gives 'Women' \$21,125, 'Regina' (i) 56th Week' \$18,500, Cornell's 'Two Plays' \$17,000, 'Daughter' \$16,000

BUT PIX N.S.G.

Most prosperous Holy Week on record was registered by legit shows on Broadway. Instead of grosses diving, all the leaders with a single exception either played to better attendance than the previous week, or held their which was pacity.

Same thing did not apply to picture-houses, doubtless for the reason that top films were held off, managements anticipating a seasonal slide. As result, so far this week, the stronger new films are doing well, whereas, paradoxically, legit biz started off quite mildly on Broadway, considering that it's Easter Week.

No less than nine legit attractions were in the upgrade division. Good Friday night, which was expected to be blab, was the top night of the pre-Easter going, but Saturday evening trade was off. Friday was a religious combination, since it was also the start of the Jewish Passover feast. Fact that several shows laid off was recognized as a mistake and probably helped the others, particularly 'The Show Is On,' only musical which remained lit, except 'White Horse Inn.'

'The Women' claimed the biggest eight performances since opening with takings of \$21,125; 'King Richard' was good around \$20,000; 'Wingless Victory' and 'Candida'

In London. Too

London, March 30. A sudden spurt of Arctic weather drove crowds to all West End entertainments last week. Theatre, pictures and vaude houses all played to capacity and the biggest Easter returns in years were recorded. This is surprising these parts, where bank holidays and business abnormally lings during Holy Week.

combined improved to \$17,000; 'Brother Rat' made the \$16,000 mark or better; 'Having Wonderful Time' slightly better, got \$14,600. Little doubt that 'You Can't Take It With You' and 'Yes, My Darling Daughter' would have hit new highs, but both held to staidness of \$15,000 and \$16,000 respectively.

Most spectacular increase was recorded by 'Victoria Regina,' which, in its 56th week, went up \$1,700 and got nearly \$18,500, with \$1,000 in latter part of the week. The promise of the early part of last week was borne out after a Wednesday in. Main thing there were no violent declines. Managers and ticket men are guessing about this week, which was supposed to be ig. But Monday's (Easter, 29) 16 matinees were nearly all disappointing with the weather cold and sunny.

There are three or four entrants this week, and 'Driftwood' opens. It was postponed for the seventh time and now slated to open Thursday (1). Only debut last week was 'Chalked Out' which drew divided notices at the Morosco.

Next week four premieres are scheduled but some are subject to how the courts turn out. 'Excursion' 'Vanderbilt,' 'Miss Quis' 'Miller' 'Bet Your Life' 'Golden (Masque)' 'Hitch Your Wagon,' 48th Street.

'White Horse Inn' is announced in its final week at the Center, but will continue if business is okay. 'Now You've Done It' will move or close at

(Continued on page 63)

Equity Council, Facing Referendum, Changes Front on Secret Balloting

No Film Role Yet

Status of Katharine Cornell, and the chances of her appearing in pictures, remains unchanged despite a report that the legit star was considering an offer from Samuel Goldwyn. Speaking for Miss Cornell, Ray Henderson, her press contact, said:

'Miss Cornell has never said she would not go to Hollywood. If there is a script or story which she believes she could do better before the camera than on the stage, she might consider appearing in its picturization. None such has been presented. Miss Cornell: has been approached for pictures periodically for the past six years and it is still no.'

At yesterday's council meeting a resolution was adopted whereby it was expected that the proposed referendum on secret voting would not have to go to the membership. This was a complete reversal of the council's attitude, which had previously been preponderantly opposed changing Equity's method. While the proposed amendment did not receive the required plurality at the recent meeting, Council felt it should accede to the majority.

Ballots will be envelopes and handled only tellers who count the votes.

As expected, a petition signed by more than 150 members, asking Equity's council to place secret balloting to an immediate referendum, was filed last week. Admiration people claimed the prompt signing and filing of the petition indicated that the opposition was organized.

Militants denied that to be true, saying the petition could be handled by a couple of people, claiming most of members favored the secret form of vote. There was one alternative to the referendum, was action by the council, which is empowered to order that form of balloting, without putting it before the membership at large.

It was estimated that at the recent quarterly meeting the vote favoring secret balloting was 228, with 178 voting against the proposed amendment. Understood that if the council, which had previously voted 22 to 2 against the plan, changed its mind on the strength of the meeting's attitude, an amendment would be unnecessary. Some report that ballots were 'too freely' distributed at the meeting and reached persons not qualified to vote on the amendment.

Proponents for secret voting say that many members, especially on the Coast, have been opposed to voting along the lines of the old system. They contend, too, that secret balloting is an important issue at this time because officers will be elected for a three-year term, at the annual meeting to be held June 4.

They also state that the idea of secret voting does not apply only to elections but for all proposals at regular meetings. If the council split the plan and agreed to apply the form of balloting to specific issues, they intend insisting that the matter go to referendum.

The officers who have headed Equity for years were again renominated as were most of the council up for re-election. The regular ticket (three years): Frank Gillmore, president; Osgood Perkins, 1st vice-president; Florence Reed, 2d vice-president; Arthur Byron, 3d vice-president; Peggy Wood, 4th vice-president; Paul Dulzell, treasurer, and Leo Curley, recording secretary. Council (five years): Iann Anderson, Franklin Fox, William Gaxton, Walter N. Greaza, Louis Jean Heydt, Ben S. Lackland, Burgess Meredith, Claudia Morgan, Edith Van Cleave, Richard Whorf. To serve until 1939, Clifton Webb; to serve until 1940, Mary Morris.

There has some talk of Equity using voting machines if the secret vote is ordered, but that was not regarded as practical, because of the number of out-of-town members.

Coast 'Boy' in Philly

Coast 'Boy Meets Girl' company is booked for the Chestnut st. opera house, Philadelphia, for an indefinite run beginning April 12.

'Joyce Arling, femme lead in the Broadway troupe, switches places with Betty Field, of the Coast company, for the Philly engagement.

IS 'DRIFTWOOD' JUST A MIRAGE?

'Driftwood' rifted again and instead of opening at the Longacre Saturday (27) the critics and first nighters were turned away, some being angry because the management had not advised them of the postponement—the seventh. Cast drew a third week's salary, or at least Equity had the money, but coin trouble was quite evident, and there were disputes with the house over expenses.

Frederick W. Ayer planned taking a controlling interest in the Mississippi river-gangster drama, but withdrew Cyrus W. Babcock, the announced presenter, is believed to be a fictitious name, Annetta Shein, who deals in the backing as she has shows now and then. Eugene Kerry is also mentioned on the managerial end, but unknown in the theatre.

Cast salary total reported less than \$1,000 weekly. Settings id to have cost a fairish sum.

FTP NEEDS \$6,500,000 FOR 1937-38 PROGRAM

From the inception of the Federal Theatre Project, on Nov. 12, 1935 to date, total cost has been \$13,500,000. Includes all phases of its operation. With funds running very low, Hallie Flanagan, director, is going up against Harry Hopkins, WPA administrator, with the next couple of weeks to ask for \$6,500,000 to keep Project going for another year. Belief is there'll be no difficulty getting the requisite. At present project, national is employing 11,720.

Peggy Ashcroft III

Peggy Ashcroft, featured with Burgess Meredith in 'High Tor,' on Broadway, has been confined to Le Roy sanitarium, N. Y., for the last four days by an attack of grippe. She expects to return to the show for tonight's (Wednesday) performance. She played last Saturday's (27) matinee, but was unable to take the curtain call with the rest of the cast.

Katherine Squires, understudy for both feminine roles in the Maxwell Anderson fantasy, is playing Miss Ashcroft's part including today's matinee. Miss Squires also got a break in 'Ethan Frome,' last season, stepping into Ruth Gordon's role during latter's brief illness.

'Violence,' a melodrama having to do with lynching, has been acquired by Harry Oshrin, attorney-showman, who plans presentation next fall. Play was written by Dore Schary, a Paramount scenarist.

Theatre Council Convention May 18-21 Planning Program to Boost Legit

Two steps forward in the formation of an organization consisting of all theatre groups and factions occurred last week when Equity's council, the Theatre League (managers) and Dramatists Guild endorsed the constitution and copies were then sent to the stage hands, musicians and scenic artists' union.

It is proposed to hold a convention, national in scope, in New York from May 18 to 21, to which representatives of all groups concerned with the welfare of the theatre are expected to attend. Conferees will include producers, theatre owners, actors, dramatists, road managers, theatre craftsmen, governmental theatre people (WPA) stock managers, summer theatremen and others.

The planned new organization will be called the American Theatre Council, the term being dropped because it is supposed to become controlling body. It is, however, the same movement that started in 1926 and again in 1928, and was known as the American Theatre Board, although the vista of objectives has been through wide.

It is pointed out that the union or organization coming within the Council will be asked to forego any rights and the Council will not trespass on any field of its composed member bodies. Discussions will be held only by agreement of all concerned and controversial problems will not be treated. The committee of the Council issued a statement setting forth the reasons for the new grouping and the diversity of matters to be discussed for hoped for solution in bettering theatre conditions.

For the first time since the depression the American theatre is faced with the fact that there is a public demand for theatrical entertainment which exceeds the supply. In New York City, and in large and even smaller centers throughout the country, there has been an insistent demand for theatrical entertainment—a hunger for the living drama—which the American theatre, has been able only partially to appease. The American Theatre Council, recognizing this public demand, will unite all the forces of the theatre to the end that the present demand shall be satisfied, and that greater stimulus shall be furnished for increasing the worthwhile theatrical output of the country, so that the living theatre may continue to play a vital part in the life of American culture and entertainment.

In addition to devising ways and means for meeting the increased demand for theatrical entertainment throughout the country, the Convention will attempt to solve many of the problems of the theatre industry and will also serve as a clearing house for the exchange of ideas and suggestions for the general good of the theatre.

The World's Fair will take place in New York City in the year 1939, and it is the belief of the American Theatre Council that the work done following its first Convention may result in a showing of the best that the American Theatre can afford; to the many hundreds of thousands of visitors from this country and abroad who will flock to New York to attend the Fair.

Theatre League Moves

League of New York Theatres, the legit managers organization, has moved to 234 West 44th street. Association was quarantined in the Paramount building since inception and was supposed to move to another floor in that structure.

New spot is generally known as the Sardi building.

Max Badin Bankrupt

Max Badin, actor and producer of Yi ish plays, filed a petition in bankruptcy in N. Y. Federal Court last week listing liabilities at \$4,808.92. Only assets listed and of doubtful value were stock in the Yiddish Repertory Troupe, Inc., which is insolvent.

Among creditors listed by Badin were the Isleb Realty Corp., 44 St. Mark's place, for 18 weeks rental of the Lyric theatre amounting to \$1,250. Petitioner states his partner in the Lyric theatre, N. Y., venture shares in debts to four Jewish newspapers for advertising and royalties to several individuals. These total about \$300.

Show Preference

Norman Bel Geddes the most popular set designer with stagehands and technicians, who rush to connect with his shows. His popularity is accountable for in elaborate and intricate architecture he designs, which usually takes plenty of time to complete and which, frequently, necessitates long night shifts with double and triple pay and delays caused by frequent theatre reconstruction to accommodate his brainchildren.

BROADWAY PRODUCTION CONTRACTS ON UPBEAT

Unusual activity in production is reported on Broadway for this period of the season. Since the first of the year 40 contracts for productions have been entered into. Last year designers had not reached that mark until early August. Most of the work is dated for this spring, with some applying to summer and none aimed for next season.

Not all of the production is for legit shows, although included are about 12 plays currently getting ready for showing in April and May. Some designing and settings are for ballets, also for popular operatic presentations. In addition to settings there is also more than usual activity in costume designing. Summer musical outlook for Broadway however, is decidedly skimpy, same condition as last season.

George S. Kaufman Returns to the Coast

On written assurance from attorneys for Dr. Richard Thorpe, ex-husband of Mary Astor, and verbal okay from judge, who heard the testimony during the child-custody fracas, that he would not be molested, George S. Kaufman left for Hollywood on Sunday (28) with stop-off in Chicago to see company of 'You Can't Take It With You'. Playwright who heard the testimony of N. Y., minus the okay, after he was threatened with jail by judge, if and when he set foot in California again.

Future work plans for Kaufman will keep him plenty busy. Will write a new musical revue for Sam H. Harris on Coast and then busy himself with assisting on dramatization of John Steinbeck's book, 'Mice and Men', for Sam Harris. He must also supervise casting of Boston and southern companies of 'You Can't Take It With You' and do similar chores for road company of 'Stage Door', before resting again.

Meets Cousin Kate

When Katharine Hepburn was in Washington last week in 'Jane Eyre', she received at a press party a group of interview-inveiglers from capital and Baltimore papers. When the press paraded in the star was surprised to find her cousin, whom she didn't even know was a fourth-cousin, representing the Baltimore Sun.

P. S. She got a good writeup in the Sun.

Showcrafters' Fire

Philadelphia, March 30. Barn converted into theatre by Showcrafters, amateur stock group sponsored by Mae Desmond, was badly damaged by fire on Monday (29). Entire first floor was burned out and scenery from most recent effort, 'Sign of the Cross', was destroyed.

Costumes and props were also lost.

Summer Show in Sepia

Jay Faggen, who operates the Harlem Uproar House, Broadway nitery, plans to bring a colored musical, to town this summer titled 'Black Magic'. Book is by Alan Lipscomb, with music by Fred and Doris Fisher.

C'T DENIES DAMAGES IN LOST SCRIPT SUIT

First time in 25 years where any similar case of a lost manuscript was considered by the courts, was decided last Wednesday by Justice Davis in the supreme court, White Plains, N. Y., with the plaintiff, a Mrs. Dollie MacGregor, losing her suit for \$50,000 damages. Case was that of MacGregor against M.S.H. Watts, latter having lost the script of a play she wrote called 'Captain Derelict'.

Play was written, 1931 and was duly copyrighted though not listed as having been produced. Subsequently, the author made changes and additions on one copy of the script, which she loaned to Watts. How it was lost was not made clear, but the plaintiff thought the loss was irreparable because she was unable to recollect the interpolated matter.

Paul N. Turner, called in to argue for the defense, contended, and was upheld by the court, that only nominal damages might be collected, such as stenographic fees for copying the original on file in Washington, because there is no rule for damages in such cases. The court could find no such rule and in dismissing the case ruled:

'It is my opinion... that there is no rule to warrant an award of substantial damages... the actions, changes or alterations would have to be proved in detail and also their relation to the original; otherwise the jury would be required to indulge in a mere guess... there appears to be a dearth of authority on this particular question due to the fact, I presume, that authors and playwrights usually keep copies of their efforts.'

WPA's 'Altars of Steel'

World Premiere in Ga.

Atlanta, March 30. Stage is all set for world premiere of 'Altars of Steel', Federal theatre production, scheduled for April 1. Offering, without doubt, most ambitious undertaking by FTP below Mason-Dixon line, will approach super class with 100 in cast there being 35 speaking parts, with only four of them assigned to women.

Script is by Thomas Hall-Rodgers, of Birmingham, and Hedley Gordon Graham, who was responsible for WPA plays, 'Triple A Plowed Under' and 'O Say Can You Sing', is guest-director of play.

In addition to local project players and Atlanta Theatre Guild, which sponsors FTP here, cast will include seven players from N. Y. and loan company numbering 28 from Birmingham, including Clyde Waddell, director, who has been assigned a featured role. Rest of talent has been recruited from dramatic departments of schools and colleges in and around Atlanta. Play will run a week.

Current Road Shows

(Week of March 29)

'Babes in Arms', Shubert Boston.

Ballet Russe, Aude, Chicago, 29-31; April 3-6, Aude, Cincy.

'Boy Meets Girl', Majestic, Harrisburg, 29-30; Playhouse, Wilmington, 31; Lyric, Richmond, 1-2.

'Boy Meets Girl', Itan, Hollywood.

'Brother Rat', Plymouth, Boston.

'Dead End', Newark.

D'Oyly Carte Repertory, Hanna, Cleveland.

'First Lady' (Jane Cow), Mayfair, Portland, 29-31; Metropolitan, Seattle, 1-3.

'Follies', American, St. Louis.

'Great Waltz', National, Washington.

'Hitch Your Wagon', Washington.

'Idiot's Delight' (Lunt and Fontanne), Cass, Detroit.

'Jane Eyre' (K. Hepburn), Ford's, Baltimore.

'Leaning on Letty' ('Post Road'), Selwyn, Chicago.

'Miss Quis', Shubert, New Haven, 1-2.

'Reflected Glory' (Tallulah Bankhead), Grand, Chicago.

'San Carlo Opera', Paramount, Seattle, 28-1; Fox, Spokane, 2-3.

'Tobacco Road', English, Indianapolis.

'Tovaritch', Curran, San Francisco.

'You Can't Take It With You', Harris, Chicago.

Chicago Federal Theatre Council Meets Opposition from Within Over Elections

Good Suggestion

Jimmy Walker and Jersey's Gov. Harold Hoffman attended the recent, private Lambs Gambol and supper afterwards. Hoffman, in a humorous address, mentioned being often in the doghouse. Walker followed him, smiled at Hoffman and piped:

'They should put a revolve door on that thing.'

HAL SKELLY'S WIDOW GETS \$10,000 FROM R.R.

A Federal Court jury Thursday (29) awarded the limited \$10,000 damages to Eunice Skelly for the death of her comedian husband, Hal Skelly, against the N. Y. New Haven & Hartford R. R.

Skelly was killed when a farm truck, in which he and his wife were riding, was struck by a train in June, 1934, near West Cornwall, Conn. She had sued for \$100,000 but under the Connecticut law accident damages are limited to \$10,000, which the jury under Judge Caffey awarded her.

Jones Beach Operetta Season Resumes May 26

Fortune Gallo, with the Shuberts, is resuming opera-under-the-stars at Jones Beach, N. Y., again this summer. Season will start May 26. Per usual, the Shubert repertoire of operettas will be produced under Gallo's direction, via the San Carlo troupe.

Randall's Island season, which started late last summer, day be dropped altogether, although there's a chance a better deal will be worked out to make possible the joint operation of both companies.

Cooling System Debate

Max Gordon and the Shuberts are unable to get together on who will pay for installing a cooling system in the Ethel Barrymore theatre, N. Y., where Gordon's production of 'The Woman' is current, and looks to run through the summer.

Gordon has offered to split the cost of \$14,000 with the Shuberts, but they want him to pay the entire amount. Both sides have been dickering for a couple of weeks, with neither giving way. Argument is that Shubert weekly take of over \$5,000, on percentage of gross, warrants sharing outlay. Gordon is pointing to \$700 four-wall rental Shuberts collected from Actor's Repertory group as example.

Moskowitz Memorial

At Town Hall April 4

Special memorial services will be held at Town Hall, N. Y. Sunday (April 4) in honor of the late Henry Moskowitz. There will be 10 organizations represented—the proceedings, which will include address by Gov. Herbert Lehman and Mayor Fiorello La Guardia. Dr. Moskowitz, at the time of his death, was executive secretary of the League of N. Y. Theatres.

Services will be held under the auspices of the American Art Federation, of which Dr. Moskowitz was chairman. That association is one of several with which the deceased was connected and which are devoted to Jewish charity.

Hedgerow's 'Noah'

Philadelphia, March 30. The Hedgerow Theatre (Rose Valley) will be 14 years old on April 21 and will offer that night its 121st production. This time, however, it will not be a new try-out, but a presentation of 'Obba' play, 'Noah', which got some artistic appreciation, but no h.o. success in New York a couple of seasons ago.

It will be repeated twice in April, with the Hedgerow company working on a nightly basis after the birthday performance. Next new production won't come until later in May.

Chicago, March 30.

Near riot at the Blackstone theatre last week at what was to have been a pep and membership meeting of the Federal Theatre Council. Organization of members of the WPA Federal Theatre Project. Fireworks were the result of the railroading through of a new slate of officers, and the resulting audible vote to disband the Council entirely.

Council was formed a couple of months ago by some 100 or so of theatre workers in the WPA here for the stated purpose of upholding the rights of the performers and particularly to operate as an active grievance committee in negotiating with the heads of the Federal Theatre Project here. Dues were set at 50c. a month.

This Council immediately incurred the opposition, silent but determined, of Equity, which in its by-laws prohibits its members from belonging to any other theatre group. American Federation of Actors also wasn't so pleased about the FTC.

Blackstone theatre was jammed with newcomers on Thursday and as soon as the head of the Council started to talk, someone in the audience challenged him. New election was immediately held and Harry Minturn, veteran legit manager and actor, and at present a WPA director, was voted into the chairmanship. With Minturn on the gavel, another vote was held, and the majority yell was to disband the organization completely.

This looks like just the beginning, however, as it's understood that the Council will reorganize with its loyal membership of 100 or so.

Big up against the Council was that at least three of its leaders were active Communists and one of them had a criminal record of disseminating subversive literature. Another allegation was that the Council didn't have a charter, and for that reason could not be recognized as a legitimate organization.

Original members of Council met over the weekend and refused to consider organization dissolved by last week's open meeting vote. They are determined to continue Council along original plans.

Nichols-Jones Suit On April Calendar

Suit by Anne Nichols against Martin Jones's corporate interests, connection with the Vanderbilt theatre, N. Y., concerning a check for \$5,000 returned, because of uncollected funds, is on the April calendar, and is the last of the week of April 12. Frederick E. Goldsmith is representing the plaintiff.

Jones was supposed to purchase an interest in 'Hey, Diddle, Diddle', produced by Miss Nichols and since withdrawn after trying out. He tendered a check, said to have been drawn on the Vanderbilt Corporation, operator of the Vanderbilt. The Marjones, another incorporated concern, is also mentioned.

The defense is that it was an accommodation check, that it was not a corporation matter, and that there was no contract binding Jones. It is claimed, however, that there was a contract to present the play at the Vanderbilt.

TIMONY HUNTS SCRIPTS

Mae West Bankroll Behind Personal Manager

James A. Timony, personal manager for Mae West, is in New York on a legit production mission. Plans to engage in a series of play presentations for next season, and is currently combing the script market.

Understood Miss West is bankrolling Timony. Prior to her Paramount film contract both were similarly associated in a number of legit efforts with Jack and Mark Linder.

'Richard' Stays to May 29

'King Richard II', the Shakespearean work which has been out-drawing modern drama on Broadway, is slated to remain at the St. James until May 29. Maurice Evans, who stars in the revival and owns part of the show, has an idea of taking the show to London this summer.

Evans appeared in 'Richard' over there at the Old Vic.

Holy Week Slows Loop, but 'Take' Tranquil at Sellout \$15,500 Pace

Chicago, March 30. Holy Week was the show that for at least two of the three weeks in town last week, only 'You Can't Take It With You' displaying any capacity for ducking the holiday toboggan. Other two shows, 'Leaning on Letty' and 'Reflected Glory,' are reading their departure anyway. 'Letty' will stick to April 10 before heading for Kansas City, while 'Glory' will call it a run here on Saturday (3), after three sessions. 'Letty' proved the whirlwind coin surprise of the current season and will make it 20 weeks in town before terminating. 'Glory' never did get started and will depart on schedule. Grand will go dark for a week after 'Glory' and re-light on April 13 with 'Red, Hot and Blue.' Selwyn gets Maurice Schwartz in 'The Water Carrier' (Yiddish) on April 12. Also slated for that house is 'Brother Rat,' an extra week has been Eklanger, which is at present on a film gallop with 'Lost Horizon,' returns to the legit fold on April 12 with the final American Theatre Society offering of the season, 'Idiot's Delight.'

Estimates for Last Week
'Leaning on Letty,' Selwyn (1,000; \$2.75) (19th week). Slipped at \$7,500. Has had a remarkable stay, and Charlotte Greenwood again established her box-office power.
'Reflected Glory,' Grand (1,300; \$2.75) (3d—final week). Out on Saturday (3), after inability to get going. Down to around \$10,000 last week.
'You Can't Take It With You,' Harris (1,000; \$2.75) (8th week). Will be here until the snow flies, from current indications. Held at \$15,500 despite all obstacles last week, bi

Other Attractions
Ballet Russe, Auditorium. Fred Crow brought this attraction back on Sunday (28) for a short five-day engagement, and it still box-office.

WPA
'Good Old Summertime,' Blackstone. Out in a few days, for 'Lonely Man' replacement.

'Mississippi Rainbow,' Princess. Getting good colored trade.
'10 Say Can You Sing,' Great Northern. Out in a week or so, after an excellent run. May go to Washington and New York, and be replaced here with a new spring-summer version.

HEPBURN SOCK \$22,000, WASH.

Washington, March 30. Katharine Hepburn recouped whatever prestige she lost in last year's 'The Lake' here last week in the Theatre Guild's 'Jane Eyre.' Show was peddled to Guild subscribers as an extra dividend above the regular six ATS allotment, which held \$15,500 down, even though the house was filled throughout the run at the National.

Current at the National is a return roadshowing of 'Great Waltz,' with the top cut to \$2.50. Metro's 'Good Earth' follows, with a return of Jane Cowell in 'First Lady' next. Belasco re-lighted after seven dark days with a premiere of 'Hitch Wagon.' First local showing of 'The Old Maid' is set to follow.

Estimate for Last Week
'Jane Eyre' (National; \$2.75)—Sold to subscribers at Guild rates, which held full houses down to about \$22,000.

Strippers

(Continued from page 1)

pose of benefitting the burly shots in a grapple with reformers. Several of the houses regularly employ cameramen to grab candid shots of their shows for ballyhoo purposes, notably the Oriental and Gaiety.

Legit theatres in N. Y. have had continual trouble with candid camera amateurs, with several productions banning them. Vaude houses don't seem to bother, generally. Photos aren't molested in the Paramount, Roxy, or Music Hall, but they are strictly suppressed in the State.

Hollywood, March 30. Influx of candid camera lenses around Coast studios has producers in a lather. Recently, Irving Cummings, directing 'Vogues of 1938' for Walter Wanger, had to toss out an ice cream vendor who lingered among the gals for gain close-ups.

TOVARICH' \$14,000, STRONG START, S. F.

San Francisco, March 30. 'Tovarich' opened an indefinite engagement at the Curran theatre last week, with Eugene Leontovich, Osgood Perkins, Bela Lugosi and Melville Cooper heading the cast. Before coming here, the company played a one-night stand in Pasadena, where some of the rough edges were ironed out. Produced by Homer Curran, play was staged by Peter Mather. Crix were enthusiastic and play looks set for a profitable engagement.

'Help Yourself' WPA production, opened a two-week engagement at the Columbia on March 22. Enthused by the buzz during the opening stands, an extra week has been tacked on to the run. Touring company came here after a series of performances in a number of towns along the road from San Francisco, and after five weeks in Los Angeles.

Estimates for Last Week
'Tovarich' (Curran; 1st week); (1,500; \$2.50). Eugene Leontovich showed a few rough spots, particularly in the last act. Heavy rains probably account for gross being held down to \$14,000.

'Help Yourself' (Columbia; 1st week). Gettin' more good will for the Federal theatres than anything yet presented by the WPA here. Biz also is on the up, with the first week's take, hitting around \$4,000.

FOLLIES' BIG \$23,000, K. C.

Kansas City, March 30. 'Ziegfeld Follies' grossed a fine approximate \$23,000 during a six-day stay last week at the Muehle Music Hall. It was one of the best grossers to date in that spot at \$3.30 top. Puts the show's total take since leaving Chicago at approximately \$63,000, which was garnered during a week in Milwaukee, a one-nighter in Des Moines and the six days here. Show is at the American theatre, St. Louis, this week.

Cow's \$6,000 in N. W.
Portland, Ore., March 30. Jane Cowell's road unit, 'First Lady,' is socking the northwest for its biz. Three performances at the Mayfair here at \$2.75 per ran a total gross better than \$6,000. Similar biz in other Pacific N. W. cities.

William Harris, Jr., in giving up his offices in the Hudson theatre, N. Y., severed the last tie of the Harris family, long connected with the house. He was in school at the time his brother, Henry B. Harris, started operating the Hudson. Latter along with other notables including Charles Frohman, went down on the Titanic. Mrs. H. B. Harris then conducted the theatre, bequeathed to her. During the depression she lost the Hudson, which was foreclosed by the bank holding its first mortgage, although she could have sold out at a profit of \$500,000 only a few years previously. Harris family originated in Boston, William, Jr., produces occasionally. He has gone to the Coast with two authors and may be active next season.

Bela Blau, associate producer of Marc Connelly's 'Having Wonderful Time,' Lyceum, N. Y., lost eight bets on the nightly grosses of the show last week; winners being on the front of the house and show staff. Three wins of a buck each went to Mel Hammett, company manager, three to Allen Schnebbe, treasurer-manager and two to Otto Diehl, sometime b.o. assistant. 'Time' was one of the Broadway shows which improved during Holy Week.

Understood that Frank Parker, radi who appeared in 'Howdy Stranger' (first called 'Git Along Little Doggie') which recently closed on Broadway—the red, had money in the show. It was presented by Teddy Hammerstein and Denis Dufor, with Robert Goldstein also on the managerial end.

Frank Parker Enterprises, Inc., has offices at the same address as that of Blackett, Sample & Hummert, an agency through which Goldstein clears his radio programs.

Aldrich & Myers sent out word that the Herman J. Mankiewicz comedy, 'The Meal Ticket,' which was withdrawn at a try-out recently, would go on next fall as 'It Never Rains,' then cancelled the order. Play with the latter title by Aurania Rouvroul was presented at the Republic, N. Y., in 1929. It had a California background but flopped.

Joe Gold bought a little ticket office on West 47th street near the Barrymore theatre, spec taking space after 'The Women' closed at that house. Purchase price was \$1,000. Gold was formerly with the Broadway agency.

Holy Week Layoffs

Three attractions laid off on Broadway during Holy Week, while two others switched performances around. 'White Horse Inn,' Center, by dropping Monday and Tuesday nights, played twice daily thereafter, with attendance under expectations. Protective notice went up Monday (29).

Under the rules, shows could remain dark, or play fewer than eight performances and pay salaries pro rata. 'The Eternal Road' had six-performance schedule, including two shows Sunday (21), paying six-eighths. No performance Good Friday, because of Passover, although that night was best for the entire week.

G. & S. \$29,000, TWO WEEKS, DETROIT

Detroit, March 30. Despite Holy Week dropoff and lopping of a single performance on Good Friday, the D'Oyly Carte Opera Co. pulled out of town last week with about \$29,000 for two weeks' work at the Case. Figure represents a big \$17,500 take on the opening stanza of nine performances, plus about \$11,500 h. biz on eight showings last week. Current is 'Idiot's Delight,' which opened a week's stand Monday (29) at \$3.30 top, highest here this season. **Estimate for Last Week**
'D'Oyly Carte' (Case; 1,400; \$3.30 top) (2d wk.). Pulled in a good \$11,000 on the second session, despite Holy Week and dropping of one performance, making a fortnight total of about \$29,000. Plenty good.

'RAT' STRONG \$9,500 ON 6TH WEEK BOOK

Boston, March 30. 'Babes in Arms,' which opened here last Tuesday (25), is getting conflicting word of success, but doing okay trade. 'Brother Rat,' now in its seventh stanza at the Plymouth, is still dragging in healthy biz. Federal Theatre moves from the Copley to the Majestic this week. D'Oyly Carte Co. enters the Colonial April 12, for four weeks. 'Great Waltz' comes into the Opera House the same night for a return engagement.

Estimate for Last Week
'Brother Rat' (Plymouth; \$2.75, 6th week). Has clicked here and is still giving satisfaction to customers and management; \$9,500 for sixth week, very good.

B'way's Gold Easter Eggs

(Continued from page 61)
the Miller if 'Miss Quis' comes in as slated.

Estimates for Last Week
'Boy Meets Girl,' Cort (71st week) (C-1,059-\$3.30). Long-protracted, did not participate in surprising Holy Week attendance, but this one has been netting weekly profits; over \$7,000.

'Behind Red Lights,' Mansfield (12th week) (D-1,079-\$3.30). Better than expected, but eased off again; around \$6,500, okay.

'Brother Rat,' Plymouth (16th week) (C-891-\$3.30). Built to standing room Saturday and topped gross during Holy Week to around \$16,000. 'Chalk Out,' Morosco (2nd week) (D-861-\$3.30). Opened late last week; drew divided notices; better line on prison play this week.

'Dead End,' Belasco (75th week) (C-1,100-\$3.30). Another long run show which did mildly last week; estimated around \$6,500 and still some profit.

'Driftwood,' Longacre (1-1,019-\$3.30). Postponed for seventh time; may open Thursday (1).

'Farewell Summer,' Fulton (1st week) (CF-913-\$3.30). Presented by B. F. Kammerer, written by North Bigbee and Walter Holbrook; opened Monday; panned.

'Frederika,' Imperial (8th week) (D-468-\$3.85). Opened Monday after laying off Holy Week; fairly well rated, with pace around \$14,000.

'Having Wonderful Time,' Lyceum (6th week) (CD-1,006-\$3.30). Another attraction, more than held its own during pre-Easter week; improved to \$14,000; brokers have made a six weeks' buy.

'Hit List,' Plymouth (12th week) (D-1,214-\$3.30). By getting critics nod as favorite play of the season, gross may jump; again around \$12-50,000.

'Masque of Kings,' Shubert (8th week) (D-1,382-\$3.30). Fairly good last week without subscriptions; takings estimated around \$12,500.

'New York Book,' Miller (5th week) (C-944-\$3.30). Hasn't shown much at b.o. yet, but some improvement claimed last week; \$2,000; moves or closes; 'Miss Quis' next week.

'Red Harvest,' National (1st week) (C-1,164-\$3.30). Presented by Brock Pemberton; called 'Shoot a Grand Duke' for a time; written by Walter Charles Roberts; opened Tuesday.

'Red, Hot and Blue,' Alvin (22d week) (M-1,355-\$4.40). Resumed after laying off last week; had dropped to \$20,000, but should finale well; another week to go.

'Show Is On,' Winter Garden (15th week) (R-1,671-\$4.40). Jumped material, after laying off last week; helped Holy Week, with half going to capacity and gross over \$35,000.

'Storm Over Patsy,' Guild (4th week) (CD-914-\$3.30). Doing fairly well and may stick beyond subscription period; around \$12,000.

'Sun Kissed,' Little (4th week) (C-532-\$3.30). Management moved to hotel, and using some extra-space ads; around \$2,500 for low-cost show.

'The Amazing Dr. Clitterhouse,' Hudson (5th week) (D-1,017-\$3.30). Has fair weather, some improvement, but good attendance for pre-Easter going; \$8,000; agency buy renewed.

'The Eternal Road,' Manhattan O. A. (13th week) (C-779-\$3.30). Played only six performances, including Sunday; if Biblical spectacle is to improve that should be indicated now.

'The Wingless Victory,' Empire (15th week) (D-1,099-\$3.30). With four performances of 'Candida' and four of 'Victory' also improved, taking approaching the \$17,000 mark.

'The Women,' Barrymore (14th week) (C-1,048-\$3.30). Best eight performance gross since opening; particularly upset Holy Week drop; over \$21,100.

'Tobacco Road,' Forrest (173d week) (D-1,017-\$1.65). Eased somewhat last week, like most of the run attractions; quoted around \$6,500, plenty okay at the figure.

'Tovarich,' Plymouth (25th week) (CD-1,036-\$3.30). No increase last week, but still excellent for Holy Week, with takings not far from \$16,000.

'Victoria Regina,' Broadhurst (re-summed eng.) (57th week) (D-1,110-\$3.30). Fleeting of the last week; amazing for attraction more than a year old; nearly \$18,500.

'White Horse Inn,' Center (27th week) (M-3,321-\$3.65). Skipped first two nights and inserted matinees; later instead, paced around \$20,000 again; should be big this week, but final week announced.

'Yes, My Darling Daughter,' Playhouse (8th week) (C-878-\$3.30). Selling out right along and no difference in pre-Easter going, with gross around \$16,000.

'You Can't Take It With You,' Booth (16th week) (C-704-\$3.30). Not affected in any way last week, with an average of 40 standees nightly; topped \$15,000.

'Young Madame Conté,' Music, ok (1st week) (D-1,013-\$3.30). Presented by Bernard Klavans (Warners); adapted by Benn Levy and Herbert Griffith; imported from London; opens tonight.

Revivals, Etc.
'King Richard II,' St. James; drew a great gross again, despite Holy

Week, with takings \$21,000.

'Candida,' Empire; out-drawing 'Wingless Victory,' in which it splits the week's revival will be given alone for two weeks beyond April 10, original touring, date for both shows.

Cornelia Otis Skinner, Lyceum; dramatic sketches; Sunday (28), Tuesday, Thursday matinees and next Sunday night. Bayes; resumed on roof after laying off one week. 'Naughty Naughty,' American Music Hall; light spot with melodrama.

WPA
'The Sun and I,' Adelphi.
'Dr. Faustus,' Elliott.
'Power,' Ritz.
'Native Ground,' Venice.
'Love Me, Love My Life,' Daly's.
'The Show-Off,' Lafayette (colored).

Chi's New Year's Tempo
Chicago, March 30.

icago was a full three months behind in spirit last week-end. It wasn't Easter; it was New Year's Eve and New Year's Day last Saturday and Sunday, in spirit anyway. Everybody turned out and everybody had money to spend, and even the nite club boys smiled. Their first smile in 20 days, for the taxi strike which had dealt their business a knockout blow ended with Lent.

Picture houses held lines on the sidewalk from noon on, legit houses played to practically capacity, and the Charlotte Greenwood show did an Easter matinee Sunday, something which the town hasn't seen in years and years. Houses all packed socko bills, both in pictures and flesh, which undoubtedly pulled 'em in, but the clear cool weather helped, and so did the amazing New Year's Eve spirit of a whole town celebrating.

Both downtown and neighborhood shopping districts were jammed all day Saturday, giving stores the heaviest seasonal business in seven years, as heavy as the day before Christmas.

By Saturday night, femmes navigating with a crammed shopping bag in each hand were off the street, and rightly so, for there wasn't room for any shopping bags by the time the revelers hit. Everybody jostled, everybody was good natured, and everybody felt like bringing in a new season.

They went to a show, and followed with a nite club, or two or three, judging from the grins on the faces of the owners of the spots, and the rattling of the take. None of the bigger places had a table, but the smaller ones had a whole table, with people waiting in line there, just as they had to do to see a picture. Smaller places turned 'em away, and even the more conservative taverns, which usually close at 2 a.m., had to stay open until morning. For a night as big, there was practically no disorder, nobody was drunk, nobody was out of line. Nobody was out of line until after daylight, and how they got back to make the rounds again so soon, the tired theatre attaches can't yet understand. There weren't any Easter eggs laid in Chicago show business this season. Everything, including the streets, played to capacity.

Philadelphia, March 30. Less than two dozen nabes, mostly indies, were the only houses here to respond to request of Mayor Wilson and Good Friday observance committee to darken from 12-3 last Friday. Nabes were pressured by nearby churches.

BOY' HOLDS UP FOR \$6,000 3D WEEK, L. A.

Hollywood, March 30. Holy Week failed to cause much of a dent in trade for 'Boy Meets Girl,' the El Capitan, the Henry Duff production, which has been steadily and emerging with smart Easter week trade.

Only other legit activity in town last week was the several Federal Theatre Project attractions, with two new arrivals debuting.

Estimate for Last Week
'Boy Meets Girl,' El Capitan, (C-1,571; 1st week). The only attraction falling off in trade after the initial two stanzas, so at \$6,000 plenty oke. Should stick three or four more weeks.

WPA
'Mad Alley,' Mayan. Gangster play by James Warwick now in second week.

'Merchant of Venice,' Hollywood Playhouse. First attempt of the FTP locally to do Shakespeare. Opened Thursday (25) for an indefinite run. 'Awaken, Sam' (Yiddi), Musart. Opens April 1.

'Fra Diavolo,' Mason. First Musi project production to go into this house. Will be interpreted for the first time by an all-Negro cast.

Of all the many try-outs the Er
langer has had this season, 'Excursion' looks, by far, the best, although



Plays on Broadway

FAREWELL SUMMER

Comedy-drama presented at Fulton, N. Y. March 27, by Walter Franklin; written by North Diggins and Walter Holsback; John Wilson directed. Produced by B. F. Kammer; settings, Frederick Fox, \$3.30 top.

Mr. Stuart..... Suzanne Jackson
 Mrs. Stuart..... George Spaulding
 Ruth Stuart..... Ellen Wilson
 Sally Lindsay..... Marilyn Jolie
 Professor Albert Lindsay..... Walter Gilbert
 Guy Boyd..... G. Albert Smith
 Freddy..... Lynn Whitney
 Dot..... Lynn Whitney
 Philip Howard..... Victor Campbell
 Al Howard..... Richard S. Bishop
 T. J. Green..... Richard S. Bishop
 Emma Lou..... Linda Lee Hill

One of those innocuous plays which come too often, but seem to gang up in the spring, doubtless reached the boards through mis-taken estimation of the script. April showers will probably be falling some time after it has gone.

Authors are said to be two southern newspapermen, and they have spotted the play in a small university town down there. They were inspired by Barrie lines in "Alice Sit-by-the-Fire" but that was a one-acter. Stringing a romance through three acts without finishing it may have been their idea, but it isn't satisfactory stage business.

The characters are so sketched that it is understandable how the boys got jammed up over working out a solution. In any event the heroine is left flat and she seemed such a nice girl.

Keith Stuart, daughter of a local judge, has been successful as the laboratory assistant. John Wilson, the finest man in the world. He is a young enough man, trying to solve the cancer problem, but is happily married and has kids.

Keith realizes she is growing too fond of the clever doctor and quits the job just about the time Phil Howard returns from New Orleans, after being away five years. She renews their former friendship, and it nearly looks like wedding bells. But, along comes Emma Lou, a little blonde from New Orleans, who sometimes forgot her accent.

Emma Lou recaptures her Phil, but, by that time, he had turned from being a likable lad to a snob. That took out the only eligible male and there is sweet Keith, nearly 30, pondering upon spinsterhood. The milkman, who passed the bar exams and has become a lawyer, also figures in. So does one of the gayer lads of their set, but she says he is over-ripe for settling down. The end finds the fine young woman gazing at the harvest moon, wondering what will happen in New York where she is going to assume new lab work.

A few chuckles early in the play; but it settles down to unrequited stuff. There are other young people on hand, but they don't help much, although one sappy lad makes a surprising comment about beans.

Lois Wilson does her best as Keith. Walter Gilbert looked okay as the professor, and there were G. Albert Smith, with an on-the-level accent (he is a cracker), and James Todd, but the result was inevitable.

CHALKED OUT

Melodrama in three acts presented at the Morosco, N. Y. March 25, by Brod-Famberton; written by Lewis E. Laves and Jonathan Flint; music by Fred Perry; settings, John Root, \$3.30 top.

Mr. Stone..... Mabel Montgomery
 Mrs. Stone..... Katherine Jones
 Johnny Stone..... John Raby
 Frank Wilson..... Frank Leveque
 Officer Carter..... Tom Tulley
 Officer Black..... Frank Lindsay
 Andy..... John M. Jones
 Smoky..... Harry Belver
 Smitty..... Lex Lindsay
 Scappa..... Maurice Burke
 Chuck..... Ronald Brown
 Jake..... Sandy Kauffman
 Blimp..... Sandy Strauss
 Keeper Burns..... Blair Davies
 Tom..... Charles Walton
 Slim..... Philip Faversham
 Fawcett..... Sam
 Sam..... John Marriott
 Sergeant..... Robert J. Mulligan
 Principal..... Robert J. Mulligan
 Pop..... Frank J. Jett
 Zip..... David Hughes
 Fayet..... Harry Wilson
 George..... Ed Smith
 Carney..... Ed Smith
 District..... Ed Smith
 Warden..... Ed Smith
 Johnson..... Ed Smith
 Keeper..... Ed Smith
 Doctor..... John C. Taylor

The season has not yet produced a smash drama and while "Chalked Out" is not calculated to break the string, it is a play that should be should do fairly well for a limited period.

Prison plays are usually devoid of romance, and here there is but a dash, the roster being necessarily predominantly male, which may be one thing the matter with the melodrama. That its contents are authoritative is indicated by the fact that Sing Sing's Warden Laves collaborated in the authorship. Some of his theories on penology are set forth through the play by no means propaganda.

That felons are permitted the freedom of the big house, as shown in the play, is somewhat surprising and

incredible. Prisoners seem to be able to get together and plot without interference. There is no wall-paper or minor codes. However, the play is so paced that points, which may create doubt in the audience mind, are rather strongly pointed out. Antioch Perry has again done a clever job.

Action is mostly in the first. First scene shows the quick arrest of a gangster killer and a youngster who loaned him the gun belonging to his sister's dance. They divert suspicion of the cops by admitting a minor robbery and are sent up for short terms.

The boy, John Stone, is torn between love of his adoring Midge and the fear that Frank Wilson will get him if he tells the truth. Fred Burke, is convicted and sentenced to the chair. His appeal, that of being in the park with Midge at the time of the murder, is disbelieved by the jury. That is another weak part of the story, if based on truth.

Defense attorney loses on appeal, and a briefcase containing the gun of John in prison, with the idea of proving that the boy had lifted the gun from Burke's home. The boy denies this and it is later a nail break fails, and he shoots himself, that he confesses, only an hour or two before Burke is supposed to burn. The abortive escape brings in third act fireworks, with searchlights pouring over the prison yard. There is provided melodramatics, not perhaps so lurid as in "The Last Mile," but effective enough.

Scenes within the jail are the most interesting and one section of a cell-block is said to be the McCoy—it should, if Laves had his way about the prison terms. The title, a phrase used when a man is confined in his cell for disobedience. The death house is referred to as CC, and a colored prisoner's reference to his duties therein after electrocutions is rather nauseous.

There is a popular cast with a flock of hits required in the enactment. Standing out are Charles Jordan, as the killer who dominates the kid, making him fear for his life; John Raby, as the unfortunate youth in the clutches of the mobster; Frank Jaquet, who plays Pop, a kindly old prisoner in charge of the library, who intuitively knows that the boy is doing something wrong; Maurice Burke, a morose fellow who plans the escape; Katherine Meskil, as Johnny's sister, not a long part but very good; Otto Laves, as the doctor; Harry Belver, who is about to be freed; Frank Lovejoy, as the wrongly-convicted man; James Coots as the warden; Otto Laves, as the doctor; Frederick Kaufman, Charles Walton and Leo Kennedy. Smaller parts are all well played.

YIDDISH

DIE EINFACHE FROI

(The Simple Woman)

Drama in three acts by Igor Chavaleff, starring Celia Adler, Yiddish theatre, 46th St. Theatre, N. Y., March 25, \$2.50 top.

Dr. Leon Davis..... Abraham Tietelbaum
 Henry..... Misha Stukhoff
 Laura..... Charlotte Aron
 Mrs. Glick..... Leona Schorr
 Fajen..... Celia Adler
 Mrs. Glick..... Leona Schorr
 Rebecca..... Jenny Cashier
 Simon..... Jack Berner
 Pearl..... Rosette Hains
 Max..... Reuben Wenderoff

Celia Adler of the copious Adler clan, royal family of Yiddish legit, hasn't been seen in some time. That's a fault of the manner in which Yiddish legit is organized today. She's an excellent actress and should be on view constantly. But in better plays than this one.

It seems almost a shame to sock this production, since it is a conscious attempt to get away from the stereotyped, always a startling maneuver in Yiddish legit. It is a play, a play, a play, and was undoubtedly good in its day. It might even be good today if the action were dated and the scene shifted. But it is a modern melodrama, and in modern clothes it is entirely too antiquated a theme.

Inesquep in subject-matter and handling, play which is a famous old legend, the story of a woman who marries her housekeeper, and the consequences of that decision. His friends and family are shocked and driven away. His children even, whom the housekeeper had brought up during her 25 years' tenancy, and who live her in the first act, run off and leave the prof. But the woman's wisdom win back the entire clan for a third-act finale.

It's all a bit away from the modern standpoint. Placed in an American college of today, with the prof. allegedly celebrating his 25th anniversary at the school, the actions and background are entirely too Delancy St. to fit in. Also, it is a bit hard to swallow that modern kids, in a brilliant scholastic examples in a

Strong Finish

Final week of the Metropolitan's season Saturday (27) is figured to have been the biggest of 1936-37 term. Strongest ticket demand was for "Parisafal," its sole presentation this season being given Friday (26) afternoon. Single ticket brought as high as \$25, with double that price offered, but the specs could not deliver. Met will extend its next season.

University, would seriously object to a parent being remarried. Miss Adler plays the part of the housekeeper with so much clarity and astuteness as to make it almost break through the spell of unbelief the entire play casts. There is a good supporting company, headed by Isadore Cashier and Abraham Tietelbaum. Cast also boasts a new name, Charlotte Aron. She was known as Charlotte Goldstein until now—and has done better work.

Eternal Road' Files Counter Claim in Suit

Eternal Road Distributing Corp. yesterday (Tuesday) filed a counter-claim in N. Y. Supreme Court against William Kierberg, contractor, claiming \$100,000 damages for failing to carry out his contract.

Kierberg orally filed suit against the Eternal Road Corp. for \$12,986 on the grounds that he had signed a contract last November to erect the stage set for the Reinhardt production at the Manhattan opera house, N. Y. He was to receive \$19,055 for his work and was to do other work. He claims the amount he is suing for was due him when the Corp. disposed of his services in December.

Corporation claims in its counter suit that Kierberg had failed to carry out his end of the agreement and that it cost them over \$100,000 to engage another contractor. Kierberg will today ask Justice Leary for permission to examine Arthur B. Krimm, secretary of the show corp., before trial of the action.

All-Negro 'Diavolo'

Los Angeles, March 30. For first time with an all-Negro cast, "Fra Diavolo" will be presented here at the Mason theatre Saturday (3) by the Federal Music Project. M. de Ricat is staging, with orchestra under direction of Alois Reiser. Cast of 85 includes the Los Angeles Federal-Negro chorus.

Coronation

(Continued from page 1)

official biographer of King George; Commander Stephen King-Hall, writer and English radio commentator; Sir Josiah Stamp, financier; Marquess of Donegal, solicitor; Frederick Whyte, writer; Dr. Harold J. Lasker, lecturer; Viscount Cecil of Chelwood, statesman; Lord Strabolgi, chairman of Great Britain's Radio Assn; the Dutchess of Athol, socialite; Ilen C. Wilkinson, Labor Member of Parliament.

Three CBS last—Paul White, special events director, Bob Trout, announcer, and Ed Morrow—will in mid-April for London to handle Columbia's short waving of the Coronation exercises on May 12. After the affair, Morrow will remain abroad at network's European rep.

CBS is running series of broadcasts picked up from London, on which British peers give vocal build-ups to advance publicizing the crowning. First was on last Friday (26), when the Keeper of the Keys at Westminster Abbey spoke.

HAPPILY EVER AFTER

(Continued from page 64)

and plays it with poise and personality. Marjorie Gordon and Bill Griffiths contribute comedy as a pair of moderns in love, who delight in being in on all their friends' private business. Ron Steel plays the husband's pal and Marcella MacRae convulses as the jealous ex-wife.

Weak point is the fragment miscast- ing of Clifford as a husband who finally decides to stop philandering. His playboy is not convincing enough to give the possibilities of the character full sway and provide the all-time motive to the plot. Harry Hayden staged and directed. Barr.

ANN ARBOR SKEDS 44TH MAY FESTIVAL

March 30. With Eugene Ormandy conducting the Philadelphia Symph., 44th Ann Arbor May festival will be held in Hill Aud, May 12 to Kir-sten Flagstad, who heads the list of soloists, will appear at the opening night.

First American performance of Fogg's "The Seasons" will be offered May 13 by the University of Michigan Choral, with Lauritz Melchior, tenor. Young People's Festival Chorus will present a cantata on the afternoon program, May 14, while in the evening, Isabeth Rethberg and Ezio Pinza will sing at concert, conducted in part by Juva Higbee.

Joseph Knitzer, violi, will be soloist for the afternoon concert May 15, with Jose Iturbi batoning. A concert form of "Aida" will be offered that evening, with the cast including Mme. Rethberg, Marion Telva, Arthur Carron, Carlo Morelli, Ezio Pinza.

Salzburg Opera Guild Plans American Tour

Sol is importing for a U. S. tour next year the Salzburg Opera Guild, a troupe of 70 which includes a mi and a symphony orchestra.

Outfit won a lot of attention at the Salzburg fete, Austria last summer. Will arrive on Yankee soil next September and go right out on a tour of the key cities, dates for which are now being lined up.

Chi Duals

(Continued from page 27)

ture situation won't listen to such arguments and claim that only by going direct to the public will they be able to get anywhere on their demands for a return to single bills.

Last week the advertising campaign started when several theatres ran "anti-double feature" lines in their advertising copy. Advertisements of the Hinsdale is a prime example of the type of campaign being waged. Copy read as follows:

HINSDALE: 20c. Why Pay More? irley Temple, Alice Faye 'Stowaway'

Feature Picture Only! it-Down Contest Here!

ther theatres also have begun to take up the 'sit-down' slogan, figuring that the clown method of attacking the twin bills will take the sting off any trade battles to the public. Also advertising heavily on price, with the implication that double feature houses charge more than single feature spots.

Another type of advertising which has started is a direct implication that single feature houses deliver a better evening's entertainment, as exemplified by the advertisement of the Symphony, thus:

SYMPHONY: Gary Cooper 'The Plainman' Well Balanced Single Feature Program!

There is a movement among the exhibitors who are battling doubles that Allied collect a general fund for a real advertising battle on the question, and grab regular space in the dailies and on the local radio stations to influence the public in the matter. However, Allied is proceeding cautiously in the situation, unwilling to stick its collective neck out to get involved in a city-wide public mess.

On the other side of the fence are those exhibitors who are going it hot and heavy on the bargain policy idea, and the result has been the coming of the triple-feature programs, as incited by the spread ads, for instance, the northside Rosewood, with ad: ROSEWOOD—B. Meredith and Margot 'Let's Make Millions'—E. E. Horton 'Smartest Girl in Town'—Sothorn, 'The Gay Divorcée'—Raymond March of Time and Mickey Mouse Tom.—3 Features—'Cleopatra' 'Goldiggers of 1937' 'Career Woman'

Leblangling \$7.50 Benefit Admissions For 'Babes' at \$1.10

Gray's ticket office is undertaking its first sale of tickets for its preview, an advance showing of "Babes in Arms" at the Shubert, N. Y., April 12 for scholarship ciety. Play opens, ically, th lowi light.

Entire house had been sold out to Enlow Memorial Scholarship Fund, which disposed of orchestra seats to members at prices ranging from \$5 to \$25. But the auspices couldn't dispose of the \$7.50 first mezzanine tickets. So ray's was called i to peddle the left tickets at \$1.10.

Tokyo Symph's Trip To Paris Expo Nixed

March 6. Because Japan's music lovers don't understand international cultural activities well enough to pony up 200,000 yen to send the New Symphony ork of Tokyo to the Paris expo, the trip has been called off. Jacques Thibaud, French violist, was the prime mover of the proposition and raised a portion of the expenses in Paris, with the understanding that the Japs would come through with the balance.

This is the second time this year the Japs have dived off the deep end by announcing European tours with a cultural objective and then sank without trace due to shortage of coin. First flop was the proposed tour of the Kabuki now definitely off.

Soloists in Shanghai

Tokyo, March 9. Strok, Tokyo impresario, called for Shanghai where he will arrange bookings for Mischa Elman, violinist, and Celia Blance, Spanish dancer, both of whom are touring the Orient under his direction.

Strok has announced engagements during April and May for Michel Piastio, violinist; Joseph Suster, cellist; Alfred Mirowski, pi list; Tito Schi, tenor, and Pablo Casals, cellist.

St. L. Symph Tours

St. Louis, March 30. St. Louis Symphony ork of 90 members, under leadership of Vladimir Golschmann, having closed season last week, began third concert tour of season today.

Tour which ends April 11 will be through South, tooters visiting Memphis, Birmingham, Atlanta, Savannah, Montgomery, Columbus, Miss; New Orleans, Houston, San Antonio, Waco, Dallas, Denton and Ft. Worth, Tex.

Wilde and da Vinci

Dance recital of eight compositions, with intermission, piano accompaniment, George Hargrave, dancer, Albin Krieff, Louis Haber, George Hargrave, Al Gold theatre, N. Y., March 28, '37.

Said to be formerly in vaudeville, Rene Wilde and Lora da Vinci have returned to concert dance. In this appearance, their first in New York, they offer a program of six short compositions, one of medium length and one in six parts. Both in conception and execution their work varies. Aside from the fact that the recital is overlong and tends to grow tiresome, few of the individual compositions contain much excitement—at least as danced by Miss Wilde and Miss da Vinci.

After a tepid start, apparently due to nervousness, dancers gradually warm to moderate spirit. That applies to the vitality of their compositions as well as the dancing itself. Of the pair, Miss da Vinci possesses more grace and her dancing has more joyous animation, which, at least, makes it pleasanter to watch.

There are several amusing moments in the recital. One is offered by the 'Chaotic Interlude' part of the final suite, which is a sure howl to anyone who has seen Fannie Brice on all their dance burlesque in the last 'Follies'. Another is some wholesale cracking of joints, particularly during one dance.

Standouts are 'Composition Circles' (danced by Miss Wilde in solo), 'Rhapsody' (danced by Miss da Vinci), 'Water Lilies' (in which both dancers showed to striking pictorial effect), and 'Narcissus' (danced by Miss da Vinci). Evening as a whole was hardly a success. House was about two-thirds filled. Hobe.

61 Guggenheim Fellowships
Award of 61 fellowships with a total value of \$130,000, for research purposes in 1937, were announced this week by the John Simon Guggenheim Memorial Foundation, founded in 1925 by the former Senator and his wife, in memory of their son. Grants average \$2,500, most being for a year's study, with some for shorter periods.

Four awards go to persons engaged in the theatre. They are: Robert Andrey, Chicago playwright, for creative work in drama; Stewart Chaney, N. Y. stage designer, for studies of European stagecraft; Mordecai Gorelik, N. Y. director, to continue the study of influence in the theatre of scientific and industrial technique upon methods of scenic design and staging; and Amberville, Pa. playwright, to continue creative dramatic writing.

Among those who won awards for art work are George Grosz, of Douglas, N. Y., painter and illustrator, and William Gropper, of Croton-on-the-Hudson, N. Y., painter.

Illustrator. Both awards are for creative work.
Music awards went to Ross L. Finney, assistant professor of music at Smith College, and to Robert McBride, faculty member at Bennington College, both awards for creative musical composition.

Edward Weston, photographer of Santa Monica, received an award for photographic documents of the west.

There were eight awards for literature to the following: Dr. Dorothy Bethurum, scholar; A. Sterling Brown, poet; Harold L. Cook, writer; Donald Curless Peattie, writer; Dr. Frederic Prokosch, writer; Sonia Razisin, poet; Jesse Hinton Stuart, writer, and Miss Louise Bogan, writer.

An award for literature was also voted to James Farrell, who declined it because he recently won another award for having written the most-neglected book of the year.

Blanton, Sus. Wash. Post.
Prolonged political feud last week wound up in filing of a \$600,000 libel suit against the Washington Post by ex-Congressman Thomas L. Blanton of Texas, currently engaged in law and lobbying in the national capital. Papers name Eugene Meyer, Post publisher, listing six counts based on editorials during past three years.

Asking \$300 punitive damage and same amount in compensatory award, Blanton charged Post attacks on legislation Blanton sponsored to prevent teaching of Communism in District of Columbia schools constituted slurs on his reputation as a citizen and member of Congress. The "red rider" which Blanton tacked on a D. C. appropriation bill, provoked the feud, during which the Post printed many pieces lambasting the Texan, who frequently during the past couple of years consumed hours of time in the House of Representatives slapping back at the rag and all other D. C. papers. Blanton was licked in the Democratic primaries last summer, for which he blames the Post, which he says spent large sums in his home town during the 1936 campaign.

O'Hara Buys News-Trib
Walter E. O'Hara, prominent sports promoter, and owner of the Narragansett Racing Park, has burst forth as a publisher. Not only acquiring ownership of the Providence News-Tribune, owned by U. S. Senator Peter G. Gerry for more than a decade, O'Hara has also started publication of the Rhode Islands Star, tabloid. Latter sheet, published in Pawtucket, home of O'Hara's race track, will be devoted largely to racing news.

News-Tribune will continue present policy. With sale of paper several staff changes were effected. J. B. Calvo, managing editor for last six years, was replaced by Ralph E. Bailey, former city editor and political writer on the sheet.

William W. Warburton, Jr., who only last month resigned from News-Tribune staff to take political job is now city editor replacing Philip E. Gravelle, who has been given the State House beat. A. Alfred Marcellino, motion picture editor and drama critic for last six years, becomes news editor. J. J. Sullivan, Jr., has taken over the theatre.

Fitzsimmons Leaves St. P. News
Robert J. Fitzsimmons, since 1933 city hall reporter for the St. Paul Daily News, moves into the job of general passenger agent for the Twin City Rapid Transit Co.-Apr. 5, succeeding Les Farrington, now traffic manager for Northwest Airlines. Fitzsimmons is a past president of the Twin Cities Newspaper Guild.

Best Sellers

Best Sellers for the week ending March 27, as reported by the American News Co., Inc.

'Gone With the Wind' (\$3.00)	By Margaret Mitchell
'Drums Along the Mohawk' (\$2.50)	By W. D. Edmonds
'The Sisters' (\$2.50)	By Myron Brining
'Paradise' (\$2.50)	By Esther Forbes
'Of Mice and Men' (\$2.00)	By John Steinbeck
'The Theatre' (\$2.50)	By W. Somerset Maugham
'How to Win Friends' (\$2.00)	By Dale Carnegie
'American Doctor's Odyssey' (\$3.50)	By Dr. Victor C. Heiser
'Here's to Crime' (\$2.75)	By Courtney Ryley Cooper
'Something of Myself' (\$2.50)	By Rudyard Kipling
'Hundred Years' (\$3.00)	By Philip Guedella
'Nine Old Men' (\$2.50)	By Drew Pearson and Robert S. Allen

Guild Amendment Sought

Newspaper Guild is considering an amendment to its constitution which will require a brief probationary period for new members, during which they will not be allowed to vote. Period suggested is two weeks to a month.

Move grows out of the defeat last week (24) of the resolution to strike by members of the N. Y. World-Telegram. More than 30 new members joined the unit in the two days before the meeting and the feeling is that, had the vote of 91-68 on the strike issue been taken a few days earlier, the resolution would have carried.

Unit unanimously turned down the contract offered by the management, and instructed its negotiators to see Roy Howard again. They will confer with him this week.

Scripps-Howard management last week concluded another agreement and signed for the Pittsburgh Press. It is similar to the agreement signed with the Cleveland Press the week before.

Newspaper Guild's International Executive Board met on March 26 and 27 in New York and issued a lengthy statement condemning the split in labor ranks (AFL and CIO) and calling for unified action.

Press Club For Hollywood

Frank Schroeder, managing editor of the Arcadia, Calif., Tribune, a suburban sheet, is organizing a Hollywood Press club with headquarters at Vine and Hollywood Blvd. Schroeder, who organized the Portland, Ore. Press club, has on the board of directors: John Stevens and Keene Jackson of the L. A. Examiner, Ray Hanners, City News Service, and Joseph McGuire of the L. A. Herald-Express.

Membership is open to all newspapers in L. A.

Publishing Art Books

New publishing house for art books has been formed by Ernest W. Watson and Arthur L. Gupitill. Firm will have headquarters in New York and first books on the list of the Art Instruction Library are Watson's 'Pencil Drawing' and Gupitill's 'Pen Drawing'. Same firm will also publish a new monthly mag titled 'Art Instruction' due out April 15. It will cover every practical angle of art.

News-Week's Info Dept.

News-Week inaugurates a new department April 3 under Raymond Moley's direction which will give its readers the type of information usually received from business services, such as Kiplinger Letter, etc. There are usually high priced and this is the first time such a service will be a part of any magazine. Feature will be called 'For Your Information.'

Goodhue Joins Morris Office

Robert Goodhue has left the Zeppo Marx agency to take over the literary department of William Morris office. He succeeds Mrs. Sewell Haggard who recently moved over to Curtis Brown.

No successor to Goodhue at the Marx office for the present with Donald Friede continuing to handle the scribblers department on the Coast.

Block, McEvoy in Japan

Rudolph Block, American columnist writing under the name of Bruno Lessing, has arrived in Japan and expects to stay about a month touring the provinces.

J. P. McEvoy, writer, and his wife, are due to arrive this week for a short stay.

Tom Costain's Cavalcade

Cavalcade will be the name of Tom Costain's new mag which is due out in the middle of April. First thought that it would be called Costain's but this was turned down after much consideration.

Newspapers Boom Book Biz

Use of books as premiums by newspapers as circulation builders has resulted in a boom for big printing plants in New England, New York and middle west. Presses and binderies are working at top speed, and the number of books for sale through newspaper subscription are estimated at about a million per week. Contracts for five, ten, or 15 thousand volumes per day are not uncommon, and Cuneo Press in Chicago is turning out books on a Web press seldom used for book production.

Big jump in the demand for books has resulted in scarcity of book paper. To print a million books a week requires more than 500 tons of book paper and it's almost impossible now to get paper long contracted for. Many plants are refusing any more subscription book contracts.

Book plates, which would have the necessary popular appeal, are in great demand and scouts are scouring the country for them. In some cases books are put out for the purpose, as for example the encyclopedia offered by Hearst papers.

Scheme was initiated here by J. David Stern with sets of Dickens and was taken up from English papers. proved highly successful and other papers followed suit. Book publishers are hoping that these readers may become book buyers on a larger scale. English publishers soon found themselves competing with each other in premiums to such an extent that idea was finally called off by mutual agreement. Book manufacturers here are being very careful about expanding their plants as the demand may disappear as suddenly as it began.

United and Whelan chains have also been distributing encyclopedias as premiums, with 12 volume sets, delivered at a time, no coupons asked, for 39 cents.

Chicago American expects to have sold more than one million copies of the World Publishing Company's Encyclopedia by March 31. Paper is offering one copy of the 10 volume set with six coupons clipped from the paper plus 39 cents.

Between Covers

Life story of Bing Crosby has been dramatized by his brothers, Ted and Larry, in the book 'Bing', just off the presses. Book is dedicated to the Crosby boys' mother, with Bing writing this preface: 'This thing is hardly offered as a guide to aspirants for success in show business, but only indicates what a lucky guy I am—so far.'

New Photo Mag

Ziff-Davis Publishing Co.,icago, who put out Popular Aviation, will have a new magazine on the stands May 1, called Popular Photography.

It is to be plugged heavily in rotogravure sections of newspapers throughout the country, beginning second week in April.

rown Joins This Week

Harry W. Brown has left the American Weekly to take over the Chicago office of This Week, replacing Walter A. Loper, who has been transferred to San Francisco, and will open an office there.

Accompanying him will be Homer Parish, who has held the post of advertising manager in the Detroit office of This Week.

Gregory Edits 'New Letters'

Horace Gregory is editing for S. W. Norton & Co., a publication which will be titled 'New Letters in America' which will be issued semi-annually. First issue is expected to be out in September. Manuscripts under 10,000 words are now being sought by the Norton office in New York.

Chapters from novels, groups of poems, one act plays and reportorial sketches are considered acceptable material.

Newspaper Workers Merge

Joint Council of Newspaper Workers of Philadelphia and Camden, N. J., has been formed to include Newspaper Guild, Newspaper Advertising Guild, Newspaper Carriers' Union and Philadelphia Newspaper and Magazine Chauffeurs' and Handlers' Union. Thomas A. McCarthy, labor editor of Daily News, is temporary chairman.

McCarthy said the Council hopes to include all employees of editorial, advertising, circulation and mechanical departments. Advertising Guild has been formed here only in past month. Now claims 100% membership in Inquirer classified department and is asking wage and hour contract.

Newspaper Guild a general membership meeting voted overwhelmingly to quit A. F. of L. and join C.I.O. This affirmed action already taken by other council. Membership also voted to instruct delegates to National Guild Convention to vote for the Guild's entry into the C.I.O.

NANA's Hollywood Column

North American Newspaper Alliance, which has direct wire connection with 150 papers in the U.S., has added a daily Hollywood column by Harold Heffernan. Writer, who will retain his job as motion picture editor of the Detroit News, will work independently of Sheila Graham, chatterer.

Heffernan edits his Detroit page directly from Hollywood.

First Eds of Filmed Books

Howard S. Mott, Jr., New York rare book dealer, has just issued a new catalog which contains a list of first editions from which pictures have been made. It is believed to be the first time this has been done in a dealer's catalog.

Mott hopes to start a new field for collectors based on first editions of the literary sources of pictures.

LITERATI DEATHS THIS WEEK

Word received from England reveals the death of Christopher St. John Sprigg, 28, British novelist and poet. He joined the International Brigade in Spain last December and was killed in action. His newest book 'The Six Queer Things', off by mutual agreement. Book manufacturers here are being very careful about expanding their plants as the demand may disappear as suddenly as it began.

George F. Hallock, 80, founder of the Port Jefferson (N. Y.) Echo, and a former printer on the Brooklyn Eagle died on March 25 from a heart attack.

Mrs. Nevada Davis Hitchcock, 73, newspaper woman who began her career as a reporter nearly 50 years ago on The Salt Lake City Tribune, died on March 26 at her home in Westport, Conn. She had been conducting a gardening column during the past year for the Bridgeport Sunday Post. She was the widow of Ralph Hitchcock, also a newspaper man who died in 1913. During her career she was on the N. Y. Herald, the N. Y. Press, the Cleveland Press and the Philadelphia Record.

Laurence Curran Hodgson, 68, St. Paul Dispatch-Pioneer Press columnist and four times mayor of St. Paul, known throughout the Midwest as Larry Ho, died in his sleep on March 24 at his home. Though his column, 'Larry Ho's Corner', hand-shaking and back-slapping in tone, won him followers throughout his territory, his prose poem, 'The Flag', is considered his masterpiece. More than 6,000,000 copies of it were circulated by the American Red Cross and similar agencies in 1918.

An ardent Democrat all his life, he was a friend of President Roosevelt and was so intimate, during his lifetime, with the late Whitcomb Riley, that a four-line rhyme, written by him upon the occasion of the latter's death, is inscribed upon the Hoosier Poet's tomb.

Survived by his widow and one son, Burial in Hastings (Minn.), where he was born.

Mrs. Ada Melville Shaw, 75, author and former editor of 'The Farmer's Wife' died March 22 in St. Paul, where she had lived since 1915. After eight years' editor of 'Wife', she retired to devote herself to writing, turning out a serial and several poems and short stories. John H. A. Kelly, p. a. for the WPA in Philadelphia, died March 28 at his home in Norristown, Pa., after an illness of several months. He started newspaper work on the Norristown Times Herald and worked on papers in Easton, Buffalo, Rochester, Wilmington, Baltimore, Pittsburgh, New York and Philly. His last newspaper job was on the Philly Record.

Larsen Publisher of Life

Roy E. Larsen, 38, who has been with Time, Inc., since its foundation in 1922, has been appointed publisher of Life. He has been circulation manager for Time, founded the March of Time radio program, and, in 1934, founded the March of Time screen news feature.

Howard Black, advertising manager of Time since 1933, has been appointed advertising director of Life, a newly created job. George Sadler continues as advertising manager of Life. Mag now has over a 1,000,000 circulation and, its first few months, has an advertising sales record unequalled by any other mag during its first year of production.

All time, Inc. publications will henceforth have individual publishers and advertising directors. Up to now Henry R. Luce has headed up all publications of this group.

That Christy Walsh Pay-Off

Intimate disclosures into the flung ghost-writing business Christy Walsh aired in a Los Angeles courtroom where Walsh is suing his former wife for \$23,931 and an accounting of community property. Walsh heads newspaper syndicate that furnishes sport stories supposedly written leading figures.

It was revealed that Coach Glenn 'Pop' Warner receives 50% of all monies accruing for football articles appearing under his name. Use of 'All American' label on sweaters brings 10c for each one sold. Babe Ruth draws 50% of the coin paid for his by-line baseball stories and the Quaker Oats pay-off of \$25,000 a year for use of Ruth's name in connection with the ads.

CHATTEE

Cinema Arts is due out April 23. Lippincott, opening Canadian office in Toronto.

Lillian Lustig left Heritage Press on Friday (26).

Livingston Hartley returns from London at the end of April.

Dorothy Aldis has returned to Chicago after a visit in the East.

John O'Hara. So Far So Good, postponed by Harcourt until fall.

Nora Benjamin's newest book for juveniles titled 'Roving All the Day'.

Irving Desfor, of the A.P.'s art department, vacationing in Nassau.

Albert Kornfeld leaving Macy's advertising department to join Conde Nast.

Philip Guedella's 'Hundred Years' will be dramatized for a broadcast April 4.

Sumner Putnam joining Farrar & Rinehart as advertising manager, April 15.

Col. Ralph Isham arrived in N. Y. last week with Dr. Samuel Johnson's diary.

John Buchanan (Lord Tweedsmyr) down from Canada for a visit to the White House.

Percy Loring, who recently left Viking Press, will be sales manager of Hillman-Curl.

Agnes Repplier will be 80 tomorrow (1). She will be given a dinner by the Cosmopolitan Club in Philly.

Morris, author of 'Moscow Rehearsals', sailing for Russia April 14. He resigns as state manager of High Tor.

George Joel, p. a. for Covell, Friede, also handling publicity for Derrydale Press, Limited Editions and Heritage Clubs.

Lester Ziffren, former manager of the United Press bureau in Madrid, has joined the writing staff at 20th-Fox studio in Hollywood.

Frank W. Wead has sold 'White Hell', biography of the Bear, one of the oldest U. S. ships afloat, to Dodd-Mead for early publication.

Branch Cabell's home, Dumbarton Grange, near Richmond, Va., burned to the ground (26). Author wrote many of the best known books there.

Harold Lamb in New York from Hollywood to confer with Doubleday-Doran on publication of his new book, 'The Old Man of the Mountain.'

Gama Gilbert, assistant to Samuel Chotzinoff in the music department of the New York Post, shifted this week to the New York Times music staff.

Uttem Publishing Co. of New York has opened Coast editorial offices in Hollywood and will sue a new monthly fan mag, 'Modern Movies.'

Francis E. Brennan, has resigned from Conde Nast Publications to become associate art editor of Life, effective April 5. He has been with Conde Nast for 10 years as art director of British Vogue magazine, and more recently as art editor of House and Garden.

William A. Martin, literary editor of the Buffalo Evening News, died on Saturday (28) as a result of injuries received when he was struck by an automobile in Buffalo.

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. Writers take credit for these news items; each has been rewritten from a daily paper.

East

Grand Central terminal, N. Y., offering organ recitals from noon until two and from four to six daily. Easter choral service on last Sunday. Contended music quiets nerves and reduces confusion.

Rosa Pauly, who came over to sing with the N. Y. Philharmonic Symphony, beat it back to Prague after finishing the date. Will return early next year for a tour, under Columbia management.

Mrs. Angelina Rivetti, who has been doing a strip-tease at the Peppes theatre as Agnes Murray, arrested last week by Federal agents charged, with four men, with running a narcotics ring.

Capt. Karl von Ryntman, who did an aviator in 'Hells Angels', now flying in Spain for Gen. Franco.

Artie players to start a road tour at the Brighton theatre, April 13. Will get as far west as Milwaukee.

Chapel, Guilford, Conn., straw hat, sets June 28 as its shoo-off. Carl D. Goodman to operate.

Ringlings land Robert P. Wadiow, reputedly tallest man of authentic record. His 8 feet, 5 1/2 inches will be on show at the Garden April 6.

Labor theatre show 'Steel' a cat's urdays only. Other performances dropped for the present. Labor strikes hamper the amateur cast, many of whom are sit-downers.

Gorman tour of the Mengelberg orchestra bumped when 20 Jewish players refused to make the trip. Holland leader decided they could not be replaced so tour off.

Figures made public by the Canadian government reveal that 20th-Fox paid the Dionnes \$300,000 for its pictures and that Pathe paid on two contracts \$40,485.11 each for newsreel rights.

France to set up a schedule of prices to prevent dumping visitors to the Paris exposition. To be not higher than 25% of '36 prices.

George Terwilliger to compile for the Federal Theatre Project a catalog of plays approved by the Catholic church.

Estate of the late O. P. Heggie reports for transfer tax that his estate nets \$127,441.75, taxable property in N. Y. is real estate valued at \$30,000 gross.

Washington park officials set April 6 as the official cherry blossom celebration.

Dudley Digges gave his 3,000th performance for the Theatre Guild last Monday night. Acted in 23 shows.

Sidney Kingsley has closed his N. Y. office and trekked to California.

Federal Theatre Project will present two of the approximately 4,000 plays submitted by C.C.C. members last year. Subject, however, to competent revision. Now it's co-operating with the American Youth Congress to find the best play written by an American college student.

Privately-owned bus used to transport a troupe of professional roller skaters crashed in accident near Salem, Ill., last week. Car caught fire and 20 members were fatally burned, nine of them beyond recognition. Three hundred passengers are in a St. Louis hospital in a critical condition.

S. S. Selma docked in Savannah last Thursday with a cargo of animals consigned to Frank Buck. Will be brought to his Long Island jungle farm by train.

David Roth, 38, held in \$50 bail for general session on bootleg song sheet charge. Arrested last week in a subway station on complaint of John Weiner, acting for the Music Publishers Protective Assn.

William S. Paley, of CBS, added, among others, to the board of directors of the N. Y. World's Fair. Gerard Swope also on the newcomers to the board of 45.

Group Theatre abandons plans for summer study period. Has nothing to study and most of the players have six jobs.

Downtown National theatre (Yiddish), has been taken for five years by Herman Yabloukoff, its present tenant.

Dim your car lamps on Westchester's lighted parkways—or else. 'You Can't Take It With You' racks tickets to the end of August. Selling some, too.

Hardwicke and chorus girls from 'White Horse Inn' and 'Show Is On' made ballyhoo for the opening of the N. Y. World's Fair exhibit Monday.

Starlight straw hat, Pauling, N. Y., shows a May 31 opening. Hopes to run 16 weeks.

Coming off his traps Saturday night, Harold Voise, of the Flying Harolds, crashed through the net at the Hippodrome. Sustained 'only bruises, but Whitey Wilbur had his leg cut by a displaced stanchion.

Chicago City Opera offers a prize for the best bottled opera on a civil war romance. Not to exceed 75 minutes.

Coast

Six film actors, names undisclosed, were arrested for killing a deer in a Nevada game refuge. They were returning from location at Sun Valley, Idaho.

Designation of Pasadena Community Playhouse as the state theatre of California was ordered by legislative act at Sacramento.

Margaret Shelby Fillmore, sister of Mary Miles Minter, announced she would file suit for annulment of her recent marriage to Emmett Flynn, former picture director. Mrs. Nina Flynn, who married the director in 1933, claims there never was a divorce and that she is still his wife.

Flynn is being sought by police of Beverly Hills for alleged parole violation and by Glendale police on a charge of being drunk in an automobile.

Suit for divorce filed in Los Angeles by Jacklyn Roth, dancer, from Jack Cuddey, son of the Chicago packer.

Mrs. Ruth Wilcox Selwyn, former film actress, received an injunction against her divorce from Edgar Selwyn, picture director, in L. A.

Rudy Wiedoeft, band leader, was stabbed in his L. A. home. His wife was booked on suspicion of assault with a deadly weapon. According to the wife, her husband slapped her, but he denied having done so. In a scuffle, he was wounded.

Wayne King, ork director, filed suit against KFWB in L. A. seeking an injunction to prevent the station from using his recording.

Moll Sylvia Keil, songwriting contest winner, and Nelson R. Williams, non-pro, married in Los Angeles.

Anita Page, former screen actress, and Herschel A. House, lieutenant in the Navy, were married in Manhattan, Cal. Religious ceremony followed their elopement and civil marriage at Yuma two months before.

Juel Wallis, sister of Hal Wallis, Warner studio exec, and Wallace Klein, N. Y., and L. A. furrier, will be married shortly in L. A. Miss Wallis said.

Purchase of the so-called Will Rogers beach north of Santa Monica, as a part of the California park system, has been approved by L. A. city and county officials. Area covers approximately 1,400 feet of beach frontage. Buy would be made to prevent private sub-divisions.

Each charging cruelty and each asking for the custody of their two children, Byron F. Ryan, sound technician in films, and Irma Ryan, former secretary for a studio executive, each asked for a divorce in a complaint filed in L. A. by the husband and a cross-complaint of the spouse.

Jerry Miley, oil promoter, was convicted in L. A. of violating the state divorce law in connection with the \$3,000 business transaction he had with Dorothy Dunbar Wells, dancer, and former wife of Max Baer.

Julia Laird, actress, won divorce from Jack Kirkland to Reno. They were married Dec. 13, 1936. Author of 'Tobacco Road', previously husband of actress Nancy Carroll and Jayne Shaddock, actresses.

Betty Compton, former actress, won a divorce and \$50 weekly alimony in L. A. from Irving Weinberg, agent.

Educ. Reorg.

(Continued from page 29)

both cash and paper. Noting that part of the original price has been sliced through payment of Skibo dividends, Educational promoters proposed to use \$148,000 of the revenue from preferred shares and 5,000 common shares (valued at \$50,000) to wipe out the balance of the obli now amounting to \$199,000.

Papers threw much light on stock ownership of Educational. Common is distributed as follows: Hammons, prez, 17.1%; Loder & Co., New York, 13.15%; Hudson's Bay Co., London, 12.3%; and Whitehall Trust Ltd., London, 11.86%. Principal preferred holders are Empire Security Co., Daytona Beach, 7.97%; Halsey & Co., New York, 6.79%; Sigler & Co., New York, 3.42%; Anton E. Walbridge, New York, 3.22%; and Holt, Rose & Co., New York, 3.01%.

Investments of company management were listed as follows: Hammons, 35,085 common and 140 preferred; Bruno Wevers, v.p., 4,275 common; T. R. Williams, treasurer, nine common; Norman C. Nicholson, assistant treasurer, 5,700 common; B. A. Barron, controller, none; Hugh M. Kahler, irector, none, and John R. Munn, director, 20 common.

Under the refinancing scheme Hammons gets a ground floor chance to buy large additional bunch of common, as do the underwriters. Herrick, Heinzelmann & Ripley. At prices ranging from \$10.50 to \$20 over a period of 5 1/2 years, Hammons obtains options on 74,000, and the bond house on 64,000.

New three-year contract for Hammons was revealed by the filing. Replacing a one-year extension of his old contract, which would expire Aug. 14, 1937, company prez has agreement for three years from Jan. 1, 1937, under which he gets \$60,000 per year, with raises to \$70,000 and \$80,000, respectively, if earnings for any year available for dividends equal \$400,000 and \$500,000. Old contract provided him \$58,550 salary, plus 6% of excess profits.

Only other important salary disclosed in the registration was Al Christie's. As director of production, comedy maker receives \$43,500.

Papers revealed Educational Pictures is 100% owner of 14 subsidiaries, including Educational Productions, Educational Films, Canadian Educational Films, Atlantic Pictures, Educational Films of America, Educational Film Exchange, Picture Alliance Corp., and seven state exchange companies. In addition, parent controls 90% of Educational Studios, 51% of KBS Productions, and 81 1/2% of Edco Producing Unit.

Bowling Meet Packs Showmanship; Armory Alleys Start Vogue in N. Y.

New York has become bowling-land, revived interest in the pin game coming as a result of the American Bowling Congress progressing in the 212th Regiment armory in New York. Demand for alleys is so strong that keggers must wait turns, many persons, who formerly participated in the old pastime, having the urge to bowl 'em over again. In suburban points it is necessary to make reservations days in advance, while afternoon bowling parties for women is becoming a vogue.

The tournament itself is one of the sights of the season, there being 28 shining alleys si by side, in almost continuous action afternoon and night. Judges who also do double duty, have seri of buttons for ringing bells indicating fouls and signaling men who put up the numbers after each competitor rolls.

When the tournament ends, in May, around 24,000 bowlers from all parts of the country will have tossed mahogany judges who also do double duty, have seri of buttons for ringing bells indicating fouls and signaling men who put up the numbers after each competitor rolls. There is a string of concessions in 'cluding a beer bar which has a temporary license, but no hard liquor. Last Wednesday (24) evening was given over to a late session for charity, it being a benefit sponsored by N. Y. society. 'High hats' turned out to be men-about-town, including

New York's 4th Annual Ice Carnival A Brilliant Spectacle; Packs 'Em In

By JACK PULASKI

Figure skating on ice, the poetry of motion and the class of all indoor sports, is fast widening its popularity. Up to now ice carnivals in the rinks have been rather socialite affairs, under auspices for charity. Same is true of the fourth annual New York Skating Club carnival which opened a four-day session at Madison Square Garden Saturday (27) night to capacity. Previously the show was held for one and two nights but so heavy was the demand for tickets that it was extended.

Reports from other cities where ice carnivals were held clearly indicate the increase in attendance. At first there was limited interest, but recently the shows have sold out. There is good reason, for the exhibitions have been progressively attractive. High hats and ermine flanked by the general public remained intact until the Garden show was over at nearly 11:30. There were no introductions nor announcements over the p.a. system, the idea being not to utter performance with gab and that made the going all the more effective.

Most interesting angle to the carnival was the fact that it was nearly all amateur, there being but two imported skaters—the Viennese Karl Schafer and Melitta Brunner. Yet it is difficult to tell the difference between the amateurs and the professionals and virtually every specialist, singles, doubles and quartettes could qualify for coin exhibitions.

Leonidoff Directs

It was the tops in presentation and there is a reason for that too. The sponsors engaged crack showmen to stage the carnival, credits going to Radio City Music Hall experts, Leon Leonidoff was directing head and evolved eye-opening numbers with skating groups, Marco Montedoro designed the most colorful of costumes, made by Brooks. Another Music Hall aide, Eugene Braun, attended to the lighting effects. There was never a slip and Jay Freeman's orchestra became an integral part of the performance, for figure skating depends on rhythm. Rehearsals must have been carefully conducted.

There were many champions in the show, representing the Skating Club of New York, Skating Club of Boston, of New Haven, the Minto Club of Ottawa, and Granite of Toronto. From the latter city smiling Louise Bertram and Stewart Reburn danced over the ice in a late spot evoking cheers, going on for two encores and nearly stopping the show. Soon afterwards, the Caley sisters, Dorothy and Hazel, also

from the Granite Club, performed so splendidly that they filled the 'next to closing' spot. Another fine Canadian contribution was the Ottawa Four in Indian garb.

Melitta Brunner

Miss Brunner, in two exhibitions, was a favorite, her standout specialty having the charming girl from Vienna in gold paint. That is the number which gained fame for her abroad. Carrying two red torches for 'Dance Heroique' she was acclaimed. Schafer was also on twice and showed his class as the world champion from 1930 to 1936, inclusive, also the present Olympic champ.

But there were American girl marvels on the steel runners, too, particularly Maribel Vinson of Boston and New York. She was on three times, once with George E. B. Hill for coking duetting. They say that amateurs never fall and Miss Vinson proved it by being the exception, national champion for years suddenly sitting down shortly after her first appearance. Then little Audrey Peppes toted in on an ice sled scored excellently, another New Yorker standout. A neat, mixed quartette in a Spanish number, too of the local skating club, which is spotted the Eighth avenue part of Garden.

Of the production numbers 'The Coronation' seemed most effective, a group of couples from Canada, performing, skating mostly in fours. It was directed by Leonidoff. The Canadians were in again with six Toronto girls in a number called 'Prize Of The Navy'. One comedy number was a New Haven contribution, Peggy Fahy and Richard Toucey, pointing what they call the 'Krantzer Dance' to laughter. Musical accompaniment was 'Lieber Augustine.' Finale brought on 80 members of the skating club, plus Schafer, the number being 'Old Russia.' Florence Rogge staged the choreography, while Katie Schmidt formerly of the Hippodrome ice ballets, coshed and participated.

In costumes, color and performance the ice spectacle rates as the best New York has seen. Show was given for the Convalescent Relief Division of Bellevue Hospital, the Carroll Club and Carroll Vacation Camp. Porter as director of the carnival topped the socialites in back of the event.

NOVEL SPORTS MUSEE PRIMED FOR N. Y. CITY

Novel sports museum, to incorporate features that would make it the only one of its kind in the world, is being planned for New York City by a group of sports promotionists and other identified with the athletic museum and tourist business in Manhattan. Project would serve as a pictorial focus on American sporting activities in all branches.

Unlike old-style museums, those backing the idea would have it serve as dramatization of developments and trends in sports. Boxing, baseball, track and field contests, football, hockey as well as lesser sports of tennis, lacrosse, etc., would be traced from time of origin to present day.

MARRIAGES

Billie Grafton, niter singer, Leighton Noble, leader of George Olsen's orchestra, March 30.

Patricia Dolling, London legit actress, to Louis King, picture director, March 23, in Los Angeles.

Marguerite Eber, Cramer to Lyle Talbot, Beverly Hills, March 28. Groom picture actor; bride producer.

Tatina to John Dillon, March 25, in Los Angeles. Groom is 20th Century-Fox branch manager in L.

BIRTHS

Mr. and Mrs. Edwin Knopf, son, in Hollywood, March 24. Father is head of Metro scenario department.

Mr. and Mrs. Ben de Cici, daughter, March 22, at Calexico, Cal. Father is manager of Capitol theatre there.

Mr. and Mrs. Hal Mohr, daughter, March 29, in Los Angeles. Mother is Evelyn Venable of the films. Father is picture director.

KRAUS BURLEY TRIAL POSTPONED TO APRIL 8

The trial of Sam Kraus, manager of Minsky's Gotham theatre, N. Y., on a charge of giving an indecent exhibition last November, was adjourned for the second time Monday (29) until April 8 by Justices Perlman, Flood and Walling in Special Sessions. Burley Amos, Corp. is also defendant. Kraus is accused by John S. Sumner, head of the vice society, permitting strip-teasing in his show. Minsky press agent insists he will produce several girls to give demonstration in court when case finally goes on. Doubtful that staid bench will deem it necessary for actual display of strip-teasing to convince them it is art and not indecent.

Burlesque Review

STAR, B'KLYN, N. Y.

Geographically, the Star is not far away from its sister house, the Century, also operated by Sam Raymond. A comparison with latter's production, physical condition and personnel when last caught points out the space separating the two, is now somewhat lessened by the presence of two show-minded principals, Countess Nadia and Queenie King. Failing to improve on present methods, Raymonds might continue to use such, or similar, burlesque personalities to advantage to bridge entertainment deficiencies.

From the doorman to the stage everything looks unkempt. Floors, seats, drapes, sets, costumes, uniforms, and faces of some of the line girls could well stand for anything. Anything would be an improvement. Inconsistency of the cast makes for strange mixture of good with the opposite. That, however, might be accountable for limited selections in this not overcrowded, but certainly profitable, field, which keeps the best busy in the better locations.

Sandra, reciting stripper (newcomer), the Countess, Queenie King and Bob Snyder, sweet-voiced production number crooner, are the show. Line work, comedy of Jack Freeman, Harry Stratton and Harry Seymour, in variety of the poppy, courthouse and hotel bits, straightened by Floyd Halliday and Jack Shaw, who also sings, are pretty weak filler from entertainment standpoint.

The indefatigable Countess continues to wow 'em with her risqué songs and semi-comic strips, retaining in them enough excitement and showmanship to put her across. Present location affords her a complete production number of Russe character in which sex angles and house frame are second to her Cockack dancing ability and personality. Last appearance (Russe) is straight entertainment with burley line back-grounding brings more results than initial peeling dance.

Sandra and Queenie King, runners up with Countess, also rate nods. Former's blueish recitation features a few lines that would better grace a shovel than a girl's voice in any theatre. Also strips well for a neophyte. The same Queenie who walked off the stage of the ultra Oriental, N. Y. (Oriental Palace) in a temperamental fit over improper lighting, completes her two turns here to perfection, with no credit to house assistance. Her slow motion strip, combined with knowledge of dancing and graceful movement, brings out the ultimate in its full. Sunny Lovett, Peggy Hill and Betty Duval, also on for quick strip.

Paul Kane and Harold Raymond take credit for producing shows. Above mentioned four personalities can take credit for making a show out of what would otherwise have been a wasted subway ride. Hurl.

Doubling Up

Chicago, March 30. June St. Clair, current at Coliseum, to double at Rialto beginning week of April 9.

Under Milt Schuster banner.

Independent Burlesque

Week of

Whitcomb—Casino, Itis-

Quill—Em

Pepper Pot—Ri

Bozo Snyder—En route, Chicago.

Nothing But Dames—Casino, Toronto.

Top Hat—Lafayette, New York.

Top Hat—Lafayette, New York.

Top Hat—Lafayette, New York.

Top Hat—Lafayette, New York.

Top Hat—Lafayette, New York.

Top Hat—Lafayette, New York.

Top Hat—Lafayette, New York.

Top Hat—Lafayette, New York.

Soft-Pedal Stripping

Burley houses in reater New York, especially those that have been particularly nude recent months, toned down strippers during the last 10 days. Pending hearing against Gotham theatre, East 125th Street, reported to be back of move.

Show girls in some spots even were donning lightweight brassiers while strip numbers in many instances were held down to routine flash.

Gayety, Mpls., Reopens

March 30.

After being closed for six weeks following a five months' Independent Wheel roadshow season, Harry Hirsch's Gayety reopened Saturday morning (27) with stock burlesque to turnaway business breaking the house record for matinee and making it necessary for Hirsch to review the initial performance standing for the first time in the theatre's history. Night biz also was capacity.

Opening attraction is called 'Stars and Strips' and is 89c. with two shows a day, excepting Saturdays, when there's also a midnight performance.

Minsky Checking Up

Abe Minsky's N. Y. has installed an office-controlled communications system to keep tabs on all activity in the house, particularly with an eye to the stage. Mike system is spotted in the office, ticket booth, backstage, back of the house and one concealed in the footlights. Enables Harold Minsky to keep tabs on comics who improvise with tabooed cracking of bits and to orally warn them from the lights to bleach when necessary.

Burley Lets 'Em Sing

Latest to go for the community sing gag is burlesque with Minsky's Gayety, N. Y., using song slides of one song with each show this week. House first spotted singing in finale number but altered when usual audience change with first bars of finale caused lack of interest. Warbling is now done after initial production number, with chorus facing back of screen singing with audiences.

Indie Circuit Dropping One

Chicago, March 30.

'Twinkle Toes' Independent Circuit show, current at Rialto here, folds after this week, due to closing of Garrick, St. Louis, April 1. Closing of house eliminates one full week from circuit, and rather than have all shows last off week after Rialto, decision was reached to cut one out.

Independent units will now jump from Chicago to Cincinnati, rather than to St. Louis.

Toronto Burley Shifts

Toronto, March 30.

Casino, here, now playing Independent Circuit show, will switch to a stock policy on May 9, and continue for the summer, while rumors have it the Roxy, now stock, will close about that time for summer remodeling.

Roxy has also played Metropolitan Circuit shows the past season.

Unit Reviews

GIRLS IN PLATINUM

(Continued from page 56)

Creditable 'Gypsy Sweetheart,' intersperses some comedy musical 'conversation,' and wind-up with a special arrangement of 'Humoresque' working in six different times at one time with the help of the orchestra. They got a fine reception.

Line scampers back on for a modernistic number, using their hands more than their feet. Bonnie LeRoy stepping out for a toe tap specialty that scores.

Terry Parker, sawed-off comedian, gets over all right with his Jimmy Sava stuff, but since Sava has never played here, patrons didn't know whether Parker's stuff was good or bad. However, they took a chance and gave him a big hand.

Burnett Twins, the Taylor and Bonnie LeRoy are next in a silver star dance. Stairs are miatures and hardly big enough to accommodate girls' high heels, which made routine difficult and therefore more entertaining.

Marion Gibney, comedienne, billed as 'Marie Desprez of vaude,' finishes

up to a good hand, although her act has not changed much since last seen by Cap customers.

Line, in different colored costumes, but brief, presents a shishman number to 'King of Swing' and make way for portly Joe Alexander, assisted by wife, Evelyn, in a novelty offering with handful of rubber balls which he juggles, plays a tattoo on floor and other trickery.

Closing brings on line, smartly clad, in military march and tap routine, whole company drifting on walter stilver stairs, which they mount and hold up whirling silvered propellers as curtains close. Effective and away from run-of-mine finales. Luck.

PENTHOUSE FOLLIES

(ORPHEUM, LINCOLN)

Lincoln, March 28.

Taking no chances this time around, local management adds Garner, Wife and Child, and the Healy Healy stooges, to the Penthouse Follies unit, second in a fortnight from Harry Clark, the Chi producer. First attraction 'Hot Parade,' which was short of time, talent and the Healy Healy is a foiler in that it's built to go an hour without doubling or repeats, so the stooges, who do 15 minutes, run it overboard.

This is the first day for 'Penthouse,' but it has the makings of a healthy small-time unit. Murdoch and Mayo, the male portion, a gristle-limbed terper, and the Gaby Bros, a good juggling act, are his top liners. Payroll is having a hard time these three days getting used to each other and rearranging the spottings, but it is ironing out.

Puss slapping of the Healy Iron men went over well in this house, where stooges are novelty, but the act plainly shows rough edges and lack of cohesion in places. One of its needs is eye-filling femme, or a well-dressed straight, to set 'em off. This is easy to do, but no matter. Rates one of the most persistent recitations ever given here.

Gabrys, besides the traditional juggling moves, have a dog novelty turn with gets the kids. Roll call of the rest of the assembly includes Marcia Douglas, who sings fairly well; Ryburn and Barbara, a good tap team; Elmer Brown, a howl in the mouth, pantomime; Gay Evers, acrobatic twisting charmer; Eddie Gibson, a tapper, and Tommy O'Neal, m.c., who is good on the harmonica. "See you later," Douglas sings, and the Gibson tap after the first try, and the show gained tempo thereby. After a start which found the oups moped, the show was finally picked up to 56 minutes. Business, in spite of the lull Holy Week backwash, was excellent. Barn.

N. Y. Vs. H'wood

(Continued from page 6)

is top spot for the actor. The radio employs thousands, all branches of the theatre employ thousands more; then there is a lot of club work, cafes, commercial pictures and not forgetting the WPA projects.

Rents

With rents going up in Hollywood the past year, living isn't as cheap as it used to be. Of course rents in New York have also gone up. The poor man can live much better in Hollywood than in New York for the same amount of money. The price of good food is about the same in both places. They have hamburger stands in New York, too, and at Paddy's Market you can get 25 oranges for 25c and they are just as bad, as the ones you buy in Hollywood for that price.

You can get an apartment or a house much cheaper than you can in New York. The houses have a cleaner and healthier look in Hollywood. Living 10 or 20 miles from town is a common thing. The further you go out the cheaper the rents. Distance doesn't mean anything because everybody has a car, and you must have a car to get anywhere. The regular bus and street car service is terrible. They run on schedule, that is they are due when you see them, and stop at one a.m., but that doesn't matter—where are you going to go after one a.m. in Hollywood?

The markets in Hollywood are much finer than in New York, they are very inviting and very clean. If you have something to sell they'll buy it in Hollywood, price no object. They'll buy it in New York, too, to sell to Hollywood. But Hollywood will outbuy New York. The people in both places are the same. The only difference between a Hollywood actor and a New York actor is that the former believes his press notices and the latter is disillusioned by the critics.

They have some swell guys in both places and they also have their heels. For that matter every town has them, but not in such quantity.

Living is much easier and quieter in Hollywood than in New York. There is more recreation, the folks

OBITUARIES

CHARLES ALPINE HEIKROTH

Charles Alpine Heikroth, 75, veteran circus performer, who died at Watts hospital, Durham, N. C., March 18, was buried at Henderson, N. C., where he had made his home for the past several months with his daughter, Mrs. Dave C. Laughlin.

Professionally known as Charles Alpine he was one of the oldest living performers in America, having worked as acrobat and wire-walker. Born in Hesson, Germany, in 1862, he later came to America where he originated the double wire-rigging, upon which he, his three daughters and his son gave performances.

The Alpine quintet travelled with all the largest circuses in North and South America, among which were the Barnum & Bailey, Ringling Bros., Hagenbeck-Wallace and Sells-Floto. Two of his daughters married out of the profession and with the death of his son some years ago the Alpine quintet was broken up.

For a time Mr. Heikroth made his home in New York City where he held valuable real estate. Three

In Fond Memory of One of the Best Friends I Ever Had
F. B. HAVILAND
Who Died March 29, 1937
JERRY VOGEL

months ago he and his wife went to Henderson and three weeks ago he was taken to Watts hospital for treatment. Surviving are his widow, Mrs. Annie Heikroth, and three daughters, Mrs. D. C. Laughlin, Henderson, Mrs. Edward Wadsworth, West Palm Beach, Fla., and Mrs. Jeff Benn, New York City.

JOHN DRINKWATER

John Drinkwater, 54, died in his sleep in London March 25 of heart trouble. He is best known for his play 'Abraham Lincoln,' which was presented in 1918. Its success led him to write other historical plays, including 'Mary Stuart,' 'Oliver Cromwell,' 'Robert E. Lee' and 'Robert Burns.' His play on Lee excited almost hysterical protest from southerners, who resented the dramatic license he took with historical data. It was his last essay at drama, he turning his attention to poems and critical essays. He did no fewer than 50 volumes, including the life of Carl Laemmle.

He had just completed an historical film 'The King and His People,' tracing the history of the British royal family. He made frequent visits to America and was well known on the lecture stage.

T. ROY BARNES

T. Roy Barnes, 37, stage and screen actor, died March 30, at his home in Hollywood, after a long illness. He was in vaudeville for many years with his wife, Bessie Crawford, in a skit called 'Package of Smiles' and acted in many stage musical shows, including 'Katinka,' 'The Red Canyon,' 'Passing Show,' 'Over the River,' later turning to pictures.

Barnes was a featured player with Paramount for several years. He

seem to thrive on the climate. They look better and feel better than in New York (at least that's what they say).

They are not all rich in Hollywood. There are still many there who use the 'slippery stairs' and five minutes of 'fast talk' for the land-lord and tighten their belts around real time. New York alone hasn't all the 'fast talkers' and belt-tighteners.

In Hollywood one doesn't have to spend much on clothes. You can take an old drop and make it into a sport jacket or use an old stage suit, a funny shirt, a kerchief, a pair of slacks and you are ready to go anywhere. A mink coat and a pair of slacks are a common sight. A sweat shirt is practically evening wear in Hollywood.

When you 'click' out in Hollywood the cash register rings good and loud, and for that matter the bell on the New York register isn't muffled either.

And so, gents, I fingers it even money and you takes your chance.

worked in films through 1935, until illness forced him into virtual retirement. A widow and two daughters survive.

CONRAD

Conrad Thien, 67, owner and operator of Palm Theatre, North St. Louis nabe, died last week in DePaul hospital there, following paralytic stroke.

Thien, associated with four sons, Victor, George C., Edward and Joseph, in operation of house was native of Breese, Ill., where he started business career as merchant. After dealing in oil in Oklahoma, Thien went to St. Louis 27 years ago.

Besides his sons, he is survived by his widow, Mrs. Caroline Thien, three brothers and four sisters.

JACK GRAY

'Smoke' Gray, 40, a minstrel end man for more than 25 years, died last week at the Missouri State sanatorium at Mt. Vernon, Mo., from tuberculosis.

Before being confined in the State institution Gray was a member of radio station KWK's St. Louis Minstrels. Previously he was associated with minstrel organizations owned by Neil O'Brien and Al G. Field. Funeral was held in St. Louis. Survived by his widow, and his mother, Mrs. Gertrude Allison, Springfield, Mo.

JAMES G. DAVIS

James Gunnis Davis, 63, stage and screen actor, died March 23 in Los Angeles after a brief illness.

He was a native of England, coming to America in 1904 as stage manager for Charles Frohman and Henry W. Savage. He went into pictures in 1912, his last film being 'The Bride of Frankenstein' at Universal. Widow and a son survive.

GEORGE FEINBERG

J. George Feinberg, 51, president of International Seat Corp., Union City, Ind., a native and resident of Minneapolis, Minn., died at Miami, Fla., after attending the MPTOA convention. He entered the film industry as a salesman and in 1915 organized the Teco (Theatre Equipment Co.). For 18 years he was associated with Heywood-Wakefield, resigning to join International. A widow survives.

WILLIAM A. SIMMONS

William A. Simmons, 73, veteran theatre operator of the northwest, died in Missoula, Mont., March 27 after a brief illness.

Simmons was interested in theatres throughout Montana and in Kellogg, Wallace, Mullan and Coeur d'Alene, Idaho.

In the early gold rush days of Alaska he operated an amusement hall in Sitka, later entering the motion picture field.

J. B. CLINTON

B. Clinton, 63, Minneapolis and Duluth independent exhibitor, died from heart failure while vacationing in Lake Worth, Fla. Mr. Clinton went to Florida to attend the MPTOA convention.

At one time he owned a circuit of theatres which were taken over by Public and at the time of his death he operated the Doric, Duluth. A widow, three sons and daughter survive.

DELMAR FOWLER

Delmar Fowler, 33, former chief engineer at KWK, St. Louis, died at his home there last week from complication of diseases.

He was on engineering staff KWK for a number years but served as relief man since his illness. Body was taken to St. Joseph for burial.

ROBERT V.

Robert V., 46, film character actor for years, died in Hollywood, March 24 from a heart ailment. He was born in Milwaukee. Widow and daughter survive.

FRANK PHENEY

Frank Pheneay, 32, studio sound technician, killed himself in Hollywood March 23.

Father, 77, of Thornton Sargent, Fox-West Coast theatre exec, died March 28 in Wichita, Kan.

Mother of Art Henry died in Mt. Vernon, N. Y., March 27.

Chicago Jubilee in Full Blast: To Run 7 Months' Outdoor Show

Chicago, a seven-month celebration of the 100th anniversary of the signing of the city charter, assure its success during the remaining six months, extra exploitation to be done immediately. So far committee has used billboards, radio networks, and newspapers to publicize the affair since the opening was sounded on March 4, with a salute by Mayor Bowes, and a return salute by the City Fathers, but now the committee has arranged to go into other fields.

It will be the sending out of a Covered Wagon, which will be equipped with actors and other necessities to fit it up as an old-time traveling medicine show. Wagon is routed for a 2,500 mile tour of the country during the next few months, with two advance men already ahead doing the billing. Wagon will stop in every city, town, and hamlet to give shows and to plug coming events of the celebration.

Most of attractions are to be staged out of doors, and are being framed by outdoor showmen, the expected crowds making anything else impractical. Athletic contests, for the most part, will be held in Soldier Field, while the carnival and fair features will be relegated to the lake front in Burnham Park, formerly site of Century of Progress Exposition. Biggest event in Burnham Park will be the Cook County Fair, which is to be brought, races and all, for a five-day spectacular session.

Auto Races Planned
Plans have been completed for a 250-mile auto race around the park, covering the loop outer-drive from Jackson boulevard to Cermak road, and both American and foreign drivers are being brought in for the affair. At that time, the Park will be completely inhabited by concessions and exhibitions, most of which are already set.

Swimming meets are to be held in the lagoons there and horse shows, bicycle races and other similar contests will also be staged in the park. Track meets, pageants and various competitive events are scheduled for Soldier Field, with both spots combining for the July Fourth celebration which is to be held the whole first week of that month. Arrangements are being made to make that week a Mardi Gras affair, with parades, pageants, track meets, contests of every kind, and both night and day fireworks.

Fashion show on May 1 and the August fur show are to top everything of their nature ever to be held hereabouts. Both are to be cooperative affairs. Dealers, manufacturers and stylists will bring in their wares for exhibition and staging. Fashion show, besides the regular parade, will have a complete showing of manufacturing processes, style history pageant and a pretentious nitery floor show. Fur affair is to be similar in nature, with even animal exhibitions, trapper method showings, and famous furs of the past on display, with, of course, the regular events of any large similar show. In addition it is to be combined with an Ice Carnival, which is to bring stars from all over the world and a novel, especially trained ice ballet.

CLEVELAND GETS NEW SPORTS HEADQUARTERS

City's need for a sports coliseum is being answered by construction of a hockey and fight arena-building on main avenue, near downtown sector, starting May 1, at estimated cost of \$1,000,000.

Arena with 10,000 capacity and three floors will become home-headquarters of Cleveland Hockey Club. Promoter is Albert C. Sutphin, secretary-treasurer of Braden-Sutphin Inc. Co., who also owns the International Hockey League team here. Carl Lestus is his partner.

Besides using the hockey matches now staged in Elvins, backers plan to make Coliseum the town's top-spot for prizefights and rattle shows. Combine also is trying to lease third floor to WTAM, which is still looking for larger quarters.

Sad Clown a Hit

Emmett Kelly, clown with the Cole Bros.-Clyde Beatty circus, Hippodrome, N. Y., has received several outside offers but is reported under contract to the big top.

As a sad-face clown Kelly wanders through the audience gazing intently at the females, who invariably laugh heartily. He hasn't been known to miss. Some offers came from agents.

Studio Snub Rolls Off Holly C of C On Talent Roundup

Hollywood, March 30. Hollywood's Junior Chamber of Commerce effort to in the national twin with an international festival has resulted in Norris J. Nelson, prez, and others, making a good will heira east next month to feel out the reaction on such a stunt. They will visit other civic groups in Kansas City, St. Louis, Chicago, Washington, Buffalo and New York.

ing started out some months ago as a festival, then it turned to a Hollywood talent hunt for prospective film players, but the studios gave the outfit a cold shoulder. Hays Coast office consistently has refused approval of any promotion that would bring film fame seekers to Hollywood.

1,000,000 Advance Sale Planned for Fort Worth

Fort Worth, March 30. Billy Rose, director general of the Fort Worth Frontier Fiesta, is considering a plan for a 1,000,000 advance ticket sale with Harry P. Harrison, gate admission guarantor of other large expos, including Dallas, San Diego and Chicago.

The new Will Rogers Memorial Coliseum and the Municipal Auditorium, a \$1,000,000 layout, will be used this year. The building of an empire will be the theme of an industrial exhibit in the coliseum. This will not be the usual static display, Rose said, but will be as dramatic as a show.

A huge mural painting, more than 50 feet long, will encircle the interior of the coliseum. A nationally known painter will be brought here to do this.

Dana Suesse, composer of 'The Night Is Young' and other Casa Manana hit tunes, has arrived and will set Rose's lyrics to music for the 'Casa Manana Revue of 1937'. Rose and John Murray Anderson, stage director, held first try-out for girls. Hope to use only Texas girls, but may have to import ballet dancers for a Harriet Court number being planned, as well as chorus boys.

Rose also dickering for Borrah Minevitch for Casa Manana. Will K. Stripling, elected president of the corporation backing the Fiesta, vice Amos Carter resigned. Carter said he will be too occupied out of Fort Worth on the industrial exhibit to continue as president.

Ned Alvord here to handle national billing and Boyce Howe, who was on publicity staff last year, will handle Texas as

Human Projectile Hurt

Buffalo, March 30. Anthony Barker, 'human rocket' with the Hamid-Morton circus playing under the auspices of the local Shrine, was seriously injured at the opening performance Sunday night. Barker was shot out of a cannon but landed twenty-five feet short, crashing to the wooden floor. At the Deaconess Hospital his back was found to be so seriously injured that attendants were unable to quiet him sufficiently to discover the exact nature of the injuries.

Barker arrived here from many some weeks ago and this was his first scheduled appearance in this country.

Hears the Call

Charlotte, N. C., March 23. The mighty Sheesley shows, sponsored by the Knights of Columbus, will open the 1937 season in Charlotte April 10. The force of men working on equipment at the Sheesley winter quarters here totals 100. Following the closing of the show last season at the Carolinas Agricultural fair in late October the show entered winter quarters here.

AIMED AT MONKS HITS CIRCUS MENAGERIE

Detroit, March 30. A bill, introduced in the state legislature by conservation officials, would forbid the exhibition of any wild animal in connection with any business or for the purpose of attracting a trade, or as a prize in the operation of any game or device, or for soliciting alms.

While aimed at the organ grinder's monkey and such, it is believed here bill would also apply to circuses.

Col. Agents

(Continued from page 4)

automatically relieved of their agent obligation. The law would so apply that agents would be able to have optional contracts with clients, for should the latter have continuous employment following the year of their contractual obligation to the agent, they need not pay off and it is believed that the talent out here would without doubt take advantage of this law.

Income the larger agencies would be cut in half, if not more, with result that the boys are going north to fight the bill to a finish.

Labor Push Behind It
In the meantime the various labor lobbyists in the state, representing numerous labor organizations, are behind the bill and it is claimed that the Democratic assembly, which has strong labor leaning, will push the bill through at an early session. Status of the Senate on the matter has not been ascertained though the labor lobby has made great inroads into the confidence of the upper house during the current session to get organization bills through.

In the upper house Senator Ralph Swing has a bill in the judiciary committee in black which will read, when reported out of committee, that agents will be limited to collect only a percentage of a client's first month's salary on a job providing the task is for a period of six months. The Swing measure is being shaped up and though it may not be reported out in the drastic form intended by its proponent it will be in such a shape that means will be provided for crippling the agents' earnings.

Roxy Reorg.

(Continued from page 3)

made an offer for the Roxy theatre two years ago. Samuel Cramer, attorney representing a group of stockholders, revealed this fact at the hearing. Cullman offer was made to Judge Caffey, and was \$100,000 in cash, for which Cullman was to get a small percentage of the gross and participate in profits after bonds were met.

Cullman said he believes the Roxy should earn at least \$500,000 profits in 1939, due to the World's Fair. Bernard Left, representing bondholders, charged that the company will not be the Roxy, but the 20th Century-Fox Co., and will have to play all pictures, good and bad, produced by 20th and be unable to secure pictures of other companies. This was disputed by Carlos Israel, who declared Left had misread the plan.

Federal Judge Caffey yesterday (uesday) rendered an opinion on the question of whether bondholders, who, having failed to dissent from the Roxy organization plan, shall be deemed bound and the committee shall have the power to accept it on behalf of these non-assents. Caffey refused to make such a decision, preferring to wait till the Special Master's report is filed with him.

Al G. Barnes-Sells Floto Circus

Los Angeles, March 26.

For many years the Pacific Coast's claim to recognition in the world of outdoor entertainment has been the Al G. Barnes-Sells Floto Circus, which the area west of the Rockies, but hardly daring to put itself on a plane with the top eastern tented outfits. But all that's changed now.

This season the Barnes show has been combined by Sam W. Gumpertz of the Ringling interests with the Sells-Floto outfit, and under the combined caption, under which it has inaugurated the 1937 season, it rates with anything that other sections of the country may offer.

Given the word by Gumpertz to go the limit, S. L. (Buster) Crockett, general manager of the Barnes-Sells Floto combo, unleashed the purse strings and has developed an outstanding tent organization that need take a back seat for none.

Many of the top features from the Sells-Floto combo have been combined with outstanding turns from the erstwhile strictly Coast show. New tops and sidewalks were acquired, rolling stock, and wagons modernized, side show and menagerie enlarged, new spectacles produced with elaborate costuming and settings, the whole combining to provide every essential that makes for circus quality.

Program comprises 27 plays, utilizing three rings, the hippodrome and aloft. Opening ensemble, titled 'Old Mexico,' is a colorful pageant staged by George Cunningham, which is a 'good flash as well as tuneful, and presented in three separate groups working in unison.

Equestrian acts are under supervision of Bob Thornton, director, and include expertly executed movements by liberty and high school horses, ridden by a galaxy of riders, and the customary novelty riding by dogs and monkeys.

First of the feature acts is the working of a group of lions in the center cage of Johnny Meyers, which is a fitting prelude to the Bert Nelson lion and tiger spectacle to follow later on in the program. Nelson works with nine lions and eight tigers in the cage, displaying a lot of showmanship and providing plenty of thrills. He winds up with a semi-comedy bit with a lioness in which he tigers in the floor of the cage in playful mood.

ight wire turns include the Avalon-Matlock Trio, Alas duo and the feature offering of Hal Silvers, performing his drum characterization, and concluding with both backward and forward somersaults on the tight rope.

One of the outstanding features of the show this season is the Christiani Family (10) of bareback riders from the Ringling show. It's a flash turn, spectacular, and draws many approving hands.

A huge elephant display of performing pachyderms is divided into three sectors and put through their paces by Rose Sherman and Verne McClain and Bertha Matlock. For the finale of this offering, Walter McClain, master trainer, directs the elephant in a continuous rearing column along the hippodrome, a real spectacle.

Aerial turns are spotted throughout the program. One display has a series of three trapeze artists in the swinging ladders simultaneously. Then there's America Olvera, featured trapeze balancer, who does some stunts in a solid with a solid wall. Also the Flying Wards in a return exhibition and a similar, but more elaborately staged routine of aerial stunts, including whirling somersaults high above the net.

Closing ensemble is another colorful spectacle that introduces a series of three riders ranging from ponies ridden by monkey jockeys to breath-taking standing contests featuring femme riders.

Very few changes have been made this season in the executive personnel. Only newcomer is Gardner Wilson, general press representative, who delivered a corking series of talks in Los Angeles opening. J. D. (Jake) Newman continues as general agent and Eddie Weckener's band is again featured. Sideshow features include the direction of Duke Dukerood and has an even dozen attractions including Punch & Judy, Hawaiian troupe, Earl-Graham juggler, Eugene Wallace's bagpipers, Earl Frog boy, Francis O'Connor, armless gals, Maxine accordionist; Serpentine, charm, Johnny Winter, and wife, midwife, Maurice Eugene, sword swallower; minstrel band and Mme. Virgi, fortunes.

Concert features Paul Del Rio and two sisters, in what is probably one of the strongest builds ever given a circus act. Turn is under management of Jack Tavlin, who starts the show. Through the menagerie where a huge four-sided glass display case, presided over by eight tennex is utilized to display the tiny animals were seen. Through the main performance Tavlin makes frequent announcements over

the p.a. system as a spur for the concert ticket sales.

Menagerie is roomy and airy despite the large herd of elephants, camels, zebras and assorted small animals caged therein. Show has a seating capacity of around 5,000 normal, which 3,500 are reserved. Outfit reflects class. Editor.

Rose-Marshall

(Continued from page 5)

theatre but said an effort would be made to employ the scenic and mechanical potentials of the stage to their fullest degree. Paul Whiteman once more is expected to handle the music end and Everett Marshall will return for principal singing chore.

The diminutive exposition Barnum also id he will utilize the new coliseum (6,000 seats) and auditorium (2,000 seats) as collateral attractions. In the first he plans dramatized industrial exhibition be called 'ing an Empire,' would not say what will be in the smaller building.

Mr. Rose will have approximately \$400,000 at his disposal in handling a show which will be called 'Fort Worth Frontier.'

Dallasites have raised \$700,000 as a start on its summer spectacle of which \$100,000 reportedly has been turned over to Marshall.

Bands, ich have been signed for the Dallas casino start with Ted Fio Rito, to be followed by Rudy Vallee, Phil Harris and Benny Goodman. The opening show also will find Veloz and Yolanda, Rufe Davis, The Calgary Bros., Stan Kavanagh and the Lynn Murray chorus on the program.

Elsewhere on the Dallas expo grounds officials plan a Spanish Village on the order of Streets of Paris (stripped of strips) and 'class' entertainment such as light opera and symphonies in amphitheatre. To date thirteen countries in South and Central America have agreed to place exhibits of one sort and another in the building, occupied last year by Ford.

That is the picture Fort Worth square off summer of tourist-bait.

It's roundup time again with Rose and Marshall w/ brandi irons.

roftable Exploitation
Some years back Dallas spent \$500,000 in a national advertising campaign, but Mr. Rose showed the state last summer that money for civic advertising can be spent much more profitably in staging a fair.

Rose also discovered that the inter-city rivalry can be turned into a neat exploitation ruse. Dallasites have difficulty in pretending this fails to capture them. In fact, Dallasites are so Billy Rose conscious that the contract with George Marshall called for the same amount Fort Worth gave Rose last summer.

This two-city feud can be reduced to Cain and Abel characteristics, with Dallas assuming Fort Worth is Cain. For years Dallasites have delighted to transform Fort Worth's slogan, 'Where the West Begins' into 'Where the Worst Begs'.

The man who can be counted on to cash in to the fullest publicity value of this back-fence snarling is Rose. His first effort on assumed charge in Fort Worth this summer was to inspire (he cannily doesn't deny it) a report that Fanni rice would be a personality.

Dallas. Newspapers in that town immediately smelled a shrewd plot to capture publicity, even in Dallas, when they discovered Mr. Rose and Miss 'Brice' were man and wife. Dallas' desties are guided three bank presidents, Bob Thornton, Fred Florence and Nathan Adams and a department store head, Arthur Kramer. They checked results of Rose's publicity contributions for Fort Worth and decided to hold another fair in Dallas, since most of the buildings were of permanent structure.

Presi Roosevelt came to their aid with a trip to South America as the Pan American theme became its name and title. Then they fared forth with \$100,000 in hand to find a man to match Rose. They found Marshall.

Dallas business men are satisfied they have found the right man. It gets hot enough down in Texas during the summer, but it ought to get torrid when they toss Mr. Marshall into the pit against Mr. Rose.

FORUM

Red Nichols on Jam
New York, March 27.

Editor, VARIETY:
The music industry has been dealt a severe blow and a serious setback by a recent issue of the 'March of Time' newswire. Am referring to a recent release of this usually reliable news medium which features the new swing music craze. This picture establishes the idea that swing music is nothing new and is the same music as played by the Original Dixieland Jazz Band, back in 1916.

That impression is as unfair as one which would tend to represent today's great newspapers as not a bit more important than the first crude stone-carved message.

The point I am trying to make is that despite the fact that the Original Dixieland Jazz Band was the acorn that performed its part in the producing of the oak of swing music, the greatest share of credit must be given to the past and present day arrangers, leaders and instrumentalists who, as a result of years of painstaking effort, have developed and produced the brand of swing music that is heard today.

I myself, feel that an important contribution to swing music was made by my orchestra (Red Nichols and His Five Pennies), which featured such musical stylists as Benny Goodman, Jimmy Dorsey, Tommy Dorsey, Joe Venuti and other outstanding swing exponents.

Swing music is not the invention of the Original Dixieland Jazz Band, but the combination of their inspiration plus the genius of a cavalcade of talented musicians, arrangers and leaders.

Among its followers, swing music has reached a high point of artistry only after a long period of experiment and development. It is but remotely related to the 1916 era. Therefore, when an influential medium such as the 'March of Time' newswire purveys a wrong impression, it is my opinion that it should be revised or censored in order to give the public an authentic picture.

Red Nichols.

A Kid of 15
New York, March 25.

Editor, VARIETY:
Want to thank you for your very pleasant mention of me and my career in your issue of March 24. However, I must disclaim the honor of having attained the ripe age of 83 years.

Am still a young man of 75, broadcasting weekly on WIN, and I want my radio friends to know that while I hope I may still be broadcasting when I am 93, I have not yet reached that age of retirement.

Lucius Henderson.

Copyrighting Ideas

Hollywood, March 16.
Editor, VARIETY:
Your news and comments in the March 10 issue, in which you reveal U. S. Judge Woolsey as flatly stating in a plagiarist's suit that play or story ideas cannot be copyrighted is a matter of great importance and has been received as such by writers out here.

Judge Woolsey's decision particularly interesting because it now bears out what one crusading author and scenarist has been contending for quite some time, pointing out that it is practically impossible to secure adequate protection for stories at the present time. From Judge Woolsey's decision it is quite plain that this writer's contention about the ease of plagiarism under existing laws is correct. In which case what are we writers going to do about it?

It is going to take more than one or two leaders to get a new setup for writers in this copyright situation. Why don't some of the others give some support?

Herman S. Green.

Strip-Tease and K.C.'s Gills

Kansas City, March 27.
Gypsy Rose Lee, c/o

Editor, VARIETY:
It is very plain, Miss Lee, that you do not know from nothing about the Gills theatre. Else you would never have made the crack you did in the 'Ziegfeld Follies' when you were here last week about 'Fifth and Walnut,' which happens to be the site of the Gills theatre, the best 300-seater burlesque house in Jackson County, Missouri.

The crack fell flat, Miss Lee, and the reason it did so is because the Gills and Fifth & Walnut are institutions in these parts. The citi-

zenry of this burg and its high-pocket visitors from the corn rows long ago accepted the Gills as just that—an institution. For your information the Gills was Kansas City's first elite opy house and was built in the early 1880s. It has been operated as a theatre ever since. Why, when the fellows from the prairies come in with a load of cattle they always hold out 40c. from their checks for a ticket to the Gills. Even a con-guy, and we have several, can't get the last 40c. away from a hinterland visitor. No mam, it goes for a Gills ducat.

The place used to be raided quite regularly by the gendarmes but for the past several years official cognizance has been limited to a single cop who occasionally drops in to catch a show.

A line of six, all doubling in strip routines and also in the floor shows of the stage upstairs, a couple of showgirls, two character comics, and a straight man are on the pint-sized stage. It's not like the 'Follies' with only one strip-tease number. Not at all—the Gills has every other number a strip routine. These strip-teasers begin, Miss Lee, where you slip back of the curtain. And that's where Kansas City takes exception to your remark about 'Fifth and Walnut.' Out here on the clay banks above the Missouri river the natives are right smart proud of their strippers. None of this subtle stuff. The gals out here display all the technique and finesse of Johnny Sempronio in his dip in the old swimming hole. It may not be good theatre but it keeps the boys kicking out 40c. regularly. And 40c. once a week beats the \$3.30 the 'Follies' cost by \$17.50 a year.

Furthermore, Miss Gypsy Rose Lee, there is a legend about the Gills. When the boys gather around the bars in the north-end stubs they like to talk about the 'Gills legend.' It seems, according to them, that the Mr. Gills who built the house back in the 1880s left a will in which he stated that the house was always to be used as a theatre. He further provided that the trustees of his estate should visit the Gills once each month and witness a performance to prove to themselves that the place was still being used for a theatre. The elbow-benders go on to say that each month the trustees hobble to the Gills and the management accommodates them with a 'nice clean show.'

So you see, Miss Lee, 'Fifth and Walnut' is not to be used in jest. It is hallowed ground in these parts. VARIETY'S K. C. Mugg.

Kondolf Sucking

Chicago, March 27.

Editor, VARIETY:
Current issue of VARIETY states, among other things, that I am resigning as head of the WPA Federal Theatre here.

I have no intention of resigning my present position as I like my work enormously, and feel that the Federal Theatre can be, and perhaps has already become, a real force in an eventual rehabilitation of the thousands of actors, performers and workers of all kinds in the various branches of the so-called flesh and blood theatre who were so hard hit by the recent depression.

I hope and expect to remain on here indefinitely in my present position.

George Kondolf.
Assistant to National Director.
(In Charge of Chicago.)

[Story mentioned that this vet. legit. producer had several Hollywood bids which he was considering, although undecided if he'd accept the film production offers.]

Steel Pier Bond Sale

Atlantic City, March 30.
Permission will be asked of Federal Judge John Boyd Avis this week by Edward J. O'Keefe, receiver of the Atlantic City National Bank, to sell \$300,000 Steel Pier Block mortgage bonds for not less than \$500.

The bonds to be sold are described as 6% first refunding mortgage 20-year gold coupon bonds. The securities fall due Nov. 24, 1937. The bonds are also under and subject to a blanket first mortgage dated Nov. 15, 1925, upon which there has been issued a series of outstanding bonds in the amount of \$1,462,500.

The Steel Pier block is opposite the Steel Pier amusement project and besides housing the offices of the Steel Pier management comprises a number of stores on the Boardwalk.

Cagey P. A.

Los Angeles, March 30.
Gardner Wilson, p.a. for the Al G. Barnes-Sells Floto circus, tossed a feed in a lion's cage for scribes when the trick first pitched here. After guests were seated, each received an insurance policy protecting the loss of a leg, etc.

Gag ended when a clump of lion and tiger skins were tossed into the cage, while the real eater-uppers were confined safely nearby.

MIDGET TRACKS FOR NINE SPOTS

First midget-auto racing circuit has been formed, with nine ovals in eastern towns lined up and carded to show weekly spins, starting in May and winding up in October.

Loop consists of New York City, Freeport, N. Y., New Haven, Bridgeport, Providence, Boston, Reading, Pa., and two tracks in Philadelphia.

Walter Stebbins is prez of outfit operating circuit; Walter Seerist, v.p., William Heiserman, sec. and treas.; Harry J. Ryan, chairman of the board.

The minnie motor racing sport has been gaining in popularity through last several years after getting start during depression years because sport is less expensive to operate all around than racing full-sized speeders. Tracks are smaller, which affords spectators closer view, spills are more frequent, but are dangerous than on the full-sized courses, and with smaller overhead and purses, ovals can peg admish prices couple notches under taps exacted by the major tracks.

Here's One Showman Who Admits His Trick Is Floppo; But Has Alibi

By BILL RICE

Long Beach, March 30.
Water Circus here sold plenty of tickets in advance, but owing to location very few customers came to the lot. Hence no take. A beautiful setup and show, but a terrible bloomer. The biggest flop I ever was connected with, El Cerreto excepted. The natives knew the town, so there were no concessions or shows booked and only four riding devices. With over 24,000 admissions sold never had over 600 customers. However, the few that came spent plenty of money per capita. Weather cool but clear.

The passing of J. Alex Sloan, premier auto racer, proved a shock to the entire outdoor show world. Alex was probably the best known man in the fair business. He was tops as a mixer and held his racing dates year after year against all opposition. First met him at St. Paul when he was sports editor of one of the big dailies. Was promoting fights for the paper. He broke into the show business with the late Bill Pickens, then manager for Barney Oldfield. Only last Decoration Day at Sioux City I visited Sloan and Barney Oldfield was the starter for his races that day. He leaves two beautiful and talented daughters, Mrs. Naomi Bernstein and Melissa Sloan. His son John A. Sloan, with advertising on the Chicago Tribune, is reported to take over the management of his racing dates for the 1937 season, but his daughter Naomi may be the one as she knows more about his business than any of the family.

Sloan has a beautiful home at Evanston, Ill. He ghosted stories for Jim Corbett, Barney Oldfield, Nat Nelson, Bill Pickens, Frank Gotch and Bob Fitzsimmons, that were syndicated. Alex owned 25% of the Alabama State Fair at Birmingham in partnership with the Thelma Duffield Fireworks Co., Barnes Carstairs Fair Booking office and Streator, mgr. of the Florida State Fair at Tampa. Outcome of Oldfield, his biggest star was Sig Hugdale, who made more records on dirt tracks than any driver that ever lived. Sig was the first driver to make real records at Daytona Beach.

Real Showman Passes
Al Campbell, of Campbell Bros. Circus, went over the river on March 4th at Grand Island, Nebr., at

\$40,000,000 Allotted Paris Expo

Thus Far; May Never Get It Back, But Ballyhoo Figured Worth It

OUST OPTIMISTS

Michigan Officials Find Fair Losses Misreported

Detroit, March 30.

Finding discrepancies in operating reports of Michi state fair and the Upper insula state fair at Escanaba, the state department of agriculture will replace managers of both events. Thus far no successors have been mentioned to George A. Prescott, manager of the Detroit fair, ex-Senator Herbert J. Rushton, pilot of the U. P. event.

In place of the net profit of \$18,000 reported by Prescott for the 1936 state fair here, Commissioner Burr Lincoln declares his figures show a loss of \$133,000. The fair at Escanaba revealed a net loss of \$67,000, he declared. 'I don't say we can operate these fairs at a profit,' Lincoln said, 'but at least we can cut those losses.'

Olentangy Takes Off

Columbus, March 30.

Olentangy Park will open April 4 on a week-end schedule with Don Bestor's orchestra playing in the Japanese ballroom. Manager Leo Haenlein announced.

Park will play name bands each Sunday until May 22, the official opening date, when nightly dancing will be on tap.

March 21.

Credits thus far set as alizing the vast works which will go to make up the Paris Exposition amount to nearly \$40,000,000, which more than half will go for permanent public improvements.

Of the total credit, \$26,700,000 will come from the national revenues, while the rest will be furnished by the City of Paris.

Of this, earmarked for principal building jobs, are \$4,370,000 for the new Trocadero, \$3,635,000 for a Modern Art Museum, \$875,000 for covering the Invalides railway, which partly skirts one section of the expo grounds, \$550,000 for a subway under the Quai de Tolbiac, and \$275,000 for widening the Iena Bridge.

From a strictly franc for franc slant, M. Loquin, who is in charge of expo finances, says 'returns are not expected to cover all the expenses but, as a result of the stimulus to business, and the immense amount of money which will be put into circulation as a result of the big show, this is not considered important.'

RIPLEY 1ST ON CLEVE. ROSTER

Cleveland, March 30.

Robert Ripley's 'Odditorium' is first new concession lined up by Almon Schaffer for his revamped midway in city's Great Lakes Exposition, which starts '37 edition May 2.

Ripley is buying 10,000 square feet of space near entrance for his show, C. C. Fyle to manage it.

Expo dickers with Sally Rand, considered for one of Billy Rose's spectacles, have been dropped. Edict of fair officials against nudity and rumpus of man-dancer's part in a St. Patrick's Day parade believed to be the reason.

Both civic auditorium and stadium, used last season by Expo, are having rental rates cut to attract road attractions during summer event. To wipe out operating losses Herbert Buckman, manager, is asking city to reduce rent on auditorium's main arena to \$800; for stadium, \$750 per day when attendance ranges from 20,000 to 25,000. Public Music Hall, catering to recitals and spectacles like 'Great Waltz,' may have its rental cut to \$400 per night.

Ringling Gets Giant For Six Week Swing; Lad Tops 8 ft. 7 in.

St. Louis, March 30.

Robert Wadlow, 19-year-old Alton, Ill. giant, will exhibit his 8 feet 7 inch frame for six weeks as an extra added attraction of the Ringling Bros. Barnum & Bailey circus opening at the Madison Square Garden in New York on April 2. After four weeks in New York, Wadlow will accompany big top to Brooklyn and Boston for one week stands. Wadlow, reputed to be the tallest human in medical history, will make two appearances daily, each of about 10 minutes in main show. Just what he will do remains for circus management to decide. Wadlow's appearance was contracted for by his father, Harold F. Wadlow, who previously refused many circus offers. It is reported youth will collect \$500 a week. He recently concluded a tour in various cities in the East and Canada that netted \$300 a week.

Downie First in S. C.

Spartanburg, S. C., March 30.

Downie Bros. Circus show here April 16. Performance first in state. Charlie Sparks managing outfit on its 47th annual tour.



—MAKING HISTORY LIVE!

The newsreel cameraman's life is a turmoil of rush and excitement

AL MINGALONE (above, and at right) never knows where the next assignment will take him. Clinging to a dirigible, atop a diving submarine, down with the sand-hogs under the Hudson River—wherever news is breaking, Al's there grinding out film, alert, untiring, heedless of danger. And where he goes, his Camels go with him.

"Sure I get in many a tight spot," says Al. "But I count on my healthy nerves and

good digestion to see me through. I smoke a lot—Camels every time! They don't jangle my nerves, and that saying 'for digestion's sake—smoke Camels' is made-to-order for me. Camels give me a grand feeling of well-being." Yes, with fine-tasting Camels digestion gets off to a smooth start. The flow of digestive fluids speeds up—alkalinity increases—you feel at ease. As steady smokers say: "Camels set you right!"

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COSTLIER TOBACCOS

Camels are made from finer,
MORE EXPENSIVE TOBACCOS
...Turkish and Domestic...
than any other popular brand.

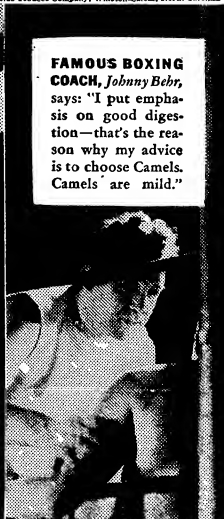


HEAR "JACK OAKIE'S COLLEGE"

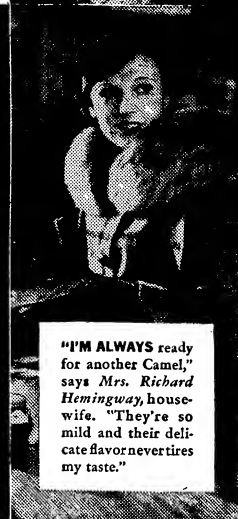
A full-hour gala show with Jack Oakie in person! Benny Goodman's "Swing" Band! Hollywood comedians and singing stars! Special college amateur talent every week! Every Tuesday night—9:30 pm E. S. T., 8:30 pm C. S. T., 7:30 pm M. S. T., 6:30 pm P. S. T., over WABC-Columbia Network.



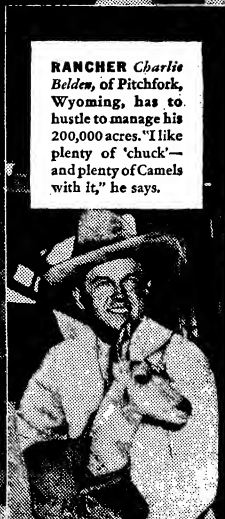
SPLITS A CARD at 60 yards. *Miss Arlayne Brown*, champion pistol shot, says: "I appreciate the way Camels ease tension. They help my digestion too."



FAMOUS BOXING COACH, Johnny Behr, says: "I put emphasis on good digestion—that's the reason why my advice is to choose Camels. Camels are mild."



"I'M ALWAYS ready for another Camel," says *Mrs. Richard Hemingway*, housewife. "They're so mild and their delicate flavor never tires my taste."



RANCHER Charlie Belden, of Pitchfork, Wyoming, has to hustle to manage his 200,000 acres. "I like plenty of 'chuck'—and plenty of Camels with it," he says.

FOR DIGESTION'S SAKE — SMOKE CAMELS

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